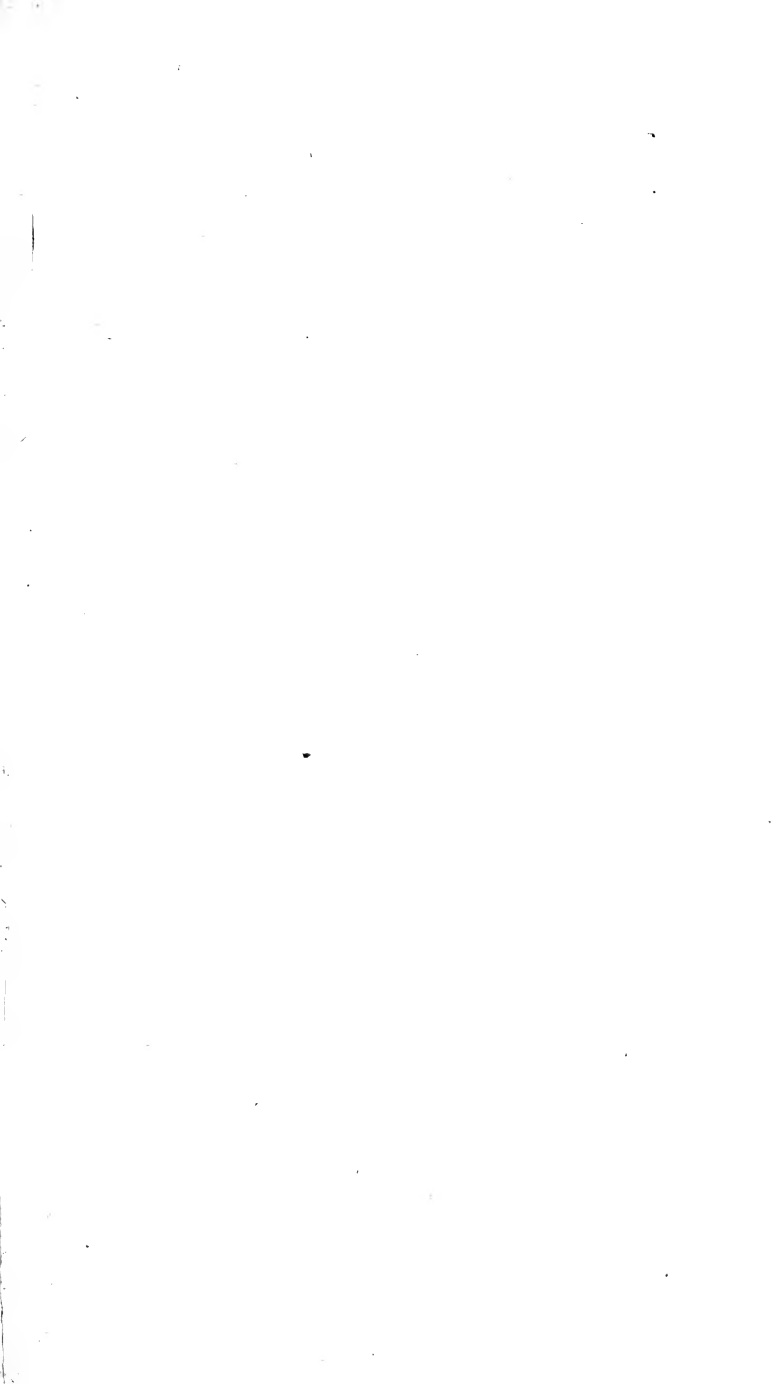






*St. Andrew & St. John,
of Bletsoe.*







LETTERS

FROM A

YOUNG PAINTER

A B R O A D

TO HIS

FRIENDS

I N

ENGLAND.

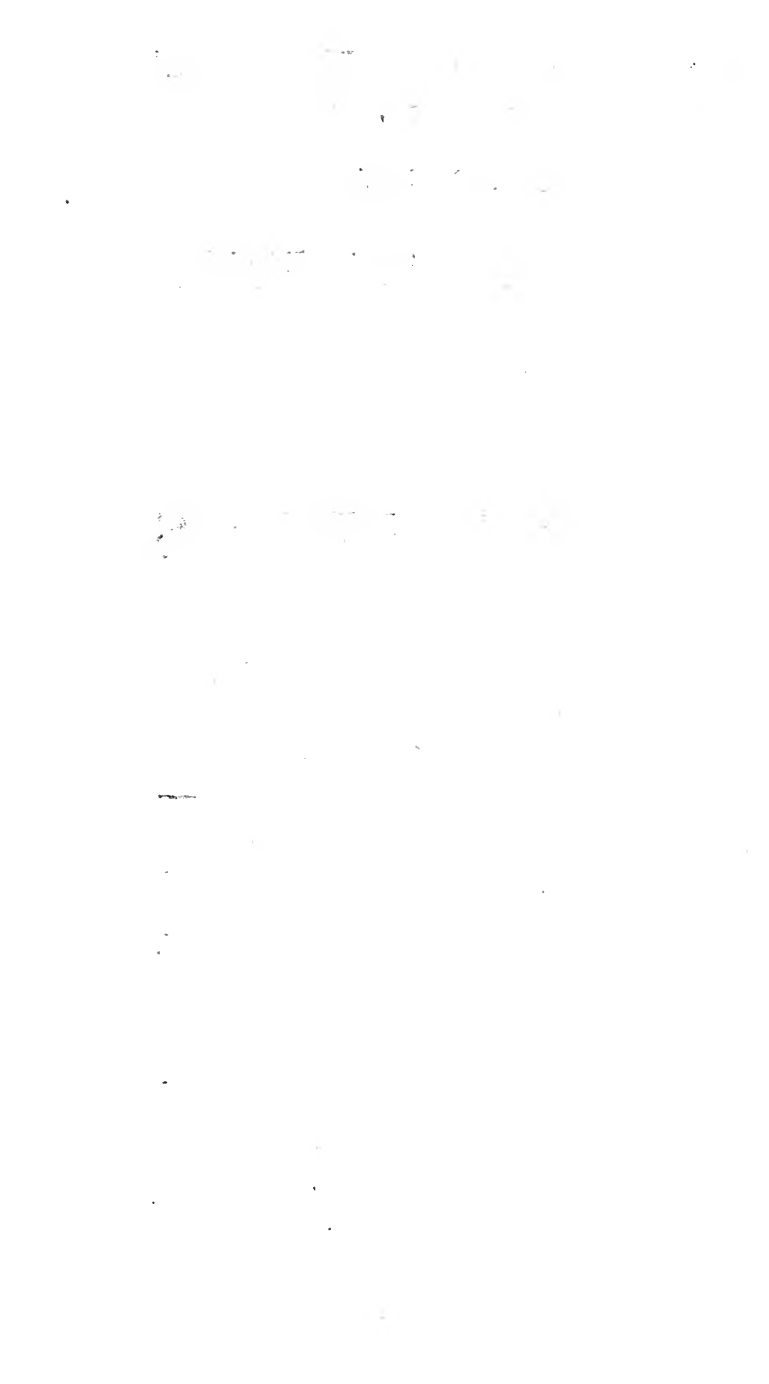
Adorned with COPPER PLATES.

— — — *Tibi res antiquae laudis et artis*
Ingredior. VIRG. Georg. II.

V O L. II.

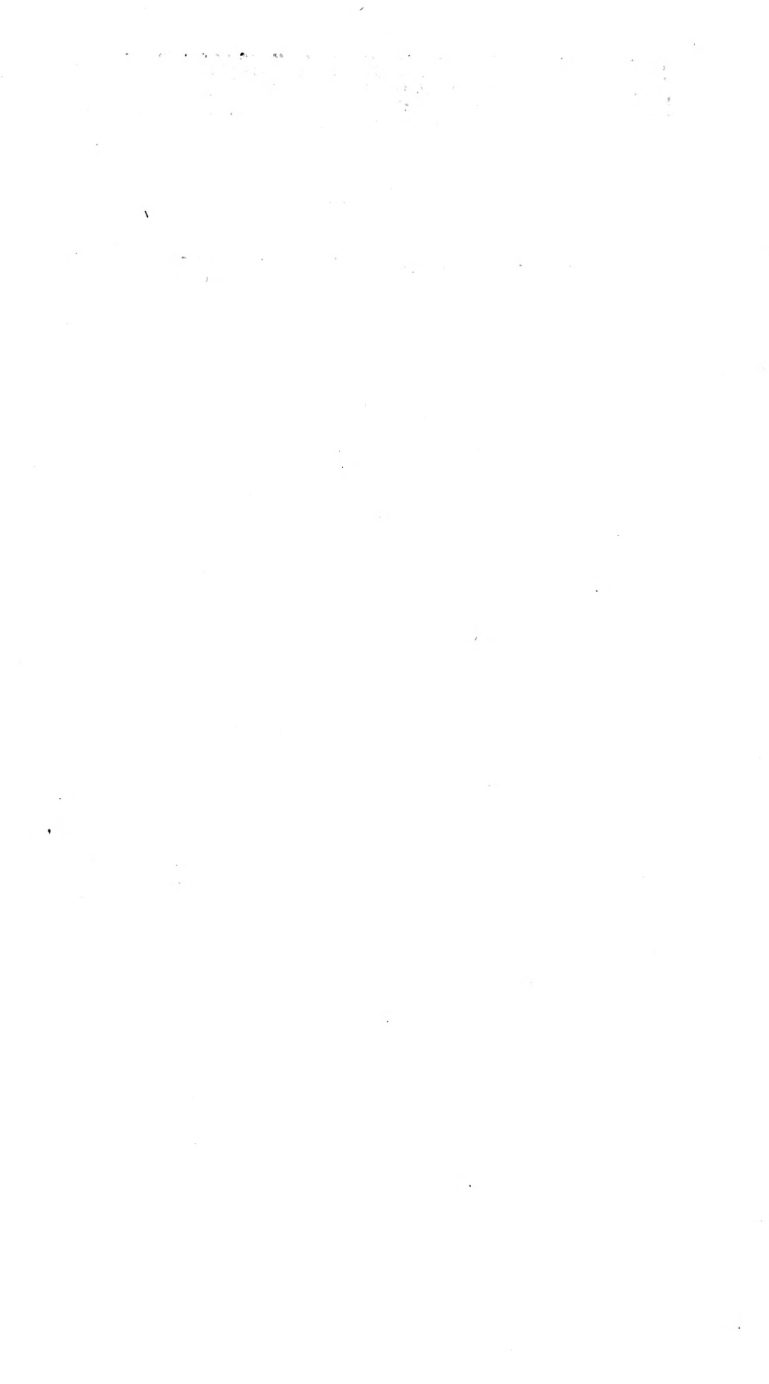
L O N D O N:

Printed for W. RUSSELL, at *Horace's Head* without
Temple-Bar. MDCCL.





T O
Sir *J O H N C O T T O N*,
O F
S T R E T T O N
I N
B E D F O R D S H I R E, Bart.
T H I S
S E C O N D V O L U M E
O F
L E T T E R S,
I N T E S T I M O N Y
O F T H E
P R O F O U N D E S T R E S P E C T,
I S
H U M B L Y D E D I C A T E D.





P R E F A C E.



THE favourable reception of the First Volume of these LETTERS gave occasion to the appearance of this Second : which, it is imagined, will not be less acceptable, to those who do not read merely for amusement ; since it contains a greater variety of subjects, and those of greater importance. Amongst which, as the subterraneous city *Herculaneum* is the most considerable, it is treated in so particular a manner, that the following Account, added to the former, may be justly affirmed to be the least imperfect that has been hitherto drawn up : as containing every thing material relating to the ancient state of that city, to the eruptions of *Vesuvius* which caused its destruction, to the gradual discoveries of it from time to time, and to the numerous curiosities that have been found therein. Such a full and authentic Account has been long necessary, to efface the false

notions concerning this place, which have been propagated by fabulous relations in News-papers, &c. of which an instance or two was given * in the First Volume; and to which a more flagrant one may be added, taken from † one of our *Magazines*, those oracles of the modern English *Literati*. This is a long *Letter* dated from *Naples*, under the name of GEORGE BEHN, in which among other strange things, it is said,

This city has all its buildings standing perfectly upright; in some places there are blocks of pure metal, and another, where it is fresh broken, seems very full of gold and silver; there is a broad and open square, in which are deposited the treasures they have lately found; among which there is a JUNO in a blueish white marble, the foldings of whose robes would deceive you in thinking they were linnen, even at but two foot distance; there are thousands of paintings broken or damaged by the work-men; there is a TITYUS chain'd to a rock, with his breast laid open, and a large bird feeding upon his liver; [*of which there follows a long and very minute description, representing it to be the finest piece in all its parts, expressive of the terrible that ever was drawn*]; there are several others all softness, a SEMELE melting into transport at the sight of a JUPITER; a Courtesan leaning on the neck of her lover;

* See p. 277, 278. of the first Edition, and p. 211. of this second.

† *The British Magazine*, Nov. 1747. p. 478...482.

a *Bacchanal* dance, where every face has a different expression of the transport; a *THETIS* leaning on a bed of moss under a natural grotto, and receiving a *PHŒBUS*; besides which, there is a *PHILOCTETES* with the arrow fallen on his foot; the death of *ACHILLES*, in which the fierceness mix'd with sorrow in the face of the Hero, and the mixture of astonishment, terror, and a conceal'd joy in the face of *POLYXENA*, none but the hand that did it could have come up to, &c. &c.

This formal Description of so many extraordinary rarities was transmitted to *Rome*, in hopes of receiving some confirmation of it from thence: but the answer brought the strongest assurances, that upon the strictest inquiry made at *Naples*, and at *Portici*, no such person as Mr. *GEORGE BEHN* had resided at the former, nor any such pictures had ever been seen at the latter. Upon which, the Author of these *Letters* was pressed to hasten the additional Account he had promised to give of these Antiquities, and thereby prevent the impositions of such Romantic Historians.

To render this undertaking the less difficult to him, Three Pieces were published the same year, one in French, and two in Italian. That in * French was drawn up by

* *Memoire sur la ville souterraine découverte au pied du mont Vesuve. A Paris 1748, 8vo. pages 57.*

MONSIEUR DARTHENAY, Secretary to the Marquis DE L'HOSPITAL, Ambassador extraordinary to the King of the two Sicilies : † one of those in Italian was published by Signor ANTONIO FRANCISCO GORI ; and ‡ the other, which is considerably the largest, was written by the Marquis DON MARCELLO DE VENUTI.

As the greater part of the same Antiquities are mentioned in all three, tho' with some variation, the Author of these LETTERS has endeavoured to render his Account as concise and perfect as possible, by selecting whatever he thought most authentic, and most accurately described. And for this choice he could not but be sufficiently qualified, by having made three visits to this subterraneous Town himself, and viewed the Collection at *Portici* three several times. He justly preferred this method to an intire translation of any one of these Pieces : which, on account both of superfluities in some re-

† *Notizie del memorabile scoprimento dell' antica città Ercolano vicina a Napoli, &c. In Firenze. 1748, 8vo. pages 126.*

‡ *Descrizione delle prime scoperte dell' antica città d'Ercolano ritrovata vicino a Portici, &c. In Roma. 1748, 4to. pages 170.*

spects, and deficiencies in others, would in all probability have given less satisfaction to an intelligent reader.

As Antiquarians are generally more industrious in the collection, than curious in the disposition, of their materials : so in opening and shewing their Treasuries, they do not display them in so advantageous a manner, as to attract, detain, and delight the eyes of the Spectators. A desire of giving more satisfaction than is necessary, by exhibiting a multiplicity of objects at once, induces them to deviate into frequent digressions, wherein the variety of their Observations renders things less conspicuous ; like too many artificial lights in a room, which, if not artfully disposed, are apt to spread a dusky gloominess round about.

From this imputation of obscurity, and consequently of tediousness, the Marquis's Book is not intirely free : which made it concluded, that a Translation of it in English was not likely to be acceptable. But others, it seems, being of a different opinion, have lately advertised two different Translations, one of which is by **GEORGE WHITE,**

WHITE, M. A. who, not thinking it engaging enough to give a fair version of the Title page, has substituted the following in its room.

* A Description of the remarkable Curiosities of the ancient city *Herculaneum*, (commonly called *Heraclea*) discovered near the Town of *Portici*, in his Sicilian Majesty's dominions; containing full Observations on several Pieces of Antiquity, *viz.* The Theatre and adjacent Places, Inscriptions, Idols, Vessels, Equestrian Statues, Columns, Urns, Lamps, Medals, and Mosaic Works; all founded on Facts of History, on the customs, arts, and rites of Religion observed among the Ancients; and serving particularly to illustrate Antiquity, History, and Architecture.

Of all which Catalogue of Contents there there is not one word in the title page of the original. And lest this should not be sufficient to allure the curiosity of the Reader, the Advertiser goes on,

To which is added, The Literary Correspondence of the learned GESNER, Professor at Gottenburgh, HERMAMUS [HERMANNUS] SAMUEL REIMARUS, Professor at Hamburgh, &c. recommending these Antiquities as of the greatest Use to Learning.

Now since all the most curious pieces of Antiquity in the foregoing Catalogue, with the Paintings and Statues omitted in it, of which

* *The General Advertiser April 6.*

the Marquis gives any account, are inserted in some of the following LETTERS; it is proper here to give the Reader a short view of this *Literary Correspondence*, that he may form a right notion of the Contents of the Marquis's whole Book, of which it is probable he may never see an English Translation.

This Correspondence consists onely of three short Pieces.---The first is part of a *Programma* by GESNER in Sept. 1747. in which, he first takes notice of the reports spread about in the common News-papers of the discovery of this subterraneous City, wherein were found houses furnished, and men and women intire in their proper habits; then expresses his hopes, that some Library will be discovered, in which there may be found perhaps a perfect *Diodorus Siculus*, *Polybius*, *Sallustius*, *Livius*, or *Tacitus*, the latter Part of OVID's *Fasti*, or the Elder PLINY's twenty books of the wars of Germany; and in the last place exhorts the King of the Two Sicilies to employ his army in making farther discoveries.---The second Piece is part of a Letter from Cardinal QUIRINI to FEVERLINUS, a Professor at the University of Gottenburgh, wishing that the same books may be found, informing him that he himself was publishing a DION CASSIUS, and mentioning two other persons engaged in a new edition of the same Author.---The third is a much shorter Extract of a Letter from REIMARUS to the same Cardinal, sent with a Specimen of his DION, and desiring some account of *Herculaneum*.

This

This is the Summ total of this noble addition of *Literary Correspondence* : which does not take up five pages in a large print ; in which there is nothing particular *recommending these Antiquities as of the greatest use to Learning* ; and which indeed is no *Literary Correspondence* at all, there being onely very short extracts of two *Letters*, which have no manner of relation to each other. Such fallacious *Advertisements* are as certain a mark of *Quackery* in writing, as in the practice of *Phyfic*.

As this subterraneous City must needs prove to his Sicilian Majesty an inexhaustible mine of real Antiquities, so it will open a large and fruitful field for imposture to the Virtuofos and dealers in fictitious ones. On which account, whoever professes to make a show of statues, pictures, &c. pretending ^{them} to have been dug up from the ruins of this place, especially if they demand money for the Sight, ought to give a very particular and clear account how they came into his possession ; since it is highly probable, that they either are not genuine, or if they be, that they were conveyed from thence in a clandestine and surreptitious manner.

L E T T E R



L E T T E R X L I I .

To Mr. R.

HONOURED SIR, *Florence, Oct. 20. 1746. N. S.*



Here fend you some addition to the account of the most famous churches in this city, which I began in my Letter of *Aug. 28.* concluding with the church of the *S. S. Nunziata, or Annunciata.*

The church and monastery of the *Monaci Carmaldolensi*, not long since new built: the roof of which is painted in fresco by *Alleffandro Gherardini.* At the great altar, there is a large picture, representing the Assumption of the Virgin MARY with many angels about her, by BRONZINO; in the *Dormitorio*, the Decollation of S. JOHN, by the same; in the cloister are very good pictures, by different hands: in the library are preserved many rare manuscripts; and the cieling is painted by LUCA JORDANO.

The church of *S. Maria Maddalena de Pazzi*. On the right hand as you enter is the most beautiful chapel *de Neri*; the cupola of which, representing Paradise, is painted by BERNARDINO POCETTI; where the disposition of the figures of the Saints is admirable, without the least confusion upon the account of the multitude; the piece at the altar is done by PASSIGNANO; and the cieling of the church by JACOPO CHIAVISTELLI. --- At the upper end of the church is the great chapel, under the altar of which lies the body of the faint. The chapel is intirely incrusted with the finest marble; round it are twelve pillars of *Diaspro di Sicilia*, the capitals and bases of gilded bronzo: there are likewise six oval basso relievos in bronzo (representing the most famous actions of the faint,) sustained by angels, done by the hand of MARCELLINI; and in the four niches are four marble statues, which represent the four most singular Virtues in this Virgin. --- The design and architecture of the chapel was done by CIRO FERRI; as likewise the picture over the altar, representing the Virgin MARY investing the faint with a chain or *corona*, CHRIST above and angels finely disposed, the best picture I ever saw of CIRO FERRI'S performance: there are two lateral pictures, that on the right, the faint on her knees before the *Madonna* and *Bambino*, that on the left,

left, the same on her knees before our Saviour, both by LUCA JORDANO; the cupola is the work of PIERO DANDINI.

The church and monastery of *S. Maria di Candelì*: at the great altar, the Assumption of the Blessed Virgin, one of the most famous pieces of ANTONIO DOMENICO GABBIANI.

The church of *Santa Croce de Frati Minori Conventuali*, built in the year 1294. from the design of ARNOLFO, in length 240 braccia, in breadth 70. Near to the door on the right as you enter, is a picture of the taking down the body of our Saviour from the cross, by FRANCISCO SALVIATI; in the second altar, the Crucifixion, by SANTI DI TITO. Next to this altar stands the sepulchre of MICHEL ANGELO BUONAROTI; at the foot of the urn are three marble statues, representing Sculpture, Painting, and Architecture, that of Sculpture in a weeping posture; over the urn is his bust in marble: this work was performed by three Masters, GIOVANNI DELL' OPERA, VALERIO CIOLI, and BATISTA DEL CAVALIERE. At the third altar is painted CHRIST bearing his cross by GEORGIO VASARI; the heads very grand and nobly expressed, particularly those of S. JOHN, and MARY MAGDALENE. At the fourth, an *Ecce Homo*, by JACOPO DI MEGLIO; at the fifth, the Scourging, by ALESSANDRO DEL

BARBIERE; at the sixth, CHRIST praying in the garden, by ANDREA DEL MINGA; at the seventh, CHRIST entering into Jerusalem, &c. begun by CIGOLI, and finished by BILIVELTI. --- At the altar in the chapel of the *Barberini*, is painted S. FRANCIS receiving the wounds of our Saviour, &c. by NALDINI. Passing the great altar on the right, stands the chapel or tribune of NICCOLINI; it is incrusted with marble of Carrara, white, and mixt, nobly and diligently worked: there are five statues of marble, representing, MOSES and AARON, *Virginity*, *Prudence*, and *Humility*. There are two pictures by ALLESSANDRO ALLORI; and the cieling in fresco, by VOLTERRANO, incomparable for the colouring, drawing, and disposition of the figures: at an altar near this chapel, is painted a Dead CHRIST, by CIGOLI, a most excellent piece. --- Returning back through the left isle of the church, you meet first with an altar, where is painted the Coming of the Holy Ghost, by VASARI: at the second, the Ascension by STRADANO: at the third, S. THOMAS'S Unbelief, by VASARI: at the fourth, JESUS at table with CLEOPHAS and LUCA: at the fifth, the Resurrection, both by SANTI DI TITO; both these are very fine, particularly the last, for the composition, and the consternation of the soldiers. At the sixth, CHRIST in the sepulchre,

by

by *BATISTA NALDINI*. At the seventh, *CHRIST* descending into the Limbo of the Holy Fathers, by *AGNOLO ALLORI*, call'd *IL VECCHIO BRONZINO*; the heads and figures very noble, that of *EVE* remarkably graceful; the figure below this is another woman, the * portrait of some person of a very noble presence. In the corner of the piece below the painter has put himself. This picture is painted upon wood, and in every respect is an inestimable treasure. In the Sacristy, upon the pannels of the *Armadi*, where are kept the vestments, are painted sacred stories by *CIMABUE*, and *GIOTTO*.

Tho' I have gone through all the most eminent churches here in this manner, as I told you, Sir, I propos'd to do; I shall forbear sending any farther transcript, 'till I receive your express orders. In giving so particular and minute a detail of the pictures, &c. I did not enough consider the great difference there is betwixt descriptions of ancient, and those of more modern curiosities. But you have fully convinced me, that the latter, whether they regard architecture, statuary, or painting, if barely described in words, are not interesting enough to engage the
minds

* The original, from whence this portrait was taken, was purchased by Mr. *CLERK*, who travelled with my Lord *ASHEUREHAM*, who was at Florence while I was there.

minds of persons at a distance, unless they have a very curious turn; and that the chief use of such descriptions is to examine the things themselves exactly by them. But the case is quite different with relation to the works of the ancients: the precious remains of which can not but excite the curiosity of all, who have the least tincture of Classic learning. For, as you justly observe, antique buildings, busts, statues, bas reliefs, paintings, and inscriptions, are not onely entertaining, but very useful, as tending to the illustration of passages in ancient authors, both poets and historians. I shall therefore, Sir, according to your desire, be very exact in my descriptions of these; and shall communicate them to you constantly, from time to time.

As to my collections relating to modern curiosities, I shall employ them in another manner, if your approbation confirm me in my present design. The books on this subject are full of mistakes; and are not onely as to some things defective and imperfect, but likewise as to others superfluous and tedious; which swells them to a great bigness. From all these, compared with one another, and with the things themselves, my intention is to form as exact and short an account as possible; which I hope to bring within the compass of a pocket volume; and which, I flatter myself, may not be unacceptable

ceptable to the curious in general, and be very convenient and useful to travelers in particular. But of this I shall say no more at present; intending, as soon as I have made some little progress in the work, to send you a specimen of it, by which you may form a better judgment of the whole design of,

Honoured Sir,

Your most obedient, &c.

LETTER XLIII.

To Mr. R.

HONOURED SIR, *Rome, April, 10. 1747.*

HAVING endeavoured, according to your orders, to take an exact account of all the antiquities in the Capitol, I desire you to accept this first part as a specimen and earnest of the rest.

The modern Capitol is divided into three palaces, one in front, with one on either hand, placed as two wings, by that great architect, statuary, and painter, MICHAEL ANGELO. One ascends to it by a handsome gradual rising, called *una cordonata a mattonato*, flanked on each side by balustrades. At the foot of the ascent
are

are two lionesses, of black Ægyptian marble, taken from the baths of M. AGRIPPA; each of which throws out water from its mouth into a basin below. --- On the left hand is a piece of a statue, of fine porphyry, consisting of drapery: on the right, an inscription to INNOCENT XII. for having restored the coach-way leading up. --- At the end of the ascent, stand two Colossian statues, thought to be CASTOR and POLLUX, holding two horses. --- Next to them are placed the Trophies of MARIUS, which served as ornaments to the Aqueduct of the *Aqua Marcia* upon the Esquiline hill, near which place now stands the church of S. EUSEBIUS. --- Next are two statues of the sons of CONSTANTINE, found in his baths on the Quirinal hill. --- At one end of the balustrade after these is fixed the *Colonna Milliaris*, found in the Via Appia, and which marked the first mile, there being cut upon it the number I. On the upper part is written *Imp. Caesar Vespasianus Aug. Pont. Max. Trib. Potestat. VII. Imp. XVII. P. P. Censor. Cos. VII. Design. VIII.* On the lower follows, *Imp. Nerva Caesar Augustus Pontifex Maximus Tribunicia Potestate Cos. III. Pater Patriae refecit.* Below is a more modern inscription. --- To answer this, on the other side is placed a modern Colonna, upon the top of which is a brazen ball, said to be that which

which contained the ashes of TRAJAN ; and on the pedestal appears this odd modern inscription :

<i>Hoc in orbiculo olim</i>	<i>Sed memoriam instaurat</i>
<i>Trajani cineres jacebant</i>	<i>Magnitudinis enim non reliquæ</i>
<i>Nunc non cineres</i>	<i>Sed umbra vix manet</i>
<i>Sed memoria jacet</i>	<i>Cinis cineri in urna</i>
<i>Tempus cum cinere</i>	<i>Ætate moritur</i>
<i>Memoriam sepeliivit</i>	<i>Memoria cineris in ære</i>
<i>Ars cum tempore non cinerem</i>	<i>Arte reviviscit.</i>

In the middle of the piazza stands the equestrian statue of MARCUS AURELIUS, of Corinthian metal, formerly gilt over, but now much worn off by time, excepting the head of the horse. The Emperor sits, stretching out his right hand as giving orders ; and the spirit and motion of the horse is expressed in so lively a manner, that he seems coming down upon you from the pedestal. This statue was found near the church of S. JOHN Laterano, where stood the palace of VERUS, grand-father of AURELIUS : Pope SIXTUS IV. erected it there ; but PAULUS III. removed it to the Capitol, placing it on a beautiful pedestal, made by MICHAEL ANGELO ; on one side of which is an inscription to MARCUS AURELIUS, and on the other to PAULUS III.

The palace in front serves for the habitation of the Senators of Rome ; to which one ascends by a double stair-case. Under the landing place rushes out a fountain of water of the Aqua Fe-

lice; in the midst of which is a fine statue of *Roma triumphans*, having its drapery of porphyry: on each side lies a Coloffean statue of a river god, the one representing the Nile, and the other the Tiber.---In the great hall above are tribunals for civil causes, &c. and it is adorned with the statues of CAROLUS ANGIUS king of Naples, senator of Rome, of PAUL III. and GREGORY XIII. On the left side of this palace is a prison for debtors, &c.

The left wing is the palace where the magistrates give audience, &c. ---In the portico going round to the right hand, is a large statue of JULIUS CÆSAR. ---In the court, two Coloffean feet of Grecian marble, and a hand which belonged to a statue of APOLLO, thirty cubits high: the great toe of one of these feet is thirty seven inches English measure in circumference; and in length, from the tip to the second joint, nineteen. --- A table of marble, modern, fixed in the wall, on which are marked the measures of merchants, architects, &c. The Roman foot is divided into 4 palmi, 12 unc. 16 deti: the Roman architect palm is about a common span, or 8 inches, $\frac{8}{16}$ of an inch: 8 palms make a canna. The Greek foot is equal to the English; if there is any difference, it is a little longer, but not a hundredth part. --- A lion devouring a horse,

horse, excellently expressed; which was found in a water-mill without the gate of S. PAOLO: the head and fore legs of the horse were restored by MICHAEL ANGELO.---Several pieces of the legs of the Colossean statue of APOLLO.

In the new portico at the end of the court, a large statue of ROMA sitting upon a pedestal; on which is a basso relievo of a woman weeping, supposed to represent the province Dacia.---Two slaves or captives with diadems on their heads, standing one on each side, whose hands are broken off: they are of a blackish white marble called *pietra di paragone*, and are thought to represent two kings of Numidia.---In the niches two Egyptian idols; which, with the other three last-mentioned, were found in the Villa Verospi, near Porta Salara.---A Colossean head in brass of the emperor COMMODUS.---An Egyptian idol, the upper part broken off, ---A Colossean hand in brass, belonging probably to the head of COMMODUS. This stands upon an urn, on which is the following inscription:
 OSSA AGRIPPINAE F. M. AGRIP-
 PAE DIVI AVG. NEPTIS VXORIS
 GERMANICI CAESARIS MA-
 TRIS C. CAESARIS AVG. GER-
 MANICI PRINCIPIS. This antique
 urn was made use of in Gothic times to measure
 corn; as appears by a modern inscription under

it. --- A large Coloffean head of DOMITIAN in Grecian marble; on the pedeftal of which is a baffo relievo representing a young man. --- As one returns under the portico, a large ftatue of OCTAVIUS AUGUSTUS. --- A Bacchanal. --- The *Colonna Rostrata*, erected formerly in the Forum Romanum, as a trophy to C. DUILIUS, for the firft naval victory obtained over the Carthaginians: this column, together with the fix *rostrums*, or prows of galleys fticking to it, three on one fide, and three on the other, is modern work; and the pedeftal with the infcription only is antique, which is very imperfect. PETRUS CIACONIUS has fupplied all the defects by conjectures, and finely explained the fenfe in a learned commentary. I have fubjoined his additions in their proper places, diftinguifhed by the difference of the character.

C. Biblios. M. F. Cos. advorsom. Cartacinienseis en. Siceliad rem. cerens. eceftanos. popli. Romani. artifumad. obfedeoned. EXEMET. LECIONEIS. Cartacinienseis. omneis MAXIMOSQVE. MACISTRATOS. lucaes. bovebus. reli&eis NOVEM. CASTREIS. EXFOCIONT. MACELAM. moenitam. urbem pvcnandod. CEPET. ENQVE. EODEM. MACEstratod. prospere TEM. NAVEBOS. MARID. CONSOL. PRIMOS. cefet. refmecosque CLASESQUE. NAVALES. PRIMOS. ORNAVET. PARAVETQUE. diebus. lx. CVMQVE. EIS. NAVEBOVS. CLASEIS. POENICAS omneis. paratasque SVMAS. COPIAS CARTACINIENSIS. PRAESENTED. maxumod DICTATORED. GLOROM. IN. ALTOD. MARID. pvcnandod. vicet xxxQVE. NAVEIS. CEPET. CVM. SOCIEIS. SEPTEMrefmomque. ducis quinrefmosQVE. TRIRESMOSQVE. NAVEIS. xx. deprefet

AVROM

aurOM. CAPTOM. NVMEI. CIO CIO CIO DCC

arcentOM. CAPTOM. PRAEDA. NVMEI. CCIOO

crave CAPTOM. AES. CCIOO CCIOO CCIOO CCIOO CCIOO CCIOO CCIOO CCIOO CCIOO
CCIOO CCIOO CCIOO CCIOO CCIOO CCIOO CCIOO CCIOO CCIOO CCIOO CCIOO CCIOO

trionpoQVE. NAVALED. PRAED. POPLO *Roman. om. donavet*
saptivos CARTACINIENSEIS INCENVOS. Buxet. ante. curom
primosque. Consol. de. Siceleis. claseque. Cartacinicseom
*trionparvet. earom. rerom. erco. S.P. Q. R. ei hanc columnam p.**

--- Next to this column stands a lion in marble; on the pedestal an inscription to ADRIAN.

In

* This Inscription was written about the year of Rome 494, and 258 before CHRIST, being counted the most ancient in the same language extant in the world. The most remarkable peculiarities in it are: C is always put for G, which letter was not at that time invented, as *leciones* for *legiones*; D is added at the end of a word after a vowel, as *marid* for *mari*; S is inserted in the middle of a word, as *trirefmos* for *triremos*; the consonants are never doubled, as *clases* for *classes*; *poplo* is put for *populo*. As to the vowels, E stands for I, as *cepvet* for *cepit*; and O for U, as *Consol* for *Consul*. CIACONIUS explains the inscription in the manner following.

Caius Duilius Marci filius Consul adversus Carthaginenses in Sicilia

Rem gerens, Egestanos [socios atque cognatos] Populi Romani artissima

Obsidione exemit. Legiones [crim] omnes Carthaginensium [qui Egestam obsidebant, et Amilcar]

Maximus [eorum] magistratus, [festinandi studio] elephantis relictis

Novem, castris effugerunt. Macellam [deinde] munitam [validamque] urbem

Pugnando cepit: atque in eodem magistratu prospere

Rem navibus mari Consul primus gessit: remiges

Classeque navales primus ornavit atque paravit diebus sexaginta.

Et cum his navibus, classes Punicas omnes paratas [ornatasque]

Summas copias Carthaginensium, praesente [Annibale] maximo Dictatore illorum, in alto mari pugnando superavit,

Trigintaque

In ascending the stair-case, on the wall to the left is this old inscription : L. NAEVIUS L. F. SVRDINVS PR. INTER CIVIS ET PEREGRINOS. --- On the right, in a nich stands a statue of a Muse, URANIA. --- In the court upon the stair-case, four

large

Trigintaque naues cum sociis [hoc est cum ipsis hominibus] cepit, et septiremem prætoriam:

Quinqueremes præterea ac triremes naues viginti depreffit.

Aurum captum nummi III M.D.CC. . . . 3700.

Argentum captum in præda nummi C M. . . . 100000.

Æs grave captum vicies semel centena millia pondo 2100000.

Atque in triumpho navali prædam [omnem in ævarium] Pop. Rom. intulit :

Captivos [etiam] Carthaginienses ingenuos [hoc est nobiles aliquot] ante currum duxit, &c. &c.

The sense of which in English is this :

‘ CAIUS DUILIUS, Consul, the son of MARCUS, General of the Roman army in Sicily, against the Carthaginians, forced HAMILCAR to raise the siege of Segesta, a city in friendship and alliance with the Roman people ; and forced him to return on board his fleet, after he had left his camp, and nine elephants. Then he took Maccella, one of the strongest places in Sicily. He fitted out a fleet in the space of sixty days ; defeated the Carthaginians, commanded by HANNIBAL, at sea ; took from them thirty ships, with all their rigging, and the *Septiremis*, which carried the Admiral himself ; sunk thirty ; and took several prisoners of distinction, who walked before his chariot, and added to the glory of his triumph. In memory of which exploits, the Roman Senate and people erected this pillar.’ - The value of the booty brought into the public treasury is set down in numerals ; and is computed at 3700 pieces of Sicilian or Carthaginian gold, 100000 pieces of silver, and 2100000 pounds weight of brass.

The pedestal of this pillar was removed to the Capitol, by the care of Cardinal ALEXANDER FARNESE in 1560.

large basso relievos, exceeding fine, relating to the actions of MARCUS AURELIUS. In the first on the left the emperor is represented receiving the globe from the hands of ROME, a figure in armour: the second exhibits his expedition against the Parthians; the emperor is on horseback, accompanied by another person like ANTONINUS PIUS: the third represents his triumph over the Parthians: and the fourth, his sacrificing in a sacerdotal habit in the temple of JUPITER CAPITOLINUS: these basso relievos were all taken from an arch, erected to him in the Via Flaminia, now called the *Corso*.

Going up the next stair-case, there is another statue of a Muse. --- On the left a small basso relievo of CURTIUS riding down the lake. --- On the wall on the right, is this inscription: *Benedicto XIV. Pont. Max. Quod currum prætoriani vexilli Mediolanensis belli ex manubiis a Frederico Augusto Romam dono missi monumentum ex interiori Capitulii parte in apertum locum transferri mandaverit, &c. &c.* Underneath is written in Gothic characters,

*Cesaris Augusti Frederici Roma Secundi
 Dona tene currum perpes in urbe decus
 Hic Mediolani captus de strage triumphos
 Cesaris ut referat inclita preda venit
 Hostis in opprobrium pendebit in urbis honorem
 Mictitur hunc urbis mictere jussit amcr.*

FROM

From hence one enters into the great hall, painted in fresco by Cavalier D'ARPINO, and representing various Roman histories, viz. as one goes round on the left, 1. The combat of the HORATII and CURIATII. 2. The battle of TULLUS HOSTILIUS against the Veii: this is exceeding well composed, and one of the best things I ever saw from the same hand: the original bozzo of this picture is in the palace of the Prince BORGHESE. 3. FAUSTULUS finding ROMULUS and REMUS. 4. ROMULUS marking out the walls of Rome. 5. Vestal virgins sacrificing. 6. The rape of the Sabines.--- Placed round the hall are three statues of Popes: URBAN VIII. and LEO X. in marble, by BERNINI; and SIXTUS V. in brass, by FONTANA.--- There is a modern basso relievo of a sturgeon, and under it this inscription:

*Capita piscium, hoc marmoreo schemate
Longitudine majorum usque ad primas
Pinnas inclusive, conservatorib. danto
Fraudem ne committito
Ignorantia excusari ne credito*

*Aug. Clavario Franc. Calvio Curtio Sergandio Cosq.,
Instauratum ac erectum.*

--- There is likewise a monument, with a bust of CHRISTINA, queen of Sweden; and another to CASIMIRA, queen of Poland.--- The basso relievos on the wooden doors are by FIAMINGO. The

The chamber where the magistrates give audience is painted in fresco by TOMMASO LAURETI SICILIANO. As one goes round on the left, 1. The story of MUTIUS SCÆVOLA. 2. BRUTUS driving TARQUIN from Rome. 3. BRUTUS executing his sons in the Senate, &c. 4. HORATIUS COCLES defending the *Pons Sublicius*. --- Under these paintings, in going round to the left, are placed a fine bust of JULIUS CÆSAR. --- A modern statue of ANTONIO COLONNA, general in PIUS V's time. --- A bust of ADRIAN. --- A statue of TOMMASO ROSPIGLIOSI, nephew of CLEMENT IX. --- A fine bust of VIRGILIO CESARINI. --- A statue of FRANCISCO ALDOBRANDINI, general in CLEMENT VIII's time. --- A bust of ANTIPOUS. --- A statue of CARLO BARBERINI, general in URBAN VIII's time. --- A fine pillar of Lacedemonian marble, verd antique; with a bust of SEPTIMIUS SEVERUS on it. --- Another of the same. --- A statue of ALESSANDRO FARNESE, duke of Parma. --- A fine *Termini*, representing the head of MINERVA.

The third room is painted round the freez by DANIEL DA VOLTERRA, representing the triumphs of MARIUS over the Cimbri. --- Over the door, the bust of an emperor, in a nich. --- In going round to the left, a picture of a Dead CHRIST, by CAPUCINO LAICO. --- An emperor's

peror's bust in a nich. --- A beautiful statue of CAMILLUS in brass, standing upon a fine marble tripod; on which are three basso relievos of Fauns and Bacchanals dancing. --- A rare bust of JUNIUS MARCUS, son of BRUTUS, in brass. FIGARONI was of opinion, that it represents BRUTUS himself: the eyes are made of some paste or composition; and the aspect is very frowning and severe. --- A bust of an empress, in a nich. --- A picture of S. FRANCESCA ROMANA, thought to have been done by ROMANELLI: to me it seems rather to represent a Sibyl. --- A beautiful figure in brass of the young shepherd and messenger, called MARTIUS, drawing the thorn out of his foot. --- The wolf with ROMULUS and REMUS sucking, cast in brass; and thought to be the same which was placed near the *Ficus Ruminalis*: the two hind legs are stricken with lightning, commonly said to have been done at the death of JULIUS CÆSAR.

The fourth room is distinguished by the name of *De Fasti Consolari*, because on the walls are fixed antique pieces of marble; upon which are ingraved the names of the Roman consuls: these are most rare remains of antiquity, tho' not altogether intire, many of the consuls being wanting. --- Over the door, in basso relievo the head of MITHRIDATES, king of Pontus. --- A small statue of CYBELE. --- One of DIANA *Triformis*. ---

Triformis. --- An inscription to M. ANTONIO COLONNA for a battle gained in the Levant.

In the fifth room, a bust of SAPPHO, on which is written ΣΑΠΦΩ ΕΡΕΣΙΑ. --- Two small geese in brass, antique, and supposed to represent those that made a noise at the siege of the Capitol. --- Between these a most beautiful head of ISIS, of brass likewise, having ear-rings; and over it a modern inscription, *Isidis simulacrum bydriæ figura in pompa gestatoria, &c.* --- A bust of MICHAEL ANGELO, of black marble, called marmo bigio. --- A head of SOCRATES, inscribed ΣΟΚΡΑΤΗΣ ΣΟΦΡΟΝΙΣΚΟΥ ΑΘΗΝΑΙΟΣ. --- A head of ARIANNA. --- Over a door, a basso relievo of an old man's head. --- A bust of APOLLO. --- In niches, a bust of SCIPIO. --- One of VLPIUS TRAJANUS. --- Head of MEDUSA, by Cavalier FONTANA. --- A beautiful bust of SABINA POPPEA, second wife of NERO. --- A picture of the Holy Family, by JULIO ROMANO. --- In the freez are expressed various Olympic games.

In the sixth room, the freezes in fresco represent the martial actions of SCIPIO, by ANNI-BAL CARACCI. --- As you go round on the left hand, a bust of APPIUS CLAUDIUS is placed upon an old stone measure, made use of for wine. --- A statue of VIRGIL. --- A bust of SERGIUS GALBA, standing upon another old

measure. --- Bust of a Bacchanal. --- A statue of CICERO. --- A bust of LUCRETIA ROMANA. --- The back-bone of a large fish. --- In a nich, a bust of ALEXANDER the great. --- A bust of BACCHUS, placed upon an old measure for oil. --- A famous gilded statue of HERCULES in brass, found in the Campo Vaccino in SIXTUS IV's time, near to the *Bocca della Verita*, where stood the *Ara maxima* dedicated to HERCULES. --- A bust of MESSALINA, mother of CLAUDIUS. --- Bust of another woman, in a nich. --- A bust of PALLAS in armour. --- Over the chimney two small brass statues of Roman soldiers, and a large sepulcre with basso relievos. --- In a nich over a door, a bust of ANTIKOUS, in porphyry.

In the seventh room, a bust of MARCUS AURELIUS in a nich. --- Three small statues of BACCHUS in niches. --- A bust of L. CORNELIUS the pretor. --- A statue of the goddess of silence. --- One of CYBELE. --- One of CERES. --- In a nich a small Egyptian idol. --- A bust of ADRIAN. --- Two small broken statues of women in niches. --- This room is painted in fresco by PIETRO PERUGINO. 1. is represented *Rome* triumphing. 2. ANNIBAL passing the Alps. 3. ANNIBAL holding a council of war. 4. The naval fight betwixt Q. LUTATIUS CATULUS and AMILCAR.

Near

Near this room is a small handsome chapel. --- In coming out from hence, and turning to the right, are two passages or courts, on the walls of which are fixed the *Fasti Kalendares*, with this inscription before them: *Imperatore Caesare Augusto Pbelvio Pertinace II. Cos.—Ordo Corporatorum. Lenuncularior. Tabularior. Auxiliar. Ostiensium.* --- There are likewise several modern inscriptions, with a continuation of the names of consuls, down to the present year.

From hence one passes to a building, now fitting up by the present Pope, in order to receive some large pictures of PIETRO CORTONA'S, &c. purchased lately by his holyness. --- In a court near this place, upon a wall, are two pieces of beautiful fragments, belonging to some old portico, and dug up in the year 1732.

These, Sir, being all the curiosities in the left wing, I doubt not, that you will think this no improper place for me to subscribe myself,

Honoured Sir,

Your most obedient, &c.

L E T T E R XLIV.

To Mr. R.

HONOURED SIR, *Rome, May 20. 1747. N.S.*

HAVING in my last given you a description of the Capitol, and a particular account of the antiquities, &c. erected in the left wing;

wing; I now proceed to those in the right, as ranged by the order of Pope CLEMENT XII, and very much increased by his present Holyness BENEDICT XIV.

At the first entrance one observes a court, adorned with a fountain, in the midst of which lies an ancient Colossean statue, vulgarly called MARFORIO, from *Martis foro*; which formerly stood near the church of S. LUKE in the Campo Vaccino. --- On each side of this is a pillar of granite, which helps to support the wall, on which are placed four empresses, each under the figure of *Pudicitia*. --- In the middle, over the fountain, is the following inscription: *Clemens XII. Pont. Max. illatis in has ædes antiquis statuis monumentisque ad bonarum artium incrementum fonteque exornato pristinam Capitolio magnificentiam restituendam curavit. A. S. MDCCXXIV. Pont. v.* --- On the sides of the fountain stand two Satyrs of much perfection.

On the sides of the court are four sham doors, on which are placed four heads of PLATO the Philosopher. --- In two of these doors are two *Termini*. --- In another a basso relievo of the *Fasces Consulares*. --- Two square pedestals, which were found in the sepulchre of CAIUS CESTIUS, with an inscription on them relating to his testament. --- In a lumber room, near where these stand, is a fine trunk of a statue of APOLLO.

Under

Under the colonnade stand two Egyptian Idols, very large, one of stone called *pietra bassalto*, the other of red oriental granite. --- At the end of the colonnade is placed a large urn or sepulchre of ALEXANDER SEVERUS, and JULIA MAMMEA; their figures lying on it: on the sides are two basso relievos, of which one seems to me to represent the taking of BRISEIS away from ACHILLES; and the other King PRIAM begging of ACHILLES the body of his son HECTOR. --- Behind this is a foot of brass three feet long, which belonged to some Colossean statue; and if the whole was equal to this, it must have been very fine. --- A base of some antique ruined arch, with the figure of the province of *Hungary*, expressed on it. --- A fragment of one of the statues of the arch of CONSTANTINE, of marble called *paonazzetto*. --- A large mask or face of CYBELE, found in the villa of ADRIAN at Tivoli. --- An altar, upon which are expressed in basso rilievo the labours of HERCULES: this was lately brought from Albano, where it had lain at a gate many years neglected. --- Another opposite, on one side of which is expressed the birth of JUPITER, who is represented sucking a goat; two Curetes or Corybantes dancing on each side of him, and clashing their arms on shields; RHEA sits at a small distance. On another side is RHEA, presenting SATURN with a
stone,

stone, wrapt up in swaddling cloaths; on the third, is figured SATURN sitting, with RHEA; and many of the Gods and Goddesſes about him: theſe are all of excellent ſculpture, and particularly the heads in this laſt admirable. The fourth ſide, turned towards the wall, is above half broken off; but I obſerved a figure at the bottom (I ſuppoſe RHEA) lying along, and extending one of her hands. On this altar is placed a leg, belonging to a ſtatuę of HERCULES killing the *Hydra*, now in the upper apartments; this was found after the ſtatuę, which has now a modern leg in its room. --- In a nich, the ſtatuę of POMONA, with a *crepitaculum* in her hand, and another muſical inſtrument fixed to her foot. --- A ſtatuę of MINERVA, under it written, S. P. Q. R. *Signum Minervę de parietinis urbis erutum, &c.* --- Another of DIANA. --- Oppoſite to theſe, *Abundantia*, and another of *Immortalitas*. --- A ſtatuę of JUPITER. --- Oppoſite, of ADRIAN in a prieſt's habit. -- One of PAN. --- Fronting the ſtair-caſe, ſtands a Coloſſean ſtatuę of PYRRHUS King of Epirus; his dreſs and armour are very noble and magnificent, on which are worked heads of elephants, and other ornaments. --- A ſolid pillar of oriental alabaſter, twenty Roman palms high, and one foot eight inches and a half in diameter; which was found near the Tiber, under the A-

ventine

ventine hill: an old altar serves for its pedestal, on which is figured *Abundantia*, with a *cornucopia* on one side; and on the other, *cornucopias*, and sacrificing cups, with MERCURY'S wand or rod. --- On one side, a large urn, on which is a man standing, with a boar lying at his feet, and a boy standing by, the upper part of whom is broken off; the man's name was *APER*, as appears by the inscription under-written:

Innocuus. Aper. ecce. jaces. non. virginis. ira.

Nec. Meleager. atrox. perfodit. viscera. ferro.

Mors. tacita. obrepfit. subito. fecitque. ruinam.

Quæ. tibi. crescenti. rapuit. Juvenile. figuram.

T. Statilio. Vol. Apro. mensori. aedificiorum. vix. ann. XXII. m. VIII. d. XV.

T. Statil. Vol. Proculus. accensus. velatus. et Argentaria. Eutychia. parentes.

Filio. optumo. et. Orciniæ. Anthidi. uxori. ejus. sibi. et. suis. Lib. L. q. P. q. eorum.

On one side a basso relievo of a *tuba*, another of a *fistula* or *tibia*, and two others, which seem to me to be the *styli*, and the *pugillares*: on the other side is figured the *syrinx*, and another something like it, which one can not well distinguish, it being much worn with time. --- Another urn, something smaller, on it these inscriptions, *Dis. Man. Cossutiae Arescusae f. Cn. Cossutius Agathaigelus Conjugi suae bene merenti vixit annis XXXX. v. Dis. Man. Cn. Cossutius Cladus*

c. n. *Cossutius Agathancelus fratri suo eodem liberto benemerenti f. vixit annis xxxv.* On the side of this urn are basso relievos of an old Roman rule or foot, of a quadrant, a plummet, a compass, a hammer, a chissel, and another compass in the shape of a horse-shoe. . . . Another urn. . . . Placed in the wall over these urns is a small piece of marble, on which is expressed an antique plummet, a pair of compasses, and a rule, being the old Roman foot, divided into four parts, and of the same length as that above-mentioned, which is about ten inches and a half English: Upon it is written *Lapis Capponianus*: and over this is fixed in the wall this modern inscription, *Marmora omnia, antiqui pedis modulo insculpta, scriptorumque testimonio commendata,* BENEDICTUS XIV. P. O. M. *in Museum Capitol. transtulit. anno Pontif. III.*

Statilianum

in Janiculo alias effossum ex hortis Vaticanis.

Cossutianum seu Colotianum

ex Marii Delphini ædibus, dono Hieronymi Ducis Matthæi.

Capponianum

non ita pridem, via Aurelia repertam, ex ædibus Capponianis, dono Alexandri Gregorii, Marchion. Capponii ejusdem Musei Curatoris perpetui.

An urn, on which is likewise a basso relievo of a plummet, a compass, and a rule, and other such like instruments; under them this inscription:

tion: *M. Aebutius. M. L. Macedo Pater. M. Aebutius. M. L. Callistratus. f. V. M. Aebutius. M. L. Eros. V. Julia. L. L. Berenice. V. Julia. L. L. Hefachium Pomponice L. L. Seluce Clodia, L. Antio cis.*

On one side near this inscription, is a room just finished, called The room of idols, because they have placed in it some Egyptian idols, lately found at Tivoli, in the *Villa Adriani*, and presented to the Pope by the Jesuits; which are of black marble called bigio. --- An head of Isis, with a poppy on the top of it; the back part has the head of a bull joined to it with horns. --- Eight intire statues, not quite as big as the life, placed in niches; among which are three priests, and two priestesses, belonging, I suppose, to the same goddesses. One of the men holds a staff, at the end of which is the head of a cock; another, a cup; and the third, a square piece of marble, on which are hieroglyphics like flowers: one of the women holds a poppy in her hand, the other a key. --- A basso relievo in antique clay, consisting of cranes and other birds, crocodiles and other animals, with two old men in a boat, exceeding well done. --- In the middle of the room is a crocodile in marble, found likewise in the *Villa Adriani*.

Ascending the stair-case, one observes an ancient plan of Rome, cut out in marble, and fix-

ed in the wall on each side. This was taken from the temple of ROMULUS, where it served as a pavement; out of which through time and neglect many pieces are lost: but the present Pope has had it put together as well as could be, and it now appears in twenty six divisions. On the left side over them is the following inscription: *Fragmenta Ichnographiæ veteris Romæ, in Romuli templo ad Viam Sacram olim effossa, et ad Farnesianas ædes translata, BENEDICTUS XIV. P. M. in Capitolio munificentissimè collocavit, ann. 1743. Pont. III.* Opposite is this other, *Fragmenta Ichnographiæ antiquæ Romæ prioribus xx tabulis comprehensa eo sunt ordine quo à Bellorio edita, suppletis atque asterisco * notatis quæ postea intercidere reliquæ tabulæ VI alia exhibentes hætenus inedita. Tabulæ I. adjecta est compendiaria pedum antiq. Rom. LXXX mensura ex eorundem fragmentorum collatione cum veteribus ædificiis deprompta.*

Upon the first landing of the stair-case are fixed in the walls two large basso relievos: one representing M. AURELIUS making an oration to the people; the other, the *Apotheosis* of his wife FAUSTINA; taken from his arch that stood in the Via Flaminia, as an inscription placed between them informs you. --- Two statues in niches near them, one of FAUSTINA in the habit of the goddess *Pudicitia*, the other of JUNO.

Upon the last landing place, which leads into

to the grand apartments, is on one side a lion couching, and on the other an ancient pillar of black marble streak'd with a little white, sixteen palms high, with a head of an ANTIQUOUS on it. --- On the wall a basso relievo of a Phrygian deity, with odd and curious ornaments. --- On the opposite wall, an inscription on the famous delivery of Vienna from the Turks. --- Under this, another inscription of the lower age. --- A basso relievo with four figures, and a man making his testament. --- A basso relievo, representing two men joining hands, one holding a spear; and in the middle betwixt them is a palm tree: under these a Greek inscription, and two others in Syriac and Palmyric. Above is placed this modern inscription: *Munificentia S. S. D. IV. BENEDICTI Papæ XIV. ex hortis Justinianis.* Under the Greek inscription is this, *Græca Inscripção Latinè reddita. Aglibolo et Malachbello Patriis Diis et Signum argenteum cum omni ornamento dedicavit L. Aur. Heliodorus Antiochi Adrianus Palmirenus de sua pecunia pro salute sua et conjugis et filiorum anno DXLVII. mense Peritio. --- Era Alexandri pro consuetudine Palmirenorum et Sirorum insculpta hoc in monumento indicat annum eræ Christi communis CCXXXIV. mensis vero Peritius est noster Februarius. ---* A round piece of marble like a shield, on the rim of which are represented the birth and actions of

ACHILLES,

ACHILLES, and ornamented with Mosaic. Underneath is written, *Vetus monumentum (a Fabbretto de Column. Traj. P. cccxxxiii. illustratum) munificentia BENEDICTI XIV. P. O. M. ex templo Aracoelitano transtulit.* This, as the inscription shews, was in the *Ara-coeli*, where it was fixed upon one of the pilasters of the church, under the old pulpit, where I saw it about three years ago. --- Two fragments of Colossean feet of marble. --- Two columns of a marble called cipollino, which support an iron gate: on one of which is the bust of GETA; and on the other that of CARACALLA.

On entering the first room, one sees the walls covered with ancient inscriptions, containing the series and chronology of the Consuls, from TIBERIUS to the time of CONSTANTIUS: over which is written AUGUSTI AUGUSTÆ CÆSARES & CONSULES. --- On the opposite wall is an inscription to the emperor ADRIAN, on his repairing the temple of *Fortune*. --- As you go round on the right hand, there is a marble urn which is four-square, having upon it the bust of a man, and underneath in front this inscription:

ATIMETVS PAMPHILI
 TI. CAESARIS. AVG. L. L.
 ANTEROTIANVS. SIBI. ET
 CLAVDIAE HOMONOEAE
 CONLIBERTAE. ET
 CONTVBERNALI.

* ΗΠΟΛΥΣΕΙΡΗΝΩΝ ΛΙΓΥΡΩΤΕΡΗΗΠΑΡΑΒΑΚΧΩΙ
 ΚΑΙΘΟΙΝΑΙΣΑΥΤΗΣΧΡΥΣΟΤΕΡΗΚΥΠΡΙΔΟΣ
 ΗΛΑΔΙΗΦΛΩΑΡΗΤΕΧΕΛΕΙΔΟΝΙΣΕΝΘΟΜΟΝΟΙΑ
 ΚΕΙΜΑΙΑΤΙΜΗΤΩΛΕΙΠΟΜΕΝΗΔΑΚΡΥΑ
 ΤΩΠΕΛΩΝΑΣΠΑΣΙΗΒΑΙΗΣΑΠΟΤΗΝΔΕΤΟΣΑΥΤΗΣ
 ΔΑΙΜΩΝΑΠΡΟΙΔΗΣΕΚΕΔΑΣΕΝΦΙΛΙΗΝ

PERMISSV PATRONI

IN FRONTE LONGVM. P. V. LATVM P. IV.

On the left side of the urn is this inscription.

*Tu qui secura procedis mente parumper
 Siste gradum quæso verbaque pauca lege
 Illa ego quæ claris fueram praelata puellis
 Hoc Homonoëa brevi condita sum tumulo
 Cui formam Paphie Charites tribuere decorem
 Quam Pallas cunctis artibus erudit
 Nondum bis denos aetas mea viderat annos
 Injecere manus invida fata mihi
 Nec pro me queror hoc morte est mihi tristior ipsa
 Moeror Atimeti conjugis ille mei
 Sit tibi terra levis mulier dignissima vita
 Quæque tuis olim perfruerere bonis.*

On the right side this.

*Si pensare animas sinerent crudelia fata
 Et posset redimi morte aliena salus
 Quantulacunque meae debentur tempora vitæ
 Pensassem pro te cara Homonoëa libens*

At

* Η πολὺ Σειρήνων λιγυρωτέρη ἢ παρὰ Βάκχῳ
 Καὶ θοίναϊς αὐτῆς χρυσοτέρη Κύπριδος
 Η λαδίη φλωάρητε χελιδόνις ἐνθ' Ὀμόνοια
 Κεῖμαι Ἀτιμήτῳ λειπομένη δάκρυα
 Τῷ πέλωι ἀσπασίῃ βαιῆς ἀπὸ τήνδε τσαύτη
 Δαίμων ἀπροϊδὴς ἐσκεδάσεν Φιλίην.

*At nunc quod possum fugiam lucemque Deosque
 Ut te matura per Styga morte sequar
 Parce tuam conjux fletu quassare juventam
 Fataque moerendo sollicitare mea
 Nil profunt lacrymae nec possunt fata moveri
 Viximus hic omnis exitus unus habet
 Parce ita non unquam similem experiare dolorem
 Et faveant votis numina cuncta tuis
 Quodque mihi eripuit mors immatura juventae
 Id tibi viéturo proroget ulterius.*

--- A solid pillar of a beautiful marble called breccia, of diverse colours, upon which stands a bust of CARACALLA. --- A large urn, on which is figured DIANA descending from her chariot, to ENDYMION sleeping. --- Another urn, or rather pedestal, on which is this remarkable inscription.

NOBILITATIS CVLMINI
 LITERARVM ET ELOQVENTIAE LVMINI
 AVCTORITATIS EXEMPLO
 PROVISIONVM AC DISPOSITIONVM MAGISTRO
 HVMANITATIS AVCTORI
 MODERATIONIS PATRONO
 DEVOTIONIS ANTISTITI
 PETRONIO
 PROBO V. C. PROCONSVLI AFRICAE
 PRAEFECTO PRAETORIO
 PER ILLYRICVM ITALIAM ET AFRICAM
 CONSULI ORDINARIO
 OBINSIGNIA ERGA SE REMEDIORVM CENERA
 VENETI

VENETI ADQUE HISTRI PECULIARES EIUS
PATRONO PRAESTANTISSIMO.

--- Under this the following modern one. *Esfossa* A. D. 1742. in *hortis Pinciis Fr. Minimorum*, ex dono *Alexand. Card. Albani* munificentia BENEDICTI XIV. P. M. in *Capitolium translata*.---

Upon this pedestal is placed a most beautiful mask representing a *Faun* or *Satyr*; under which is written *Munificentia Benedicti P. O. M. et dono Theodori Buccapedulii ejusdem sum. Pont. a Secret. Eleemos.* A. D. 1748. --- A long urn or tomb, whereon are figured the nine *Muses*; at one end *HOMER* sitting with a *Muse*; and at the other *SOCRATES*, with a woman standing attentively. --- An *olla*. --- A pillar of marble, which is placed so as to turn round, having the small end downwards, where is this inscription inverted.

ANNIA RHFIΛΛ
HPΩΔΟΥ ΓΥNHTOΦΩC
THCOIKIACTINOCTAY
TATAXΩPIAΓEFONAN

Αννια Ρηγίλλα
Ηρωδου γυνη το φως
της οικιας τινος ταυ-
τα τα χωρια γεγοναν

ANNIA REGILIA that is
HERODIS UXOR
LUMEN DOMUS
CUIUS HAEC
IRAE DIA
FUERUNT

Annia Regilla
Herodis uxor
lumen domus
cujus haec
praedia
fuerunt.

The following is written above in worse letters.

DONINO

INVICIO

NOSIRO

AVCVSTO

MAXENTIO

VII

PIO FELICI

I have copied these inscriptions just as they are ; but the blunders in the letters and false spelling must be attributed, partly to the ignorance or carelessness of the work-man, and partly to time, which may have carried off part of some of the letters. These errors and defects one often meets with in antique inscriptions, which make it sometimes very difficult to understand them. You see in this last inscription, that there is in DOMINO an N instead of an M, in NOSTRO an I instead of a T, and in the like manner in INVICTO, and a C instead of a G in AVGVSTO. This pillar, I believe, served as a *Columna Milliaria*, and was found in the gardens belonging to the monks of S. EUSEBIUS. --- An urn, on which is represented the creation and death of man ; the sepulchre of DIANUMENIANUS son of MACRINUS. This basso relievo, tho' badly executed, has something very singular ; for which reason, I here give a description of it. DIANUMENIANUS lies along upon the cover of it, holding two poppys in his hand ; where likewise stands a dog : at one corner is a figure of a boy, or child, holding some leaves in one hand, and in the other a bird :

bird : this corner ends with the figure of a fish like a shark ; as likewise the other corner, where one sees the feet of another boy, and some animal, the rest of them being broken off. Below, on the front of the urn, and in the middle, sits PROMETHEUS, having in his right hand a thing like a modelling tool, and with the other holding the figure of a child, or man, as forming him ; at his feet stands one already formed upon a pedestal : MINERVA stands on one side, and puts upon the head of the person forming, an animal like a grasshopper ; close to MINERVA sits an owl, and under that a head or mask like a *Fury* : on one side, behind PROMETHEUS, is a woman, who touches with a stick, or *radius*, a globe or ball, placed upon a pillar, round which globe are two circular lines ; in her left hand she holds a little pot, which perhaps represents the taking fire from heaven, &c. Directly behind PROMETHEUS, is one of the *Parcæ*, spinning the thread of life. Over this is a figure (AURORA I suppose) in a chariot, looking up, and drawn by four horses mounting, alluding to the birth of man ; under the horses is a figure of ÆOLUS blowing a horn : she rises out of the lap of the figure of an old man, not unlikely OCEANUS, under whose left hand comes out a dragon or serpent : below, and close to PROMETHEUS, lies a figure of *Abundantia* or

Terra, with a *cornucopia*, which two boys support; betwixt her and PROMETHEUS, I think, is a basket of stones: at the feet of *Abundantia*, stand two *Genii*, male and female, careſſing one another. At the corner is VULCAN, labouring at his forge, on each ſide a *Cyclops* helping him; behind one of theſe, a figure of a man with a ſhield in one hand, and ſeems to me to have a ſword in the other: at the end ſtands a man naked and reaching up to a tree, or rather holding his hand, as it were, in ſurprize; below and cloſe to him, under the tree, is a naked woman, covering her privy parts with both her hands: here end the figures on this ſide. Returning back then to the figure of MINERVA, behind her ſtands another of a woman dreſt like a matron, who ſeems ſorrowful: before her lies dead a man or boy, over whom leans a *Cupid* with his torch turned downwards; the graſhopper hangs juſt over this perſon, perhaps to repreſent the ſoul going from him; and juſt above is a figure of a woman (AURORA) in a chariot drawn by two horſes, (her ſetting, I fancy, and figuring the death of man): at the head of the dead perſon ſits a woman, holding a ſcroll, or piece of parchment; next to this is MERCURY, who is carrying away the Genius, or ſoul of the dead, to the ſhades below; the ſoul being repreſented as a figure with wings. At MERCURY'S

RY'S feet is another figure of a woman, *Abundantia*, with a *cornucopia*, which a little boy holds: behind MERCURY is PROMETHEUS tied to a rock, with one of his legs upon the head of *Abundantia* or *Terra*; on his knee sits the vultur knawing his liver; behind, HERCULES with his bow coming to deliver him; above, a figure of JUPITER, I believe, who holds a horn upon the head of HERCULES; in his other hand seems to be a laurel branch; under, are the club and lion's skin belonging to HERCULES. --- An *olla*. --- An urn, where DIANA and ENDYMION are represented; at the top of which are three holes where the libations were made. --- An *olla*. --- A long and large urn, or rather sepulchre; on which there is in sculpture a battle with the Amazons; and above, several are represented as made prisoners, and bound. --- There are two other urns with inscriptions; upon one of which stands a bust.

In the middle of the room is placed a fine large marble vase of excellent workmanship, and with ornaments of foliage, &c. standing upon a round altar, on which are represented twelve Deities of Tuscan and exceeding fine sculpture: viz. JUPITER, with his thunder-bolt and a spear; behind him JUNO, MINERVA, HERCULES, APOLLO, DIANA, MARS, CERES, VESTA, MERCURY dragging a goat along, NEPTUNE,

TUNE, and VULCAN with a long hammer, facing JUPITER. The foot of this vase is modern, the diameter of the mouth, including the rim, is about three feet ten inches; from the top to the lower part of the body, where the modern foot begins, about three feet. --- Into this room is lately brought a large statue of MELEAGER, with the head or portrait of ADRIAN, represented naked, holding in his right hand the foot of a hare, the rest being broken off; and in his left a stick. On one side of the pedestal is written POLYTIMUS. LIB. It belonged to Cardinal ALBANI; but has been purchased by the present Pope; and is, as I have been informed, to be placed in the middle of the great hall, where now stands the Egyptian idol hereafter mentioned.

In the next room, on the walls are inscriptions relating to provinces, military affairs, and arts, &c. placed in so many different divisions; over which are written modern inscriptions, in order to distinguish them, and are the following: *Signa Figular.* that is, marks which were put upon potters work, such as tiles, bricks, &c. --- *Publica et privata officia et ministeria.* --- *Populi et urbes.* --- *Milites.* --- *Sacra et Sacrorum ministri.* --- *Studia et artes.* --- *Præfecti urbis, et milites.* --- A basso relievo over the door, representing CUPID going in triumph, with other
Cupids

Cupids on several animals, who carrie instruments for sacrifice. --- Another over the window, representing *VULCAN*'s forge. --- Over the other door, another representing a vintage. --- Going round on the right hand, stand some small urns. --- A very large urn or sepulcre, on which are figured *Tritons* and *Nereids*. --- Upon this is placed a small statue of a river god. --- Fixed in the wall above, the famous table of laws in brass, adorned with a cornice of marble called *pavonazza*, by which the Senate gives ample authority to *VESPASIAN* to make laws, &c. --- Over it is this modern inscription, *Senatus Populusque Romanus, monumentum Regiæ legis ex Laterano, in Capitolium Gregorii XIII. Pont. Max. auctoritate reportatum, in antiquo suo loco reposuit.* --- Some other urns. --- A statue of an old woman, priestess of *BACCHUS*; she is represented as drunk, and embracing a large bottle or flask adorned with vine leaves; well expressed, and a very good statue. --- A broken inscription. --- A boy sitting, and putting on his head a mask of *SILENUS*. --- A large statue of *HERCULES* killing the *Hydra*. --- A boy playing with a swan. --- A young *HERCULES* with a serpent in each hand. --- An urn. --- A large statue of *APOLLO*, with a lyre, and a griffin at his feet. --- Several urns. --- A *Terminus*, representing *SYLVANUS*, wrapped in a lion's skin. ---

A round altar with this inscription, *Ara ventorum*, and ÆOLUS figured under it.--- Another; on it *Ara Tranquillitatis*, with a ship expressed on it.---Another; on it *Ara Neptuni*, with a figure of him under it.---Some other urns.--- A *Terminus*, with the head of a woman laughing; under it written ΑΙΔΙΑ ΠΑΤΡΟΦΙΛΙΑ.---Some *ollas* with inscriptions.

Thus, Sir, I have conducted you through one half of the right wing of the Capitol, pointing out almost every particular with which it is adorned. The next room, into which I am to introduce you, is the great hall: where there being a great number of admirable statues, &c: I think this the properest place to make a stop, and give you some time to rest yourself; that you may proceed with fresh curiosity in the view of the remaining rooms, as described by,

Honoured Sir,

Your most obedient, &c.

L E T T E R XLV.

To Mr. R.

HONOURED SIR, *Rome, June 10. 1747. N. S.*

I HERE send you a description of all the rest of the antiquities, in the same order in which they are placed in the right wing of the Capitol.

Passing

Passing into the great hall, and turning to the right, is a brazen statue of INNOCENT X. sitting, and represented three times bigger than the life, by ALGARDI. --- A statue of FLORA. --- of HYGIÆA, goddess of health, and daughter of ÆSCULAPIUS. --- of PALLAS. --- A prophetess, or rather one of those that used to be hired to lament at funerals. --- MARCUS AURELIUS in a military habit. --- PTOLOMÆUS king of Egypt. --- The goddess Isis, with a *sistrum* in her right hand, and a vase in her left. --- Two solid pillars of marble, called giallo antico, stand on the sides of the principal door, and are 22 palms high, with busts placed on the top of them. --- A statue of JULIA PIA, in the habit of the goddess *Pudicitia*. --- APOLLO with a swan. --- ADRIAN under the figure of MARS. --- ANTONINUS. --- LUCILLA, under the figure of CERES. --- AUGUSTUS. --- MARIUS. --- The statue of CLEMENT XII. in brass, sitting, and answering to that of INNOCENT X. at the other end of the room, done by PIETRO BRACCI. --- A statue of JUNO. --- ADONIS. --- A *Muse*. --- DIANA. --- An Amazon wounded; on a stump of a tree is wrote ΩΩΙΚΑΗ (N) --- PTOLOMÆUS APPIO, under the figure of APOLLO. --- LEDA with the swan. --- A *Faun* sounding a pipe. --- Another with apples in his hand. --- A figure and some portrait of a woman, holding a *patera* in her

hand, and thought to represent the Goddess *Clementia*. - - - On one side of this hall stand two large tables of mosaic, with ornaments, and supported with feet of brass; the mosaic was taken from the *Villa Adriani* at Tivoli, where it served as a pavement. - - - In the middle of the room stands now a large Egyptian idol of Parian marble, at least seven foot high; it is of excellent workmanship, and belonged to one Signor MICHILLI, in whose ground it was lately found in the *Villa Adriani* at Tivoli. This is the statue which they say is to be carried down and placed in the room now preparing, together with the other Egyptian idols, before-mentioned pag. 27. And in the room of this statue is to be placed that of MELEAGER, &c. mentioned pag. 38. - - - On the right side of this idol stands a statue of HARPOCRATES, who is represented putting one finger to his mouth, and has on his head a poppy, and in his left hand an horn; found at the same time, and in the same place with the idol. - - - Next to this is the MIRMILLO, or famous dying gladiator. - - - On the left side of the idol, is a fine statue of ANTI-NOUS, found likewise at ADRIAN'S *Villa*. - - - Next to this is a statue of a gladiator falling, and at the same time defending himself. - - - There are thirty six busts of various persons, placed over the doors, &c. round this room or hall, which

which is very large and magnificent, being in length sixty seven feet, and in breadth thirty three: the roof of it is finely adorned with work in stucco.

From hence one passes into the room, called that of the Philosophers, Poets, &c. where their busts are placed in order upon shelves: many of them are unknown, at least to me; those that I could find out are the following, going round to the left hand. --- A bust of LUCIUS APULEIUS. --- VIRGILIUS. --- ASCLEPIADES, on which is written ΑΣΚΛΗΠΙΑΔΗΣ. --- PITTACUS. --- THEOPHRASTUS. --- ARISTOTELES. --- AGATHO *Erythræus*, having AGATHONIS ERIT. --- HERACLITUS. --- Two busts of EPICURUS, on one of which is ΕΠΙΚΟΥΡΟΣ. --- ALCIBIADES. --- CARNEADES. --- Three busts of SOCRATES. --- ARISTIDES. --- HIPPOCRATES. --- SENECA. --- Five busts of PLATO: upon one is written ΠΛΑΤΩΝ; upon another, ΠΛΑΤΩΝΗΣ ΑΡΙΣΤΟΝΟΥ ΑΘΗΝΑΙΟΣ, and under this PLATO ATHAENIENSIS ARISTONIS FILIUS. --- DIONYSIUS of Utica. --- M. AURELIUS. --- DIOGENES *Cynicus*. --- THEON PLATO, on which is written ΘΕΩΝ ΠΛΑΤΩΝΙ ΚΟΝΦΙΛΟΣΟΦΟΝ ΟΙΡΕΥΣ ΘΕΩΝΤΟΝ ΠΑΤΕΡΑΣ. --- PERSIUS FLACCUS. --- PYTHAGORAS. --- HIERO, on it written ΗΙΕΡΩΝ. --- THUCYDIDES. --- Two busts of PINDARUS, on one of which is written ΠΙΝΔΑΡΟΣ. --- TERENCE

TIUS. --- JUNIUS RUSTICUS. --- MAGO *Carthaginienfis*. --- ARATUS. --- EURIPIDES. --- On the lower fhelf, the buft of ANACREON. --- PHILEMON. --- LYSIMACHUS. --- THALES. --- Four bufts of HOMERUS. --- ASPASIA. --- SAPPHO. --- ARISTOMACHUS. --- LEODAMAS, having written upon it ΛΕΟΔΕΜΑΣ. --- LYSIAS, on it ΛΥΚΙΑΚ. --- SOCRATES. --- A ftatue of ZENO, with a paper in his hand. --- A buft of PYTHODORUS, on it ΠΥΘΟΔΩΡΙΣ. --- MASSINISSA. --- ZENO. --- JANUS, on it written JANUS. IMPEATOR. --- CICERO. --- ARCHYTAS. --- ARCHIMEDES, in baffo relievo, a profile, on which is infcribed ΑΡΧΙΜΗΔΗΣ. --- In the middle of the room, two antique heads of EPICURUS and METRODORUS, joined together like a JANUS, and fixed on a pedeftal fo as to turn round: they are much worn by time, and their names under hardly legible, which flood thus in the ftone :::: ΟΥΡΩΝΟΣ. :: ΤΡΟΔΩΡΟΣ. but are now mended and painted red, in order to diftinguifh them the better. Thefe were found in the year 1743, in the piazza of the church of S. MARIA *Maggiore*, as they were making the foundation for the new front, now added to that church. --- Near thefe are two ftatues, a fon and daughter of NIOBE. --- The bufts in this room amount to a hundred and three. --- Over the door a baffo relievo, representing the death of MELEAGER.

--- Three

--- Three others close to one another : the first exhibits a figure walking, with two figures of children which seem to be bound ; above, another figure sitting near a temple, and two figures behind. The second represents **DIANA**. The third **APOLLO** sounding his lyre to a *Muse* standing by. --- A little basso relievo, with figures carrying a dead person, representing military charity. --- Another, whereon are expressed funeral ceremonies, which have something very peculiar. In the middle is a funeral pile, behind which is a woman tearing her hair, &c. Next to the pile on the right side is another woman holding a box in her hand, and looking towards a third woman, who is upon the ground, and in the greatest despair. Next are two slaves, who bring the body of the deceased, behind whom is another woman. On the other side of the funeral pile is a man putting fire under a caldron; and behind him a figure holding two dogs, and lifting up his hand in token of sorrow and pity. --- A little basso relievo, on which is **ÆSCULAPIUS** discoursing with his daughter **HYGIÆA**. --- Three others close to one another : the first represents a triumphal chariot with *Victory* in it ; the second, of red marble, a woman, who offers sacrifice to the image of **HYGIÆA** ; the third, some *Bacchanals*, and is of Etruscan sculpture : the two last are finely executed. --- Over
the

the other door is a basso relievo of JUPITER, &c. on one side, and the three *Parcæ* on the other. --- On the window side is a small basso relievo, in which are figured a river, a bridge, and persons in a boat; which it is thought represents the passage of souls to the Elyfian fields. --- One of a woman playing upon a harp, a cat, or something like it, standing upon her hind legs, and reaching to two fowls like ducks, tied to a branch of a tree. --- Over the above-mentioned basso relievos, are six pieces of *fregios* taken from the temple of NEPTUNE, situated in the *Via Tiburtina*: they consist of *rostrums* of ships, anchors, sacrificing cups, &c. --- Two small basso relievos of *Cupids* upon a horse. --- Two others of *Sphinxes*.

The next room one passes into is, that of the emperors and emprefses, where their bufts are placed upon two shelves; which, beginning on the left as you enter, stand thus. --- A buft of JULIUS CÆSAR. --- AUGUSTUS. --- MARCELLUS, his nephew. --- TIBERIUS. --- DRUSUS, two bufts. --- ANTONIA, his mother. --- GERMANICUS. --- AGRIPPINA *Major*. --- Two bufts of CALIGULA, one cut out of marble, called, *dura pietra baffalto*. --- CLAUDIUS. --- MESSALINA, his first wife; her hair adorned with ribbons in a very particular manner. --- AGRIPPINA *Minor*, his second wife. --- Two bufts of
NERO,

NERO, one with a short beard; a very fine head. --- POPPÆA, his second wife. --- GALBA. --- OTHO. --- VITELLIUS. --- VESPASIAN. --- TITUS. --- JULIA, his daughter. --- DOMITIAN. --- DOMITIA, his wife. --- NERVA. --- Two busts of TRAJAN. --- PLOTINA, his wife. MATIDIA, his daughter. --- MARCIANA, his sister. --- Four busts of ADRIAN; one of oriental alabaster; another with the face of alabaster. --- SABINA, his wife, of oriental alabaster. --- Two busts of ÆLIUS CÆSAR. --- Two of FAUSTINA *Junior*, his wife. --- Four of M. AURELIUS. --- On the second shelf, a bust of FAUSTINA *Senior*, his wife. --- Two busts of ANNIUS VERUS. --- MA. CARINUS. --- LUCIUS VERUS. --- LUCILLA, his wife. --- Another bust of a woman. --- COMMODUS. --- CRISPINA. --- PERTINAX. --- SCANTILLA. --- PESCENNIUS NIGER. --- CLODIUS ALBINUS, on it written ΖΙΝΑΞΡ ΕΠΟΙΕΙ --- Three busts of SEPTIMIUS SEVERUS; one of oriental alabaster. --- JULIA PIA, his mother; the hair of this may be taken off like a peruke. --- CARACALLA, two busts; the second much the finest, and is of porphyry. --- GETA, his brother. --- MACRINUS. --- DIADUMENUS, his son; of alabaster. --- ANNIA FAUSTINA. --- MAXIMINUS. --- MAXIMUS. --- GORDIANUS AFRICANUS. --- PUPIENUS. GORDIANUS PIUS. --- TRAJANUS DECIUS. ---

QUIN.

QUINTERENNIUS. --- AUSTILIANUS. --- TRIBUNIANUS GALLUS. --- VOLUSIANUS. --- GALLIENUS. --- Two busts of CORNELIUS. --- SALLONINA, his wife. --- SALLONINUS the son. --- A Philosopher, under it written, *Dono io Petri Marckion. Lucatelli Musei Capit. Curat. Perpetui.* --- On one side, betwixt the busts, stands a statue of HERCULES AVENTINUS, represented as an over-grown boy; and carved out of marble called *pietra bassalto*: a rare statue for the singularity of the stone, and which was found on the Aventine hill, having under it the following inscription, *S. P. Q. R. Signum Aventini Herois quem superstiosa veterum ætas Herculis filium dixit ruderibus in Aventino monte egestis repertum in Capitolio posuit, &c.* --- In a nich of the wall a very fine bust of JUPITER. --- Over the door, a basso relievo, representing the three *Graces*, a river God in the middle; on one side, a young man with a cup running, a woman stopping him, and another behind taking hold of him. Near to the *Graces* is written *Bonifiti Vivas Sacerdus*: under the whole, *Epitynchanus. M. Aurel. Caes. lib. & a cubiculo fontibus et Nymphis sanctissimis IIIIVIM (fluvium I suppose) ex voto restituit.* --- Over the window, a basso relievo, representing a chariot-race. --- Over the second window, another of a *Bacchanal.* --- Next to this, a very good one of the hunting of a boar. --- Over

--- Over the last window, a battle with elephants.

--- Two other very noble and large basso relievos, one representing PERSEUS delivering ANDROMEDA; the other ENDYMION sleeping, in a very natural and finely disposed posture; his dog stands by him, and seems as if barking at the moon. --- On this same side; betwixt the busts; is a statue of FLORA, crowned with flowers, and holding others in her hands: this statue is remarkable for its drapery, it being excellently well done, and different as to the manner from most other antique statues; some will have the head and the hands to be modern, but the feet are as beautiful and genteel, as ever I saw in any statue. This was lately found in the Villa of ADRIAN, at Tivoli: and upon the pedestal is written *Munificentia S. S. D. N. BENEDICT. Papæ. XIV. A. D. MDCCXLIV.* --- In the middle of the room is placed a large statue of AN-TINOUS, as coming out of the bath; round his middle goes a piece of drapery, where the statue takes into two pieces, yet the upper part enters so well into the lower, that both seem to the eye to be all of a piece: this statue likewise was lately found in the Villa ADRIANI; in the same place as the above-mentioned. --- The busts in this room are to the number of eighty three.

Returning back through the great hall, one enters into the long gallery, the walls of which are covered with inscriptions taken from a burying-place of LIVIA AUGUSTA, discovered not long since in the *Via Appia*; they are placed in several divisions, over which is written, *Sepulchrales Tituli veteris Columbarii Servor. Libert. Liviae. Augustae.* --- Turning to the left, to go towards the lower end of the gallery, is a small urn with figures of *Bacchanals.* --- A statue of ÆSCULAPIUS of marble called *bigio*, upon a round altar, with figures sacrificing, &c. --- A bust of a *Muse.* --- In a nich, a statue of DIANA *Lucifera.* --- Under this is an altar, on which are figured sacrificing instruments, two saws, pick-axes, and helmets, &c. --- Next to this a long urn, on which are women washing a child as just born, &c. --- A statue of a consul sitting, placed upon an altar, dedicated to HERCULES, adorned with a basso relievo of festoons and clubs, &c. --- A Colossean bust of JUNO, or some woman. --- A statue of an Egyptian deity of *pietra bassalto.* --- BACCHUS. --- A famous statue of AGRIPPINA sitting in a chair, placed in the middle of the gallery at this end. --- A Colossean bust of TRAJAN. --- Two solid pillars of marble called *cipollino*, twenty two palms high, with the heads of JUNO on the top; the balls of the eyes wanting, supposed to have been

been of jewels or precious stones. --- Over the feigned doors and niches are placed various busts of JUNO, *Bacchanals*, &c. --- Returning back, on the left are busts and statues, which front in order the others before-mentioned, viz. --- A Colossean bust of ANTONINUS PIUS. --- A statue of APOLLO. --- An Egyptian goddess of *pietra bassalto*, with a *cornucopia*. --- A Colossean bust of TRAJAN. --- A statue of CERES sitting, placed upon an altar, adorned with festoons, and instruments of sacrifice. --- A small urn or monument, on which is represented a woman lying along on a couch or bed, in alto relievo, with a Greek inscription under to one CEMENE PENELOPE, &c. --- On the sides of the window are placed two fine fluted pillars of marble called *porta santa*, on the top of which are the heads of HERCULES and of a *Bacchanal*. --- An urn or monument to one ATHYLIUS, who is represented lying upon a bed, and holding a vase in his hand just like a chamber-pot. --- In the wall, a small basso relievo of an old man walking, with a staff in one hand, and a lyre in the other; not unlikely, PYTHAGORAS, or perhaps HOMER. --- A small statue of a *Muse*. --- On the other side, keeping round to the left, A large head of MARCUS AGRIPPA. --- A small statue of ROMA. --- A bust of a *Muse*, exceeding good. --- In a nich, a statue of

MARCIANA, as coming out of a bath. --- Below this, a large sepulchre with basso relievos. --- A statue of JUPITER, of marble called *bigio*, fixed upon a round altar, with the figures of APOLLO, and other deities of very good sculpture. --- A little urn, with figures of boys playing, &c.

From this gallery one enters into another room ; round the walls of which are fixed antique inscriptions, and over them written, *Tituli Sepulchrales*. --- On the uppermost shelf, going round on the right hand, a head of a young man. --- One of a *Bacchanal* crowned with ivy. --- Of VENUS. --- Of a *Bacchanal* crowned with berries, the eyes hollow, supposed to have been gems. --- Of a young man. --- A head not unlike CICERO'S. --- A small statue of a *Satyr*, wrapt up in a goat's skin. --- A head unknown. --- A bust thought to be POMPEY'S. --- A head unknown. --- A small statue of DIANA EPHESIA, with the head, hands, and feet of black marble called *pietra paragone*. --- A head, thought to be that of POSTHUMUS *Junior*. --- A bust of SYLVANUS, with a goat's skin. --- A head unknown. --- Another small statue of DIANA EPHESIA, with the head, hands, and feet of *pietra paragone*: in a basso relievo below is represented a burning candle, two persons playing upon a pipe, and two priestesses,

priestesses. --- A head bald, and unknown. ---
 Three heads of women, one exceeding good. ---
 Two heads of men unknown. --- A bust of a
 man in armour. --- A small statue of ALEXAN-
 DER the great in armour. --- A bust of ÆNO-
 BARBUS. --- Two heads of men unknown. ---
 Three of women. --- A small statue of a wo-
 man with a roll of parchment. --- A head of a
 woman. --- Of NIOBE. --- Of an old man. ---
 A bust of a woman, thought to be LUCILLA;
 the bust alabaster. --- A little statue of a girl
 playing with a pigeon. --- A bust of a man,
 of red alabaster. --- A head of a man with short
 hair. --- A head of M. AURELIUS. --- A head
 of a woman. --- A small statue of ZENO. ---
 A head of JUPITER AMMON. --- Head of
 GABRIEL FAERNOS, done by MICHAEL AN-
 GELO; on it written GABRIEL FAERNOS CREM.
 --- On the second shelf or row are, The head
 of a *Faun*. --- Of a *Bacchanal*, crowned with
 roses; the eyes hollow, supposed to have been
 gems. --- An excellent head of ALEXANDER
 the great, fine expression, and bigger than the
 life. --- A head of a *Bacchanal* crowned with
 flowers and grapes. --- Of a *Faun*. --- Of a
 woman. --- A fine bust of a middle-aged man.
 --- A head of a man bald. --- Of AGRIPPINA.
 --- Of a man. --- A bust of a woman. --- A
 head of a woman. --- Of a man; on it written

MEMORIAE T. FLAVI EVCARPI AVONCULIOTU
 LIEUROTIS. --- A head of a man. --- A bust
 of a man. --- A head of an *Amazon*. --- Of
 a man. --- Of a woman. --- Of a man. ---
 A bust of a man, on it written ZINAE A-
 ALEXANΔPOY. EΠOIEI. --- A head of a wo-
 man. --- Of a man. --- A bust of BRUTUS. ---
 A head of a man. --- Of a woman, thought
 to be FAUSTINA *Senior*. --- A head of a man.
 --- Of JANUS. --- A bust of M. AURELIUS, on
 it written M. AURELIUS ANAIELISN. --- A head
 of ALEXANDER with an helmet. --- A bust of
 TRAJAN. --- A head of a woman, the hair like
 a peruke. --- A bust of AGRIPPINA. --- A head
 of a woman, the hair in the shape of a shell. ---
 Of a man. --- Of PARIS. --- A bust of a con-
 sul. --- Heads of a woman, fixed like those of
 JANUS. --- A fine head of a *Bacchante*. --- Of
 SYLVANUS. --- On the third row are, The head
 of JUPITER AMMON. --- Of a woman. --- A
 bust of a consul. --- A *Terminus*, with heads
 like JANUS. --- A statue of CERES. --- A *Ter-
 minus*, with two faces of women. --- A head of
 a man. --- An *olla*. --- Heads of SYLVANUS,
 like a JANUS. --- An *olla*. --- A head of AU-
 GUSTUS. --- Of an old man. --- A *Terminus*. ---
 A statue of AGRIPPINA, with her son NERO.
 --- A small Egyptian black idol. --- A marble
 leg of some beast. --- An *olla*. --- A head of a
 woman,

woman, very good. --- An *olla*. --- A head of a woman. --- A little Egyptian black idol, like a baboon. --- A head of a man. --- Another: --- A bust of Isis, yellow marble. --- An *olla*: --- Some antique weights, of round stones. --- Under the window, a pair of antique stilliards (*Statera*); the weight that runs upon it, is the bust of some emperor in armour. --- A long rod of brass to measure the ground with. --- An iron cap. --- On the wall a basso relievo, representing a *Bacchanal*. --- At the farther end of the room stands a statue of FAUNUS, holding up a bunch of grapes; at his feet is a goat upon a basket: this statue is of a very rare marble, called *rosso antico*, found in the *Villa ADRIANI* at Tivoli; it is of excellent workmanship, and is placed upon an altar, with basso relievos: on one side is an emperor riding full speed upon a bull, a figure of *Plenty* and a child below; on another, a priest pouring libations upon the horns of an heifer, a woman or priestess holding its head; on the third side, MINERVA sitting, and a *Genius* standing by representing Victory; on the fourth, an oaken crown, within which is this inscription, I. O. M. SARAPIDI SCIPIO. ORFITUS. VG. AVCVR. VOTI. COMPOS. REDDITUS. --- A little brass statue of DIANA *Triformis*, or HECATE, composed of three bodies joined together: one holds two burning torches, has a half-

half-moon and a poppy on its head; another with a cap on, from which come pointed rays; in one hand holds a dagger or knife, in the other a snake; the third crowned with a garland, with a key in one hand, and a cord in the other: this statue is placed so as to turn round, and is about ten inches high; on the pedestal is this inscription, *Munificentia Bened. XIV. P. M. Ex Museo Cbifiano. A. D. 1744.* --- Under another window, a most beautiful vase of brass; found in the port of Antium; on the rim is written in very bad letters, and almost worn out, ΒΑΣΙΛΕΥΣ ΜΙΘΡΑΔΑΤΗΣ ΕΥΠΑΤΟΡ ΤΟΙ
 :::: ΟΤΟΥ ΓΥΜΝΑΣΙΟΥ ΕΥΠΑΤΟΡΙΣΤΑΙΣ
 ΕΥΦΑ ΔΙΑΔΩΖΕ, upon the modern pedestal is written the following explanation of it. ΒΑ-
 ΣΙΑ ΕΥΣ ΜΙΘΡΑΔΑΤΗΣ ΕΥΠΑΤΟΡ ΤΟΙ
 ΝΔ ΟΤΟΥ. ΓΥΜΝΑΣΙΟΥ ΕΥΠΑΤΟΡΙ ΣΤΑΙΣ
 ευφα. διαδοζε. *Lebes aereus Gymnasi. Eupatoristarum
 ex portu Antiati eductus.* The diameter of the
 mouth, together with the rim, is 1 foot 4 inches
 and $\frac{1}{2}$ English; and the height from the foot to
 the brim is 2 feet, 1 inch, and $\frac{3}{4}$. This is sup-
 posed to have been lost in a storm, or flung
 over-board by some accident in this port; where
 it has lain ever since the time of MITHIDATES;
 till it was found not long ago. It is of a beauti-
 ful shape, and excellent workmanship.

These, Sir, are all the antiquities in the Capitol, of which you desired to have a particular account: in giving which, tho' I fear, I have fallen into many mistakes; yet, I hope, they are such as you will be the more inclinable to excuse, as being able to correct them from your own reading.

Before I leave this side of the Capitol, I would willingly shew you the prison formerly called *Tullianum*, and the *Tarpeian rock*; concerning the situation of both which authors are much divided. But being conscious to myself, that I have tired you sufficiently already, I will not presume to lead you at present to those ancient places of punishment, lest I should leave in your mind a stronger idea of the office of an executioner, than of that of a *Cicerone*, here endeavoured to be performed by,

Honoured Sir,

Your most obedient, &c.

L E T T E R XLVI.

To Mrs. R.

HON. MADAM, *Rome, June 20. 1747. N. S.*

WHEN I gave you, about two years ago,* a short description of the magnificent monument, erected in S. PETER'S church,

VOL. II.

I

in

* See Vol. I. LETTER XXXVII.

in memory of the late Princess MARIA CLEMENTINA SOBIESKI, and a short relation of the manner of removing her body out of the vaults of the church into that monument ; I ought to have said something concerning the death and character of that Princess, and the pompous funeral with which she was interred. But this I thought unnecessary at that time, remembering that there had been a Pamphlet published in England on that subject, said to have been translated from the *Roman Journal of Jan. 29. 1735.* which I imagined you could not but have seen. Since the writing of that Letter, I have read the account of that grand Funeral, published here in Latin and Italian by the supreme authority: which differing in several material circumstances from the former, I have drawn out a new relation from it, making here and there some small omissions, alterations, and additions, according as I judged proper. This, Madam, tho' a serious and melancholy subject, will yield, I am fully persuaded, to a person of your turn of mind, no disagreeable entertainment.

The Princess MARIA CLEMENTINA SOBIESKI died Jan. 18. 1735. N. S. between four and five o'clock in the afternoon ; having been long in a declining condition, occasioned by too much abstinence, and an over-religious severity for several

several years, which at last, throwing her into a diarrhoea, carried her off. The next day, her body, dressed in her ordinary habit, was removed in a coach, followed by five others, in which were her ladies and other servants in mourning, to the church of the *Santi Apostoli*; which is at no great distance from the palace where she died. It was taken out of the coach, by the gentlemen belonging to the deceased, and placed upon a bed of state; and being met at the door by all the Fathers of the convent, each having a lighted wax-candle in his hand, it was conveyed to the middle of the church, and placed upon a frame, surrounded with twenty four large wax-candles; and there the usual Office for the dead was performed with solemn music, and afterwards the Absolution pronounced.

It was then carried by the same gentlemen into an inner chamber, in the apartment belonging to the reverend father, minister general of the convent, accompanied by Monsignor the Pope's *Major domo*, Monsignor GAMBERUCCI archbishop of Amasia, the masters of the ceremonies to his Holyness; there being present likewise, by a particular dispensation, her excellency Donna ISABELLA ACQUAVIVA d'Arragona duchess of Strozzi, who had attended the Princess in her sickness, and the la-

dies and maids of honour. In the presence of these, and of the necessary attendants, the body was opened, under the direction of Monsignor ANTONIO LEPROTTI, private physician to his holyness: when it appeared, that a small part of the lungs was tainted, that there was some extravasated blood in the head, and that both the ends of the pancreas were turned hard and scirrous.

The body, being embalmed, was cloathed by the duchess of Strozzi, and the ladies, in the habit of a Dominican nun, in honour of the convent to which she had formerly retired; and was removed directly into a chapel adjoining to that room, all hung in mourning; where it was placed upon a bed of state, with eight flambeaus burning, and was attended by some of his Holyness's Swiss guards till the Sunday following, being Jan. 23.

On that day about noon, the ladies, being admitted into the chapel, dressed the corps in a magnificent manner; which was privately conveyed into the church of the *Holy Apostles*, and layed in state in the following manner. The church was all hung in mourning, adorned in several places with gold lace and ermine, and illuminated with flambeaus and torches of white wax; several inscriptions being painted on the walls. In the middle was erected a great catafalque

falc or scaffold, with a balcony or stairs round it; on the top of which was placed a very rich and magnificent bed of state. Round the catafalc burned a vast number of lights; and at the four corners were as many lamps set round with several rows of candles, at the top of which were four sepulchral urns, full of odoriferous bituminous matter, that blazed during the exequies. At a vast height above the catafalc was a crown of prodigious size; to which were fastened four large pieces of black cloth, laced with gold, and lined with ermine, which were contrived to fall in such an artificial manner, as to form a most magnificent canopy.

Under this canopy, upon the bed of state, lay the corps; not in a coffin, but open, and dressed in stays, and in a petticoat and gown of cloth of gold, trimmed with gold lace and ermine; a mantle of purple velvet, lined with ermine, and adorned with gold lace; silk stockings with golden clocks, purple velvet shoes embroidered with gold, white gloves embroidered with the same, a purple velvet cap upon her head turned up with ermine, the hair hanging loose underneath, and falling upon her neck in a proper and becoming manner; and upon her head a crown of gold, a golden sceptre in her right hand, and an ivory rod in the left. In this manner lay the

PETER'S.

PETER'S. Their eminences the Cardinals, to the number of thirty two, in purple habits, which is their mourning, assisted at vespers, and at the office for the dead : all which were performed, by turns, by the mendicant friers ; and the usual Absolution was sung by the choir of the convent, and that of the Pope's chapel.

The mournful Procession was begun by the children of S. MICHAEL, and the Orphans ; two torches being carried before each company. - - - These were followed by the seventeen * Confraternities, consisting of an infinite number of persons, in their proper habits, the ensign or standard of each society being carried before it, and each person who belonged to it, walking with a torch in one hand. - - - Then appeared the cross of the chapter of S. PETER'S, attended by the mace-bearer, and four of the inferior officers of the church, in their surplices, with lighted torches. - - - Next proceeded the Religious of twelve different orders, - - - Then gentlemen appointed out of the several Confraternities, each having a taper in his hand, to the number of five hundred. - - - After these the regular clergy of the church of the Twelve Apostles, in which parish the Princess died. - - - Then the Chamberlain of the clergy of Rome between the

two

* Societies for devotion, who go in procession to the several churches, upon solemn occasions.

two Parish-priests of the church of the Holy Apostles and of that of the Vatican.---These were followed by singers, who sung the exequial Psalms in a mournful strain.---Next went the Chapter and Clergy of the Vatican church.

---The Princess's family.---The Scholars of the national Colleges of the English, Scotch, and Irish.---The body of the Princess upon the bed of state, borne by some nobles of her court; which, being dressed as above described, looked beautiful and majestic even in death. At the four corners were carried, by four of her servants in mourning cloaks, standards with her arms; and four gentlemen held the rich pall, by the four corners, upon which were embroidered her arms; and at the head this inscription,
 MARIA CLEMENTINA MAGNÆ BRITANNIÆ
 ***** ANNO MDCCXXXV.

---Next after the bed of state followed the nobility of the CHEVALIER's court.---Then the Captain of his holyness's Swiss guards, with a detachment of halberdiers.---Two mace-bearers.---The two masters of the ceremonies.---The Archbishops and Bishops belonging to the Pope's palace.---Prothonotaries.---Chaplains in ordinary.---Other officers of the household.---A Captain of the Swiss guards, with a detachment of halberdiers.---The Princess's coach covered with cloth of purple.---Twelve others in black.

black cloth, carrying the ladies belonging to the court.

About 7 in the evening the body arrived at S. PETER'S, and was carried into the chapel of the choir, which was hung with black, adorned with the Princess's arms and the emblems of Death, and illuminated by large tapers or torches set upon silver; where the reverend Chapter celebrated solemn devotions, and Monsignor CERVINI, patriarch of Jerufalem, and canon of S. PETER'S, pronounced the *Absolution*. Then four gentlemen of the Princess's court, mounting the steps placed by the bed of state, took the body down, and laid it upon a couch or small bed; where the ladies, having taken off all the robes, and other garments, except the Dominican habit, put the veil of the Nuns of that order about her head. After this, those gentlemen put the body into a coffin of cypress, laying it upon a matras of white taffety, with a pillow of the same, placing the crown, sceptre, and ivory rod at her feet. This done, her gentleman-usher covered her face, hands, and whole body with a veil of white taffaty; and the coffin was closed up, with the usual ceremonies, and put into a second of lead, and that into a third of oak, and consigned to the care of the Chapter. Upon the leaden coffin was this inscription.

MARIA

MARIA CLEMENTINA

* * * * *

VIXIT ANNOS XXXIII. MENSES VI. DIEM. I.

OBIIT ROMAЕ

XV. KAL. FEBRUAR. ANNO M. DCC. XXXV.

The inscriptions put up in several parts of the church of the Holy Apostles, mentioned pag. 60. were as follow.

Over the door of the church on the outside,

To

MARIA CLEMENTINA

* * * * *

*eminently distinguished by religion towards God,
charity towards all, severity towards herself;*

*By the decree of Pope CLEMENT XII,
carried forth with all the honours of a royal funeral,
Rome and the Christian world lamenting.*

Over the same door within.

By the death of MARY CLEMENTINA

*Consort of JAMES * * * * **

*Grand-daughter of JOHN III. king of Poland,
excellent mother of the most accomplished Princes;
eminent for the sweetness, integrity, and sanctity of her manners;
whose mind, throughout her life, truly royal and Christian,
and even at the approach of death undaunted and chearful,
Rome beheld with admiration.*

*By her death the miserable being deprived of assistance,
the poor of relief, the sick of consolation,
the city of its ornament, religion of her defence and example;
all ranks of people, as in a public mourning enjoined
by authority,
are overwhelmed with grief and lamentation.*

At the entrance into the church on the right hand.

*Who can refrain from grief, who abstain from tears?
She is dead, who, by the beauty of her countenance,
and by the gentleness of her mind,
Shone like the Moon among the lesser stars.
Our hope is fallen and van shed:
but her memory fixed deep in our hearts,
and the concern for her loss which has seized our minds,
will long remain.*

Another on the same side.

*Weep ye Virgins, lament ye Matrons:
She taught you to restrain your eyes,
to preserve your dignity.
If so great virtue be perished,
Who shall now restore to your order the ornament,
which has been snatched away from it?*

At the entrance on the left hand.

*Strangers and Romans, compose your countenance and habit
to the expression of sorrow;
And in this funeral pomp perform the exequies required:
from hence being returned home,
while you celebrate the praises of this Princess,
say to your children,
Virtue has also these rewards even here on earth.*

Another on the same side.

*Not dreadful Death has snatched away by force this Princess,
But pleasing sleep has taken her up to the celestial inhabitants.
Alas! blind and miserable mortals!
The evil, which by public and private vows we deprecated,
To Her is peace and eternal felicity.*

On

On Monday the 24th, the Cardinal Arch-priest, and the reverend Chapter of S. PETER'S, having caused an high tomb to be set in the middle of the chapel of the choir, in which the corpse was deposited, covered with the rich pall before-mentioned; above which upon a cushion, were placed the mantle, &c. like those which were put in the coffin, a large canopy being over the tomb, the solemn Obsequies were there performed; high mass was sung by several choirs, and celebrated by the foresaid Patriarch of Jerusalem. After which followed the *Absolutions*, or, as they may be called, *Lustrations* round the tomb, called *Ceremoniale majoris potentiae*; at all which were present the archbishop of Hierapolis, the bishops of Cyrene, Constance, and Marciana, all canons of S. PETER'S; the whole chapter of that church, together with the CHEVALIER'S COURT, in deep mourning, besides several cardinals and other prelates.

The Obsequies being performed, the chapter, with the cross before them, followed by the ladies of the deceased Princess and others of her family, went in procession, from the chapel to the confessional, near the great altar of S. PETER'S, the Confraternity of the Society of the Blessed Sacrament carrying the tomb, which they set down at the entry of the confessional. Then taking out the corpse, all the clergy and the gentlemen belonging to the deceased Princess

went down the stairs with it, to the vaults under the church; the ladies staying in the confessional, because they are not allowed to go into the vaults. Monsignor ORIGO performed a short office there, while they deposited the corpse in a tomb,* made of stucco on purpose to receive it: which being done, they all returned into the church.

Thus ended the ceremonial, but not the sorrow for this great and most excellent Princess, whose affable and engaging behaviour, accompanied with a becoming dignity, charmed all impartial spectators; nay, softened even those persons, who were the most averse to her, and who could not but acknowledge, that her beauty and behaviour commanded their approbation. Her sincere and steady inclination to improve every opportunity of doing good, as far as her station had permitted her the power, makes the Romans, who were daily witnesses of her numerous virtues, bewail her loss, as if she had been their Queen or Mother.

Her life was one continued scene of virtue, and the only material error she ever committed, and which was entirely owing to ill arts industriously employed to mislead and inflame her natural vivacity of temper, proved in its consequence an additional beauty to her character: for even those that justly blamed that hasty part
of

* See PLATE I. Fig. 1.

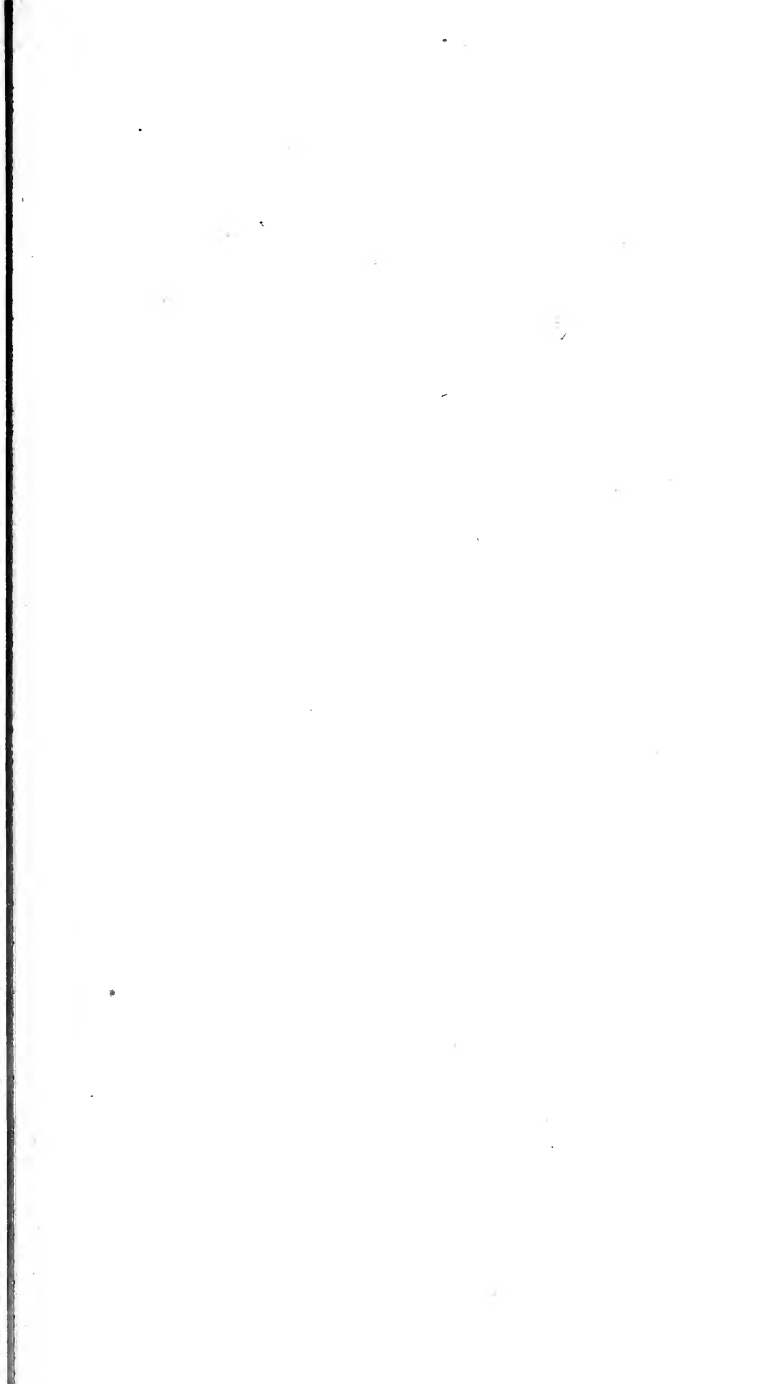


Fig. 3

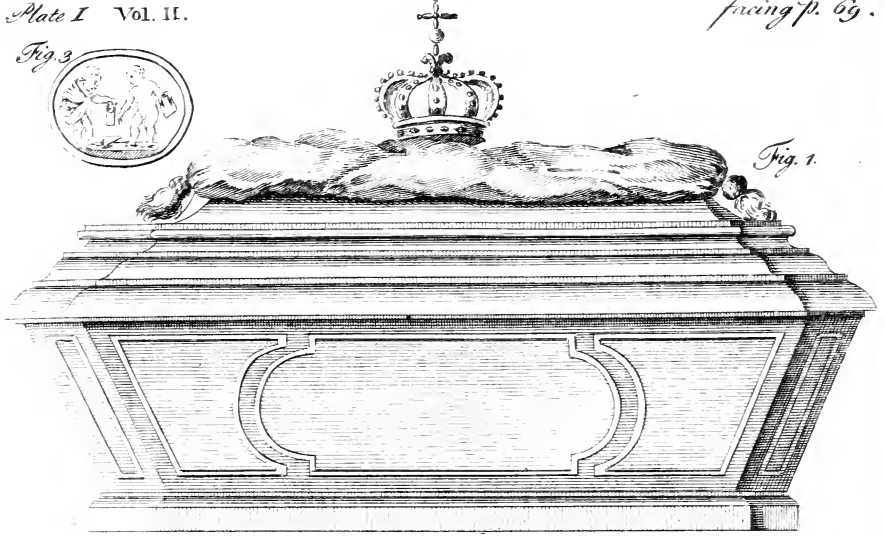


Fig. 1.

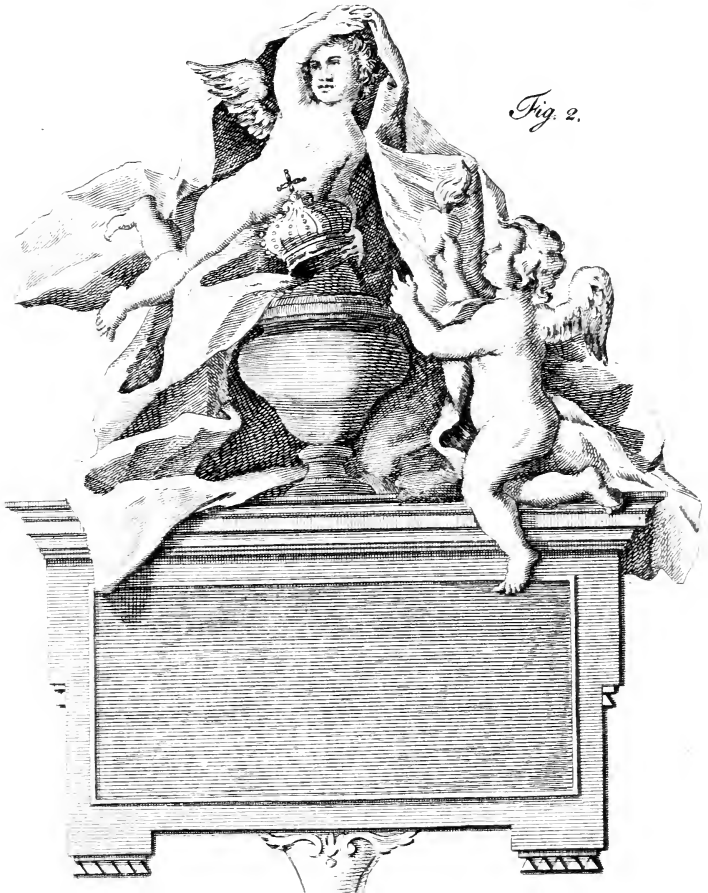


Fig. 2.

f her conduct, agreed she did more than atone for it, by such a repentance as she frequently expressed in the most moving terms: and her whole behaviour, from the day of the reconciliation to that of her death, was a continual proof of the deep sense she had of that fault towards a husband, who never could be justly argued with one towards her, even upon that unhappy occasion.

She had a most agreeable person, and an affability that engaged all who approached her. Her charity was extensive to a wonder, confining the bounds within which her power was aided; and her gifts were given with a grace which added to their value. Her piety was sincere, unaffected, and constant; and her behaviour in her last moments, easy, resigned, and courageous. Her life was attended with that respect and affection, which virtue, in spite of envy, will always command; and her death, frequently, with equal sorrow and regret.

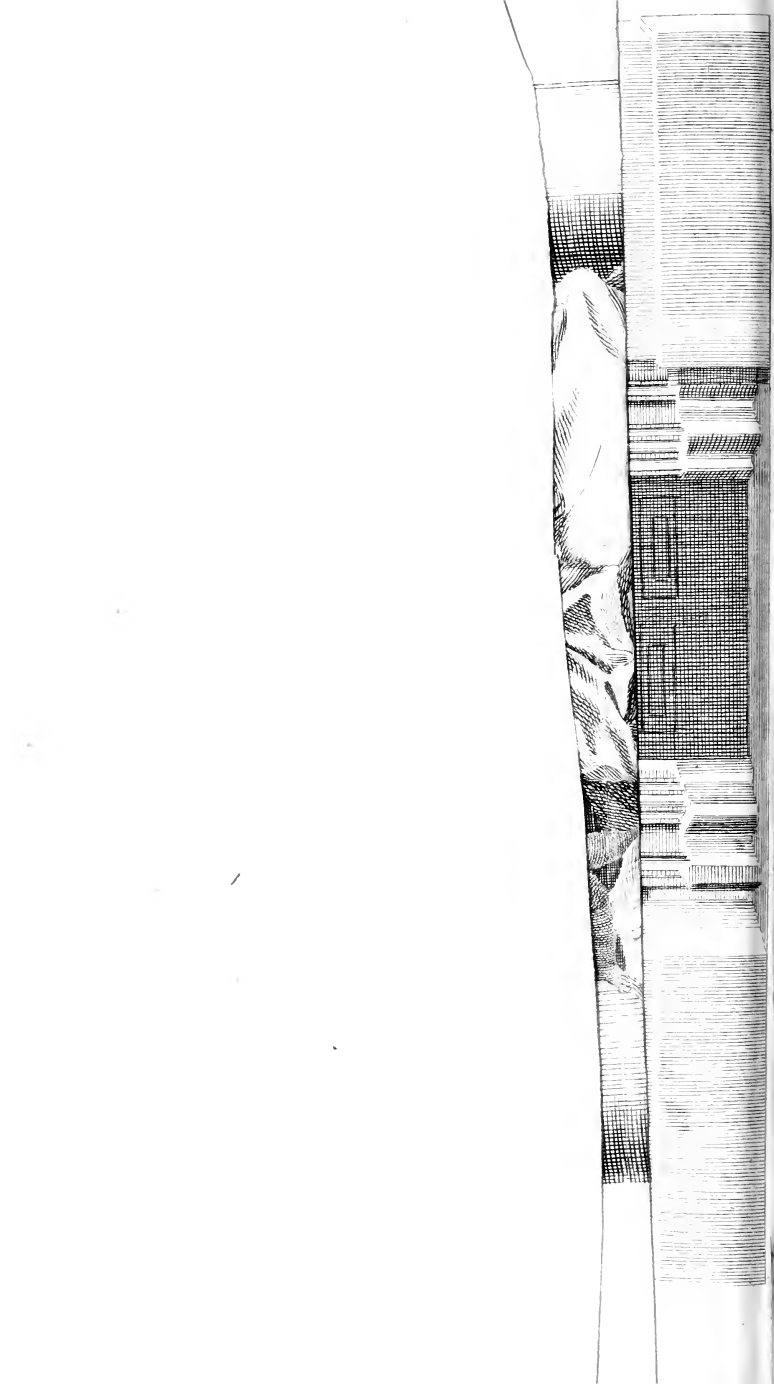
The heart of this Princess was deposited in a very elegant monument,* erected by the Friars in the church of the *Santi Apostoli*, and fixed on the second pilaster, on the right hand after one entered: of which I have sent a drawing, as well as of the tomb in the vaults of S. PETER'S. But to give you, Madam, a just idea of the magnificent † monument in which the body now lies,

* See PLATE I. Fig. 2.

† See PLATE II.

lies, I have sent a print of a copper plate engraved from a drawing of mine, which I have coloured to distinguish the different kinds of marble. I have but little to add to the description I formerly gave either of the monument, or of the manner of removing the body into it. --- The monument stands on the left hand as one enters the south isle, betwixt two large pillars; and over the door, through which one passes to ascend to the top of the cupola. The pillars are of a beautiful marble called *colinella*; the side posts and the lintel of the door, of *porta santa*; the space betwixt these and the pillars, of *verd antique*; the drapery falling on each side of the urn, of alabaster; the figure of Divine Love and the Angels are of Parian marble; the portrait of the Princess is in mosaic, as likewise the back ground; the voids round which are of *verd antique*. --- When the body was removed, the decoration both of the chapel *del choro*, and of the tomb upon which it was deposited a while, was very grand; being displayed to the best advantage by the light of above four hundred wax torches, disposed in four orders round the chapel. As the back part of the monument corresponds to the stair-case that leads up to the top of S. PETER'S, the body was conveyed up these stairs, and put into the porphyry urn the back way. Being present, I observed, that the urn was not wide enough to contain





contain the whole, and consequently part of it jutted out beyond the wall: on which account, they have now made, as it were another monument of marble over that part of the coffin which projects; and put on it an inscription, denoting both the day of the decease of the Princess, and that of the removal of her body: but this I apprehend will be too much exposed to accidental detriment, from so great a number of people continually passing up and down this narrow stair-case.

The year following, an anniversary solemnity, in honour of this Princess, was celebrated before the Cardinals, and other great personages, in the college of URBAN: where a fine Latin Oration was delivered in her praise, with several copies of Verses in the same language. These, together with Verses in twenty one different languages, were pompously printed in 1736. and being all translated into Italian, were published at Rome the next year.

These various honours, Madam, conferred upon this Princess by a voluntary concurrence of all orders and degrees of persons, are a proof of a character universally admired, loved, and lamented. They are not like the extravagant encomiums on deceased Princes by Court-chap-lains, whose design is not to celebrate their real virtues, which could not but be known to the world; but

but to ascribe to them imaginary ones, and by flattering the dead to gain the favour of the living.

I have often reflected upon the life and death of this Princess ; and, upon the whole, cannot but think her much happier than the generality of those who have worn a crown, and died in royal splendor. She passed both the flower and the full maturity of age, in all the natural and innocent enjoyments, which conduce to the felicity of life. And when this was interrupted by some domestic misunderstandings, this disappointment turned to her greatest advantage by taking off the too great fondness for this world, and putting her upon a more serious preparation for the other. And if in this preparation she was carried into some excessive rigours, not altogether consistent with a proper care of her health ; these, proceeding from a sincere desire to render herself less unworthy of the Divine mercy, cannot be supposed to have rendered her more unworthy of it. Tho' firmly settled in my own religious persuasion, I dare not assert it to be the only safe way exclusive of all others : and considering the prejudices of education, I cannot believe, that all the virtues of a good life can be rendered ineffectual for want of some particular modes of worship. I am,

Honoured Madam, your most, &c.

LET

LETTER XLVII.

*To Mr. R.*HONOURED SIR, *Rome, July 7. 1747. N.S.*

AT the request of the author, who is Antiquary to his Holyness, and my very good friend, I transmit to you the inclosed paper; which, I hope, will prove an agreeable amusement, tho' it may not perhaps induce you to embrace the same sentiment.

Observations upon a Cameo of HORATIO WALPOLE, Esq; nephew to the late Earl of Orford, purchased by him at Rome in the year 1745, representing the Ostracism of Athens; with some Reflections upon the same: dedicated to his excellency SIGNORE FILIPPO FARSETTI, a noble Venetian, by RIDOLFINO VENUTI of Cortona.

May it please your excellency,

HOW great a connection the study of antiquities has with human and divine sciences, there is scarce any one now ignorant; the learned of our age having sufficiently demonstrated it, not onely by diligent and accurate observations upon the Classic authors; but also by ingenious conjectures upon the minutest remains

of the ancients ; which frequently have conveyed great light, not onely to the easy studies of History, Politics, and the *Belles Lettres*, but likewise to the more obstruse inquiries into Law, Philosophy, and Theology. This reflection has induced me, most noble Sir, to present to you the following *Observations* upon a most singular *Cameo*, which represents one of the most remarkable historical actions of Greece, *viz.* the Ostracism of the Athenians, and relates to the politics of one of the greatest Republics of the universe, and the most renowned for its wisdom. This makes it highly proper, that I should dedicate this Essay to a worthy citizen of the modern *Italian Athens*; a title which your most serene Republic justly deserves. And my chief view in giving you this trouble is, to receive a very considerable advantage from that peculiar penetration, which is entirely your own; and which has been improved not onely by the best studies, but also by examining with your own eyes the dispositions and constitutions of foreign nations. For I hope hereby to prevail upon you to deliver your opinion in a case, which to me seems to be grievous in itself, and which I think ought to appear so to every free citizen.

Mr. HORATIC WALPOLE, nephew to the Earl of Orford, not unknown perhaps to you, Sir, while you stayed at Paris, together with Mr.

TROMBELL

TROMBELL his governor, being desirous to purchase during their stay at Rome, some antique gem of erudition, Signor ANTONIO BORIONI, a celebrated Antiquary, procured them one, than which nothing could be more to the purpose. This was a *Cameo* of agate of different colours, of a dark ground, and the figures exceeding white ; of a bigness proper for a ring, and of excellent sculpture. Mr. WALPOLE, not knowing the signification of the figures in the *Cameo*, in order to put a greater value upon it, desired that I would examine it : upon doing which a considerable time, it came into my head, that by them is represented the Athenian Ostracism. One sees expressed, in this remarkable * *Cameo*, two *Cupids*, or *Genii*, without wings, one fronting the other, with a shell, turned like the horn of AMMON, in the middle space betwixt them. The *Genius*, on the right hand, is covered with a philosopher's cloak (*pallium*) in the Greek fashion, standing with one hand suspended in the air, holding in the same a little square table ; upon which he looks attentively, and upon the shell that lies on the ground. The other boy, who stands opposite, and is entirely naked, holds in his left hand an urn with two handles, and with a flat bottom, in order to place it on the ground ; he endeavours to

L 2

hide

* See PLATE I. Fig. 3.

hide this urn behind himself, and looking upon his companion, seems with his other hand to solicit him to do something. After such a description, who would not imagine that the Ostracism of Athens is represented in this *Cameo* ?

I shall not presume to waste your time, by tediously describing what the Ostracism was ; it being very well known not onely to you, but to every one that has made any progress in the Grecian history : I shall only produce a passage of DIODORUS SICULUS, who describes the Ostracism, from which was derived the *Petalism* of the Syracusians. * *But since it often happens, that men affect tyrannic government, the people (of the Syracusians) was induced to imitate the Athenians, and to enact a law like theirs concerning the Ostracism. For among the Athenians, every citizen was obliged to write down upon a piece of a tile the name of any person, who seemed to be in such a way, as to be able some time or other to exercise tyranny over his fellow-citizens : but among the Syracusians, to write the name of each over-grown citizen upon an olive-leaf ; and the leaves being counted, he, whose name appeared*

upon

* Τῶν ἀνδρῶν τυραννίδος ἐπιθυμούντων, ὁ δῆμος ἐπηνέχθη μιμήσασθαι τοὺς ἀθηναίους, καὶ νόμον θεῖναι παραπλήσιον τῷ παρ' ἐκείνοις γεγραμμένῳ περὶ ὀστρακισμοῦ. παρὰ γὰρ ἀθηναίους ἕκαστος τῶν πολιτῶν ἔδει γράφειν εἰς ὀστρακὸν τὸ ὄνομα τοῦ δοκοῦντος μάλιστα δύνασθαι τυραννεῖν τῶν πολιτῶν· παρὰ δὲ τοῖς συρακουσίους εἰς πέταλῳ ἐλαίας γράφεσθαι τὸν δυνατότατος τῶν πολιτῶν· διαριθμηθέντων δὲ τῶν πετάλων, τὸν πλεῖστα πέταλα λαβόντα, φεύγειν πενταετῆ χρόνον. Lib. XI.

upon the greatest number, went into banishment for five years.

This being premised, the two boys, one with the cloak on, and the other naked, represent, I believe, the two orders of the Athenian people, the Nobles and the Commons. The *pallium*, or cloak, in bas reliefs, statues, and medals, is the proper garb of the philosophers, poets, and orators of Greece, as likewise of other men famous for arms, or riches: and these were those who possessed the chief posts in the free cities of Greece, and composed the ΙΕΡΑ ΣΥΝΚΛΗΤΟΣ , *the sacred Senate*, as one reads on the medals. The common people of every city was anciently represented by a naked young man, who was called *Genius*, ΔΕΜΟΣ , *Populus*, by the Grecians; as one sees it expressed in the Roman medals, with the inscription $\text{GENIO. POPULI. ROMANI}$. as is evident from *PATINE*, and *VAILLANT*. The naked boy in this *Cameo* holds an urn proper for gathering votes, which has two handles, that it may be held the better; and is flat at the bottom, and different from the urns for ashes, or wine, which both end in a point. This boy points with one hand towards the shell, looking at the *Genius* that wears the cloak, as if to solicit him to give his vote; but hiding the vase, which is to receive the votes, in order to represent the better the liberty of suffrages. In
the

the medals of the Roman families, one sees two *Genii*, who go through the *Septa* with vases gathering the votes. The *Genius* here in the cloak has a little square tablet in his hand, in which one may discern a certain confused mark ; which seems to denote the name of the condemned person, which was written upon it : as one reads in the Life of ARISTIDES. He seems doubtful, whether he ought to give his vote for the Ostracism. In imitation of the Athenians, and Syracusians, the Romans also used to give their votes by tablets, on which were one of these two letters A. C. *Absolvo*, and *Condemno* ; as may be seen in the medals of their families. The shell, which lies below in the middle, is the thing, Sir, which has entirely confirmed me in the opinion, that the ingenious artificer had a design to express in this *Cameo* the Ostracism of the Athenians. It is certain, that the Ostracism took its name from the word ὄστρακον, which signifies *testa*, or the fragment of a vase, or tile : such as that appears to be, which the boy in the cloak holds in his hand, in which they wrote the names of those whom they banished. On this occasion, at first they made use of small pieces of pitchers, or broken vases, afterwards of small tiles. What signification then can that sea-shell have here ? Why, as ὄστρακα, a *cover*, *tegument*, or *vile*, is a derivative ἀπὸ τοῦ ὄστράκου,

ὄστράκον, the proper quality of a shell being to cover; and as ὄστρακον signifies *testa*, and sea-fish with shells are called *testacei*; this was much more proper to denote the Ostracism, than to have placed on the ground a fragment of a broken vase, which could not have been so easily distinguished as a shell; which was generally called ὄστρακα, and by the Latins as generally *ostrea*, and *testacea*.

If this explication be probable, which I hope it may be allowed to be, 'till some other person shall produce one which may seem more likely; this singular *Cameo* is deservedly fallen into the hands of an English Gentleman; of a nation, which, for the spirit of liberty, as well as for arts and sciences, may be justly compared with the most celebrated states of Greece, in their most flourishing times. But re-addressing myself to you, most noble Sir, as a citizen born free in the midst of a most wise and prudent Republic; what judgment do you form concerning this custom of the Athenians? as for my part, I cannot but highly disapprove it. It is true, that this Ostracism was instituted, on purpose to deliver the citizens of Athens from the tyranny of certain potent and seditious men; but the just apprehension of tyranny degenerated soon into a servile fear; and that chastisement, which was invented solely for the punishment
of

of the seditious, began to be extended towards all those, who possessed extraordinary qualities; capable of exciting the envy of others. In short, this fear was that which always haunted the Athenians, and induced them to oppress men, how illustrious soever for virtue and merit; depriving often the Republic of the service of the most able citizens, whom they chose rather to chastise tho' innocent, than not endeavour to extinguish their own unreasonable fears and jealousies. Thus CORNELIUS NEPOS concludes his Life of MILTIADES, * *The people, reflecting upon these things, were more willing that he should be punished, than that themselves should continue longer under their apprehensions.* And this is the reason, why one meets in Greece with so many sad instances of the like nature. Who is ignorant, that an ARISTIDES was driven away from his countrey for his justice; that a DAMON, the master of PERICLES, was found guilty for having too much wisdom; that a PTOLOMY was hated for being too happy? A THEMISTOCLES, an ALCIBIADES, a THUCYDIDES; and many others demonstrate, that to be virtuous and rich was oftentimes a crime; verifying the observation of TACITUS, † *Nobility, posts*
of

* *Haec populus respiciens, maluit cum innocuum plesti, quàm se diutius esse in timore.*

† *Nobilitas, opes, commisi gestique honores pro crimine; et ob virtutes certissimum exitium.* Hist. I. 2.

of honour, either declined or accepted were looked upon as a crime; and certain destruction was the consequence of virtue.

I know that some moderns have approved of the Ostracism, and seem unwilling to disapprove even of the banishment of good citizens, according to the political government of some Republics. And really, if one contemplates with an indifferent eye the most potent, we shall observe a regulated order in nature, by which some seem born to obey, and others to command; from whence I infer, that one ought not to discompose this destiny, or providence of nature. This philosophical reason I take to be true, as long as he that is able to govern does not make himself a judge of his own abilities, and does not forcibly procure that authority, which he thinks belongs to him; because then he will not be a virtuous citizen, but will become a seditious person, and a tyrant. This being excepted, I do not see, that in a well-governed Republic, a way is likely to be more open to envy, rather than to emulation, and the desire of praise; passions fruitful of that virtue, which is the support of empires. Lastly it is to be feared, that from the Ostracism two evils equally pernicious are apt to be derived. The one, that men of fortune, rather than submit to undeserved punishment, will

become promoters of sedition, by procuring power in order to secure themselves against the envy to which they are exposed. The other is, that honest men, enraged at not seeing their vigilance rewarded by their countrey, and to prevent the misfortunes, which may arrive from envy, willingly abandon the community, leaving it in prey to the most foolish, and lazy: as did IPHICRATES, CONON, and TIMOTHEUS, among the Grecians, and SCIPIO AFRICANUS, among the Romans, who would not even leave his bones to his ungrateful countrey. It belongs to you, Sir, to determine, whether my conjectures upon the *Cameo* are probable, and whether these reflections upon the Ostracism can have any claim to your approbation; both which with the utmost deference are entirely submitted to your acute and perspicacious understanding.

The latter part, Sir, of my learned Friend's conjectures, relating to the *sea-shell* in this *Cameo*, which determined his opinion concerning the subject of it, does not appear to me so clear as the rest. On which account, I shall suspend my judgment, till you shall be pleased to communicate yours to,

Honoured Sir,

Your most obedient, &c.

L E T T

L E T T E R XLVIII.

*To Miss. C. R.*DEAR C. *Rome, Aug. 15. 1747. N. S.*

IN a * Letter to my Father about two years ago, I promised to send him an account of Bologna ; at which place, in my way to Florence, I had made some short stay. While I was there, I endeavoured to make the best use of my time, by visiting all the most eminent churches and palaces, and attentively viewing all the most celebrated pictures with which they are enriched. Upon many of these I then made some short Remarks for my own private use and satisfaction ; not without a distant prospect of rendering them hereafter in some measure serviceable to others. In the mean time, as you have shewn a strong inclination, if not a genius for painting, by making so great a proficiency in drawing ; I think it more proper to address this account to you, than to my Father ; whose taste I know would be better gratified by a collation of ancient sculpture or painting, than by the most elegant dainties provided by modern masters. But to you, whose curiosity is chiefly turned this way, this subject must needs be interesting

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teresting

* See VOL. I. LETTER XXXVIII.

teresting enough to engage your attention ; and will amuse and entertain you a while, I hope, in an agreeable, and I think, in no unprofitable manner. For it will serve to introduce you into an acquaintance with some of the most illustrious Painters of the two last centuries, and give you a little knowledge of some of their most distinguished works.

Bologna, is a very beautiful and noble city of Italy, of good traffick, and much esteemed for arts and sciences. It was founded in the year of the world 3200, and 25 years before Rome, by FELSINUS king of Tuscany; and made the metropolis of twelve cities of Etruria: it changed its name to *Bononia*, from *Bonus* a successor ; or as others will have it, to *Boionia*, from the *Galli Boii*, who were driven away by the Romans, and planted a colony there. It embraced the Christian religion in the year 54. It is surrounded by a wall, above five miles in circumference, and has thirteen gates. The rivers Savena and Reno, and the torrent Avesa, pass by near it. Of monasteries, palaces, houses, &c. they reckon more than 10000, and about 90000 souls. It was governed in the form of a Republic, the emperor CHARLES the great, giving them that liberty ; but afterwards, being disturbed by the factions of the *Lambertazzi*
and

and *Geremei*, as likewise by those of the *Guelfi* and *Ghibellini*, it was obliged to submit itself to the Pope, for protection ; it was again afterwards disturbed by wars, &c. but finally returned again to the jurisdiction of the Roman church, under JULIUS II. who took possession of it in the year 1506. The spiritual Government is an Archbishop, who has under him a judge called *il Vicario Generale*, and another with the title of *Vicario delle Monache*, as likewise an *Auditore* for civil causes. For the government of secular affairs, the Pope sends every three years a Cardinal with the title of *Legato a latere*, to whom is joined a prelate called *Vice legato*, who besides other dignities, has that of a judge of civil causes, and for which reason keeps two *Auditores*. The said Legate, and Vice-legate, reside in the public palace; and when they go out, are attended by Swiss soldiers, with halberds, and *Cavelligieri*, in the manner the Pope is. The Pope likewise sends every three years, an *Auditore generale criminale*, called *Auditore del Torrone*, who depends solely upon his Holyness.

They preserve yet the ancient form of a Republic, by chusing a person called *Consaloniero*, out of fifty Senators, which at first were onely forty, and for which reason they now go under the name of *Li Signori Quaranta*. The authority of the *Consaloniero* is *pro tempore*, but of great reputa-

reputation: he is head of the Senators, whom he calls together, as there is occasion, to make regimens, and give orders to the Magistrates, to provide for the public good, &c. This *Confaloniero* chuses eight noble citizens, always to attend him, who go under the name of *Li Signori Anziani*. The Senate likewise chuses every five years, five Doctors, that are strangers; who have the title of *Auditori di Rota*, to each of whom the power goes by turns for a year. Every four months are created likewise sixteen *Confalonieri* for the people, like tribunes, called *Collegi*; who give audience in the public palace, concerning affairs relating to provisions, arts, &c. Every six months is chosen a doctor of the law, intituled *Giudice del Foro de Mercanti*, who adjusts the differences of merchants, &c. Amongst the lawyers and advocates of the city, one is elected every two months, called *Procuratore* of the poor, who decides causes *gratis*. Out of this one city have been elected seven Popes, eighty Cardinals, and three hundred and seventy Patriarchs, Archbishops, and Bishops.

S. PETER'S, the archiepiscopal and metropolitan church, has fourteen canons, sixteen curés, sixty chaplains, one sacristan, an oeconomist, and eighty clerks; it has besides, four principal dignities, an Arch-deacon, an Arch-priest, a
Preposito,

Preposito, and a *Primicerio*. GREGORY XIII. advanced the bishop to the dignity of an Archbishop; and the emperor HENRY VI. endowed him with the title of *Prince*. The principal pictures in this church are, the Virgin MARY, and S. PETER, condoling the death of our Saviour; and the Annunciation; by LUDOVICO CARACCI.

The church of S. PHILIPPO NERI, lately rebuilt, after the design of GIO. BATTISTA TORRE. In the chapel called *Cagnoli*, on the left as one enters the church, is a large picture, in which is represented our Saviour, as a youth, receiving the instruments, used on him in his passion, which are shewn to him by angels in the clouds; in the midst of whom is GOD the Father: a most excellent picture of ALBANI, and well preserved. On the sides of the window are painted by the same in fresco, ADAM and EVE, lamenting their fate, &c. --- At another altar, S. PHILIPPO NERI in extasy, betwixt two angels; the *Madonna*, and *Bambino* above: by GUERCINO --- As one enters into the Oratorio over the door, a Dead CHRIST, painted in fresco by LUD. CARACCI --- The triers here have a noble sacristy, on the walls of which are fixed many fine pictures; particularly the Annunciation, divided into two, by ANNIBAL CARACCI. --- S. ANDREA CORSINI, a fine action, and elegantly designed, but not finished; by GUIDO

GUIDO RENI. --- A head of CHRIST drawn in black and red chalk, by the same, exceeding fine. --- The blessed Virgin, S. ANNA, and an Angel contemplating our Saviour sleeping, by ELIZABETH SIRANI : many others by GUIDO, GUERCINO, &c. &c.

S. Bartolomeo di Reno. In the chapel, called *Gessi*, a most beautiful picture of the Nativity, by AUGUSTINO CARACCI : Two prophets painted on the roof by the same. --- Two admirable pictures, one representing the Circumcision, the other the Adoration of the Magi, are on each side ; by LUDOVICO CARACCI his master.

Gesu e Maria belongs to Nuns of the order of S. AUGUSTIN, the architect BONIFACCIO SOCCHI. --- At the first altar, S. GUGLIELMO, on his knees before a crucifix, &c. above, a chorus of Seraphins ; by ALBANI. --- At the great altar, the Circumcision, a most noble and excellent piece in every respect, and extremely well preserved. The Virgin MARY is represented standing by, cloathed in blue drapery, with a tenderness admirably expressed ; as is likewise the care and caution of the Priest. In short, the composition and disposition of all the figures, together with the light and shade, are so well adapted, that the eye cannot be satisfied with the pleasure it receives. I can't help observing, that the white cloth, which is spread on
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the table where our Saviour lies, gives a prodigious relievo to the whole. Above this picture is represented GOD the Father, as giving his blessing, &c. the head finely expressed, and said to be done in one night, by torch light. Both these excellent pieces by GUERCINO.

Santa Maria della pieta, called commonly *Mendicanti*. In the first chapel, called *Monticelli*, S. JOSEPH convinced by the angel of the Virgin MARY's pregnancy by the Holy Ghost, by ALESSANDRO TIARINI. --- In the chapel *Compagnia di Salaroli*, CHRIST calling S. MATTHEW from the receipt of custom; the expressions noble and magnificent, by LUDOVICO CARRACCI. --- At the great altar, *A Pietà*, representing the Virgin MARY lamenting over the body of our Saviour lying in a white cloth; two angels by, weeping, and shewing the body to S. CARLO, and four other protectors of the church: the whole finely expressed and coloured with great masterhip, by GUIDO. --- In the chapel *Mercanti da Seta*, JOB restored to his possessions: he is represented sitting on a throne, with a very graceful attitude, and noble aspect; and receives the presents from his friends, with a countenance, manifesting a great soul, most deeply affected with love and gratitude: in them likewise are admirably expressed a most tender affection, compassion, and joy for his

recovered felicity, &c. A more agreeable picture, for the gratefulness and delicacy of the figures, composition, and expression, I think, I never saw.

S. Leonardo. At the great altar, the Martyrdom of S. ORSOLA, by LUDOVICO CARACCI. At the chapel called *Lindri*, the Virgin MARY appearing to S. CATHARINE in prison, &c. by the same.

S. Giacomo Maggiore. In the chapel *Formagliari*; S. Rocco, diseased, and comforted by an angel; by LUD. CARACCI. --- In the chapel *Malvasia*, a picture representing the *Madonna, Bambino, S. Michael*, and the Devil, finely coloured; there are likewise the four Evangelists, and four Doctors of the church, painted in fresco, by LORENZO SABBATINI; the former picture is engraved by AGOSTINO CARACCI. --- In the chapel called *Poggi*, the Baptism of our Saviour, by PELLEGRINO TIBALDI: this chapel is full of paintings by the same, which were studied much by the CARACCIS, and their scholars.

S. Martino Maggiore, belongs to the *Padri Carmelitani* of the congregation of Mantua. In the chapel called *de Buoi*, S. Jerome, holding in one hand a pen, and in the other a book, turning to two angels, who inspire him; a very noble and grand piece by LUD. CARACCI. --- At the altar *del Capitolo*, S. Pietro Toma crucified

fied on a tree ; and the same saint, complimented by S. DOMENICO, and S. FRANCIS ; by the same hand.

S. *Tommaso del Mercato*. On the sides of the door, S. JOSEPH, and S. DOMENICO, S. FRANCESCO di Paola, and S. ANTONIO di Padua, painted by SIMON CONTARINI da Pesaro.

S. *Fabiano*, and S. *Sebastiano*. At the first altar, called *Artemini*, the Virgin MARY, *Bambino*, S. MARIA MAGDALENA, and S. CATHARINA, painted by ALBANI.

Madonna di S. Colombano. All the paintings in fresco on the wall of this church, are by the scholars of LUDOVICO CARACCI.---S. PETER weeping after his denial, finely expressed by ALBANI.---CHRIST appearing to his mother after his resurrection ; by the same.

S. *Giorgio*. In the first chapel, called *Guicchi*, the Baptism of our Saviour, with a glory of angels, and GOD the Father, by ALBANI, ---In the chapel of the *Padri della Madonna de sette Dolori* ; S. PHILIPPO BENIZIO on his knees before the Virgin, and *Bambino*, &c. begun by CANTARINI, and finished by ALBANI.---In the chapel *Della compagnia del Santissimo Sacramento*, the Annunciation by LUD. CARACCI.---In the chapel *Landini*, the Virgin MARY, with the *Bambino* ; below, S. GIONNINO, and S. CATHARINA ; by ANNIBAL CARACCI.

S. Gregorio. In the chapel *Canobi Bolognetti*, the Baptism of our Saviour, with a glory of angels, and GOD the Father; by ANNIBAL CARACCI, assisted by LUDOVICO.--- In the chapel called *Grimaldi*, S. GEORGE killing the dragon, with a Queen, a most graceful figure standing by: this whole picture is conducted with the greatest spirit, and energy imaginable; by LUD. CARACCI.--- In the chapel *Locatelli S. Felice*, a picture representing S. GUGLIELMO, by GUERCINO; a most noble piece for its force of colouring, and *chiaro oscuro*.

S. Francesco. At the altar called *Ghislieri*, the Birth of our Saviour, by CAMILLO PROCCACCINI.--- In the chapel *Bonasoni*; the Assumption of the blessed Virgin, by ANNIBAL CARACCI.--- In the chapel *Lombardi Malvezzi*; S. CARLO, by LUD. CARACCI.--- In the chapel, called *Zambeccari*, the Fall of SIMON MAGUS, by the same.

S. Mattia. At the chapel *Fontana*, the Annunciation, by TINTORETTO.

S. Giovanni Batista. At the great altar, the Birth of S. JOHN the baptist, finely expressed and coloured, by LUDOVICO CARACCI.

S. Pellegrino. In the Oratory on the wall, is painted in fresco S. PELEGRINO, and the blessed Virgin, by ANNIBAL CARACCI.

S. Rocco.

S. Rocco. At the great altar, S. Rocco painted in pastel, and retouched in aquarella, by LUD. CARACCI, for his scholar BALDASSAR ALOISIO. --- In the Oratory, the whole life of the faint is painted by several good hands: That, where the faint is suspected for a spy, and driven out of the prison, is by GUERCINO.

Convertite. In the chapel called *Boncampagni*, the picture at the altar, and the paintings round it in fresco, by LUD. CARACCI.

Capuccine. The *Madonna*, and *Bambino*, contemplating the cup and cross, which angels weeping shew to them, &c. by ALBANI. --- At the great altar, the Descent of the Holy Ghost, by GESSI.

S. Salvatore. In the chapel called *Zaniboni*, The Assumption of the Blessed Virgin; below, the Apostles with surprize searching for her in the sepulcre; a most excellent piece, by AUG. CARACCI. --- At the great altar, GOD the Father, by GESSI; retouched by GUIDO. --- In the chapel *Caprara*: *Madonna*, and *Bambino*, with S. JOSEPH, by TIARINI. --- At the chapel *del Santissimo*, A small CHRIST with the cross, by GUIDO. --- At the chapel *Mazzoni*, S. JOHN on his knees before ZACHARIAS, and others; by BEUVENUTO TISIO, called GAROFALO. --- In the Sacristy, S. SEBASTIAN tied to a tree, not finished; by GUIDO. --- The Holy Family,

Family, by MASTOLETTO.--- A faint by GUERCINO, and a S. JOHN by SIMON de Pefaro.

S. Margherita. At the first altar, CHRIST praying in the garden; by GUERCINO.--- At another altar, the blessed Virgin, and her Son, S. MARGARITA, S. JEROME, S. PETRONIUS, and an angel holding the cross of the Saint, &c. by PARMIGIANINO: this piece is admirable for the air of the heads, the correctness of the hands, and the noble drapery.

S. Paolo. In the chapel *Belvisi*, Paradise, by LUD. CARACCI.--- At the chapel *Arrigoni*, The Birth of our Saviour on one side, and on the other, the Adoration of the Magi, by CAVEDONE.--- In the chapel *del Suffragi*, Souls in purgatory; above S. GREGORY showing to them GOD the Father, GOD the SON, and the blessed Virgin; by GUERCINO.--- At the great altar, Two marble statues: one representing S. PAUL; the other, the Executioner, as giving the stroke; a most admirable piece of sculpture by ALGARDI; a medaglione, representing the same fact, by the same.

Corpus Domini. At the chapel *Fontana*, CHRIST going into the *Limbus*, &c. and the Assumption of the blessed Virgin, by LUD. CARACCI.--- At the great altar, CHRIST's last Supper, a large picture, by ANTONIO FRANCESCINI.--- At the chapel *Angellelli*, CHRIST's Resurrection;

urrection; a noble piece, by ANNIBAL CARACCI. --- At the altar called *Monti*, the Death of S. JOSEPH; an elegant and beautiful piece, by FRANCESCHINI.

S. *Agnese*. At the great altar, the Martyrdom of S. AGNESE, a very large picture, with many figures, finely disposed, and expressed; by DOMENICHINO; this is esteemed one of his chief works, but is now much damaged.

S. *Antonio*. At the great altar; S. ANTONIO instructing those of his order, who listen to him with great attention, &c. an excellent piece, by LUDOVICO CARACCI.

S. *Domenico*. At the chapel called *Berò*, The Slaughter of the Innocents; the inhuman barbarity of which fact excites our horror, being admirably expressed by GUIDO. --- Going towards the great altar, on one side, S. DOMENICO restoring to life a dead child, by TIARINI; opposite, his burning Heretical books, by LEONELLO SPADA. --- S. DOMENICO going to heaven, &c. by GUIDO. --- At the altar called TURRINI, S. GIACINTO on his knees before the blessed Virgin, and her Son, &c. a capital picture by LUDOVICO CARACCI. --- At the chapel *Bolognini*, S. TOMMASO d'Acquino writing about the Eucharist; by GUERCINO. --- In the chapel called GUIDOTTI, lies buried GUIDO RENI, and ELIZABETH SIRANI. --- The Salutation of
ELIZA-

ELIZABETH, and the Flagellation of CHRIST, by LUD. CARACCI. --- The Assumption by GUIDO. --- At the chapel *Solimei*, S. RAIMONDO passing the sea on his garment, by the same hand.

S. Petronio. At the chapel called *Ghifelli*, S. Rocco bigger than life, by PARMIGIANINO.

S. Lucia. In the chapel called *Alé*, the Martyrdom of three Saints, by PASINELLI. --- At the chapel *Davia*, the blessed Virgin and her Son, S. JOHN BAPTIST, and S. CARLO, S. TERESA, by CIGNANI.

S. Pietro Martire. At the great altar, the Transfiguration by LOD. CARACCI. --- At another altar, the Salutation of ELIZABETH, by TINTORETTO.

S. Christina. At the great altar, the Ascension, by LUDOVICO CARACCI.

Servi. In the portico many paintings by good masters, a Son raised from the dead, and a blind man receiving his sight at the sepulchre of S. BENIZIO, excellently performed by CIGNANI. --- The Saint carried to heaven by angels; by VIANI. --- Gamesters and concubines killed by lightning, performed by scholars after the design of CIGNANI. --- The Peace made betwixt the *Guelfi*, and *Ghibellini*, by the same. --- S. BENIZIO succoured by angels, in the desert; by VIANI. --- At the chapel *dall' Armi*, the frescos

frescos about the picture of S. CARLO, and the boys sustaining the mitres, &c. by GUIDO. --- At the altar called *Gozzadini*, S. ANDREA adoring the cross, &c. by ALBANI. --- At the altar *Zoppii*, *Noli me tangere*, or *Touch me not*, &c. a beautiful picture; by the same.

S. Tommaso di Strada Maggiore. At the altar called *Leoni*, S. ANDREA, S. FRANCESCO, CHRIST above; by GUIDO RENI. --- In the chapel *Bargellini*, the Flight into Egypt, by TIARINI.

S. Giovanni in Monte. In the chapel called *Ratta*, *La Madonna del Rosario*, invented and painted by DOMENICHINO. --- At the altar *Bentivogli*, painted on wood, S. CECILIA and other saints about her, reckoned one of the most famous pieces of RAPHAEL: of this picture, GUIDO made an excellent copy, which is now in a chapel dedicated to that Saint in the church of S. *Luigi*, at Rome. --- In the chapel *Muratori*, S. FRANCIS adoring the cross; by GUERCINO.

S. Bartolomeo di Porta. At the first chapel, S. CARLO on his knees before the sepulchre of VERALLO; by LOD. CARACCI. --- In the chapel *Biancani*, the Annunciation, commonly called *del bel Angelo*, a most beautiful and graceful picture, by ALBANI; as likewise on the sides, the Birth of our Saviour, and the Angel warning JOSEPH to flee into Egypt. --- At the chapel

Sagazi, Madonna and Bambino, in a round, by GUIDO.

S. Eligio. S. ELIGIO painted on the wall, by ANNIBAL CARACCI.

Annuntiata. In the chapel called *Venenti*, S. FRANCIS in extasy, by GESSI.

S. Michaele in bosco, built on a hill, where formerly was an ancient temple: after many changes, it belongs now to *Fratri Eremitani* of the order of S. AUGUSTIN. --- At the first chapel, S. BERNARDO SOLOMEI, and the blessed Virgin, &c. by GUERCINO. --- Painted on the wall, CHRIST carried to his sepulchre; by CANUTI. --- Over some confession desks, are several stories within medaglions, and some boys standing; by CIGNANI. --- The court of the convent, which is round, and of good architecture, by FIORINI, is painted in fresco by LODOVICO, and his scholars, &c. These paintings are now most shamefully damaged, not so much by time, or weather, as by military brutes, enemies to all arts, and sciences. For in this last war in Italy, some of the German army were first quartered at this convent; and afterwards some of the Spanish: so that betwixt both, this court, so renowned for its beautiful paintings, is now terribly gone to ruin. The principal pieces are --- S. BENEDETTO, when a child, flying from his relations to the desert,

by

by GUERCINO. --- The same Saint in the desert, having taken the order, &c. by GUIDO RENI. --- A priest, possessed of the Devil, delivered by the Saint. --- The Saint driving away the Devil with the sign of the cross, &c. --- A room set on fire by means of the Devil, and extinguished by S. ABATE's making the sign of the cross, &c. These three by LODOV. CARACCI. --- S. TIBURZIUS, and S. VALERIANUS, carried to their sepulchre. --- And the same Saints martyred; by CAVEDONE. --- S. BENEDETTO, tempted by beautiful and lascivious women, &c. --- TOTILA adoring the saint, in the presence of the victorious army, &c. --- A mad woman, who runs to find the Saint, to be healed by him: these three are by LODOVICO CARACCI. --- As likewise the burning of Monte Cassino, by the same: many others by GUERCINO, CAVEDONE, SPADA, &c. --- On the roof of an hall, the Vision of S. PETER, of the sheet full of foul animals, &c. in fresco, by LOD. CARACCI; and over the chimney, the Last Supper, by the same.

Cappuccini. At the greatest altar, CHRIST crucified, the blessed Virgin, S. JOHN, and S. MAGDALENE, &c. a most excellent picture; by GUIDO RENI.

Certosa. At an altar, S. BRUNO, on his knees; the blessed Virgin above; by GUERCINO. ---

The

Scourging of our Saviour, &c. by LORD. CARACCI. --- In a small chapel, S. JOHN preaching at the river Jordan, &c. by the same. --- Over the door, that goes into the *Spezieria*, an head of CHRIST, by the same.

I have now led you, Dear C. as well as I could at this distance, through all the principal churches of this city, no less than forty in number; and have given you a Catalogue of all the finest pictures in them: but besides these, there are a great many in the several palaces, which I shall reserve for the subject of another Letter. Among those here recounted, You, no doubt, took particular notice of one [mentioned pag. 88.] representing “the Blessed Virgin, with S. ANNA, and an Angel, contemplating our Saviour asleep,” drawn by one of your own sex. You may well suppose it to be a very fine piece, by the company into which it is admitted; and the hand that drew it, to be one of the most eminent of that age. And as this fair Artist obtained so great honour, in her lifetime, by seeing the work of her pencil shine in the same rank with the productions of a GUIDO’s: so after her death, her remains you see, [pag. 95.] had the like distinction conferred upon them, being placed near his in the same sacred repository. This double honour was surely sufficient

to fatisfie the ambition of this Lady both alive and dead, That the paintings of two fuch perfons fhould be fhewed as curiofities together in one place, and their monuments in another ; thus tranfmitting down to pofterity the works and the names of GUIDO RENI and ELIZABETH SIRANI.

This inftance, Dear C. is a plain demonftration of what your fex is capable ; and that it is not want of genius, but of opportunities, and application, which hinders it from arriving at the fame perfection in this Art with the moft celebrated of my fex. Let this inftance therefore excite your emulation ; and That will put every wheel of induftry in motion. And tho' it would be no fmall mortification to me, after fo many years application, to fee myfelf outdone by a woman, who had no manner of relation to me ; yet, in cafe You fhould happen to be the perfon, I fhould receive great pleafure from it, as looking upon your excellencies to be partly my own, and as being the effect and confequence of the frequent advice of,

Dear C.

Your moft affectionate, &c.

L E T T E R

L E T T E R XLIX.

*To Mr. R.*HONOURED SIR, *Rome, Sept. 15, 1749. N.S.*

AS there is a dispute concerning the situation of the *Tarpeian rock*, and the prison formerly called *Tullianum*, both very near the Capitol; I shall here venture to give you my opinion, which is submitted with all imaginable deference to the superior judgment of others.

As to the former, the place generally shewn by Antiquaries, is a precipice or piece of a rock, about twenty foot high, which lies on the north-west side of the Capitol, near to the corner of the palace of CAFARELLI; and which overlooks a convent called *Torre de Specchi*, and is joined at the bottom to the little church of S. URSULA. But according to the opinion of the ancients, one ought to look for it on the south-east side towards the *Forum Romanum*, and the Palatine hill, at the end of the hill called now *Monte Caprino*: and whoever takes the pains to observe the situations, can not but be of the same opinion. I examined both these precipices with great exactness: that on the north-west side is more easy of access, and appears more to view; which may perhaps be the reason, that

'tis

'tis generally called the Tarpeian rock. It is very steep and craggy ; and tho' by the continual fall of ruins the height is much diminished, yet is it not a thing so despicable as BURNET represents it.

Under this precipice one Signor PHILIPPO LEONE has a house and garden; into which I entered, and found, that there runs a large cavity a great way under the rock. However, this person was of opinion, that the true Tarpeian rock lay on the other side towards *Monte Caprino*: which, he said, was not onely the opinion of the ancients, but was confirmed by tradition, and by the present inhabitants. He directed me to a garden on *Monte Caprino*, where there is a place in which they play at bowls, a game called *il jocalitio*: at the end of which garden there is a very craggy and steep precipice, almost perpendicular; which hangs over the piazza of the church *della Consolazione*, and to me seems much higher than that on the north-west. LIVY gives an account of the steepness and cragyness of this south-east precipice, and among other circumstances relates that *
 “ a piece of the rock tumbled down, and killed
 “ several people in the *Vicus Jugarius*,” which
 lay

* *Saxum ingens, sive imbribus, sive motu terræ leviore, quàm ut alioqui sentiretur, labefactatum, in vicum Jugarium ex Capitolio procidit, et mulies oppressit. Lib. xxxv. 20.*
 See NARDINI Lib. v. Cap. 5.

lay between the *Porta Carmentalis* and the *Forum*. --- In the year 1559, the statue of Pope PAUL IV. having been dragged through the streets of Rome by the populace, was thrown down from this place, for his having established the Inquisition in Rome; a punishment *in effigie*, in imitation of that inflicted by the ancient Romans upon the most heinous malefactors. This seems to be a strong proof, that this place was reputed the Tarpeian rock, 'till of late years. --- A road from the *piazza della Consolazione*, leading up to the Capitol, on one side of this precipice, is still called by the inhabitants *Via Tarpeia*: and on the wall of a house is fixed the following inscription in honour of Pope GREGORY XIII. with two verses varied from VIRGIL.

*Hinc ad Tarpeiam sedem, et Capitolia ducit,
Pervia nunc, olim silvestribus horrida dumis.*

ÆN. VIII. 347.

*Gregorius XIII. Pont. Max. viam Tarpeiam aperuit
An. Dom. MDLXXXII.*

For these reasons, I think, one may not improbably conclude, that from hence they threw the condemned malefactors; and that near this place likewise were the *Centum gradus* or *Scalæ Gemoniæ*, on which the bodies of those who were executed in prison were exposed: those being the steepest ascents to the Tarpeian rock, or to the Capitol;

Capitol; which being opened, and levelled, and the declivity rendered more easy, gave occasion to the foregoing inscriptions.

This leads one to think likewise, that the prison called *Tullianum* was here, tho' denied by some Antiquaries, who place it on the north-east side of the Capitol, near SEVERUS' arch; where now stands the church of S. GIUSEPPE *di Falegnani*: under which there is an old dark prison, where it's said S. PETER and S. PAUL were confined; of which mention shall be made in its place. Not to tire you with the disputes on this subject, I shall onely observe, that so large a city as Rome certainly required more prisons than one; and that the situation of that which LIVY mentions answers very well to the remains of an old deep grotta, which is to be seen in a passage leading from *Monte Caprino* to the kitchen of the palace of CAFARELLI, and is composed of large square stones, and strong old walls, &c. and which, for its nearness to the precipice of *Monte Caprino*, might be very properly said to be *imminens foro*, as * LIVY describes it. To this prison were afterwards added subterraneous rooms or dungeons by SERVIUS TULLIUS, from whom it took the name of † *Tullianum*. SAL-

VOL. II.

P

LUST,

* *Carcer, ad terrorem incrementis audaciae, mediâ urbe imminens Foro aedificatur.*

† *In carcere pars quae sub terra, Tullianum, ideo quòd ad-ditum à Tullio rege.* VARRO, Lib. IV. 32.

LUST, in his account of CATILINE'S conspiracy, gives this * description of it : “ There is an apartment in the prison, called *Tullianum*, which, after a small ascent towards the left, is sunk about twelve feet in the ground. This is secured on every side by walls, and above by an arched roof of stone : the darkness, nastiness, and stench render it loathsome, terrible, and shocking.”

As some malefactors were dragged from the *Tullianum*, and cast down the *Tarpeian rock* ; others were executed in that prison, or left to perish there with hunger ; whose bodies were afterwards exposed on the *Scala Gemoniæ*. As to the former, LENTULUS was strangled there, as SALLUST tells us immediately after his description of the place. SUETONIUS likewise, speaking of some malefactors, executed immediately after the death of TIBERIUS, says, † “ the keepers strangled them, and threw out their bodies upon the *Gemonian stairs*.” And VALERIUS MAXIMUS, of QUINTUS CÆPIO, that, †† “ his body, torn by the hands of the
exe-

* *Est in carcere locus, quod Tullianum appellatur, ubi paululum ascenderis ad laevam, circiter XII pedes humi depressus. Eum muniunt undique parietes, atque insuper camera lapideis fornicibus vineta, sed incultu, tenebris, et odore foeda, atque terribilis ejus facies est.*

† *Hos implorantes hominum fidem custodes strangula-verunt, abjeceruntque in Gemonias. In Tib. 75.*

†† *Corpusque ejus funesti carnificis manibus laceratum, in
Scala*

“ executioner, was seen lying exposed on the
 “ *Gemonian stairs*, to the inexpressible horror of
 “ the whole *Roman Forum*.” As to the latter,
 it is plain from the speech of P. SCIPIO NA-
 SICA in * LIVY, in defence of SCIPIO AFRI-
 CANUS; and from PLUTARCH’S account of the
 death of JUGURTHA, in his life of MARIUS.

I shall not presume, Sir, to detain you any
 longer upon this subject; nor to multiply quo-
 tations, which are so much better known to
 you, than to,

Honoured Sir,

Your most obedient, &c.

LETTER L.

To Miss. C. R.

DEAR C. Rome, Octob. 10. 1749. N. S.

ACCORDING to my promise, in my last, I
 here send you an account of the finest
 pictures in the noblest palaces at Bologna;
 which, together with those in the churches,
 will give you some notion of these famous Ita-
 lian

Scalis Gemoniis jacens, magno cum horrore totius Fori Romani, conspectum est. Lib. VI. Cap. 9.

* *Ut in carcerem, inter fures nocturnos et latrones, vir clarissimus includatur, et in robore et tenebris expiret: deinde nudus ante carcerem projiciatur. Lib. xxxviii. 59.*

lian Painters, and of the most remarkable subjects, both sacred and profane, on which they employed their pencils.

The Palace called *Palazzo Favi*. --- On the freezes of the hall are painted in fresco the actions of JASON, the first work of AUGUSTIN and ANNIBAL CARACCI, under the direction of LODOVICO. --- On the freeze of a little hall, the Voyage of ÆNEAS, &c. by LUDOVICO CARACCI. --- The freeze of another room, containing the actions of ÆNEAS, by ALBANI. --- The freeze of another room, containing the story of EUROPA, by ANNIBAL CARACCI: in this palace are many good pictures in oil, --- Two heads, one of APOLLO playing upon a fiddle, and DIANA by him; by AUG. CARACCI. --- A head of an old woman,—another of a man, by TITIAN. --- The Denial of S. PETER, by PEZANELLI. --- S. ANDREA, S. AUGUSTIN, the *Madonna* at top, by SIMON PESARO.

Palazzo Tanari: painted in *chiaro oscuro*, at the end of the court, a figure of HERCULES by GUERCINO, --- Above, is a fine collection of pictures of the CARACCIS, GUIDO, ALBANI, GUERCINO, &c.

Palazzo Magnani, The great hall painted in fresco by the CARRACCIS. --- The finding of ROMULUS and REMUS, by ANNIBALE. --- RO-
MULUS

MULUS and REMUS driving away the robbers, &c. by AUGUSTIN. --- REMUS taken prisoner, and brought before AMULIUS; by ANNIBALE. --- The killing of AMULIUS, &c. by LUDOVICO. --- The Flight of the slayers of AMULIUS, &c. by AUGUSTINO. --- ROMULUS marking out the walls of Rome, by ANNIBALE. --- The Battle with the Sabines, by the same. --- ROMULUS returning in triumph, and applauded by the Senate, &c. by LUDOVICO. --- The Battle of the Sabines with the Romans, upon account of the rape, &c. by the same. --- TATIUS killed, whilst ROMULUS is sacrificing. --- A pest, by ANNIBAL. --- An old man conducted through the camp by sound of trumpet, &c. --- ROMULUS, preceded by his people, &c. --- ROMULUS deified, by LUDOVICO. --- Over the chimney, sacrifices, and Lupercal games, by ANNIBALE: in the apartments are good pictures in oil; amongst others, a *Magdalene*, by GUERCINO. --- A *Bacchus*, by ANNIBALE CARACCI. --- JOSEPH delivered out of prison, by LEONELLA DI SPADA. --- APOLLO painted in fresco, by LUDOVICO CARACCI. --- Holy Family, by RAPHAEL. --- CUPID struggling with a Satyr, in fresco, by AUGUSTIN CARACCI. --- The Frailty of human life, represented by a naked woman with an hour-glass, &c.

&c. by GUIDO CANEACCI. --- Charity, by CIGNANI.

Palazzo Grassi, many good pictures; an HERCULES in fresco, by LUDOVICO CARACCI.

Palazzo Publico, where the *Signori Anziani* reside: here are many paintings in fresco by good hands; the most famous are the following in oil. SAMSON drinking out of the jaw-bone of an afs, bigger than the life; by GUIDO. --- *Madonna* in the skies, S. DOMENICO, S. FRANCIS, S. PETRONIUS, S. IGNATIUS, S. PROCULUS, &c. a large and excellent picture; by GUIDO. --- S. JOHN in the wilderness, in the same manner, and attitude, as in that famous one, in the Duke of ORLEANS gallery at *Paris*; by RAPHAEL. --- In a room, going to the prison, a Dead CHRIST, by PAUL VERONESE. --- In the piazza before this palace is a fine fountain, the architect ANTONIO LUPI; and a NEPTUNE of brass eleven feet high, made by GIOVANNI BOLOGNA.

Palazzo Caprari. --- A drawing in pastils, representing CUPID, and others, by LUD. CARACCI. --- A ritratto of a Lady, by PAUL VERONESE. --- The portrait of LUDOVICO CARACCI, by himself. --- Two heads, a *Sibyl*, and ISAIAH, by GUERCINO. --- An old man's head, by TITIAN. --- DEMOCRITUS, and HERACLITUS,

TUS, on each side a Philosopher, and an old woman; these two pictures are small, by FIAMMINGO. --- In a long chamber or hall, finely furnished, are arms taken from the Turks, hung up on each side; and in glass cases, are jewels, swords, orders, &c. belonging to the family. --- S. CHIARA, a *Magdalene*, and the *Virgin Mary*, by ANNIBAL CARACCI. --- DAVID, by CAVEDONE. --- The beheading of S. JENNARI, by SALVATOR ROSA. --- *Cupids* dancing round the statue of VENUS, by ALBANI. --- CUPID sleeping, by GUIDO. --- The Scourging of our Saviour, by TINTORET. --- S. SEBASTIAN, by a scholar of Guido, or, as others imagine, of CARLO MARATTI. --- S. ROCCO, a fine piece, by LUDOVICO CARACCI. --- EUROPA, by LUCA JORDANO. --- An old man's head, by TITIAN. --- A woman telling a young man his fortune, by SPAGNOLET.

Palazzo Monti. --- S. GIROLAMO, by LUD. CARACCI. --- APOLLO, and DAPHNE, in small, by ALBANI. --- Two figures of women, representing Wealth and Poverty, by GUERCINO. --- BACCHUS and ARIADNE, by Albani. --- *Noli me tangere*, or *Touch me not*, &c. by FRANCESCINI. --- DIANA bathing, by ALBANI. --- *Madonna*, *Bambino* and S. JOSEPH, by SIMON PESARO. --- ABRAHAM sacrificing ISAAC, by AUG. CARACCI. --- The Adoration of
the

the Shepherds, by TITIAN. - - - The martyrdom of S. STEPHEN, by SALVATOR ROSA. - - - LOT and his two daughters, by SIMON PESARO, &c, &c. In this palace is a fine gallery, well painted, and richly adorned.

Palazzo Zambecari. - - - The Assumption, a fine large picture, by LUD. CARACCI. - - - Two CUPIDS, one by FRANCESCINI, the other by SIMON PESARO. - - - The portrait of the Prince ZAMBECCARI, exceedingly well done in wax-work, by ANGELO PIO. - - - S. FRANCIS, large as the life, a fine picture, by GUIDO. - - - S. SUSANNA, and the Elders, very good, by PAUL VERONESE. - - - A portrait of a man, excellent, by VANDYKE. - - - A woman, its companion, by GUIDO. - - - The Birth of the Virgin MARY, exceeding fine, by LUD. CARACCI. - - - S. SEBASTIAN, larger than the life, by TITIAN. JUDITH and HOLOFERNES, by CARAVAGGIO. - - - ABRAHAM entertaining the Angels. - - - JACOB'S Dream. - - - The Israelites worshipping the Golden Calf: these three pictures are excellent in their kind, and nobly executed by LUD. CARACCI - - - *Madonna*, and *Bambino*, and other Saints, by COREGGIO. - - - The portrait of Monsignor ZAMBECCARI in wax-work, by ANGELO PIO. - - - A head of MARY MAGDALENE, by GUERCINO. - - - A head of a young man, with a feather in his hat; the same which

is

is in his Drawing-book ; by GUERCINO. --- The death of S. GIROLAMO, small, but very fine, by LUD. CARACCI. --- A beautiful head of S. FRANCESCO, by DOMENICHINO. --- LOT and his two daughters, half length, excellent, by GUERCINO. --- BACCHUS and ARIADNE, small ; by RUBENS. --- The Holy Family, small, by LUD. CARACCI. --- JOB, a large picture, by Cavalier LIPPO. --- Our Saviour and S. JOHN, when boys, by CIGNANI. --- The contention of one of the *Pierides* with one of the *Muses*, and the first turned into a Magpye ; by JULIO ROMANO : this is painted upon the lid of a trunk, that belonged to the Duke of Modena. --- A portrait, by PAUL VERONESE. --- PORTIA, by TIBALDI. --- A Girl with her back turned towards you, playing on a pipe. --- A young man, its companion, half length, and big as the life ; both by GUIDO CANEACCI. --- HERCULES and OMPHALE ; by GESSI. --- S. CECILIA put into a caldron of oil, finely represented ; by AUG. CARACCI. --- A woman reading, by SPAGNOLET. --- S. JOHN, by LUD. CARACCI. --- TARQUIN'S son forcing LUCRETIA ; a most admirable picture, by GUIDO CANEACCI. --- MOSES, when a child, throwing away PHARAOH'S crown, by FRANCESCHINI. --- S. JEROME, and the Lion, which careffes him, to draw a thorn out of his foot ; by ALESS. TI-

RINI. --- A picture in fresco over the chimney, representing a warrior and a woman, running with torches in their hands, perhaps ALEXANDER and THAIS; by LUD. CARACCI. --- CHRIST crowned with thorns; by the same. --- The Holy Family, S. FRANCESCO, S. CATHARINA, by PALMO IL VECCHIO. --- A head of S. PETER. --- Another of St. ANDREA, by GUIDO. --- A MAGDALENE, small, by ALBANI. --- A FLORA, big as life, by CIGNANI. --- The blessed Virgin and *Bambino*. --- A MAGDALENE. --- A S. JEROME, by ELIZ. SIRANI, scholar of GUIDO. --- A portrait of an old Lady, excellent, by VANDYKE. --- Two small pieces representing feasts, by LUCA D'OLLANDO. --- A Landskip, by TEMPESTA.

Palazzo Ranuzzi --- In a gallery of this palace are many good pictures; amongst others, a S. FRANCIS, by GUERCINO. --- S. GIROLAMO, by GUIDO. --- The figure of a woman, the half of it a skeleton, by LUD. CARACCI. --- LOT and his two Daughters, by GUERCINO. --- JOSEPH and POTIPHAR'S wife; by GUIDO. --- HERCULES and OMPHALE, large; by CANUTI. --- The Rape of HELEN. --- PLUTO and PROSERPINE; by LUCA JORDANO. --- A Virgin MARY; by RAPHAEL. --- S. FRANCIS in extasy; by GUERCINO. --- S. GIROLAMO; by LUD. CARACCI. --- CORIOLANUS,
by

by PASINELLI ; and a *Roman Charity*, by the same.

Palazzo Sampieri --- In the second room, on the ceiling, HERCULES painted in fresco, exceeding noble, and of great force ; by LUD. CARACCI. --- Over the chimney, CERES seeking PROSERPINE, by the same. --- S. JOHN, a little child, very beautiful ; by LEONARDO DI VINCI. --- A sketch of river *Nymphs*, with a PAN ; by GUERCINO. --- The rape of DEIANIRA, by the *Centaur* ; by TINTORETTO. --- A sketch in red chalk of a MAGDALENE, by GUERCINO. --- In the third room our Saviour at the well, by ANNIBAL CARACCI. --- The woman taken in adultery ; by ANTON. CARACCI. --- The woman with the issue of blood, touching CHRIST'S garment ; by LUDOVICO CARACCI : these three pieces are excellent in their kind. --- A drawing, representing APOLLO in the skies ; HERCULES underneath killing the *Hydra*, in black, and white ; by GUIDO. --- The Annunciation, small, by LUD. CARACCI. --- In the fourth room, on the ceiling, HERCULES going to heaven. --- Over the chimney, one of the Giants ; these figures are painted with great force, and strength, by ANNIBALE CARACCI. --- The raising of LAZARUS, large ; by GUIDO. --- A dancing of CUPIDS, a round piece, and very beautiful ; by ALBANI. --- Its

Q 2

companion,

companion, VENUS and CUPID ; by FRANCESCINI. --- A MAGDALENE, very fine ; by ANNIBALE. --- A *Madonna*, excellent ; by CIGNANI. --- S. JOHN, by ANNIBALE. --- An Assumption, small ; by GUIDO. --- A drawing of HERCULES, and ANTÆUS ; by ANNIBALE. --- A Copy of RAPHAEL's *Cecilia* ; by GUIDO. --- Fifth room, S. PETER and S. PAUL, a most noble and excellent picture ; by GUIDO. --- On the cieling, HERCULES assisting ATLAS in holding the world up ; by AUG. CARACCI. --- Over the chimney, HERCULES killing ANTÆUS ; by the same. --- A head of MAGDALENE, by GUIDO. --- Sixth room, on the cieling, HERCULES squeezing ANTÆUS to death ; the shortning and force of this picture is surprizing ; by GUERCINO. --- ABRAHAM sending away HAGAR and ISHMAEL ; by the same. --- Over the door, JUDITH ; by JULIO ROMANO.

There are other palaces besides these well furnished with pictures ; such as *Palazzo Casali*, *Palazzo Ratta*, *Casa Cavazzi*, *Palazzo Angellini*, *Palazzo Bargellini*, *Palazzo Vizzani*, now called *Lambertini*, *Palazzo Zani*, *Palazzo Riarii*, *Palazzo Bonfigliuoli*, *Palazzo Pepoli*, &c. but these are full enow for the purpose intended, the bringing you a little acquainted with the names and works of these Italian Painters. Among whom, I am glad, that you will find

find another of your own sex [pag. 109.]; and see among their works another piece [pag. 114.] by the hand of the lady mentioned in my last. As comparisons in relation to the fair sex are generally censured as not consistent with good manners, I shall make none between the *Joseph* of LEONELLA DI SPADA, and the *Ferome* of ELIZABETH SIRANI: I shall onely observe, that whomever the former had for a master, he cannot be supposed to excell GUIDO, the master of the latter; and that which ever of the Two was inferior to the other, she had merit enough to raise your emulation, and to deserve your imitation.

From the pictures, Dear C. which I have shewed you in this city, you may form an idea of the prodigious height to which painting was arrived in this country; and from the number, in this one place of no greater extent, you may conclude how numerous, or rather innumerable, they must needs be, if we take in Rome, Venice, Florence, &c. &c. &c. Add to these the many excellent pieces by the same hands, that may be dispersed all over Europe; not to mention those done by so many celebrated masters in other countries. How prodigious must the industry, as well as the ingenuity, of these Artists have been, both before they could arrive at the perfection of painting with so much expedition

pedition and exactness; and likewise afterwards, to be able to leave behind them so many monuments of their genius and application! This consideration both amazes and discourages me; when I consider, how little proficiency I have made, in the course of so many years. But there is one thing that gives me some comfort; which may likewise be of use to You, That a distant approach to the beauties of these great Masters may give a person in this age a place among the best painters, and consequently hereafter may find room for You, as well as,

Dear C.

Your most affectionate, &c.

L E T T E R L I.

To Mr. R.

HONOURED SIR, *Rome, Jan. 10, 1748. N.S.*

THE following *Remarks* of your learned Friend Mr. W. upon the two *Farnesian Columns* will without doubt be very acceptable, as they contain a farther and much more particular account of those ancient monuments, than * that which I sent you above four years ago. In this you will see the form of every letter

* See Vol. I. LETTER XXII.

letter very accurately described, and the great conformity there is between these Ionic characters, and those in the * *Sigean Inscription*, which is looked upon to be the oldest in the world.

The two pillars of HERODES ATTICUS in the Farnese palace, generally called *Columnæ Farnesianæ*, lye along in a ground room, at the foot of the stairs in a corner of the great court, on the left hand after you enter the palace from the Piazza Farnese. They were to be seen formerly among the orange trees in the garden of the little Farnese palace in Transtevere; from whence, by order of Don *Carlos*, they were removed about the year 1735. These two pillars are now in four pieces; a great piece being broken off from each: but the two largest pieces onely have the Inscription upon them; part of which is on one, and part on the other, tho'

* An Inscription upon a large square piece of marble, about nine feet in length, and almost two in breadth and thickness, at a poor village called now *Gaurkioi*, three miles from the Sigean promontory, where formerly stood the city *Sigeum*. It was once no doubt, an Hermean statue of one PHANODICUS; but, the head having been long off, it has served for a seat to the Greek Christians of the place, before the door of their church. The Inscription is above two thousand three hundred years old, and was first taken notice of by Dr. WILLIAM SHERARD, afterwards by the Rev. Dr. SAMUEL LISLE; and at last explained and published by the Rev. Mr. EDMUND CHISHULL, in his *Antiquitates Asiaticae Lond. 1728.*

tho' very unequally divided. The first part is in smaller characters than the last, and runs out into twenty two lines upon the First pillar; extending in depth ten palms and near one third; whereas there are but six lines upon the Second pillar; which yet measure downwards four palms and one finger. From both these I caused an Alphabet to be taken off in a kind of wax or clay: A, Δ, E, H, Θ, I, K, M, N, O, P; Σ, T, from each; and Γ, Λ, Π, Τ, from the smaller characters on the First pillar, none of them being among the larger on the Second.

In this Inscription there are neither B, ς, Z, Ξ, Φ, Ψ, nor the long vowels H, Ω; but there is an H for an aspirate, exactly the same with the capital *Eta*. All the letters are of a singular form, except the E, I, O, and T. The E serves both for the *Epsilon* and *Eta*; the O, both for the *Omicron* and *Omega*, and likewise for the diphthong OT. The *Iota* is not subscribed, but annexed to the vowel to which it belongs, as in TEI, TOI, &c. except in the word ΑΠΠΙΑ, [in the 12th line *] where it is omitted.

MONTFAUCON's double copy of this Inscription is exceedingly incorrect and full of faults.

1. The inscriptions do not agree with one another, either as to the form of the character, or the number of the words in each line. 2. There are

* See VOL. I. PLATE I.

are words left out in both copies. 3. Several letters, both in the one and the other, are not exactly agreeable to the shape they bear in the original.*

Nor is this learned Benedictine's explication entirely free from mistake. For ΕΠΙ ΤΟ ΤΡΙΤΟ [in the 8th and 9th line of the first column] is explained by ἐπὶ τῷ τρίτῳ, whereas it should be ἐπὶ τοῦ τρίτου: the Ο in the two last words standing not for Ω, but for ΟΥ, as in ΟΔΕΝΙ [in the first line], and ΤΟ ΤΡΙΟΠΙΟ [in the 5th and 6th]. Had it been designed to represent ἐπὶ τῷ τρίτῳ, it must have been ΕΠΙ ΤΟΙ ΤΡΙΤΟΙ, as, τῷ Ἡρώδου ἀγρῷ, is expressed by ΤΟΙ ΗΕΡΟΔΟ ΑΓΡΟΙ, [in the 13th, 14th and 15th.] But it is a much greater error to explain †ΘΟΝΙΟΝ ΘΕΟΝ [in the two last lines of the second column] by καταχθονίων θεῶν. For if the † stood for κατὰ, that word would not be καταχθονίων but χθονίων, there being no mark for the Χ, unless the † stands for it. And if it do, then there is no κατὰ, but the word must be written χθονίων, as doubtless it ought to be. For how different soever the present X may appear from

VOL. II.

R

this

* All this is proved by particular *Observations*, too many, and too minute to be here inserted; but which may be seen in the *Appendix*.

this ancient figure of that letter †; yet they are both crosses, and the change from a direct cross to an oblique one is no very great matter for time to effect.

The *Alpha* differs from the common one, in the length of the first stroke, which is more than double that of the last; and in the shortness of this, which does not reach lower than to about half the length of the other letters.

The *Gamma* differs from the present capital *Gamma* in this, that whereas the latter consists of two perpendicular lines, forming a right angle, the *Farnese Gamma* consists of two lines, which incline different ways, and make an acute angle; the longer line diminishing in its breadth towards the bottom, and terminating as it were in a point.

The *Delta* is exactly the Roman capital D.

The *Epsilon* is likewise the Roman capital E.

The *Eta* agrees in every respect with the form of the capital *Eta* now in use; but serves only for an aspirate, like the H of the Latins, which was taken from it.

The *Theta* is remarkable for the *crux decussata*, or S. ANDREW'S cross, inscribed within the circle; whereby it is distinguished from the common *Theta*, which has a straight line, either drawn

drawn quite cross the circle, or cut off at the two extremities.

The *Iota* differs in no respect from the capital *Iota* now in use.

The *Cappa* differs from the usual form of that letter in the shortness of the two oblique lines, of which the upper is longer than the lower ; but neither of them is drawn to such a length, as to terminate upon a line with the extremities of the first stroke.

The *Lambda* is the *Gamma* inverted, having the first or long line strait, and equally broad from top to bottom; and exactly answers to the capital L of the Latins, excepting that the foot or short line inclines a little upward, so as to form an acute instead of a right angle.

The *My* differs from the common M in the length of the first stroke, which is carried down considerably below the rest; and in the shortness of the last stroke, which terminates above the level of the second angle. Another particularity is, that the second angle does not reach lower than about the middle of the other letters. — Between the small and the large *My*, there are two differences. The last angle of the small is as high as the first, and the last stroke direct; but the large has the last angle somewhat lower than the first, and the last stroke not direct but diverging: in both which

respects, I believe, it is more exact, and more agreeable to the ancient form of this letter.

The *Ny* differs from the common form in the length of the first line, which is drawn out beyond the extremities of the other letters (most remarkably in the larger character); in the shortness of the second angle, which reaches no lower than about half the length of the other letters; and in this particular of the last stroke, that the head of it falls somewhat short of the height of the first angle. But in respect of this last point, the Inscription is not exactly uniform, either in the smaller or larger characters; tho' I am inclined to believe, that this was the true antique form.

The *Omicron* is exactly of the same form with the present.

The *Pi* differs from the common Π in nothing but the shortness of the last stroke, and is almost as well known by this figure as the other.

The *Rho* differs from the present P in having a tail annexed to the semicircle; and from the Latin R, in the shortness of that tail.

The *Sigma*, notwithstanding it appears one of the most singular of all the Farnese characters, is no other than the common Σ expanded, without the addition of the last stroke; which

which doubtless has been the invention of later ages.

The *Tau* is different from the modern T in nothing but the position of the upright line, which is not placed in the middle of the traverse, but a little to the right of it: and that this was done by design; appears from hence, that both the great and small character agree in representing that part of the traverse, which lyes to the left, longer than the other.

The *Upsilon* is exactly the Latin V.

The *Cbi* differs from the more modern X, as the *crux immissa* from the *crux decussata*, or our Saviour's cross from that of S. ANDREW. Which difference might naturally arise from the carelessness of writers, who, by little and little varying the old form, reduced it at last to the figure it bears at present. For as the change from \dagger to \times is almost insensible, and would inevitably happen from inaccuracy, caprice, or expedition; so the same causes, with the same facility, would produce a change from \times to \times : and when the traverse beam had altered its position, and was lengthened to an equality with the other, it was natural to describe the other proportionably oblique and inclining, so as that the whole might make a more uniform and regular appearance; whence we have the present figure X.

It

It is remarkable, that the Sigean Inscription, supposed to be the oldest Greek inscription now in being, contains all the letters of HERODES ATTICUS's Pillars, and wants all which they want, excepting the Φ ; and that the make and shape of the former is for the most part the same with that of the latter. In both, the H is used onely for an aspirate; in both the *Epsilon* serves to express the long and short E ; in both the *Omicron* stands for O , Ω , and O T . The form of the Sigean *Epsilon*, *Theta*, and *Cappa* is very little different from that of the same letters in HERODES's Inscription: and perhaps the whole difference of the *Cappa* arises onely from the inaccuracy of the person that engraved the inscription from Mr. CHISHULL's copy; as I collect from the figure of this letter in the Sigean Alphabet (which Mr. CHISHULL has given us apart from the Inscription) where it is described in a manner more nearly resembling the form of the Farnese *Cappa*, than in the Inscription itself. The H , I , Λ , M , N , O , Π , Σ , T , Υ , and Χ , are the same in the Sigean and Farnese Inscriptions; unless the V in $\text{Π P V-T A N E I O N}$ be a mistake of the Engraver for γ , which may possibly be the case, considering that this latter figure occurs twice, and the other but once in the Inscription, and that

that the Alphabet drawn from the Inscription has no other *Upsilon* but γ .

I put the *Sigma* among those letters that are the same in both Inscriptions, notwithstanding the Sigean *Sigma* is really the Farnese *Sigma* inverted, being not formed S but thus Z ; because this is probably the mistake of the original stone-cutter, who cannot be excused from error in regard to this letter, which he always describes in one uniform manner: whereas the * $\beta\upsilon\sigma\tau\rho\phi\eta\delta\delta\upsilon\upsilon$ way of writing necessarily requires, that whatever shape it bears in the lines that run from left to right, it should appear retrograde, or inverted in those that run from right to left, which is the case of all the other letters. And therefore if the Inscription had been accurately done, we had certainly found the exact form of the Farnesian *Sigma*, either in the second, sixth, and tenth, or in the third, fifth, seventh, and ninth lines of the Sigean Inscription; of which the former being retrograde to the latter, if the *Sigma* had been described thus Z there, it must have been represented thus S here, and *vice versa*. It is true, the Sigean Inscription has also
the

* The *boustrophedon* way of writing, which runs from left to right, and from right to left alternately, was so called, from its being an imitation of the manner of plowing; in which, when the *oxen* have finished a furrow, they *turn* and begin another immediately, which is drawn directly contrary.

the *Sigma* described in the form of the Latin S; but this figure occurs onely four times, whereas the other Z occurs eight. However, as if this letter was condemned to be misrepresented in all forms, the S as well as the S is always described retrograde, not onely upon the return of the lines, but in the regular course and position of the letters.

The A, Γ, D, and P are the only characters, whose shape seems absolutely foreign to that of the same characters in the Farnese Inscription. And yet if the first and last line of the *Alpha* were drawn out, the first a great deal, and the other a small matter longer, there would be very little difference between this letter in both Inscriptions. And tho' the Sigean *Gamma* appears sometimes with both lines equal, yet at others it is described with the first line rather longer than the second, which wants onely a little more tail to be exactly the *Gamma* of the Farnese pillars. - - - Upon the whole, these two monuments serve admirably to confirm each other: and tho' the Sigean stone be an original, and vastly older than HEROD'S time; yet as he had doubtless many documents that are since lost, and probably copied from better originals than the Sigean Inscription; perhaps his pillars are more to be depended on than
that,

Grecian marble, with a small cornice running round it, which measured two feet, eleven inches. Under this was a sort of step or pediment of the same marble, of two feet four inches ; which had a cornice that projected one foot and a half from the pedestal ; and beneath this pediment or step was a base almost level with a pavement of broad stone : so that the whole height of the Pedestal was nineteen foot and an half.

This Obelisk, when standing, was certainly one of the most beautiful in Rome, the hieroglyphical figures being cut with the utmost exactness and elegance. These figures are plain and visible, onely on that side which lay next to the ground ; those on the three other sides being so defaced by fire, and barbarous hands, that they are not to be distinguished. It was removed into a court of a palace just by, called *Il palazzo del' Imprese* ; where it now lyes with the fairest side upmost, in six pieces put close together, the number having been unfortunately increased by two in the removal. The length of the Obelisk is seventy one English feet ; to which if we add the measure of the pedestal, &c. being nineteen feet six inches and an half, the exact height of the whole will be 90 feet 6 inches and $\frac{1}{2}$. The Drawing was done

by the eye, and not by a rule or scale: on which account, I have sent the measures; which, after repeated examination, I found to be right. To these I think it necessary to add the following Explanation of the Drawing.

A. The Machine, compos'd of beams put cross ways, and fastened together with ropes, without any nails.

B. Four *Argini* or cranes, two of which corresponded with each end of a piece of the Obelisk; which were worked by turns, and as one end was raised, the bed of timber C. was placed under it.

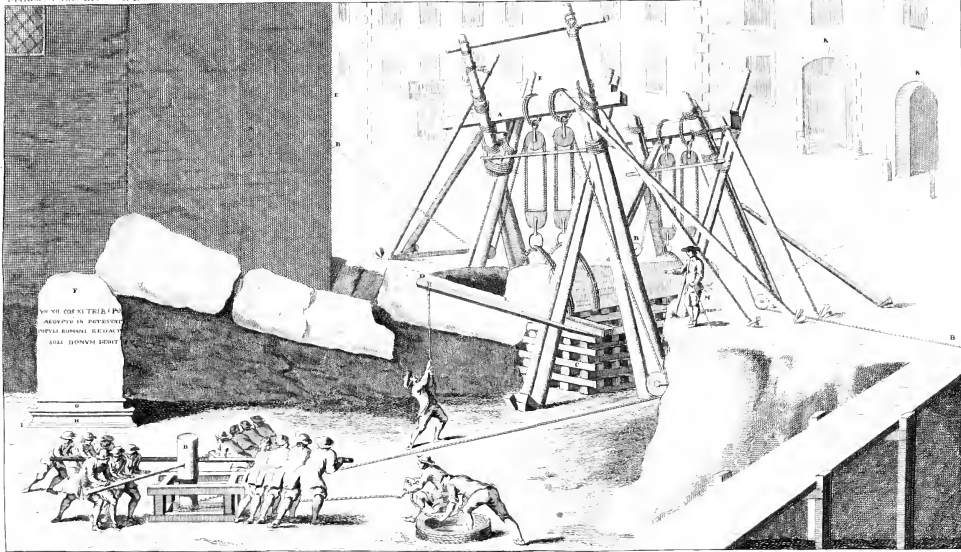
D. A beam or lever, placed on each side, which greatly helped to raise the weight.

E. Two narrow streets, where two of the *Argini* were worked.

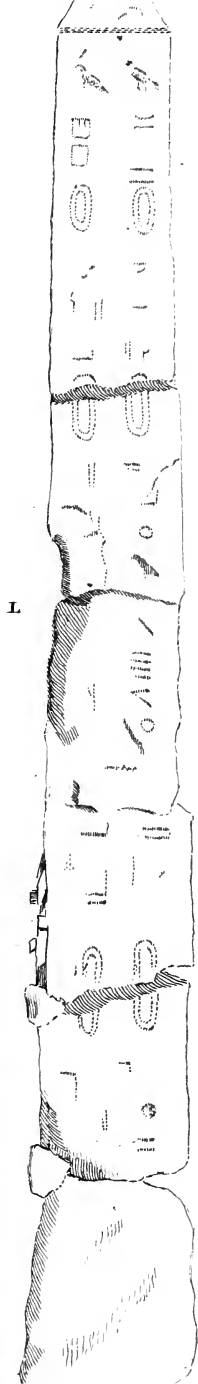
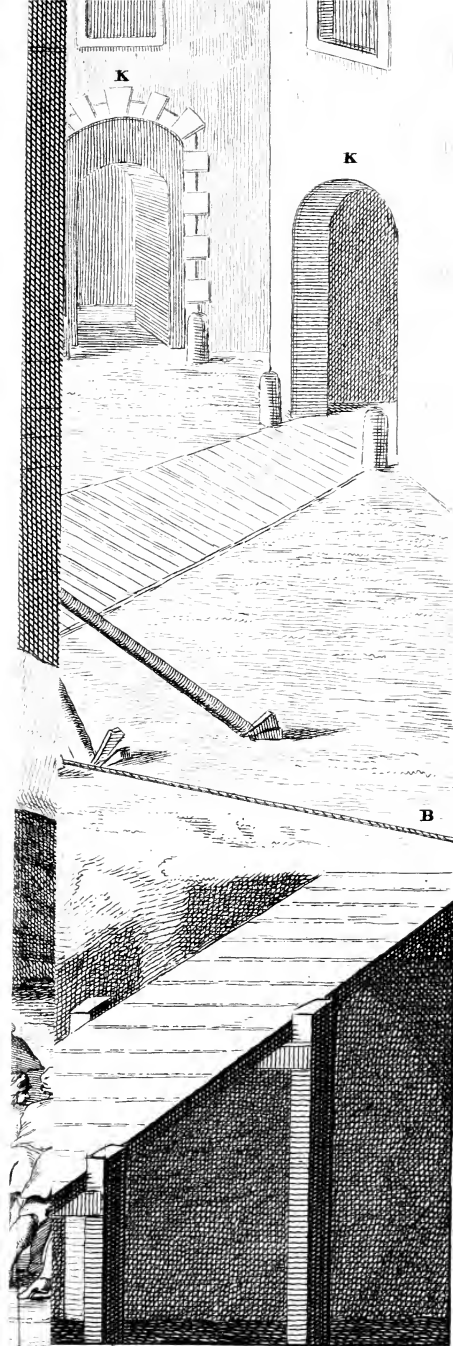
F. The pedestal of granite 14 Eng. feet 3 inches high: the diameter at the bottom, one way 8 feet 9 inches, and the other 8 feet 10.

G. Another pedestal of Grecian marble 2 feet 11 inches high, with a small cornice running round it. This pedestal was supported by a sort of a pediment or step H. 2 feet 4 inches high, the cornice of which came out from the pedestal 1 foot 6 inches.

I. The base composed of Grecian marble; round which, on a level, runs a pavement of square stones; how far is uncertain, the rubbish



To ANTHONY LANGLEY SHYMMER Esq: this Plate is gratefully inscribed.



bish and earth not being yet cleared away. The modern streets in this place are now 20 foot higher than this pavement.

K. The palace called *Il palazzo del' Imprese*; into the court-yard of which, the Obelisk was removed, and lyes now in the manner represented at L, the whole length being 71 English feet, or thereabouts.

M. ZABAGLIA giving orders.

These Obelisks, or small quadrangular pyramids, are supposed by their four sides to represent both the four quarters of the world, and the four elements: and likewise by their shape to denote the rays of the Sun, in honour of whom they were erected; being the great deity, whom the Ægyptians adored under the name of OSIRIS. Two of these AUGUSTUS CÆSAR transported to Rome; and erected one in the *Circus maximus*, and the other in the *Campus Martius*: of both which PLINY has left us some short account. Of the former he says,* that “it was cut out [of the quarry] by “ [order of] King SEMNESERTEUS, in the “ time of whose reign PYTHAGORAS was in
T 2 “ Ægypt:

* *Is autem obeliscus, quem Divus Augustus in Circo magno statuit, excisus est à rege Semneserteo, quo regnante Pythagoras in Aegypto fuit, centum viginti quinque pedum, et doctantis, præter basim ejusdem lapidis: is verò qui est in campo Martio, novem pedibus minor, à Sesostride. Inscripti ambo rerum naturae interpretationem Aegyptiorum philosophiâ continent.*
Lib. xxxvi. Cap. 14. Edit. Harduin, Par. 1723.

“ Ægypt : that it was one hundred twenty five
 “ foot, nine inches high, besides the basis or
 “ pedestal of the same stone.” This is generally thought to be the same, which was erected by SIXTUS V. before the Porta del popolo. The latter, he says, “ was shorter by
 “ nine feet, and was cut out by [order of] SE-
 “ SOSTRIS.” And then adds, “ They had both
 “ of them inscriptions, containing an interpre-
 “ tation of the things of nature, according to
 “ the philosophy of the Ægyptians.”

This is in all probability the very same which is just now removed ; tho’ there be some objections to this opinion, which are too difficult for me to solve. PLINY says expressly, that the other Obelisk was above one hundred and twenty five feet high, without the pedestal ; and that this was shorter than that by nine feet onely, which leaves it above one hundred and sixteen feet high ; whereas it measures but seventy one, and consequently there is forty five feet difference. And supposing the pedestal to be included in the measurement of the latter, tho’ expressly excluded from the former, with which the comparison is made ; yet this will shorten the difference onely by about twenty feet, and leave it still twenty five feet shorter than PLINY says it was ; which is a disproportion too great to be reconciled. The Roman foot
 indeed,

indeed, as I observed from an old basso relievo in the Capitol, is less than the English by $\frac{4}{5}$ of an inch, or $\frac{1}{3}$ part of a foot, so that twenty nine English feet answer thirty Roman; but this makes a very inconsiderable difference. A greater would be made by taking in the *gilded ball*, which PLINY says, in the next Chapter, was added to it: but this would not be a very natural addition, nor if it were would it adjust the measures. This made me less averse to the supposition, that there might be another Obelisk in the *Campus Martius*, of the exact height which he mentions, not yet discovered. And I have been told, that there is actually another, lying buried under the palace of Prince JUSTINIANI, and the church of S. LUIGI *Francese*: which buildings are likewise in the Campo Marzo, not far from the Rotunda or Pantheon.

But notwithstanding all this, PLINY's account in the next chapter of the use, to which AUGUSTUS made the Obelisk he set up in the *Campus Martius* subservient, compared with the two Inscriptions upon the pedestal of this which ZABAGLIA removed, shews it to be the very same. For from PLINY we learn, that it served as a gnomon to a dial: and in confirmation of this, the two Inscriptions upon the pedestal of this Obelisk, one toward the east, and the other
toward

toward the west, shew, that it was dedicated by *Augustus* to the Sun.

On the east-side.

ESARAI VI
 VGVSTVS
 NTIFEX MAXIMVS
 PXII BOS XI. TRIB. POT. XI
 AEGVPTO IN POTESTA' TEM
 POPVLI. ROMA' NI. REDA' CTA'
 SOLI. DONVM. DEDIT.

On the west-side.

VII. XII COS. XI TRIB. PO
 AEGVPTO. IN POTESTA' T
 POPVLI. ROMA' NI. REDA' CT
 SOLI DONVM. DEDIT.

Upon observing the situation of this place, I cannot but think it a very inconvenient one for a dial; considering how large an extent of ground must be marked out, in order to distinguish the several hours of the day, and those hours unequal, according to the Roman calculation. It was likewise in the Field constantly used for exercises, and very near the *Via Flaminia*; on which places the shadow falling, it must be extremely difficult to fix the lines, with any manner of convenience, so as to mark the different hours. One would therefore be apt to imagine, that this Obelisk did not serve as a gnomon to a dial, but onely to shew the Meridian, for which purpose one line was sufficient. There has been no discovery as yet made in the removal, that either proves, or makes it very probable, that there was a dial here. About two months ago indeed, they took up, at twenty foot distance from the pedestal, two large

large pieces of marble ; on one side of which were cut several lines, some in the shape of tetragons, others in pentagons and exagons, within which were worked diverse kinds of flowers : whether these belonged to the Obelisk is uncertain ; but they seem rather to have been part of the roof of some building.

But I fear, Sir, you will think I have dwelt too long upon wild conjectures, destitute of any apparent foundation ; since time has made so strange an alteration in these places, that the modern streets are now twenty foot higher than the pavement round the Obelisk. Besides, the testimony of PLINY, who must necessarily have seen many times this noble monument of Ægyptian and Roman grandeur, is so very express, that there can be no manner of doubt that there was such an Obelisk in the *Campus Martius* ; which must either be the very same with that we now see, or else there must be another as yet undiscovered. That there was no other erected by AUGUSTUS in the *Campus* may be justly concluded from PLINY'S mentioning onely one ; who cannot be supposed to have been guilty of such an omission : this is a good negative proof. But the testimonies of POM-
PONIUS LAETUS and FULVIUS, as produced above, are positive ; and both confirm the ac-
count

count of PLINY, and prove, that the Obelisk now removed is the same with that which he describes as having a dial belonging to it. For they expressly assert, that in former years a Dial was actually dug up in this very place.

The description which PLINY gives of this Dial is very particular and remarkable; and therefore I hope you will excuse my inserting of it here at length.* “ To that which is in the
 “ *Campus [Martius]* AUGUSTUS added a won-
 “ derful use, in order to find out the different
 “ shadows projected from the Sun, and thereby
 “ the different lengths of the days and nights.
 “ To this purpose, he caused a pavement to be
 “ layed according to the dimensions of the
 “ Obelisk, to which the shade would be exactly
 “ equal at the sixth hour of the day of the
 “ brumal solstice, and would gradually de-
 “ crease every day [for half a year], and then
 “ again

* *Ei, qui est in Campo, Divus Augustus addidit mirabilem usum ad deprehendendas Solis umbras, dierumque ac noctium ita magnitudines, strato lapide ad magnitudinem Obelisci, cui par fieret umbra, brumae consecrae die, sexta hora, paulatimque per regulas (quae sunt ex aere incisae) singulis diebus decresceret, ac rursus auferet: digna cognitu res & ingenio foecundo Mathematici. Apici auratam pilam addidit, cujus umbra vertice colligeretur in se ipsa, alias enormiter jaculante apice, ratione (ut ferunt) a capite hominis intellecta. Haec observatio triginta jam fere annis non congruit, siue Solis ipsius dissono cursu, & coeli aliqua ratione mutato: siue universa tellure aliquid a centro suo dimota, ut deprehendi & in aliis locis accipio; siue urbis tremoribus ibi tantum Gnomone intorto; siue inundationibus Tiberis sedimento molis facto: quanquam ad altitudinem impositi oneris in terram quoque dicantur acta fundamenta. Lib. xxxvi. Cap. 15.*

that, for the true and exact form of the ancient Greek letters.

The reason why the Sigean Inscription wants the β and Ξ is, I suppose, because those letters had no share in the words, of which that inscription is formed. But they seem to have been omitted, together with the Φ , in HERODES ARTICUS's inscription, upon a very different account. His view, in all probability, was to leave to posterity a copy of the most ancient Greek characters, as they appeared before the Alphabet was enlarged by SIMONIDES: in consequence of which, it is to be presumed, he would make choice of such words as might contain all those characters. Thus he uses the Θ and the χ , which had no place among the Cadmean letters, but were invented by PALAMEDES about the time of the Trojan war; and uses neither the H nor Ω , neither the Z nor Ψ , because they were invented by SIMONIDES six hundred and fifty years after. Not that SIMONIDES really invented the H , which must have been in use even before the time of PALAMEDES, in as much as before he invented the Θ , Φ , and χ , it was joined with the T , Π , and K , to express those letters, thus, TH , ΠH , KH : and it is also used for an aspirate, but not for the *Eta* or long E in this very Inscription of HERODES: But SIMONIDES is called the inven-

tor of it, because he first converted it from an aspirate into a letter. However, HERODES has omitted the Β, Ξ, and Φ, all which had their station in the Greek Alphabet before SIMONIDES' time ; notwithstanding he might easily have contrived his inscription so as to insert every one of them in it. His reason, I imagine, was, because the ancient figure of those three letters was still retained in common use ; having been conveyed down without any alteration, from PALAMEDES' age to the time in which he lived. For his design being onely to perpetuate the idea of all those Palamedean characters, whose figure was then become obsolete, he made use of no other, except the E, I, O, and T, which were necessary to compleat the words he had a mind to express. I differ here from the learned Mr. CHISHULL, in making the Z the invention of SIMONIDES ; because as that letter was antiently formed in a very different manner from what it was afterwards, at least by the *Jönes* thus Ζ, I don't see any other plausible reason for the omission of it by HERODES, than that of its being introduced after the Æra of the Palamedean characters.

From the *Alphabet*, Sir, mentioned above [pag. 120.] which Mr. W. caused to be taken in wax from the pillars themselves, I have made
made

made a Drawing, which I thought proper to send you ; since it will shew you the exact dimensions and form of every letter, as perfectly as if you were to see it in the wax, or in the stone : on which account I flatter myself, that it cannot be unacceptable, from,

Honoured Sir,

Your most obedient, &c.

L E T T E R LII.

To Mr. R.

HONOURED SIR, *Rome, Aug. 3. 1748. N. S.*

THE attention of great numbers in this city has been employed, for above these two months, upon an Obelisk, which has been lately uncovered ; and is just removed a little way from the place where it lay buried in ruins. It was brought from Ægypt, and erected in the *Campus Martius*, by AUGUSTUS Cæsar, in memory of his conquest of that countrey. After lying concealed under ground for many centuries, it was first discovered about one hundred and threescore years ago ; but was soon covered up again, and had afterwards several houses built over it. Of which discovery POMPEIO UGONIO gives the following account, in his *Istoria delle stationi di Roma*, published in 1588,

where he is speaking of that part of the city where S. LORENZO in *Lucina* stands. “ Near this place
 “ CÆSAR AUGUSTUS consecrated to the Sun that
 “ famous Obelisk, insculped with Ægyptian let-
 “ ters, in height one hundred and ten feet ; and
 “ so ordered, that it served with the shade to
 “ show the length and changes of day and
 “ night. Last year, 1586, this Obelisk was
 “ by order of the present pope SIXTUS V.
 “ sought for ; and behind this church, oppo-
 “ site to the palace of the Signori CONTI, we
 “ saw it in part uncovered, together with the
 “ Ægyptian characters. But because it was
 “ much burnt and battered, and to take it up
 “ it would be necessary to ruine some houses,
 “ it was thought not worth while : for which
 “ reason, after it had lain some days uncover-
 “ ed, it was buried again in the same rubbish
 “ which covered it before. In this same place,
 “ as POMPONIO LETO and * ANDREA FULVIO
 “ testifie, there was found in their time, (about
 “ eighty years ago) in the new chapel belong-
 “ ing to the chaplains, a most beautiful and
 large

* The words of FULVIUS, as related by NARDINI, are, *In parte Martii Campi, ubi nunc est templum S. Laurentii in Lucina, in capella nova Capellanorum, fuit olim Basis illa nominatissima, et Horologium superioribus annis effossum, quod habebat septem gradus circum, et lineas distinctas metallo inaurato, et solum Campi erat ex lapide amplo quadrato, et habebat lineas easdem, et in angulo quatuor venti erant ex opere musivo cum inscriptione, BOREAS SPIRAT.*

“ large Dial, which had seven degrees round it,
 “ and lines distinguished by gilded metal; and
 “ the ground was paved with large square
 “ stone, having the same lines, and in one cor-
 “ ner the four Winds were represented in mo-
 “ saic, with this inscription, *The north wind*
 “ *blows.*”

In April last, the Friars of this church pulled down some old houses near it, which were gone to ruin; by which means this Obelisk was discovered a second time; lying broken in four different pieces. His Holyness gladly layed hold on this opportunity to remove it; with an intent, as is supposed, to have it set up, if it be practicable. In order to this removal, several architects were consulted, but their demands were thought too extravagant: at last one Signor ZABAGLIA, a carpenter, who works for five Pauls, about half a crown English, a day, was fixed upon. This being a very extraordinary person in his way, a few particulars in relation to him, I imagine, will not be unacceptable.

He is an old man above seventy, can neither write, nor read; and yet by mere dint of practice has attained to so much skill, as to perform things beyond the power of the most eminent architects. I shall give you two instances of his extraordinary abilities: for his
 removing

removing of this Obelisk is not such, in my opinion, tho' much admired here. --- About four or five years ago, the cupola of S. PETER'S was so much impaired by time, that it was thought necessary to apply some immediate remedy. Accordingly five hoops of iron were fixed round it, on the outside, to brace and hold it fast together. There were no fewer than fifty cracks running and dispersing themselves here and there, being visible to the eye within the church; and some of them were so wide that they passed quite through, and in one I could lay three of my fingers. To repair these, a scaffolding was necessary; but to make one from the pavement of the church to the top, would have been not onely vastly expensive, but likewise very inconvenient; especially as the great altar stands just under the center of the cupola. To avoid both these objections, ZABAGLIA made a scaffolding, which had its base or foundation upon the cornice of the church, which goes round where the cupola begins. On this cornice he laid out two beams, and upon these beams run up the whole scaffold, concave wise, quite to the lantern; so that the upper part hung perpendicular: and, what is very extraordinary, he made no holes in the walls to receive the ends of the timber; but the whole was so well connected, that it was supported entirely

entirely by the two forementioned beams as the base, and by two others that came down from the lantern. This scaffolding was at least one hundred and fifty foot high; and was moved about as there was occasion. --- About three years ago, he cut out a picture of DOMENICHI-NO's, painted in fresco on the main wall of S. PETER's, forty foot high; and removing it, without dislocating a stone, or damaging the picture, placed it entire in the church of the Carthusians at DIOCLETIAN's Baths. --- These I look upon to be two extraordinary instances of his capacity and skill, among many others.

On May the 10th ZABAGLIA begun his operations, which he continued for above two months; the removal of the Obelisk and Pedestals not being finished till July 31, and even then neither the base, nor pavement on which it stood, was taken up. I was present there the first morning, and attended several times since; and was agreeably entertained with the repeated sight of so great a piece of antiquity, and of the working of the machine in removing it. This made me think, that a description of both could not be unacceptable, as comprehending a monument of ancient magnificence, and an instance of modern art. In order to give you a just idea of which, it was absolutely necessary to endeavour to represent them to your sight;
and

and therefore I made a Drawing upon the spot, which, tho' done in a rough manner, I can assure you is very exact.

When this Obelisk was thrown down, it fell directly south, and broke into four pieces; of which that which was lowest rested at one end upon the pedestal to which it had been fixed, and the three other lay lower or higher, according to the inequality of the ground. This is a proof, that, at the time of its fall, the earth or rubbish was almost even with the top of the pedestal; otherwise, the largest end could not possibly have leaned upon the edge of it, nor the other pieces have lain in the position they did.

The pedestal of Granite I took at first not to be properly a pedestal, but a part of the Obelisk itself: but upon examination I found both the upper part of the former, and the lower of the latter, to have a smooth surface; whereas had they been in one piece, and one part broken off from the other, each must necessarily have been rugged or jagged; but they had been certainly so well adapted and joined to each other, as to seem all of a piece, without any breaking of a cornice. This pedestal of Granite was fourteen feet, three inches, and an half high; and stood upon another of
Grecian

“ again increase ; all which was shewed by rules
 “ or lines of brass let into the stone : a thing de-
 “ serving to be known, and worthy of the
 “ fruitful invention of the Mathematician.
 “ To the top he added a gilded ball [which
 “ was much less], the shade whereof might be
 “ collected vertically in itself, whereas other-
 “ wise the top of the Obelisk [being so large]
 “ would have cast a shadow too broad to be
 “ reduced within any rules : the hint of this
 “ contrivance is said to have been taken from
 “ the sun shining upon a man’s head. This
 “ Observation has not now answered for almost
 VOL. II. U “ these

Father HARDUIN has given in a note the following description of this Dial. “ Upon a very large plain pavement, extending above a thousand palms, two semi-circles drawn from east to west, exhibited the length of the days and nights. For the shadow of the Obelisk falling upon one of them, shewed, for instance, that the Day had fifteen hours, and the night, nine. But the lines which intersected those semi-circles, marked the site and order of the ancient hours ; in such a manner, that the hour, which next followed the rising of the Sun, was called the First hour ; that which shewed the middle of the day, the Sixth ; and that which denoted the setting of the Sun, the Twelfth. For the Antients used such a kind of Dial, as divided every day and night into twelve equal hours, whether they were longer, as those of the day in summer, and those of the night in winter ; or shorter, as those of the day in winter, and those of the night in summer. Besides, these lines being made of thin plates of brass, and inserted in an horizontal plane, yielded an agreeable sight to those who looked upon it from any higher place. JAMES MASE of Syracuse, and one of our Society, has drawn a plan of this dial.

“ these thirty years ; upon what account is un-
 “ certain : whether, because the discordant
 “ course of the sun itself, and of the heavens, has
 “ by some means been changed ; or the whole
 “ earth has been removed a little from its
 “ center, which, I hear, has been observed
 “ likewise in other places ; or that, either by
 “ reason of the earthquakes which have shaken
 “ the city, the [Obelisk or] gnomon has in-
 “ clined a little on one side, or through the
 “ inundations of the Tiber has sunk down
 “ somewhat lower ; tho’, to prevent this in-
 “ convenience, the foundations are said to have
 “ been layed as deep in the earth, as the load
 “ upon it is high.”

The addition of the *aurata pila*, the ball
 which was gilded, or perhaps rather covered
 with a thin plate of gold, mentioned by this
 Author, is another circumstance, which con-
 tributes to prove the identity of this Obelisk :
 for, from taking an accurate view of the form
 of its point, and the marks about it, it may
 reasonably be conjectured, that such an orna-
 ment was affixed to it. The other circum-
 stance of the dial might in all probability be
 cleared up, were the earth and rubbish, which
 cover the pavement, removed. But those lying
 so thick, it would be a work of much labour ;
 and which his Holyness, tho’ a person of great
 curiosity,

curiosity, may probably think too expensive. At present there is a continual rise and flow of water upon the pavement round the base, occasioned, I suppose, by some neighbouring spring.

This Obelisk was cut out of the quarry, and set up in Ægypt above three thousand years ago: it is near one thousand eight hundred, since it was transported from thence by Augustus, and erected in Rome, in memory of his conquest of that country: from the time that it was thrown down by the Goths, it lay above thirteen hundred years under ground before it was discovered; and above one hundred and threescore, after it was found, and buried a second time. Whatever more shall be done here in relation to it, shall be immediately imparted to you, by,

Honoured Sir,

Your most obedient, &c.

L E T T E R LIII.

To Mr. R.

HONOURED SIR, *Rome, Oct. 20. 1748. N. S.*

IN obedience to your orders, I have drawn up a fresh account of the subterraneous city, *Herculaneum*. In doing which, it has

been no small satisfaction to me, to find so little occasion to contradict, or retract, what I had advanced in my * former Letters relating to that subject. So that in my subsequent you may expect to see a confirmation of what you have already received, with a very large addition of many curious particulars which have been discovered since. These I have collected from the most authentic accounts which have been published, from the relation of many Gentlemen with whom I have conversed, and from my own repeated Observations. I have omitted nothing remarkable, which I could meet with upon the strictest enquiry; and have endeavoured to range all my materials in the most proper order, that they may appear distinct, and to the best advantage. I shall begin with the ancient state of this city, of which I now send you a short history, from its foundation to the time of its destruction.

STEPHANUS *Byzantinus* having mentioned twenty three cities by the name of *Heracléa*, one of which he places in Italy, some have from thence imagined that he spoke of this in the Campagna Felice: but it is certain he meant *Heracléa* in Calabria, near Metapontus, where the first battle was fought between King

PYRRHUS

* See Vol. I. LETTERS XXIX, XXXII, XXXIII.

PYRRHUS and the Romans. The Heraclea in Campania was built by HERCULES in his return from Spain, being so called from his name in Greek Ἡρακλῆς, *Heracles*; as it was afterwards called *Herculaneum*, or *Herculanium*, from his Latin name HERCULES. It stood upon the sea-coast between Naples and Pompeia, as appears from * FLORUS, who places the maritime cities on this shore in the following order, *Formiæ, Cumæ, Puteoli, Neapolis, Herculaneum, Pompeii*: and both † SENECA and ‡ PLINY the elder inform us, that the two last cities were but at a little distance from each other.

Upon the first discovery of this subterraneous city, there arose a dispute among the learned concerning its name. Some asserted that it was *Pompeia*; others, upon the authority of PELEGRINO, that it was *Retina*, which is mentioned by || PLINY the younger in a Letter to TACITUS concerning the death of his Uncle. This latter opinion seemed the more plausible, because the subterraneous city is in the same position which PLINY assigns to *Retina*, and extends itself under the village called at this day *Resina*, a name which differs from the other onely by one single letter; and it cannot seem at all strange, that so small an alteration should happen in the

* Lib. I. Cap. 16. † Quæst. Nat. Lib. VI.
 Cap. 11. ‡ Lib. III. Cap. 5. || Lib. VI. Epist. 16.

the course of almost eighteen centuries. - - - But PELEGRINO and the writers that have followed him, did not observe, that PLINY does not give *Retina* the title either of *civitas*, or *urbs*, or *oppidum*, either city or town ; but calls it only simply *villa*, which word never in Latin signified either. Whereas the place lately discovered appears plainly to be a city, and consequently cannot possibly be *Retina* : which was never reckoned by any writer among those cities which stood upon the gulf of Naples. - - - It is however remarkable, notwithstanding the silence of historians and geographers, that this was no inconsiderable place, being a station for part of the Roman fleet, as PLINY in the same Letter informs us ; and that lying at the foot of Vesuvius, it was exposed to imminent danger from the eruption of that mountain. Herculaneum was in the same case, if one can judge of it by the situation which the ancients give it, and which agrees so exactly with that of this subterraneous city.

But it may be asked, How could *Heracléa* and *Retina* stand upon the same ground ? To clear up this difficulty, let onely the account given by DIONYSIUS *Halicarnassensis* be considered *, “ Hercules, having settled the affairs
of

* Ηρακλῆς δὲ ἐπειδὴ τὰ τε κατὰ τὴν Ἰταλίαν ἅπαντα, ὡς ἐβούλετο, κατεστήσατο, θύσας τοῖς θεοῖς τὰς δεκάτας τῶν

“ of Italy according to his mind, and offered
 “ the tenths of the spoils in sacrifices to the
 “ Gods, and having built a little town at the
 “ place where his fleet anchored, set sail for
 “ Sicily. This town, situate in the mid-way
 “ between Pompeia and Naples, is even now
 “ inhabited by the Romans, having secure
 “ havens at all times of the year.” From
 these words is it not natural to imagine, that
 the place where HERCULES’ fleet lay was then
 called *Retina* ; and that even after the founda-
 tion of *Herculea*, the name of *Retina* was al-
 ways preserved in the maritime part of the city,
 at the extremity of which, as STRABO observes,
 the havens were? If at present there be no re-
 mains of them, it is because they were intirely
 filled up, at the same time that Herculaneum
 was buried under ashes. --- The same thing no
 doubt happened with respect to the river Sarnus,
 which washed the walls of this city ; and which,
 gave the inhabitants the convenience of trans-
 porting their merchandizes by water to Pompeia
 which lay upon the same river ; from whence
 they were easily conveyed to Nola, Nuceria,
 and Acerræ ; and this * extensive traffic ren-
 dered

τῶν λαφύρων, καὶ πολίχνην ἐπώνυμον αὐτοῦ κίσις, ἔθα ὁ στόλος
 αὐτῷ ἐναυλοχεῖτο, ἢ καὶ νῦν ὑπὸ Ρωμαίων οἰκουμένη, καὶ Πομπηίας
 ἐν μέσῳ κειμένη Νεαπόλεως τε, λιμένας ἐν παντὶ καιρῷ βεβαίους
 ἔχουσα, ἀπῆρεν εἰς Σικελίαν. Antiq. Rom. Lib. I.
 44. Edit. Hudson Oxon. è The. 1704.

* See Vol. I. pag. 151, 164.

dered both places very considerable. The bed of this river was likewise filled up with ashes, which changed the level of the ground, and by consequence forced the water to direct its course another way. This may be sufficient to shew the name and situation of this subterraneous city; let us now inquire concerning the inhabitants of it, before it came into the hands of the Romans.

The most ancient inhabitants, of whom we have any certain account, were the * *Osci*, who were at first called *Opici*, or † *Ophici* from ὄφεις, *ophis*, which signifies a serpent; as the countrey had the name of *Opicia*, from the abundance of that kind of animal. *Opici* by contraction was afterwards changed into *Opsci*, and from thence into *Osci*. STRABO informs us, that ANTIOCHUS affirmed that the *Opici* were likewise called *Aufones*, but that POLYBIUS took them to be two different people. The ancient *Tyrrheni* or *Etrusci* next became masters of all the countrey lying near the Gulph of Naples, called by the Greek authors the *Crater*; hence the hot waters at Baiæ are expressly called *Etruscan* by || TIBULLUS. These people extended

* Ὀσχοὶ δὲ εἶχον καὶ ταύτην, καὶ τὴν ἐφεξῆς Πομπηαίαν ἢ παλαιὰν τὸν Σάρντος ποταμὸς· εἶτα Τυρρῆνοι καὶ Πελασγοί· μετὰ ταῦτα δὲ Σαρμίται· καὶ οὗτοι ἐξέπεισον ἐκ τῶν τόπων. Strabo Lib. V.

† *Stephanus Byzantinus.*

|| *Vos tenet Etruscis manat quae fontibus unda.* Lib. 111. El. 5.

tended their dominion from one sea to the other, securing principally all the maritime parts, and all the towns upon great rivers, which could contribute to the enlargement of their commerce; and of consequence they possessed Capua, which they called *Vulturnus*; as likewise Nola, Acerræ, Pompeia, and Herculea. If any farther testimonies were wanting, that very fine and well preserved Inscription, in Etruscan characters like those of the Osci, would be sufficient; which has been found in Herculaneum, and of which I shall take notice and transcribe in its proper place. Lastly, a most rare and curious medal, in the possession of Signor Conte DIAMANTE MONTEMELINI of Perugia, explained by Signor Proposto GORI of the Academy of Tuscany, plainly demonstrates it. For by the letters and figures of this piece of money one easily sees, that it belonged to the city Herculea: which letters, according to the Tuscan manner, proceeding from right to left $\Lambda V T \Delta H$ signifie H R C U L, that is, *Herculea*; the name of the city not being written entire, but cut short at the end, as SPANHEMIUS has observed in the ancient coins, and as may be observed in many other Etruscan inscriptions. The coins of Urino, Nocera, and Capua, are in the like manner.

These Etrufci were either difpoffeffed by the *Pelafgi*, or by agreement permitted them to dwell among them : * “ for fome of thefe,” according to CONON, an ancient hiftorian, cited by SERVIUS, “ in conjunction with other people “ from Peloponnefus, came to that part of Italy, “ which had no name before, and gave the “ name of *Sarnus* to the river near which “ they fettled, from one of the fame appella- “ tion in their own countrey, calling themfelves “ *Sarrastes* : thefe among many other towns “ built Nuceria.” To thefe fucceeded the *Samnites*, who got poffeffion of this countrey and held it till they were conquered by the Romans ; † who took Volana, Palumbinum, and Herculaneum, in the 460th year of Rome, PAPIRIUS and CARVILIUS being confuls.

When Herculaneum was reduced under the power of the Romans, it was governed at firft by *Præfects*, but afterwards was made a Roman colony, and afcribed to the *Tribus Menenia* ; tho’ it was not entirely fubjected to their laws, being put under quinquennial magiftrates called *Demarchi*,

* *In illo libro quem de Italia fcripfit, quofdam Pelafgos, aliosque ex Peloponnefo convenas, ad eum locum Italiae veniffe dicit, cui nullum antea nomen fuerit, et flumini quem accolerunt, Sarno nomen impofuiffe, ex appellatione patrii fluminis, et fe Sarastes appellâffe : hi inter multa oppida Nuceriam condiderunt.* SERVIUS, ad *Æneid.* VII.

† LIVII *Hift. Lib. X.* 45.

Demarchi, as appears from * an old inscription at Naples. However, it afterwards became a *Municipium Romanum*, and had a *Chalcidicum* belonging to it ; as is evident from an † inscription, found at the beginning of the last century near Portici. We are pretty much in the dark as to the nature and use of this kind of building : some pretending to prove from the etymology of the word, that it was either a court of justice relating to the coin, or the very place of coinage ; others asserting, that it was a hall or part of a *Forum* for advocates and orators.

X 2

REINESIUS

* L. MVNATIO. CONCESSIONO. V. P. PATRONO
 COLONIAE. PRO. MERITIS. EIVS. ERGA. CIVES
 MVNIFICA. LARGITATE. OLIM. HONOREM
 DEVITVM. PRAESTANTISSIMO. VIRO. PRAE
 SENS. TEMPVS. EXEGIT. QVO. ETIAM. MVNA
 TI. CONCESSIONO. FILII. SVI. DEMARCHIA
 CVMVLATIORE. SVMPTV. LIBERALITATIS
 AVNDANTIAM. VNIVERSIS. EXHIBVIT. CIVIBVS
 OB. QVAE. TESTIMONIA. AMORIS. SINCERISSI
 MI. REG. PRIMARIA. SPLENDIDISSIMA
 HERCVLANENSIVM. PATRONO. MIRABILI
 STATVAM. PONENDAM. DECREVIT.

GRUTER. cccc. xxix. 6.

V. P. *Viro Patritio*. This inscription was found in digging between Portici and Torre del Greco. The marble was carried afterwards to Naples ; where it is now to be seen in the convent of S. Antonio, being set in a wall under the door by which there is a communication between the two courts.

† PRIDIE. K. MARTIAS. IN. CVR. SCRIBENDO. ADVERE.
 CVNCTI. QVOD. VERBA. FACTA. SVNT. M. M. MEMMIOS.

RVFQS.

REINESIUS relates, that there were two famous *Senatús Consulta* cut upon a piece of brass, twenty seven inches long, and twenty wide, which had been fixed on a wall in this city; and which, soon after it was found, was removed to Capua, and placed in the house of MATTEO Prince of Conca. By the first of these *Senatús Consulta*, the destroying of old buildings for the advantage of selling the materials, was prohibited; and this was done in the time of CLAUDIUS, in the consulship of HOSIDIUS GETA and L. VAGELLIUS in the year of Rome 800. The other was decreed eight years afterwards, when VOLUSIUS and CORNELIUS were Consuls.

That there were fine fountains in Herculaneum might be very well conjectured from an inscription

RVFOS. PAT. ET. FIL. ET. VIRI ITER. PEQVNIÁ. PONDERALI ET. CHALCIDIVM. ET. SCHOLAM. SECVNDVM. MVNICIP. SPLENDOREM. FECISSE. QVAE. TVERI. PVBLICE. DECRETO. D. E. R. I. C. PLACERE. HVIC. ORDINI. CVM. M. M. RVFI. PAT. ET. FIL. II. VIR. ITER. IN. EDENDIS. MVNERIBVS. ADEO. LIBERALES. FVERINT. VT. EORVM. MONVMENTA. DECORI. MVNICIPIO. SINT. ADEO. DILIGENTES. VT. VITIIS. PONDERVM. OCCVRRERINT. IDQVE. IN. PERPETVVM. PROVIDERINT. PLACERE. DECVRIONIB. M. M. MEMMIOS. RVFOS. PAT. ET. FIL. DVM. II. VIVERENT. EORVM. POS. . . . M. ET. SCHOLAE. ET. CHALCIDIC. QVAE. IPSI FECISSENT. PROCVRATIONEM. DARI. VTIQVE. SERVOS. EIVS. MPIVS EST. NEGOTIO. PRAEPONERENT. NEQVE. INDE. ABVCI. SINE. DECVRIONVM. DECRETO. ET. M. M. MEMMIIS. RVFIS. PAT. ET. FIL. PVBLICE. GRATIAS. AGEI. QVOD. ITERATIONI. HONORI. EORVM. NON. AMBITIONEI. NEQVE. IACTATIONI. SVAE. DEDERINT. SED. IN. CVLTVM. MVNCIPI. ET. DECOREM. CONTVLERINT.

REINESII *Class.* VII. N. 155

inscription found upon a piece of marble many years ago, and copied by REINESIUS,*

.....
 ET. PATER. ET. FILI..... M. SALIEN
 DAMQVE
 TERTVLLA RESTITVIT.

and this conjecture has been demonstrated to be true by the things lately found about the Theatre. He thinks that this inscription appertains to the Two MARCI MAMMI: but as two equestrian statues of the BALBI have been found near that building, it is more probable that it belonged to them. REINESIUS produces † another inscription belonging to Herculaneum,

... O. D. LOCVM. AB. INCHOATO.
 VM. TECTORIS.
 AVGVSTALIB. DATUM.

the example of having *Augustales* being followed among the Colonies, through flattery and ambition: they were in number six, and were called, *Seviri Augustales*.

In this state Herculaneum continued to flourish for about five hundred years, till the time of Nero; when a great part of this city was thrown down by an earthquake, which entirely destroyed Pompeii. I am,

Honoured Sir,

Your most obedient, &c.

L E T T E R

* *Class.* II. 29.

† *Class.* II. N. 33.

L E T T E R L I V .

*To Mr. R.*HONOURED SIR, *Rome, Dec. 24, 1748. N.S.*

I Hope you will not look upon the following digression as too foreign from the subject, upon which I have undertaken to write to you ; since I imagine, I should have been guilty of an omission, had I taken no notice of some curious particulars relating to Mount Vesuvio, which was the immediate cause of the destruction of Herculaneum.

It has been much debated among the curious inquirers into natural history, whether any eruptions of mount Vesuvius were antecedent to the times of TITUS VESPASIAN. The Academy of Inscriptions at Paris not long since discussed this Question ; and Monsieur BANNIER, who held the affirmative, produced the authority of several authors to prove it. He acknowledges, that VIRGIL had little, or no notion at all of this, when speaking of a fertile and well cultivated countrey, he compares it to * “ that
“ about Capua, and that which lyes at the foot
“ of

* *Talem dives arat Capua, et vicina Veservo**Ora jugo.*

Georg. II. 224.

“ of mount VESUVIUS :” for had he had an idea of its having been a volcano, he would hardly have omitted the true cause of the fertility of that district. Nor does PLINY the elder, to whom the eruption of this mountain proved so fatal, seem to have had any clearer notion of any former eruptions, or of the sulphureous quality of the soil. For tho’ he describes the situation of it in his third Book, and in his fourteenth speaks of wines that thrive on that mountain, if they be sheltered from the south; yet he gives not the least intimation, that it was subject to eruptions, tho’ in the same Book he mentions * “ Ætna as wonderfully remarkable “ for its flames by night.” And even CORNELIUS TACITUS seems to have had no different sentiment about it, tho’ he gives it the title of † *mons ardescens* : for he plainly alludes to the eruption by which PLINY perished, which altered and deformed the most beautiful prospect from the island of Capræ.

But notwithstanding the ignorance, or silence of these authors, in relation to this matter, it is certain that others about the same age, and even before, had quite different notions concerning it. STRABO affirms, ‡ “ that the places
“ about

* *Ætna nocturnis mirus incendiis.* Lib. XIV.

† *Prospectabatque pulcherrimum sinum, antequam Vesuvius mons ardescens faciem loci verteret.* Annal. IV. 67.

‡ Lib. V. p. 247.

“ about Vesuvius were very fertile, except at
 “ the summit, which was of the colour of
 “ ashes ; and that stones were taken from
 “ thence, which looked as if they had been
 “ burned.” And DIODORUS *Siculus*, who was
 elder, makes mention * “ of the ancient remains
 “ of its flames.” To the authority of the hi-
 storians Monsieur BANNIER adds that of the
 poets, and cites VALERIUS FLACCUS, who de-
 dicated his poem of the *Argonauts* to VESPA-
 SIAN, the father of TITUS.

*Sic ubi prorupti tonuit cum fortè Vesuvi
 Hesperiae letalis apex.* Lib. iv. 507.

Thus, from its top when o'er Hesperian ground
 Vesuvio bursting thunders ruin round.

Then he produces an authority somewhat ear-
 lier, that of SILIUS ITALICUS, who flourish-
 ed in the time of NERO.

*Sic ubi vi caecâ tandem devictus ad astra
 Evomuit pastos per secula Vesbius ignes,
 Et pelago et terris fusa est Vulcania pestis.*
 Lib. xvii. 597, &c.

So, when, subdu'd by secret force of fires,
 Its flames Vesuvius to the stars expires ;
 Flames that, for ages on its entrails fed,
 O'er lands and seas a plague Vulcanian spread.

From

* Lib. iv.

From hence he concludes, that Vesuvius vomited out flames, &c. in the most ancient times ; but that its fires had lain as it were extinguished for so many years, that the memory of them was almost intirely forgotten, there being no fixed epocha of any eruption, till the 79th year of Christ, and in the 1st of the reign of TITUS.

To what Monsieur BANNIER has advanced may very properly be added the Observations of Monsignor BIANCHINI, who relates, that in the year 1689, in digging about a mile from the sea they met with several *strata* of different kinds of earth, which lay horizontally, like so many pavements one above another. That when they had sunk a good depth, they found some inscriptions, which made mention of the city *Pompeia* ; that continuing their work as low as seventy feet, they met with such a quantity of water as obliged them to desist. That this spring of water lay under a bed of sandy ground, which he supposes to be that which was left by the general deluge. From whence it is natural to infer, that those *strata* composed of matter, which flowed out of the mountain, that lye between the sandy ground, and that where they found the inscriptions, were the effect of some ancient eruptions which happened long before the destruction of *Pompeia* ; and that all the rest are the effects of those which happened since.

This is confirmed by the account of the eruption in 1737, given by the Academy of Sciences at Naples; who * mention the discovery of several beds of petrified torrent, upon digging deep at the foot of the mountain, especially on the south side.

But tho' these inscriptions relating to Pompeii were buried by the eruptions from this mountain, yet the city itself was not destroyed by them. That was overturned and swallowed up by an earthquake, several years before the strata which covered the inscriptions were formed by the overflowing of the melted minerals.

According to † the account indeed of DION, and some other authors who follow him, both Herculaneum and Pompeii were overwhelmed by one and the same eruption of this mountain, in the time of TITUS. But the authority of ‖ SENECA is certainly to be preferred, who

* See Vol. I. LETTER XXVII. pag. 137, 139.

† See Vol. I. LETTER XXVIII. pag. 151, 152.

‖ *Pompeios, celebrem Campaniae urbem, in quam ab altera parte Surrentinum, Stabianumque littus, ab altera Herculaneense conveniunt, mareque ex aperto conductum amoeno sinu cingit, desedisse terrae motu, vexatis quaecumque adiacebant regionibus, Lucili, virorum optime, audi vimus; et quidem diebus hibernis: quos vacare à tali periculo majores nostri solebant promittere. Nonis Februariis fuit motus hic, Regulo et Virginio consulibus, qui Campaniam nunquam securam ejus mali, indemnem tamen et toties defunctam metu, magnâ strage vastavit. Nam et Herculaneensis oppidi pars ruit, dubieque stant etiam quae relicta sunt.* Natural. Quaest. Lib. VI. cap. 1.

who flourished about one hundred and seventy years before DION, at the very time of the destruction of Pompeii, which he himself hardly survived two years. He, in writing to his friend LUCILIUS, mentions the catastrophe of this city; as a thing of which they had lately *heard*, and as being strange and unusual, because in *the winter*; and is so exact as to set down both the year, and the very day upon which it happened. “ It was the nones [the fifth] of February, in “ the consulship of REGULUS and VIRGINIUS :” which was the 815th of Rome, the ninth of NERO, and the 63d after the nativity of JESUS CHRIST. He represents the whole city as “ hav- “ ing sunk by an earthquake; which shook all “ the adjacent regions, and layed waste Cam- “ pania with great destruction.” He adds; “ For both part of Herculaneum fell, and even “ the buildings, which were left, stand now in “ a dubious and tottering condition.” TACI-

Y 2

TUS,

It may seem remarkable, that SENECA gives Pompeii the title of *celebrem Campaniae urbem*, a populous city of Campania, but calls Herculaneum onely *oppidum*, a town; and from hence some may be apt to imagine, that the former was a much more considerable place than the latter. But no such inference can be justly made: for TACITUS, we see, calls Pompeii onely *celebre Campaniae oppidum*; and tho’ the Grammarians make a distinction of this nature betwixt *urbs* and *oppidum*, yet the best Authors use them promiscuously; particularly CORNELIUS NEPOS. And CICERO himself calls Syracuse *oppidum*, which he had before declared to be *maximam Graecarum urbium, pulcherrimamque omnium*. Ver. IV. 52.

TUS, who died about forty years after SENECA, says, * that onely “ a great part of “ Pompeii fell,” and makes no mention at all of Herculaneum. But SENECA’S account, I think, ought to be depended upon as the most authentic, for the reason given above. Tho’ he does not specify what part of this city fell in proportion to what was left standing, yet one may justly infer, that it was very large from the shatter’d condition of all the rest. As it was a sea port, and it does not appear that the haven
 was

* *Et motu terrae, celebre Campaniae opidum Pompeii, magna ex parte proruit.* Annal. XV.

As LIPSIVS, and the generality of readers after him understand this place, there is the difference of a year between the accounts of SENECA and TACITUS, the latter seeming to place the destruction of Pompeii under the consulship of CELSUS and GALLUS, the immediate predecessors of REGULUS and VERGINIVS. To judge of this, it is necessary to take a view of the whole passage. *Iisdem consulibus [sc. P. Mario Celso, and L. Asinio Gallo] gymnasium icu fulminis constagnavit, effigiesque in eo Neronis ad informe aes liquefacta: et motu terrae, celebre Campaniae opidum Pompeii, magna ex parte proruit. Defunctaque virgo Vestalis Laelia, in cujus locum Cornelia ex familia Cossorum capta est. Memmio Regulo, et Verginio Rufo Coss. natam sibi ex Poppaea filiam Nero ultra mortale gaudium accepit, &c.* A very learned and ingenious gentleman conjectures, that this passage is wrong pointed. TACITUS having mentioned the burning of a gymnasium, and the melting of a statue of NERO by lightning, when CELSUS and GALLUS were consuls, adds the prodigies of the year following. *Et motu terrae Memmio Regulo et Verginio Rufo Coss.* And then begins a new period, *Natam sibi ex Poppaea, &c.* This seems the most natural construction of the place, and reconciles the accounts of SENECA and TACITUS.

was spoiled by this earthquake, one may reasonably suppose, that by the care of the most wealthy inhabitants, and the advantages of trade, it recovered by degrees from its ruinous state. But to repair the damages of such a public calamity, and restore such a place in a little time to its former strength, wealth, and splendor, required the assistance either of imperial bounty, or of a general contribution from the public. That this unfortunate city had the benefit of any public consolation, does not in the least appear. For tho' TIBERIUS, not many years before, had set so good an example, in contributing so largely to the restoration of fourteen cities in Asia, which had been almost entirely ruined by an earthquake; we do not find that NERO, either out of humanity, or emulation, had the least inclination to follow his example. From whence one may justly infer, that whatever shattered buildings had been repaired, or new structures raised in this city, it had not recovered its former grandeur, when by an earthquake, and an eruption of Vesuvius, it was totally buried, and rendered invisible.

Before the first calamity befell it, it must needs have been a very beautiful as well as populous place; this colony having been obliged by several laws to keep their houses in good repair, and forbidden to demolish any buildings
under

under a severe penalty: There were * two remarkable Decrees of the Senate to this purpose, which I just mentioned in my last; and which were found engraven on plates of brass, nailed to a wall under ground, not very far from the village of Torre del Greco. This discovery was made some years ago by digging deep in the earth; and is thought by some to be a proof;

* CN. HOSIDIO. GETA. L. VAGELLIO. COS.
X. CAL. OCTOB. S. C.

Cùm providentia optimi Principis, testis quoque urbis nostrae, et totius Italiae aeternitati prospexerit, quibus ipse non solum praecepto augustissimo, sed etiam exemplo suo prodesset, conveniretque felicitati saeculi instantis proportioni publicorum operum, etiam privatorum custodiae, deberentque abstinere se omnes cruentissimo genere negotiationis, ne inimicissimam pace faciem inducerent ruinis domum villarumque; placere, si quis negotiandi causam emisset aliquod aedificium, ut diruendo plus acquireret, quam quanti emisset; tum duplam pecuniam quam mercatus eam remisset in aera inferri, utique de eo nihilominus ad Senatum referretur: cumque aequè non oporteret malo exemplo vendere quam emere; venditores quoque coercerentur, qui scientes dolo malo contra hanc Senatûs voluntatem vendidissent, placere tales venditiones irritas fieri; ceterum testari Senatum dominio constitui, qui rerum suarum possessores futuri aliquas partes earum mutaverint, dum non negotiationis causam id factum censuerint.

In Senatu fuerunt ccc. LXXXIII.

VOLVSIO. P. CORNELIO. COS. VI. NON. MART. S. C.
QVOQUE. VOLVSIUS. P. CORNELIVS. VERBA FECERVNT
DE. POSTVLATIONE. NECESSARIORUM. ALLIATORIAE
CELSILIAE. Q. D. E. R. F. P. D. E. R. I. C.

Cum S. C. quod factum est Hosidio Getâ. L. Vagellio Cos. clarissimis viris ante X. K. Oct. autore. D. Claudio, cautum esset ne quis domum villamve dirueret, quod sibi acquireret,

proof, that the city Herculaneum extended at least from that village as far as to Portici : but its breadth could not be very considerable, being confined between the mountain Vesuvius and the sea-shore. The first of these Decrees was passed in the time of CLAUDIUS, in the 800th year after the building of Rome, and the

48th

quireret, neve quis negotiandi causâ eorum quid emeret venderetve, poenaeque in emptorem qui adversus id S. C. fecisset, constituta esset ; ita vel is qui quicquid emisset duplum, ejus, quanti emisset, in aerarium inferre cogeretur, et ejus quam vendidisset irrita fieret venditio ; de iis autem qui rerum suarum possessores futuri, aliquas partes earum mutassent, dummodo non negotiationis causâ mutassent, nihil esset novatum ; et necessarii Alliatoriae Celsiliae uxoris Attil. Luperici, ornatissimi viri, exposuissent huic ordini patrem ejus Alliatorium Celsum emisse fundos cum aedificiis in regione Mulinensi, qui vocarentur Campi matri, in quibus locis mercatus superioribus solitus esset temporibus, jam per aliquod desisset haberi, eaque aedificia longâ vetustate dilaberentur, neque refacta usui essent futura, quia neque habitaret in iis quisquam, nec vellet in deserta eruentia commigrare, ne quid fraud. multae, poenaeque esset Celsiliae ; si ea aedificia, de quibus in hoc ordine actum esset, aut demolita fuissent, aut eâ conditione, sive per se, sive cum agris vendidisset, aut emptori sine fraude sua ea destruere tollereque liceret.

In futurum autem admonendos caeteros esset ut abstinerent se à tam foedo genere negociation. hoc praecipuè saeculo, quo excitari, novari, ornari in universa quibus felicitas orbis terrarum splenderet, magis convenire, quàm ruinis aedificiorum aliam partem deformem Italiae et adhuc retinere priorum temporum, ita ut diceretur senectute actum censuere in Senatu.

One would have been glad to have corrected, by the original, the faults which have crept into the copy of these laws : but the tables, upon which they are engraved, have changed hands so often, that it is not known at present where they are.

48th after the birth of CHRIST. The second was published eight years after the former, and in the 56th of the Christian Era, seven years before the earthquake, which overturned part of the city.

Portici, near which lye the ruins of one part of this city, was formerly, according to the account of FALCO, the villa of QUINTUS PONTIUS AQUILA, a Roman citizen, and called by CICERO *Neapolitanum Quinti*. At a small distance is the promontory of Leucopetra, which still retains its antient name, being called *Pietra-bianca*, or the *White rock*; a delightful villa belonging to the Duke of Matalona, where are to be seen the two following antique inscriptions.

D. M.

M. MARIO. PROCVLO

VIX. ANN. III. MENS. IIII. D. VIII.

M. MARIVS. FRONTO. ET. COSCONIA

YGIA. PARENT. INFELICISS.

FILIO. PISSIMO. FECERVNT. SIBI

LIB. LIBERTABVSQ. POSTERISQ. EORVM

SI. NON. FATORVM. PRECEPS. HIC. MORTIS

OBISSET. MATER. QVAE. HOC. TITVLO. DEBVI

ANTE. VEHI. EI. TV. PRETERIENS. DICAS

SIT. TIBI. TERRA. LEVIS.

On another piece of marble.

MYNICIO: P. F. POST. MORTEM

MVNICIPES. SVI. AERE. CONLATO. PIETATIS

CAVSSA. POSVERVNT.

On

palms, and the breadth of four ; on which was a sculpture in basso rilievo by a good hand, the subject ORPHEUS playing upon his lyre, and his wife EURYDICE by his side. This work was in great esteem ; and by the order of the Duke of Medina, at that time Viceroy of the kingdom, was removed to his palace of Paufilypo, with other very fine marble statues, found in other places. Several inscriptions, and antique memorials relating to the Herculaneses, were likewise found hereabouts, as * PELLEGRINO has observed. CAIUS CÆSAR, surnamed CALIGULA, had a most beautiful villa in this Herculanesian district ; which he entirely demolished, only because his mother had been formerly confined there.†

On casting my eye back, Sir, upon the beginning of this *Letter*, I find I have insensibly rambled from the particular subject there proposed ; but I hope you will think I have not lost sight of the general subject undertaken to be treated of, by,

Honoured Sir,

Your most obedient, &c.

* In his *Campagna felice*, Lib. V. Cap. 9.

† SENECA *de ira*, Lib. III. Cap. 22.

LETTER LV:

To Mr. R.

HONOURED SIR, *Rome, Jan. 12, 1749. N. S.*

I Shall not here trouble you with any repetition of the circumstances that attended the dreadful eruption of Mount Vesuvius, by which Herculaneum was overwhelmed, as described by the younger PLINY and DION CASSIUS; a Translation of the accounts given by both, having taken up the greatest part of * one of my former *Letters*. At present, I shall only endeavour to confirm the truth of what is there asserted, as to the time when this eruption happened. Concerning which there are two opinions, one of EUSEBIUS, ZONARAS, and AGRICOLA, who place it in the first year of TITUS; the other of GEORGES ADRENNUA, Cardinal BARONIUS, and several others, who fix it two years later, in the third and last: but the former is certainly the right.

For, in the account given by † SÜETONIUS of the care taken by TITUS to render this calamity more supportable, we see not onely the tenderness of a good father, manifested by the relief which he gave; but likewise the foresight

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* See VOL. I LETTER XXVIII. † In *Tito* Cap. VIII.

and prudence of a wise Emperor, by the measures he took, in assigning, for the re-establishment of the desolated cities, the effects of all the inhabitants who perished leaving no heirs. * DION and † ZONARAS add, that in the year which followed this terrible event, TITUS sent colonies, distributed great largesses, and came himself into Campania, observed with his own eyes the damage suffered by the people of this province, exhibited to the Neapolitans magnificent games to divert them from their grief, and caused at his own expence their *Gymnasium* to be rebuilt, which had been overturned by the continual tremor of the earth that accompanied the eruption.

The progress of TITUS into Campania is attested by too many authors to be called in question; and with respect to the rebuilding the Gymnasium of Naples, one still sees there an authentic proof: there being ‡ an inscription in Greek and Latin, wherein the time both of the

* *Lib. XVI.*† *In Tito Lib. II*

‡ ΤΙΤΟΣ. ΚΑΙΣΑΡ.
 ΟΥΕΣΠΑΣΙΑΝΟΣ. ΣΕΒΑΣΤΟΣ
 ΕΚΗΣ. ΕΞΟΥΣΙΑΣ. ΤΟ. Ι.
 ΟΣΥΠΑΤΟΣ. ΤΟ. Η. ΤΕΙΜΗΤΗΣ
 ΑΤΩ. ΟΘΕΥΗΣΑΣΤΟ. Γ. ΓΥΜΝΑΣΙΑΡΧΗΣΑΣ
 ΣΥΜΠΕΣΟΝΤΑ. ΑΠΟΚΑΤΕΣΤΗΣΕΝ
 ΝΙ.

the ruin, and of the re-establishment of that edifice, are particularly set down. How could it have been possible for the Emperor to have made so many regulations and dispositions, and to have put them in execution, if the eruption which occasioned them had happened the last year of his reign? Scarce would he have had time to think of these things; since there could not have passed above eighteen days between this eruption of the mountain, which begun the 24th of August, and the death of this Emperor, which happened the 13th of September following.

But every difficulty is removed, if we have recourse to * AGRICOLA, who fixes the time of the eruption to the seventh consulship of TITUS. This is precisely the first year of his empire, an epoque marked by EUSEBIUS and ZONARAS, and which appears so much the more certain, as it agrees with all the historical facts: since on this foundation, one may easily conceive, that

TITUS

NI. F. VESPASIANVS. AVG.

COS. VIII. CENSOR. P.P.

terrae motibus, CONLAPSA. RESTITUIT.

This inscription is cut upon a large marble-stone, to be seen now at Naples, set in a wall near the fountain of the Annunciada. As the stone is not entire, the inscription is defective in some places; which antiquaries have endeavoured to supply by the addition of a few letters.

* GEORGIUS AGRICOLA *de natura eorum quae affluunt in terra.* Lib. V.

TITUS might well have time sufficient, in the following year, to take all the measures necessary for the repairing of the disasters in Campania, as SÆTONIUS and DION mention; and for the rebuilding of the Gymnasium of Naples, as is particularly recorded in the Inscription. One sees there besides, that he accomplished this work, being Consul the eighth time, which he was in the second year of his reign. It is therefore not to be doubted, that this eruption of Vesuvius, which proved so fatal to Herculæum, happened on the 24th of August in his first year, and the 79th after the birth of Christ. So that supposing, according to the account of DIONYSIUS *Halicarnassensis*, this city to have been founded by HERCULES sixty years before the Trojan war, and consequently 1342. before the Christian Era, it must have subsisted about 1420 years.

When this city, with the neighbouring towns and villages, was in a flourishing condition, and the sides of mount Vesuvius cultivated with the utmost art; when a great number of the finest villas rose at proper distances amidst the vineyards and gardens; what a delightful scene must this countrey have yielded! To me, who have entertained my eyes more than once with the prospect of it under all its present disadvantages,

no place I ever saw afforded so various and surprizing a view : but by the help of imagination, I could heighten this landskip, and by a proper disposition of colours, which I might fancie it formerly had, render it more agreeable and charming. The works of Nature improved by art are surveyed with greater delight, than the same works disordered and deformed by earthquakes and fiery eruptions. And tho' there may have been time to repair in some measure the desolation they had caused, and the countrey may have recovered a great part of its former beauty ; yet the pleasure in viewing it must needs be interrupted by some degree of regret and apprehension. As the Poet MARTIAL had no doubt been well acquainted with this region in the time of its highest felicity ; so he had an opportunity of taking an accurate view of it, very soon after its devastation : which moved him to express his sentiments on that occasion in the following ingenious *Epigram*.

*Hic est pampineis viridis modò Vesvius umbris :
Presserat hìc madidos nobilis uva lacus.*

*Haec juga, quàm Nysae colles, plùs Bacchus amavit :
Hoc nupèr Satyri monte dedere choros.*

*Haec Veneris sedes, Lacedaemone gratior illi :
Hic locus Herculeo nomine clarus erat.*

*Cunèta jacent flammis, et tristi mersa favillâ :
Nec Superi vellent hoc licuisse sibi.*

Lib. IV. Epig. 44.

This is Vesuvio's mountain, lately seen,
 As one continued shady vineyard, green.
 Here, while the joyous swains the wine-press trod,
 The noblest blood of grapes the vats o'erflow'd.
 These hills much more than Nyfa's *Bacchus* lov'd:
 Here oft in dance the Nymphs and Satyrs mov'd.
 To Spartan bow'rs this feat the Cyprian Dame
 Preferr'd ; made famous by the Herculean name.
 Now, scorch'd with flames, All lyes in ashes hid ;
 Nor can the Gods approve the harms they did.

I am,

Honoured Sir,

Your most obedient, &c.

L E T T E R LVI.

To Dr. R.

DEAR DOCTOR. *Rome, Feb. 2. 1749. N. S.*

HAD I not frequently called to mind the
 common saying, *It is never too late to
 mend*, I should not have ventured to write first
 to you, after so long an intermission of our cor-
 respondence ; but probably gone on, like a
 hardened sinner, 'till I had fallen into an utter
 despair of your pardon. To palliate an omis-
 sion of writing for a few weeks, or months, at
 this

this distance, I might easily invent excuses ; but when it has continued so long as to be counted almost by years, I must confess it very difficult to find any thing to say. I therefore think it the honestest way to plead guilty at once, and throw myself intirely upon your good nature. This, I doubt not, will suggest to your memory the many long *Letters* I have written in the mean time to my Father, upon subjects which required abundance of application ; to which I hope you will in some measure impute my deficiency of good manners towards you ; to whom, however, in all those *Letters* I desired still to be kindly remembered.

For above these two years I have been a great Rambler, and have changed my quarters as often as a Tartar : which may perhaps be looked upon as another small circumstance in my favour. You must have heard long ago of my journey to Loretto, Bologna, Venice, and Florence ; at which last place I stayed about a year : whence you will be apt to imagine, that Italy must be an enchanting countrey, to keep me so long from Old England. I must ingenuously acknowledge, that Italy has many charms ; but it is not these that detain me here. The Art, in pursuit of which I have travelled so far, is of that nature, that every step I gain, and the nearer I approach it, I discover such

concealed graces, formed by such nice and delicate lines, so difficult to be traced, that they are sometimes more likely to extinguish, than inflame the desire of imitation. But then I consider, that Nature has not dispensed her gifts in the same proportion to all alike; and that where she has been more sparing in bestowing parts and genius, it is absolutely necessary, in order to supply that deficiency, to make use of an indefatigable industry and diligence. But even this will be of little service, if a man want the properest means and opportunities for improvement: without which I have had the mortification to reside here a great while; and have but of late years been so happy, as to be furnished with them. - - - But I have said enough, and too much of myself: it is time to change my subject, and to endeavour to make you a little amends by somewhat more entertaining.

It is with no small displeasure, that I sometimes meet with Travelers, who seem much disappointed when they enter the city of Rome; and oftentimes go away dissatisfied, when they leave it. The first is occasioned by the great ideas they have formed to themselves, either from reading, or from oral relations, having seen and heard the most ancient curiosities magnified too much: hence they expect to find the
Capitol,

Capitol, the Temple of Peace, and other buildings, standing as it were in their old magnificence ; not considering the many sackings, burnings, and ravages, which they have from time to time undergone, from the hands of barbarous nations, whose delight was in destroying the most excellent pieces of architecture, and in endeavouring not to leave one stone upon another. The dissatisfaction with which such persons leave Rome, proceeds from a remissness in not examining and reflecting upon things as they ought ; and therefore it is no wonder, that having received no manner of pleasure in barely seeing a huge heap of old stones, bricks, and tiles, they consequently think their time lost in taking a view of them.

But all this is owing to their want of reflection, and their not being sensible, that from one single part one may form a judgement of the whole. For instance, when one contemplates the * hands and feet of the Colossean statue of NERO, and the brazen head and hand of COMMODUS, placed in the court of the left wing of the modern Capitol, and concludes that there must have been a body, arms, and legs proportionable to them ; it presently raises

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* See LETTER XLIII. pag. 10, 11. This statue was 120 feet high : VESPASIAN repaired it, and placing the head of APOLLO adorned with seven rays, in the room of NERO's, dedicated it to the Sun.

in our minds a grand idea of the Roman magnificence. And as to their buildings, were there no remains, either of the vast Amphitheatre of VESPASIAN, or of the Pantheon; the two stupendous pieces of marble cornices, which now lye in the gardens of the Prince Contestabile COLONNA, would be sufficient testimonies of the Roman grandeur. From hence those, that are led by something more than superficial curiosity, enjoy in viewing these antiquities much pleasure, which they repeat afterwards by reflection; whereas others have none at all in the sight, and consequently can have no satisfaction afterwards in recollecting what they have seen. Some I have known stand upon the same spot of ground for a good while, as it were in deep contemplation, where there was no appearance of any thing very remarkable or uncommon. Tho' such a one might be thought, by those who saw him, to be *non compos*, he might probably, from his knowledge in history, be then calling to mind some brave action, performed upon that very spot; and enjoying a pleasure, not to be felt by any one, confined within the walls of a study, or a chamber.

But, for one instance of this kind, twenty might be brought of persons of a quite opposite character. One I cannot help relating, of a
French

French Traveler ; and such a one it is, as could be furnished onely by the levity of that nation, and by a true Monsieur, who had a despicable opinion of all other cities, in comparifon of his own dear Paris. As this person was standing in the piazza of S. PETER's, in the middle of which is erected a famous Obelisk ; the Antiquary, who accompanied him, was explaining to him the history, as well as the beauty of it. That it was consecrated to AUGUSTUS and TIBERIUS by * CAIUS CALIGULA, and stood in a Circus built by him, erected in that very place where the sacristy of S. PETER's now stands. That it was of one intire piece of granite, seventy two feet high without its basis, and with it one hundred and eight.† That it was brought from Ægypt, as were others, with vast ‡ difficulty and expence ; and cost SIXTUS V. 79,000 crowns to have it removed and re-erected.¶

That,

* *Tertius Romae in Vaticano, Caii et Neronis principum Circo, ex omnibus unus omnino factus est ex imitatione ejus, quem fecerat Sesostridis filius Nuncoreus.* Plin. Nat. Hist. Lib. xxxvi. Cap. 15. Edit. Harduin.

† *Abies admirationis praecipuae visa est in nave, quae ex Ægypto, Caii principis jussu, obeliscum in Vaticano Circo statutum, quatuorque truncos lapidis ejusdem ad sustinendum eum, adduxit: quâ nave nihil admirabilius visum in mari certum est: cxx. M. modium lentis pro saburra ei fuere. Longitudo spatium obtinuit magna ex parte Ostiensis portus latere laevo. Ibi namque demersa est à Claudio principe, &c.* Lib. XVI. Cap. 76.

‡ See Lib. XXXVI. Cap. 14.

¶ See BELLORI's *Lives of the Painters.*

That, when DOMINICO FONTANA the architect set it up, the weight of the Obelisk alone was computed at 973,537 pounds; besides the iron, planks, cordage, &c. used in casing it, which was computed at 80,000 more: so that the whole weight raised amounted to 1,053,537 l. After the poor Antiquary had thus displayed his learning for a good while in describing this wonderful Obelisk, the French-man, turning round upon his red-heel shoe, said, with a smartness peculiar to his country-men, *Eb bien, Monsieur, ce n' est qu' une pierre*. Upon which you may easily imagine Signore Antiquario was not a little mortified. Carried such a *Petit Maitre* into some fine old room, and he'll fall a dancing; to a piece of a ruined antique wall, and he'll cut a caper over it; to an old inscription, and he'll fall a singing. He has no notion of the *Dulce est desipere in loco*; to him all places are the same: and therefore I shall leave him to his singing, capering, and dancing in all, being a very unfit companion for me in my frequent excursions.

One of these I made the other day, a little way from Rome, of which I shall give you a short account. I went out by the gate called *Porta del popolo*, which is on the northern side of the city; the road from which is more frequented

quented on holy-days than on others, partly through devotion, and partly through fashion. The former is occasioned by a miraculous image of the Virgin MARY, which is placed not far off under an old arch, called *Arco oscuro*; and the latter, by its being so convenient for the *passaggio*, where the nobility and gentry take the air in their coaches. This road was the *Via Flaminia*, called likewise *Flumentana*, being near the river; and runs in a strait line to *Ponte Mollo*, formerly *Pons Emilius*, or *Milvius*: which bridge is somewhat more than a mile from the gate, and is composed of four arches of stone called *Travertino*. Beyond the bridge, on the left extend certain meadows, in which the famous battle betwixt CONSTANTINE and MAXENTIUS is said to have been fought. A few paces beyond the bridge, the road divides into two: of which that to the left is called the *Via Cassia*, and that to the right retains the name of *Via Flaminia*, which continues along the side of the Tiber. It was this road which I took, with intention of paying my respects at the tomb of OVID.

Proceeding on the *Via Flaminia*, which being the road to Loretto, is much troden by pilgrims, I arrived at an old tower, called *Torre Quintia*, from some meadows very near, which have the name of *Campi Quintii*. A little beyond

yond this tower, the road is crossed by two rivulets, at a small distance from each other : one is called *Aqua Traversa*, the other had formerly the name of *Cremera*, but goes now by that of *Varca* or *Valca*, and takes its rise from the Lago di Baccano. In the plains near this river, the three hundred and six FABII were cut off by the Veientes, according to * LIVY. Some paces beyond the bridge over this river, stands a high rock, on the left side of the road. This is a little beyond the four mile stone, which was the fifth before the time of AURELIAN ; who enlarged Rome by taking in the *Campus Martius*. On the side of this rock, and close to the high road, † in the year 1675. was discovered the Tomb called that of OVID. Whoever views the drawings, which PETRUS SANCTUS BARTOLUS made of the fine paintings, that adorned this tomb, and reads BELLORI'S explication of them, cannot but deplore the destruction of such exquisite pieces ; and at the same time manifest a greater regard for the memory of those ingenious men, who, by copying them so exactly, have secured them from being intirely lost. Had the damage they have since received been not very considerable, yet it would have been presumptuous, as well as needless in
me,

* LIVY, Lib. II. Cap. 50. † *Thesaurus Antiquitatum Romanarum*, Tom, XII. pag. 1031.

me, to have pretended to give any drawing, or description of them, after two such great men: but really the barbarous hands of modern Goths and Vandals have rendered it impossible. It is very scandalous, I think, to this age, that a remedy is not found to prevent the pillaging, defacing, and demolishing of these choice remains of antiquity: to which these ignorant wretches are at first excited by a foolish notion, that among the bones and ashes of the dead they shall find hidden treasure; and which are continued by others, out of a mischievous disposition, or a wanton stupidity. Thus LIVIA'S Tomb on the *Via Appia* was ransacked and pulled to pieces; and many others, which I need not mention, have undergone the same fate. This of OVID is now a retreat for pilgrims from the inclemency of the weather; and not onely yields a shelter to any sort of animals, but is made use of by passengers for necessary occasions: so that you may easily imagine in what a dismal condition it is. All the paintings on the sides are intirely gone, having been either carried off, or defaced by damp and wet; except on one side the story of HERCULES killing ANTÆUS, and on the other his dragging CERBERUS from hell. But even these one could not make out without the assistance of BARTOLI'S prints: by which, in seeing the remains of arms and legs, one may likewise

form some conjecture where the other stories were represented. The cieling, tho' much defaced, has suffered the least damage: in one division one may plainly distinguish the Judgment of PARIS; in another, a Hunting of lions; in a third, a Hunting of stags; in a fourth, Two *Bacchantes*, one a Woman playing on a *tympanum*, the other a young Man dancing: these two beautiful figures, when I saw them not long ago, were in good condition; but some malicious or ignorant wretch has blacked them over since with the smoak of a torch. Round the cieling the four Seasons were represented; of which many of the figures are now but just visible. At the upper part of the Tomb, an eagle is finely painted, and round it a garland of flowers most beautifully coloured; which are both still well preserved, and are sufficient to shew how charming the whole must needs have been, when first discovered, according to the accurate and incontestable account of Signor BELLORI.

But I wonder at my own inadvertency, in forgetting to whom I am writing. My subject, one would have imagined, might have prevented this; and putting me in mind of death and disease, have naturally made me think of a Doctor. Such a person's time must be too precious,

cious, for him to be detained at home by an account of my rambles : and therefore, since it may probably happen, that at the very instant you are reading this long *Letter*, you may be sent for in great haste ; I think, to extend it farther, to the prejudice of some expecting Patient, and perhaps of yourself, would be no proof of the real regard of,

Dear Doctor,

Your most affectionate, &c.

L E T T E R LVII.

To Mr. R.

HONOURED SIR, *Rome, Mar. 1. 1749. N. S.*

TH^O' by the relations of PLINY the younger, and DION CASSIUS, we are informed of many dreadful circumstances which attended the eruption of Vesuvius, so fatal to Herculaneum ; yet without the discoveries of late years, we could not have formed an adequate idea of the manner in which that dismal catastrophe was effected. They mention the subterraneous noises, and the bellowings above ground, the roaring of the sea, and the rattling of the heavens, the darkness, the earthquake, the cracks of the mountain, the smoak, the fire,

and the showers of ashes, cinders, and stones; but they say nothing at all, either of those fiery streams of melted matter, or of those torrents of water, which in these eruptions are frequently discharged at the mouth and sides of the mountain, and unite their forces in spreading the general devastation and ruin. These have been seen to accompany the eruptions of later years; and been demonstratively proved to have attended those of former, by frequent experiments which have been made, in digging very deep in several places at the foot of this mountain, and particularly through that vast heap of heterogeneous matter which overwhelmed, and now covers this celebrated city. For this heap is not composed of *stratas* of different kinds of earth, of mould, gravel, clay, chalk, or the like; such as are found in sinking wells or pits in the generality of places, and even in those where towns have been swallowed up by earthquakes, and no flood of water has succeeded, as commonly it does: but this heap consists chiefly in some places of the *Lava* of Vesuvius; and in others, of a kind of mortar or cement, which is very solid and hard. The name of *Lava* is given, by the Neapolitans, to those streams of sulphur, minerals, stones, and bitumen, melted all together, which this mountain vomits up in its furious fits. These different
kinds

kinds of matter blended with one another, and inflamed, do not run down with the impetuosity of a torrent : but it is a thick and viscous composition, which rolls slowly along, as if it were paste, or melted glass ; and which retains its heat long enough to reach the sea, in which it has formed little promontories in diverse places. This *Lava* settling by degrees, according as it loses its heat, becomes at length a rock as hard as marble, which takes the same polish, and is applied to the same use.

Tho' there was certainly an earthquake when this city was destroyed, because many of * “ the
 “ walls and pillars were then thrown down, and
 “ lye crushed, or broken, in all sorts of di-
 “ rections ;” yet it does not appear, that any of the buildings were intirely swallowed up, or sunk down below the superficies of the ground. So that the ruins of this subterraneous city possess the very same spot of earth, which was formerly taken up by its spacious streets and magnificent buildings ; which were filled up and overwhelmed, by the matter, which either flowed, or was cast out of the mountain. For as to this liquified matter, it is easy to apprehend, that whilst it continued so, and kept in motion, it would insinuate itself into all the vacant spaces, which it met in its passage :
 so

* See Vol. I. pag, 174.

fo that it is not at all ftrange, that thofe places in any part of Herculaneum, through which it directed its courfe, are filled as exactly with it, as if melted lead had been poured into them. But it was onely the leffer part of this city, through which thefe burning rivers paffed: the reft is covered by a kind of mortar, or very folid cement, compofed of earth, and of the afhes of the^o mountain, which the water has bound together.

This effect is attributed, by the Academy of Naples, to the abundant rains, which generally fall after the eruptions: but even during the eruptions themfelves, vaft quantities of water are fometimes difcharged by the mountain; and from whence do they come? In all probability from the fea. For it is attested by * feveral authors, that in fome eruptions, Vefuvius has thrown out as much water as fire: and that particularly in that of 1631.† on Dec. 10. the port of Naples was quite dry for a moment, and that all forts of fhells of fifh were mixed with the *Lava* that ran down the mountain. If this laft circumftance be true, it is an indubitable proof, that the fea-water had effectually penetrated into the bowels of this volcano, and was afterwards difcharged through its mouth, and

* CELENO *dell' eruzione del Vefuvio*, Tom. IV. pag. 4.

† DOMINIC-ANTONIO PARRINO, pag. 11, 13.

and through the cracks in its sides. The * inscription, three miles from Naples, in the road to Portici, which was written at that time, seems plainly to assert this : and there is † another

* *Posteri Posteri, vestra res agitur. Dies facem praefert diei ; nudius perendino. Advortite. Vicies ab fatu solis, ni fabulatur historia, arsit Vesuvius, immani semper clade haesitantium : ne post haec incertos occupet, moneo. Uterum gerit Mons hic bitumine, alumine, sulphure, ferro, auro, argento, nitro, aquarum fontibus gravem. Seriùs, ocyùs ignescet ; pelagoque influente, pariet : sed ante partum, concutitur, concutitque solum, fumigat, coruscat, flammigerat, quatit aërem, horrendum immugit, boat, tonat, arcet finibus accolae. Emigra dum licet : jamjam enititur, erumpit. *Mixtum igne lacum evomit*, praecipiti ruit ille lapsu, seramque fugam praevertit. Si corripit, actum est, periisti. Anno Salutis M.D.C.XXXI. Kal. Januarii, &c. Tu si sapias, audi clamantem Lapidem ; sperne larem, sperne sarcinulas ; mora nulla, FUGE.*

† *Viam à Neapoli ad Rhegium,
perpetuis antea latrociniis infamem,
et conflagrati Vesuvii faxis impeditam,
purgato insidiis loco, exaequatâ planitie,
latam rectamque direxit aere Provinciali
Perasanus Ribera, Alcalanorum Dux, Prorex.*

An. Dom. c15 15 LXIII.

At ó!

viii. & lx. pòst anno

Kal. Jan.

*Philippo IV. regnante,
fumo, flammis, & boatu,
concussu, cinere, eruptione,
horrificus, ferus, si unquam, Vesevus,
nec nomen, nec fasces tanti viri extimuit.*

Quippe

ther at Torre del Greco, which confirms this conjecture. DOMINIC-ANTONIO PARRINO, in his

Quippe exardescente caecis specubus igne,
 ignitus, furens, irrugiens,
 exitium eructans coercitus aer,
 discerpto violenter montis cacumine,
 immani erupit hiatu postridie :
 ejaculans trans Hellepontum cinerem ;
pone trahens ad explendam vicem pelagus,
 immite pelagus,
 fluvios sulphureos, flammatum bitumen,
 foetas alumine cautes,
 informe cujusslibet metalli rudus,
Mixtum aquarum fluminibus ignem,
 ferventemque undante fumo cinerem ;
 seseque funestamque colluviem
 jugo montis exonerans,
 Pompeios, Herculanium, Octavianum,
 perstrictis Refinâ et Porticu,
 sylvasque, villasque, aedesque,
 momento stravit, ussit, diruit,
 luctuosam prae se praedam agens,
 vastumque triumphum.

Perierat hoc quoque marmor altè sepultum,
 consultissimi monumentum Proregis :

ne pereat,

Emmanuel Fonseca et Zunica Com. Mont.

Reg. Pror.

quâ animi magnitudine publicae calamitati

et privatae consuluit,

extractum funditus gentilis sui lapidem

coelo restituit, viam restauravit,

fumante adhuc et indignante Vesevo.

An. Salutis MDCCXXXIV.

Praefecto viarum

Antonio Suarez Mespia March. Vici.

his * Description of the Gulf of Naples, speaking of the eruption 1698. assures us, that the sea retired all on a sudden for twelve paces; and that at the same time those waters were thrown out of the volcano, in such a manner, that there were found afterwards upon the shore a considerable quantity of muscles, and other shell-fish, calcined and smelling of sulphur.

Wherever the *Lava* rolled along, and settled itself, in any part of Herculaneum, there no whole brazen statues, but onely some pieces of them, are to be found; the other parts having been melted down by the violence of the heat: but where the places are filled onely with earth, ashes, cinders, and stones, there the statues, both brass and marble, and all other things, are wonderfully preserved. With this variety of dry matter, not onely the streets, the squares, and the open places are heaped up; but it has found a way into the insides of all the buildings, without doing them any great damage; and intirely filled up all the parts, not leaving the least empty space. This cannot well be accounted for, without supposing, that Vesuvio began this prodigious eruption, by throwing out so vast a quantity of ashes, that they lay above the tops of the highest structures. That then the sea-waters, having insinuated themselves into the furnaces

of this volcano, it cast them up through its mouth, or sides. And that these torrents, having drawn along with them the ashes, &c. into the inner parts of the buildings, where they were stopped by the obstacles they met with on every side, they sunk down with their own weight which was very considerable, and were afterwards accumulated by the continual accession of other ashes, which were cast out incessantly from the mountain. These three suppositions seem very natural, and by the help of them we may form some tolerable notion of the manner of the destruction of this city, and of the conservation of so many antiquities in so fair a condition, through so long a tract of time. During which, according to an exact computation, twenty six other eruptions have happened, wherein the *Lavas* have passed over this unfortunate city : on which account, between it and the ground upon which Portici stands, there is a vault of about fourscore feet in thickness.

I am,

Honoured Sir,

Your most obedient, &c.

L E T T E R

LETTER LVIII.

*To Mr. W. R.*DEAR W. *Rome, Mar. 25. 1749. N. S.*

I N answer to your agreeable *Letter*, I would willingly return you something entertaining: but, as I seldom go abroad, I meet with but few occurrences; and those few not very diverting. Besides, having employed myself all day in painting, which requires application of mind, as well as body; writing, which likewise requires both, is not so refreshing a relaxation, if it be any at all, as I should desire to enjoy. From morning 'till dinner-time, I am generally shut up in some palace, intently busied in copying some celebrated picture; soon after dinner, I am obliged to attend the Academy, which lasts several hours; so that I have but one or two left before bed-time to carry on the correspondence with my friends. In doing which, I endeavour as much as I can to sute the subject of the *Letter* to the person: and as You are one concerned in trade, which thrives best where foreigners are not too much encouraged, and the industry and sobriety of natives are promoted and secured; I hope it will not be disagreeable to you to be informed of some

regulations here relating to the Jews, and to those young Christians, who are worse than Jews, the idle and the vicious.

It is needless to tell you, that the old inhabitants of this city were the scourge, of which it pleased God to make use, in executing his vengeance upon that perverse nation the Jews: and to me some traces of that vengeance still pursuing them in this place are very apparent. It cannot but seem remarkable, that, tho' the changes and vicissitudes, which this famous city has undergone, have been so many and so great, the Jews have never been able to recover the least shadow of liberty; but are now, as formerly, kept under, and treated like slaves and miserable wretches. They are confined to live in one particular district near the Tiber, called *il Getto*; where they are shut up every night within an hour after it is dark: and when they go about the city on business, are obliged to wear in their hats a piece of orange-coloured stuff, as a badge of infamy, and to distinguish them from Christians. There is no occasion to give you any particular description of the *Getto*; it will be sufficient, if I put you in mind of Monmouth-street: for their chief employment lyes in turning and patching second-hand cloaths; at which they are so dexterous, that,

tho'

tho' an old coat have fifty holes in it, they will metamorphose it with so much art, as to give it the appearance of a new one: so that a poor Poet or Painter may be equipt in a genteel manner, at a reasonable price. But I would not have you from hence imagine, that poor painters, poets, and the like, are the onely persons that have recourse to their assistance: even Prelates and Cardinals condescend sometimes to be their customers: for upon any emergent occasion, such as entertainments, functions, &c. they frequently applie to the Jews for tapestry, plate, and other furniture. Hence it comes to pass, that tho' they are mightily oppressed, yet through the necessities of others, and their own great industry, some of them grow rich, and all in general are of service to the city: to which gain of theirs, and convenience of the inhabitants, the liberty they have of keeping a fair every wednesday in the Piazza Navona does not a little contribute.

They have a Synagogue within their *Getto*: yet that there might not be means wanting to incite them to embrace the Christian religion, there stands a small church just opposite to the gates of the *Getto*, upon the front of which is painted our Saviour's crucifixion. And, to convince them of their errors, GREGORY XIII. made an order, that one hundred of their men,
and

and fifty of their women, should hear a sermon every Sunday, at a * particular church appointed for that purpose. But the number of converts is very small, there being very seldom seen above three or four baptized together, at the font of CONSTANTINE the Great, in the church of S. GIOVANNI *di Laterano*, where this ceremony is annually performed. The Jews are very jealous, and keep a strict eye upon all Christians, who frequent their houses, lest they should kidnap any of their children. For the law is, that if a Roman should find means to christen a Jewish child, that child shall be immediately taken from the parents, and educated in the Christian religion: an affair of which nature happening not long ago occasioned great disturbance.

It has been said, that a Jew having always in his mind the fate of Jerusalem, will never at any time pass under the arch of TITUS: but of this I have had ocular demonstration to the contrary. It is something very remarkable in this arch, that, tho' it has been much defaced by time and barbarous hands, yet the basso relievo, which represents the Jews led in triumph, the golden candle-stick, and the table of shew-bread, is preserved perfectly entire: so that one
at

* In the Oratorio della Archiconfraternita della santissima Trinita de Pellegrini.

at present sees the exact form of those two curious utensils of the Tabernacle, tho' the originals were destroyed in the burning of the Temple of Peace; three vast arches of which still remain standing near this triumphal arch.

There is not in this place any thing like that flagrant dissoluteness of manners, among the younger people in low life, the apprentices, and journey-men, which is so notorious and scandalous in your metropolis. This is owing, partly to the early instructions, in reading, writing, and most mechanical arts, whereby the teachable, industrious, and well-disposed are continually improved in the charitable schools; and partly to the severe discipline, exercised upon the untractable, the idle, and the profligate, in their house of correction. This edifice consists of one very large long room, having on each side small cells one above another for three stories high; in every one of which there is but just room for the prisoner to turn himself and lye down. In these holes the delinquents, whose number when I saw them was above fifty, are confined every night; and being brought out in the day, are chained down to the floor, in two rows, some of them being allowed onely bread and water; where they are obliged to work at a spinning-wheel, fixed before them for
that

that purpose. The master of the place is a strong middle-aged man, very properly built for the exercise of his manual authority ; which he dispenses very liberally to all the poor objects, that stand, or rather lye, in need of it. For the day of payment returning every saturday morning, the delinquent is extended upon a wooden machine ; at the upper and lower end of which his hands and legs are held as fast, as in your whipping-post and stocks. The instrument of discipline is composed of eleven leathern thongs, well twisted together ; the strokes of which while the agent lays on strenuously and deliberately, the patient is obliged to count exactly : and if the latter through the violence of the pain happen to make any mistake, the former begins *da capo*. This is the last place, to which parents or masters have recourse for the reformation of their sons or apprentices ; and those, who by their crimes have deserved the gallows, or at least the galleys, are sent hither out of compassion to their youth : so that the severity exercised here cannot well be thought too great.

Near this is a large house of correction for the women, built in the same manner, where they are likewise obliged to work, and receive chastisement. And the reason why one sees so rarely any public justice done upon any
woman,

woman, for some enormous crime, is because they are confined here to hard labour and penance, some for ten years, and others for life : on which account this structure is called, *Le galere delle donne, The galleys of the women*. Upon one side is this inscription, CLEMENS XII. *coercendae mulierum licentiae et criminibus vindicandis, anno M DCCXXV.*

But I forget the great aversion you formerly used to manifest with regard to the Westmonasterian discipline, and the terrible apprehensions it gave you ; the impressions of which may not perhaps be yet intirely worn off, at the same time when your tenderness for the fair sex may probably be increased. On both which accounts, an immediate conclusion shall be put to this flogging subject, by,

Dear W.

Your most affectionate, &c.

L E T T E R L I X .

To Mr. R.

HONOURED SIR, *Rome, April 12, 1749. N. S.*

I Here send you an account of the first attempt towards the discovery of subterraneous buildings near Mount Vesuvius, about sixty years ago ; and likewise of the particular

discovery, made little more than ten years since, of the city Herculaneum. To which is added, a description of the Theatre, with some observations upon the different parts of it.

* At the foot of the Mount Vesuvius, about two miles from the sea, in the year 1689. some ground having been dug away, the work-men observed veins of earth, which appeared disposed in order, as if they were floors or pavements layed horizontally one upon another: Proceeding farther, they found some antique inscriptions; and continued their work, 'till they came so deep as more than one hundred palms; observing all the way various kinds of ground, and *strata*, one above another, one of cultivated earth, another of black stone, vitrified, &c.

In the same year, in digging about a mile from the sea, they met with first twelve palms of earth proper for cultivation. --- Next four palms of black stone vitrified, such as that with which the city is paved. --- Then three of solid earth. --- Next to that six palms and half of vitrified stone: under which were found some coals, iron keys of doors, and two inscriptions, which demonstrated that the city of Pompeia had stood in or near that place. ---

Then

* *Historia Universale* di Monsignor BIANCHINI, Roma 1699, p. 246, &c.

Then they dug through ten palms of solid earth. - - - Next they came at two and an half of vitrified stone, like that before. - - - Under this lay eight of earth very solid. - - - Then four of vitrified stone, but more rough, and lighter than the first. - - - Next were twenty five palms of earth very solid, and of a hardness like that of gravel. - - - Beneath which followed sixteen of vitrified stone, and very heavy. - - - Last of all twelve of gravel ; where there rose a spring of sweet water, in so great quantity, that it hindered the digging any lower, when they had now gone one hundred and three palms. --- The inscriptions, found with the coals and iron keys under the first twenty five palms and half from the superficies, carried with them such marks of the age, in which the plain became inhabited by the Romans, who erected there the inscriptions, as must persuade every one to believe, that the six palms and half of melted and vitrified stone, were the disposition, which was made by that prodigious conflagration and eruption, in which *PLINY* perished, and by which the Pompeian inscriptions were totally buried.

In the year 1711. the Prince d'Elbeuf, who married the Duke of Salza's daughter, designing to build a villa on the sea-shore, in a place

called *le Granatiello*, not far from Portici, and very near to the convent of the *Frati di S. Pietro d'Alcantara*; his work-men in digging a well; broke through a vault, under which they found several pieces of marble, fragments of giallo antico, and of other Grecian marble of diverse colours. Being desirous to get as large a quantity of these as he could, he ordered them to continue their digging, in search of this seasonable treasure; by which means some very fine statues of marble, particularly one of HERCULES, and another thought to be CLEOPATRA, were found. The work-men proceeding farther, under the vineyard of Don ANTONIO BRANCACCIO, met with many pillars of striped alabaster; which they discovered to belong to a round temple, that was adorned on the outside with twenty four columns; the greater part of which were of giallo antico, and were transported many of them to the villa of the Configliere SALERNO. In the inside of the temple there were likewise twenty four columns of the same marble, correspondent to the others, and as many statues of Grecian: which last were sent to Vienna, as a present to Prince EUGENE of Savoy. - - - It was said, that a large piece of marble was dug up at the same time, with the following letters in metal upon it.

APPIVS PVLCHER. C. FILIVS

T B D VIR. EPVLONVM

The three double letters the Marquis di Venuti says, he never met with in any piece of antiquity before ; and conjectures that the whole inscription in words at length should stand thus, *Appius Pulcher Caii filius templum Baccho dedicavit suo sumptu Septemvir Epulonum.* --- There was likewise taken up a great quantity of African marble : but soon afterwards all farther search was prohibited by express order from the government.

In the year 1738. by command of the King of the two Sicilies, work-men began to dig again, and to search the well, out of which so many curious things had been taken, almost thirty years before. And about the beginning of December, at the depth of eighty six palms, a little above the level of the water, they lighted upon two fragments of two equestrian statues of brass, bigger than the life ; and soon after, upon two statues of marble, larger likewise than the life, and both cloathed in the *toga*, the face of one of which resembled the countenance of AUGUSTUS. Soon afterwards they discovered pilasters of bricks well formed, and many bricks and tiles, painted with various colours ;
and

and in the next place another marble statue with the *toga*, standing on its feet, and intire. And amongst several lesser pieces of fragments, &c. they took up two pieces of an architrave, on which was this inscription :

L. ANNIVS. MAMMIANVS. RVFVS II. VIR. QVINQ. THEATR.O.
P. NVMSIVS. P. F. ARCH. EC.

Near to this architrave, on Dec. II. were taken out broken limbs of large brazen horses gilded, one of which in falling was beaten flat : soon after, they found the fragments of the chariot belonging to them, together with one intire wheel, all of gilded brass. So that it is very probable, that the grand entrance of this Theatre was adorned with this chariot, as one plainly sees in medals, that the triumphal arches were with chariots of the same kind. The out-side of the Theatre was built with various pilasters of brick, placed at equal distances, having cornices of marble, and being plaistered with mortar of diverse colours ; partly red like diasper, and partly black, shining like the varnish of China. At last the inner stairs were discovered, which corresponded with the *vomitoria* ; and the seats to the number of eighteen, of which some were lower than others, which were correspondent to the *vomitoria*, and to the stairs. Mounting the seats, one met with a plain space running round, which appeared to be the *præcinætio* above,

above, from which there were other steps to arrive at the second. This *præcinctio* being partly lay'd flat by the earth upon it, might well incline one to think, this Theatre, with its *orchestra* and *cavea*, to be about sixty palms diameter. It was all inlayed with various sorts of marble, Grecian, African, and Ægyptian, red, giallo antico, striped agate, and other rare marbles.

It is very probable, that in all ages there was a theatre near the city Herculaneum; because, as has been observed, that country was inhabited by the *Osci*, who were the first authors of the *Oscenian* Comedies, and the *Fescennine* verses. And tho' PLUTARCH derives the word *Istrio* from a Philosopher of Cyrene, or of Macedonia, called ISTER; yet all agree with HESYCHIUS and DEMSTER, that *Ister* is a word, amongst the few that remain, of the ancient Tuscan language. LIVY, * speaking of the *Festi Istrionici* introduced into Rome, makes the Tuscans authors of them. The following old inscription, † produced by Signore Canonico MAZZOCCHI, called by him *Pagiscito*, seems to make mention of this theatre.

PAGVS. HERCVLANEVS. SCIVIT. A. O. X. TERMINA . . .

CONLEGIVM. SEIVE. MAGISTREI. IOVEI. COMPAGEI. S. .

VTEI.

* *Lib. I.* † *De Camp. Amphit. Cap. VIII. p. 143.*

VTEI. IN. PORTICVM. PAGANAM. REFICIENDAM
 PEQVNIAM. CONSVMERENT EX. LEGE. PAGANA
 ARBITRATV. CN. LAETORI. CN. F. MAGISTREI
 PAGEIEI. VTEIQVE. EI. CONLEGIO. SEIVE. MAGISTRI
 SVNT. IOVEI. COMPAGEI. LOCVS. IN. TEATRO
 ESSET. TAMQVASEISEILVOOS. FECISSENT, &c.

Because this marble stood in a house belonging to the Jesuits, *Casale di Recale* near Capua, it is supposed by some, that this place was anciently called *Herculea*, and afterwards by corruption *Recale*; that near to it was a *Pagus* called *Joveus*; and that the Herculianians gave a privilege to the People of *Joveus* to sit in their theatre, because they had built them a portico at their own expence. But why might not this inscription have been transported from our Herculaneum? We know, that it was written in the year of Rome 659. and long before the deduction of the *Colonia Campana*, at a time when Herculaneum hardly deserved the name of a city.* *DIONYSIUS Halicarnassensis* calls it *πολίχνην*, *oppidulum*, a term equivalent to that of *pagus*: into which the colony being afterwards introduced, the buildings both private and public must very much increase.

Upon examining the inscriptions found in this theatre, the characters appear very much like those on the medals of the Augustan age: the statues having the *toga*, with short hair,
 and

* *Antiq. Roman. Lib. I.*

and without a beard, and the perfection of the architecture, are both indications of the same time.---This is still farther confirmed by the two following words upon a piece of brick or tile, *ABDAE LIVIAE*. *ABDA* or *ABDALA* is the name of an African slave or servant, who belonged to *LIVIA* the wife of *AUGUSTUS*, and was master of the work-men who made the bricks. The temple, discovered by the Prince d'Elbeuf's labourers, was dedicated to *BACCHUS* by *APPIUS CLAUDIUS*, as being one of the *Epulones*. And amongst the fragments of marble, the Marquis de *VENUTI* observed the trunk of a statue, which might be that of *BACCHUS*; and likewise the following letters upon a marble cornish,

..... *LON* *VIR. EPV*.....

perhaps *Patrono Coloniae Septemviro Epulonum*: and which therefore might probably belong to *APPIUS CLAUDIUS*; and this inscription be duplicated and put upon two different pieces of marble, as well as that belonging to *ANNIUS RUFUS*. There were two of the name of *APPIUS CLAUDIUS PULCHER*, the sons of *CAIUS*; the one Consul with *PUBLIUS SERVILIUS* in the year of Rome 674. the other with *CAIUS NORBANUS* in 715. These were both, no doubt, of the noble family of the *CLAUDII*, famous for the Decemvir, who brought the laws

of the XII Tables from Greece, and was the occasion that VIRGINIA was killed by her father at the Tribunal. The countrey, now called the kingdom of Naples, was at that time much obliged to this family, because APPIUS CLAUDIUS CAECUS made the *Via Appia*, &c. And supposing, that the second APPIUS CLAUDIUS PULCHER was patron of the Colony, when the theatre was built; this brings it very near to the time of AUGUSTUS. --- But a new conjecture is added from the name of the architect

P. NVMISIVS. P. F. ARCHITECTVS.

It is very rare to find the name of an architect in inscriptions; and PLINY relates, that it was unlawful, both among the Grecians and the Romans, to insert it in any conspicuous place, and allowed onely in places not very visible: and yet on the *Colonna Antonina* there is the name of NILVS EGIZIVS the architect. From whence it may be inferred, that this theatre was erected before the prohibition, which was made under ADRIAN; and that it was cotemporary with the amphitheatre at Verona, built in the time of AUGUSTUS, upon which appears

L. VITRVVIVS. L. CERDO. ARCHITECTVS.

VITRUVIUS, in the Proem of his first book, mentions one PUBLIVS MINIDIUS, who, with MARCUS AURELIUS attended him, to prepare machines and engines of war. The ancient manuscripts

nuscripts differ in spelling his name ; in some he is called P. MINIDIUS, in others P. NUMIDICUS, and in others P. NUMIDIUS, which is very like NUMISIUS ; who built this theatre at Herculaneum, by order of *Lucius Annius Mammianus Rufus Duumvir Quinquennalis*.

In relation to whom, the Marquis de Venuti observes, that the two MARCI MEMMI RUFII, cited by REINESIUS in an* inscription taken from Herculaneum, ought to be read MAMMI or MAMMIANI ; from whence he confirms his opinion, that this city was a Roman Colony. He then supplies the rest of this inscription where the two pieces of the architrave are broken, by adding DE SVO with a D or an F, for *dedicavit* or *fecit*.

Proceeding to the † *Orchestra*, he embraces the opinion of the Marchese MAFFEI, that it was part of the *Area*, by us called *The Pit* ; and complains, that in digging they would not comply with his request ; which was, that this place might have been intirely uncovered,

E e 2

by

* See LETTER LIII. p, 156.

† JUSTUS LIPSIUS says, that the *Orchestra* consisted of the first five rows of seats, where the Senators and *Decuriones* sat ; above these were fourteen assigned to the Roman Knights, and called *Equestris* ; above which were the *Popularia*, or the places for the people. Agreeably to this GRÆVIUS and Signor MAZOCCHI think, that the first five rows or benches composed the *Orchestra*, called therefore by MARTIAL *Linea divæ*.

by casting the earth on each side, by which means the *Proscenium* and the *Orchestra*, &c. would have been layed open to view: instead of which, they onely opened a pit or hole, and made steps to descend under ground; where so many narrow and dark passages render the discovery of the different parts of this fine building more difficult. --- From the great quantity of marble found hereabouts, it seems probable, that the theatre was paved with it; for which custom there is the authority of an inscription, found at Salernum, and taken by JUSTUS LIPSIUS Cap. II.

INSTAVRATVM. PODIUM. PAVIMENTA
MARMOREA.

The proportions of this theatre correspond exactly with the rules of VITRUVIUS.*

† Like all other antient theatres, this is built in the form of an horse-shoe, or rather of a semi-circle; within which are twenty one degrees of seats, which have the same centre, but their diameter grows larger in proportion as they rise one above another. These twenty one rows of seats are not divided into three sevens, by a landing-place, as among the Romans; but are contiguous, and of one flight. Perhaps, if strict search were made under these
seats,

* *Lib. V. Cap. 6.*

† *Memoire sur la ville souterraine decouverte au pied du mont Vesuve. Paris 1748. 8vo. p. 16, &c.*

seats, one might find those cells, which contained vessels of earth, or of brass, of which the Grecians made use to redouble the voice of their actors. This semi-circle is terminated by an oblong square, divided into three parts: that in the middle has all the breadth which extends itself from the * third degree below to that which is directly opposite thereto on the other side; and it had at the farther side a front of the Doric order, through which there were three passages: this was the *Pulpitum* or *Proscaenium*, where the Actors performed; and their *Postscenium* was behind the front, and in the two other parts of the oblong square, which take up all the space from the third degree below to the greatest extent of the sides of the theatre.

The space between the *Pulpitum* and the rows of seats, was the *Orchestra*: there was found there, as well as under the stage, a quantity of wood reduced to charcoal, which proves that this theatre was built by the Grecians; because among the Romans the *Orchestra* being assigned to the Senators and the Vestals, it was of no use to make floors of timber-work there, which had been invented by the Athenians to no other purpose but to give a spring to the dancers. All

* These three degrees of seats, added to the eighteen mentioned p. 206. make just twenty one rows.

All the upper part of the Stage was also furnished with a great number of pieces of wood; which, altho' much burnt, retain still enough of their form to shew that this theatre had machines, which were equally common among the Greeks and Romans. The former had their flights and change of decorations like ours; and we know, that in a Roman theatre, an Actor performed the part of ICARUS in too natural a manner, and falling at the feet of NERO sprinkled him with his blood.

Three galleries raised one above another, not perpendicularly, but in such a manner, that their inner walls leaned against the rows of seats, served as porticos for persons to enter into the theatre, and take their places. The upper corridor corresponded to the seven rows above, which alone were covered, and on that account were reserved for the women.

In short, this magnificent edifice was intirely incrusted with the finest marble of Antiquity, enriched with columns and statues, standing for the greatest part in their places, and so well preserved, that it would have been easy to re-establish them in their full perfection. But as the works had been begun under ground in the same manner in which a mine is sunk and searched; they contented themselves with taking away the ornaments: so that there remains at
present

present nothing but the outer walls of this fine monument, under a vault of about fourscore feet in thickness : which yet does not hinder those who are in this ancient city from hearing distinctly the noise of the carriages that pass to and fro in Portici.

The outer circumference of this Theatre is 290 feet, and the inner 230 ; as far as the stage : the breadth from the sides without 160, and from those within 150 : the place containing the *Pulpitum* or stage was about 72 in breadth, by onely 30 in depth. But whatever precautions have been taken to know the plan, of which it has been here endeavoured to give some idea, one cannot warrant that the dimensions are exact : because the theatre has been seen only piece by piece, having never had all its parts layed open to view at the same time. They have been seen onely successively, since in order to empty one part, they have filled up another : so that one could scarce actually see one half of it.

This *Letter* being extended to a proper length, I shall reserve the account of the statues, inscriptions, and other curiosities, found in this theatre, for the subject of the next, from,

Honoured Sir,

Your most obedient, &c.

L E T.

L E T T E R L X.

*To Dr. R.*DEAR, DOCTOR, *Rome, Ap. 20. 1749. N. S.*

I Was walking one morning on the banks of the Tiber, not in the least affected, I assure you, with that distemper, which the French, in ridicule of the English, call *La maladie Angloise*, viz. melancholy or despair, occasioned by some disappointment in love or business. So far from any dejection on either of those accounts, I was in high spirits, and extremely delighted with contemplating the various and beautiful views which this river yields by its turnings and openings, discovering continually new scenes of ruins, palaces, churches, and hills at a distance. The coolness of the air, and the freshness of the morning contributed much to the increase of my pleasure, by entertaining another sense with a most agreeable fragranccy. When all on a sudden this was blown away and dissipated, by a gentle gale; which could not pass so briskly by me as I wished, having its wings heavy laden with odoriferous particles of a quite different kind. At first I was much surprized, as not being able to see from what place those pestilential vapours

vapours could arise. But upon advancing a few Steps, I discovered behind an hillock several pale-visaged persons of both sexes, in such postures, and with such distortions of countenance, as shewed plainly, that they had been driven thither by necessity. Others I observed at a little distance walking backwards and forwards in great haste; as if they wanted to get rid of a burthen, and yet were afraid of too sudden a discharge. I was not mistaken in my conjectures: for an elderly man with a meagre *rueful length of face*, advancing towards me, invited me to drink a glass of physick, the fountain-head of which stood just by. Accordingly he conducted me to a neat building, on the frontispiece of which was the following inscription.

PAULUS V. PONT. MAX. ANNO SAL. MDCXIII. PONT. SUI IX.

Renibus et stomacho, spleni, jecorique medetur,

Mille malis prodest ista salubris aqua.

This spring the stomach, liver, spleen, and reins
Restores; salubrious in a thousand pains.

There are two other inscriptions, one to ALEXANDER VII. and another to CLEMENT XI. signifying their cleansing and repairing the place. I observed three different conduits, out of which, tho' very close to one another, issued waters of very different strength and taste. This water in general is called *L'acqua acetosa*, from its acidity and sharpness. The old meagre gen-

tleman told me, that he had drank it constantly for several years ; and found, that it was an universal medicine, or preservative against all distempers. That the discovery of its wonderful virtue was owing to a certain heifer straying to this place ; which by some distemper or other had been reduced to a skeleton, but having drank plentifully of this water, returned to her sisterhood in the neighbouring meadows more plump and lusty than any of them. He added, that the Gentlemen of your profession exclaimed much against these waters as very dangerous, onely because a person now and then happens to burst, upon their not passing, and goes into the other world without their pass-port : nay, that they had proceeded so far in their spite and malice, as to procure dead cats and dogs to be thrown into this place, on purpose to hinder people from resorting to it. In short, he was so invective against vomits, pills, boluses, clysters, &c. that I concluded he must have been some notorious sinner in his youth, and probably turned out of some hospital as incurable : for it is well known, that the most learned in your profession approve of mineral waters, and prescribe them in many cases.

During the last Carneval, amongst other diversions allowed here, I went and saw some comedies and tragedies acted in the Colleges,
where

where the young Nobility and Gentry are educated. The Comedies, which are performed by public actors, who get a living by them, are generally very low, incoherent stuff, interlarded with the jests of HARLEQUINS, PUNCHINELLOS, and POPAS ; which last is the character of a Neapolitan scold, like your Billingsgate ladies. All these characters are generally thrust into the intrigue of a comedy, and very often without the least propriety. The Actors however make some amends for the badness of the pieces ; and being for the most part persons of ability, and of ready comic wit, throw out a great many extempore jokes, which seldom fail to set the audience a laughing. The Comedies acted in the Colleges, are usually composed on purpose, by persons of wit, learning, and judgment : so that the plot is well layed, the characters well distinguished, the sentiments very just, and the language proper ; and the young Gentlemen perform their parts to admiration, far beyond the actors on the public stages. Every other night they act a Tragedy likewise, written in prose ; and betwixt the Acts there is dancing : in which, I think, they are too expert to a fault, by their great agility and high capers, sometimes imitating too much the airs of professed dancing-masters.

The two chief Colleges for the education of the Nobility, are those called *Collegium Nazarenum*, and *Collegium Clementinum*; the other, which is *Collegium Romanum*, being more public, and open to young persons of all ranks and degrees. In these Colleges, particularly the two former, the strictest discipline imaginable is observed. There are set hours for devotion, study, and diversion. They learn to dance, to fence, to handle the pike, to flourish the flag, and many other exercises, proper for the accomplishment of Gentlemen. Let persons be of ever so unruly a temper, they have methods here of subduing it, and a way of management that renders them modest, humble, and tractable : and it is surprizing to see what profound respect they shew towards their superiors, and with what condescension and affability they treat their inferiors. At the hours of recess from study, when they are to take a walk, they never go above six or eight in number; and these two by two, with their præceptor or monitor behind them : so that they never break or change their rank, but walk in the same order, with great decency of behaviour. Whenever I meet these young Gentlemen, I cannot help reflecting, with some confusion, upon our old tricks at Westminster school; where we so often

often returned home from our diversions, with black eyes, and broken heads, occasioned by our own rudeness or impertinence.

And while this care is taken of the education of the youth of quality and fortune, there is no neglect in training up the children of the lower and poorer sort of people. Many are the charity-schools for this purpose; which is generally attended with such success, that an universal civility and good manners are there imbibed: the benefit of which a stranger perceives more sensibly than in other countreys, where rudeness and barbarism are so flagrant and offensive among persons in the lowest stations. One of the chief places assigned to the education of such is that of S. MICHELE at the *Ripa Grande*; which is a very spacious and large edifice, begun by D. BENEDETTO ODESCHALCHI, brother of INNOCENT XI. and finished by INNOCENT XII. Here a great number of poor orphans are instructed in all sorts of arts, particularly in those of making cloth, and of working tapestry to the greatest perfection.

This Letter, dear Doctor, is already run out far beyond the length of yours; of which I am willing to put you in mind, that you may weigh quantity against quality. Having in several

veral of my former taken notice of the functions and ceremonies, which are annually performed in the Holy Week, I shall not give you here a needless repetition. I shall onely mention one particular, which upon examination I find I have omitted ; and that is a custom, which I think is very solemn, and well adapted to our B. Saviour's passion. From the time at which it is supposed he was crucified, to that of his resurrection, all the clocks, bells, &c. are stopped, and an universal silence reigns throughout the whole city. And then on a sudden, one hears all the cannon of the castle of S. Angelo fired in order, and all the bells in churches and convents ringing at the same time. This profound and melancholy silence, succeeded by such loud and triumphant sounds, affected me very much ; and I believe has the like effect upon the generality of persons.

In looking over my papers just now, I lighted upon the following Latin verses, which seem to have been part of a longer poem. The particular story which they were designed to express I shall not pretend to point out ; but send them to you in the same manner in which they came into my hands, without any comment or illustration.

Heroun

* *Heroum soboles, sceptri DEMETRIUS haeres
 Antiqui, Romae lentos inglorius annos
 Degebat, non sponte suâ; tristemque juventam
 Mulcebat, captus silvis studiisque DIANAË.
 Longa sed interea patrium trans aequora regnum
 Vastabat, populis et Diis invisa, potestas;
 Captivique Lares Dominum clamore ciebant.
 Haud paucis cultus, sed pluribus observatus,
 Quid faceret Juvenis?---Venatum ad littora CIRCES
 Fingit iter de more; canes solitamque cohortem
 Praemittit comitum: vigilem sic decipit urbem,
 Ignotasque vias ignotus et Ipse capeffit.*

These

* DEMETRIUS Soter the son of SELEUCUS Philopator, who had from the year, in which his father died, been an hostage at Rome, and was now grown up to the twenty third year of his age, hearing of the death of ANTIOCHUS Epiphanes, and the succession of EUPATOR his son in the kingdom of Syria, which of right belonged to him, as son of the elder brother of EPIPHANES; moved the Senate for the restoring of him to his father's kingdom; but without effect. . . . About two years afterwards, hoping that the murder of CN. OCTAVIUS, a Roman ambassador in Syria, might have alienated the Senate from EUPATOR, he addressed them a second time for his dismissal. But receiving a second repulse, he, by the advice of POLYBIUS the Historian, and the help of MENTHYLLUS, hired passage in a Carthaginian ship, then lying at Ostia, and bound for Tyre; and sent most of his retinue with his hunting equipage to Anagnia, making shew of following them the next day thither to divert himself in that country for some time in hunting. But as soon as he was risen from supper, getting privately that night to Ostia, he there went on board the Carthaginian ship, and causing it forthwith to set sail, made his escape therein; which was not known at Rome 'till the fourth day after he had sailed. . . . Landing at Tripolis in Syria, he
 ' made

These lines may serve to amuse you a while,
like a riddle; as they did, a few years ago,

Dear Doctor,

Your most affectionate, &c.

L E T T E R L X I.

To Mr. R.

HONOURED SIR, *Rome, May 1, 1749. N. S.*

HAVING in my last given you a description of the Herculanean theatre, with some observations that have been made upon it; I now send you according to my promise, a short account of the Statues, Inscriptions, and other curiosities found therein.

Two very fine statues of bronze a little higher than a Roman palm, representing AUGUSTUS and LIVIA: the former in the *toga*, and with the head bare; the latter having the head covered

‘ made it believed, that he was sent by the Roman Senate to
‘ take possession of the kingdom, and that he would be sup-
‘ ported by them in it. Whereupon EUPATOR’s cause being
‘ in the general opinion given for lost, all deserted from
‘ him to DEMETRIUS; and EUPATOR and LYSIAS his
‘ Tutor, being seized by their own soldiers, were both put
‘ to death. And so without any further opposition he be-
‘ came thoroughly settled in the whole kingdom.” PRI-
‘ DEAUX’s *Old and New Testament connected, &c. Part II.*
Book 4.

ed with a veil, and with an attire composed of little points or triangles, as if it was a crown with rays. - - - Two cornucopias, above a yard long, and well fashioned, of gilded brass, ending in the head of an eagle, with a hole in the neck, shewing that they had been hung against a wall, and had held up lamps. - - - Other fragments of the brazen horses mentioned before, of gilded metal. - - - A large statue of a woman in a *tunica*, in brass, standing on its feet, but having onely half the head. - - - Two other statues of women in brass, of perfect workmanship, but much shattered. - - - Five statues of marble; companions of the three first in brass, larger than the life; four of them with the *toga*, and on their pedestals, part of which are broken, where are the following inscriptions.

Under that of a consul in a *toga*.

(1.)

M. NONIO. M. F. BALBO

PR. PRO. COS.

D. D.

Under that of an old man.

(2.)

M. NONIO. M. F. BALBO:

PATRI.

D. D.

Under an old woman veiled ; having a *tunica* very close about her waist.

(3 .)

VICIRIAE. A. F. ARCHAB

MATRI. BALBI.

D. D.

(4 .)

.....
 CYM. MON
 ... M. HONOR. KA

(5 .)

.....
 II. VIR. ITER. QVIN.

Two other brazen statues, taller and bigger than the life, with the inscriptions following.

(6 .)

L. ANNIO. L. F. MEN.

BVI. F.

(7 .)

M. CALATORIO. L.

MEN. RVFO. FRAT.

Upon other fragments.

(8 .)

..... ADO | VIR. EPVLON.
 MVN.

IR

In letters of a cubit high.

(9 .)

IMP. T. VESPA:
 CAESARI. AV
 TRIB. P. COS. I M.
 M

Upon a tile.

(10 .)

CARDI
 SEXTILI

(11 :)

DOMITIAE. CN. F:
 DOMITIANI. CAESARIS

D, D,

(12 .)

DIVO. IVLIO.		AVGVSTO. DIVI. F:
AVGVSTALES		AVGVSTALES.

A MAMMIUS MAXIMUS, known by the following inscription upon its base.

(13 .)

L. MAMMIO. MAXIMO
 AVGVSTALI
 MVNICIPES. ET. INCOLAE
 AERE. CONLATO.

Two very fine busts of marble, found near to one another: one of which is probably DOMITIA; and the other CNEUS the father of that empress. --- Upon examining the fragments of the brazen horse before-mentioned, it

was observed, that it had been put to a triumphal chariot of the same metal ; and that its trappings and ornaments had been embellished with small basso relievos. --- There were afterwards many fragments of bronze taken up, and three other statues of marble with the *toga* : which, tho' wrought in a perfect manner, had their heads, arms, and hands, of a different and finer marble. Most of these statues have at their feet a round *zoccolo*, which many believe to be a little altar, to denote the veneration due to such personages : but others suppose it to be a little box to hold the petitions presented to them by the people. --- Afterwards was found a fine basso rilievo, in which were expressed many figures of barbarous people flying. --- A small statue, half a yard high, representing a naked VENUS, in the attitude of the VENUS of Medici, leaning against a *Terminus* of PRIAPUS with a beard. --- Three very large fluted pillars, formed of stucco in a beautiful manner : between which were two large tables of white marble, containing more than four hundred names of *Liberti* or freed men ; the title of which is wanting. Upon examining these, the names of the two particular tribes, to which those of this countrey belonged, were discovered, *Veneria* and *Concordia* ; and underneath in larger characters was the word ADLEGE-

RVNT. Below which were various names of ingenuous, and noble persons, most probably *Decuriones*, ancient Roman citizens, who made the solemn decree : and the people that composed such colonies were called *adlecti* or *ad-juncti*.

In some other Accounts different brazen * statues and busts are mentioned, tho' perhaps they may be the same, onely assigned to different persons ; and no doubt some of them are such. --- The statues of NERO, of GERMANICUS, and of CLAUDIUS, known onely by comparing the faces with those on their medals ; and of two ladies unknown. --- A marble statue of VESPASIAN. --- One of ATALANTA, in which both the Grecian marble and manner are very apparent. --- Two very fine ones, sitting each in a *sella curulis*, and extremely well preserved. † --- Many small statues of bronze, which are found dayly, and seem to have been *Dii Penates*, or *Lares* of the Herculianians. Among which Antiquarians think they have discovered some
Pantheon

* The brazen statues are almost all squeezed flat, broken, or mutilated ; and there are many, of which they could hardly save even any fragments. The metal is altered and changed in such a manner, that it was not without extreme difficulty, that five have been intirely restored. *Memoire sur la ville souterraine, &c. p. 39, 40.*

† These were found in the *Forum* ; and are compared to the most perfect pieces in this kind, which Antiquity has left us.

Panthean statues; particularly a MERCURY with a full purse in his right hand, and a *patera* bearing a tortoise in his left: which is perhaps onely an allegory, signifying, that riches come very slowly, with the pace of a tortoise; or that this God was also the inventor of the musical instrument called *testudo*, from the resemblance it bore to the shell of that animal. --- Many busts of marble, the best of which are a JUPITER AMMON, JUNO, PALLAS, CERES, NEPTUNE, MERCURY, JANUS *bifrons*, a little girl, and a Roman youth with a * *bulla aurea* about his neck, which hangs down upon his breast, not in the shape of a heart, but of an oval figure.† --- Among the few basso relievos that have been found, there is onely one of any considerable value; and this represents a sacrifice.

The Marquis de Venuti is of opinion, that the fore-mentioned curiosities, found in and about the theatre of Herculaneum, were not placed there at one and the same time: but in-
fers

* In the Palace of *Borghese* there is a young NERO with a *bulla aurea*, in the like manner.

† It is onely an inch broad, one third of an inch thick, and one inch and a third part long. It is therefore very different from that ornament, which was worn by those who triumphed; which was exactly spherical, and had at least two inches and half in diameter. *Ibid.* p. 42.

fers from the inscriptions of later date, such as the fragments of that in grand letters (No. 9.) to TITUS, and that (No. II.) to DOMITIA; and from the statues of NERO, CLAUDIUS, &c. that it was embellished from time to time with new ornaments, and repaired and enlarged with additional magnificence. He infers from * SENECA, that the theatre was destroyed, with the people sitting in it, by that earthquake in which the greater part of Herculaneum fell, in the 63d year of CHRIST. In consequence of which, he is of opinion, that the theatre was rebuilt and adorned by TITUS, to whom were erected inscriptions, together with a Colossean statue, according to the taste of that time. The inscriptions likewise upon the two marble tables he imagines contain the names of persons belonging to the colony, sent by TITUS to supply the loss of the people; who not onely made the inhabitants of Campania great presents, but likewise went thither himself to administer a more certain and extensive consolation.†

The

* It seems not a little strange, that this inference should be made from SENECA, who makes no mention, either of *the Theatre*, or of *the greater part of Herculaneum*.

† These conjectures do not seem very probable, since the Marquis himself agrees with DION and ZONARAS, that the Emperor did not make this progress, till the second year of his reign. How then could this *Theatre* be repaired, or these *marble tables* contain the names of a colony sent at that time, when both the one and the other had been buried under ground the year before ?

The Marquis in the next place conjectures, that the brazen statues, by some accounted Vestals, are the *Dei Consentes*; who, according to PANVINIUS, were set in the place where public spectacles were exhibited. Monsignor REDI is of opinion, that the *Dei adhaerentes Calatini* are the *Dei Consentes*, so called by *antonomasia*: whose statues were worshipped in the public *Forum* both at Rome and Athens, and in almost all the Grecian and Latin cities, with particular distinction; being called *the great Gods, the Twelve, the Counsellors, the Genial, &c.*

The three statues in the *toga* he thinks might belong to the *Triumviri*, who had the care of settling the Colony; one of whom was LUCIUS ANNIUS MAMMIANUS RUFUS, who likewise built the Theatre. This Annian family, tho' at first plebeian, was honoured with the Consulate, the Pontificate, and at last rose to the dignity of the Empire, in M. AURELIUS VERUS, LUCIUS VERUS, &c. It belonged to the Tribe *Menenia*, as is evident from one of the foregoing inscriptions (No. 6.) which is addressed to a son of LUCIUS ANNIUS MAMMIANVS; as (No. 7.) is to another of his sons. In which last inscription, CALATORIO is a name which appeared altogether new to the Marquis; and which he says, tho' it be a name, and not an office;

office, must be derived from the function of presiding at the theatres, and other spectacles. Since the *Calatores* were sacred ministers, who gave notice to the Tribes of the Festivals and days of the *Comitia*; and perhaps this person did the same to the tribe *Menenia*.

As to the Nonian family, to three persons of which the three first inscriptions belong, he observes, that tho' it was very illustrious, it is believed by many to have been always plebeian. Mention is made in DION of one NONIUS BALBUS, Tribune of the people, in the time of CAIUS CÆSAR and MARC ANTONY. Among the consular medals we find one SESTUS NONIUS SUFFENA, who was Prætor, and exhibited the votive Games; and SESTUS NONIUS QUINTILIANUS was Consul with MARCUS FURIUS CAMILLUS in the year 761. --- The surname of BALBUS was common to the *Atii*, the *Lucilii*, and the *Octavii*, and likewise to the *Cossi*, *Scipiones*, *Cornelii*, &c. SUETONIUS mentions both M. ATIUS BALBUS and CORNELIUS BALBUS: * the former, as the grand-father of AUGUSTUS by the mother's side, as having been Prætor, and one of the XX. *viri* who divided the countrey of Campania by the Julian law: † the latter, as a witness to the truth of a prophecy concerning the death of

VOL. II.

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JULIUS

* In *Julio*, Cap. LXXXI.

† In *Augusto*, Cap. IV.

JULIUS CÆSAR, found in the tomb of CAPYS at Capua. Now, whether our BALBUS were related or not, either by consanguinity, or affinity, to the ATII or CORNELII; it is certain, that he was noble, from his having been Prætor; and consequently that the Nonian family was not, as has been imagined, always plebeian.

Lastly, as to the bust of DOMITIA, and the inscription to her, marked (No. II.) he supposes, that they were erected, on the repairing of the theatre, in the first year of TITUS, when DOMITIAN was Consul together with him, and when his wife DOMITIA was big with child; on which occasion, he thinks it very probable, that this compliment was payed her, as being pregnant with the presumptive heir of the Flavian family.*

Tho' I have endeavoured to draw this account within as narrow a compass as possible, yet I fear it has run out too far, especially as being enlarged with observations, which, tho' instructive

* This can never be reconciled with the account given by SÆTONIUS, who says expressly, that † "VESPASIAN died on the 8th of the Calends of July," [the 24th of June:] from which to the 9th of the Calends of Sept. [Aug. 24.] when Herculaneum was overwhelmed, there being but two months; was this a time sufficient for the repairing of a Theatre, and the settling of a colony? Besides, the Marquis had before agreed to the account of DION and ZONARAS, that TITUS made his progress into Campania in his second year; and asserted, that this city was destroyed in his first.

† In *Vespasiano*, Cap. 24.

ive to me, may not probably be so to You ; and for that reason may be less entertaining in the reading, than they were in the writing to,

Honoured Sir,

Your most obedient, &c.

L E T T E R LXII.

To Mrs. B.

DEAR MADAM, *Rome, May 15. 1749. N. S.*

TO make you some amends for my negligence in writing, of which you complain so much, I here send you a short description of two fine Villas, and a relation of the misfortunes of two beautiful Ladies, who once lived in or near them ; the one almost fifteen hundred years ago, and the other about one hundred and fifty. I shall begin with the more modern Villa and Lady : whose story being so tragical, and the catastrophe brought upon her by her own demerit, I would not venture to relate by itself ; lest it should make too melancholy an impression upon your mind, by the ignominy and the justice of her death. But the relation which attends it will erase, I hope, or at least render that impression more faint, by adding more to the honour of the sex, than the first story can detract from it.

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The villa of the Prince PAMFILIO is situated upon the *Mons Janiculensis*, about a mile from the gate called *S. Pancrazio*, formerly the *Porta Aurelia*. From its fine and airy situation it has the appellation of *Bel respiro*, and is justly esteemed one of the most beautiful villas about Rome. The gardens are six miles in circumference, and are layed out in groves, walks, fountains, water-works, and all other improvements of art, necessary to make it in every respect agreeable and delightful. The principal palace was designed by Cavalier ALGARDI; and is adorned on all sides with basso relievos. The apartments within are furnished with several good busts and statues, both antique and modern; and with several fine pictures and portraits. Among the latter is the head of a beautiful young lady of the family of the *Cenci*, called Signora BEATRICE; who was beheaded, together with her mother-in-law, for being concerned in killing her father, in the time of Pope CLEMENT VIII.

The fate of this beautiful creature, cut off thus in the flower of her age, I confess, affected me much; and the more, because I imagined I observed in her countenance a wonderful vivacity, and uncommon indications of a great spirit. The father of this unfortunate lady was Signore FRANCESCO CENCI, son of
one

one Signore CENCI; who having been treasurer to PIUS V. left his son eighty thousand Roman crowns a year. So large an estate was probably the occasion of the abundance of his vices. By his first wife he had seven children; by Signora LUCRETIA, his second, he had none. His hatred and inhumanity to his children, continually manifested by his ill usage of them, was so great, that they had been obliged to make application several times to the Pope; but through one disappointment or another, could not obtain any redress. The eldest daughter had indeed better success, and by the interest of a particular gentleman was admitted into a nunnery, the father being obliged to pay down a thousand crowns for her dowry. At this he was much enraged; and being apprehensive, that the like might happen to his youngest daughter BEATRICE, he kept her close confined, suffering no person to go near her, but carrying her necessaries himself. To this inhumanity he added the enormous attempt of making her subservient to his lustful appetite. Upon which, she in conjunction with her mother-in-law, drew up a Memorial to the Pope; which it is thought he never received. In short, the repeated barbarities and brutality of the father, for which there now appeared no probability of redress, induced his daughter, his wife, and one of his
sons,

sons, to conspire his death. Their first design was to have got him betrayed into the hands of certain Banditti: but this scheme failing, they bribed two of his servants to dispatch him in another manner.

Accordingly, Signore FRANCESCO and his family being at a countrey-house of his called *La Petrella*, the two servants, one night as he was asleep, thrust an arrow into one of his eyes, and another into his neck. After which they flung his body from a certain lodge, which led to a necessary house, down into a garden: and the body falling upon a tree, and being found there the next morning, it was given out, that the old gentleman going into that passage by night, accidentally fell over, and was the occasion of his own death. The mother and daughter counterfeited a decent sorrow so well, that he was buried without any suspicion. But very inadvertently the young lady had given the bloody sheets to a washerwoman, which occasioned the first suspicion; and, one of the servants was taken with a laced coat of his master's, which Signora BEATRICE had given him as part of his reward for his assistance in this tragical affair. This servant first confessed every thing, but being afterwards brought to confront Signora BEATRICE, he was so moved at the presence and great eloquence
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of the young lady, that he denied every thing he had said, and expired under the torments. There was great interest made to obtain their pardon, but to no purpose; for they were all three executed, the mother and daughter being beheaded, and the son hanged and quartered.

According to this relation, the guilt of this unfortunate lady appears in a very glaring light, being onely a little obscured and shaded by the greatness of the provocation. To which, if the instigations of a mother and a brother, who probably first drew her into this crime, be added; it will extend the shade a little farther, and leave her to be seen, not as a principal, but onely as an accessory. To this, I think I may naturally subjoin another supposition, in order to efface her guilt; and may charitably hope, that she washed it away intirely by the sincerity of her repentance.---You see, Madam, my willingness to excuse, as far as possible, this beautiful criminal: before whom it is time to let fall the curtain, and to open to your view a new and more entertaining scene, in which your sex will appear in its utmost glory.

The famous villa of the emperor ADRIAN, of which there are still great remains, lyes about two or three miles from Tivoli; and tho' much demolished by time, and more by barbarous

barous hands, yet one may easily trace the bounds of it, which are about seven miles in circumference. It contained an amphitheatre, a theatre, and a *circus*: the walls of one side of which are now standing. It had besides several temples; and one still sees corridors adorned with stucco and mosaic, and other large ruins covered over with woods, vineyards, &c. It is surprising to consider the vast quantity of marble, columns, statues, &c. which have been dug out from time to time, and taken away from this place. Not many years since, were found here those beautiful statues of an Egyptian Idol, HARPOCRATES the god of silence, and FLORA; which the present Pope purchased, and lately placed in the Capitol. Here was likewise discovered that most incomparable groupe of figures of CAUNUS and BYBLIS, now in the possession of the Conte del FEDE. From this place also came those two famous statues of Centaurs in black marble, at Monsignor FURONI's palace; together with a fine piece of mosaic, representing pigeons sitting, and drinking out of a bowl, which is particularly mentioned by PLINY.

Whoever is capable of reflection cannot but be sensibly affected with such a remarkable instance of the instability of human grandeur, while he is walking over these extensive ruins;
where

where the Roman emperors, then masters of the world, enjoyed all manner of earthly delights in the full sun-shine of their glory. Near to this place called *Conchi*, is shewn the villa of ZENOBIA, the famous queen of Palmyra; where she lived retired, after she was brought prisoner to Rome. But now the villas of the conqueror and of the conquered are both reduced to the same level, both equally deserted and desolate, being both equally ruined by time, and the vicissitude of human affairs. So that the Romans have now no manner of occasion to boast of her downfall, since their own empire did not long survive to triumph over her misfortunes. The fate, as well as the character and noble spirit, of this queen, is so remarkable, that I cannot omit saying something more particular about her.

ZENOBIA was the wife of ODENATUS, a famous captain in the time of the emperor GALLIENUS; who afterwards made himself king of Palmyra, and emperor of the East, but was treacherously slain, together with one of his sons. His widow ZENOBIA behaved with such incredible spirit and valour, beyond any thing that could be expected from one of her sex, that she kept the empire of the East, in spite of all her enemies, till the time of the emperor AURELIAN. Her external form was in all respects answerable

to the great endowments of her mind : for she had a fine shape, a graceful and beautiful countenance, having black sparkling eyes, and a set of teeth as white as so many pearls. She was chaste, temperate, virtuous, learned, and prudent ; and understood the Latin, Greek, and Egyptian languages. She was of a generous and compassionate temper, tho' she could be severe on proper occasions. Tho' affable and easy of access, when business required, she generally was attended with great pomp and ceremony, after the manner of the Persian Kings. When she was present at councils of war, or harangued her soldiers, she always appeared in a military habit : and she not onely rode on horseback, but hunted, and performed the most robust and manly exercises with great strength, dexterity, and agility. She gloried in being descended from CLEOPATRA, and PTOLEMY king of Ægypt ; and traced back her genealogy up to the famous SEMIRAMIS queen of Babylon. When AURELIAN was advanced to the Roman empire, he was a person of too much spirit to suffer such a rival in the East. Accordingly, he attacked her ; and having joined battle, after a long and obstinate fight, maintained by the great courage and conduct of ZENOBI A, he gained at last a compleat victory : but tho' victorious, he had so great an opinion of her magnanimity, accompanied

accompanied probably with some little apprehensions, that he offered her conditions by letter, that she should enjoy her freedom, her treasure, and riches, provided she would submit, and retire to any city, which should be appointed her by the senate. She returned a very high and haughty answer, which it is supposed was drawn up by DIONYSIUS LONGINUS the philosopher, intimating, that she was surpris'd, that he could think her so mean-spirited as to surrender; and put him in mind of the fortitude and behaviour of CLEOPATRA, from whom she was descended: but being disappointed in her expectation of succours from the king of Persia, she was at last taken prisoner. After some time, being brought into his presence, he said to her, "Tell me, ZENOBIÀ, how could you have the courage to despise the Roman emperors, and their power?" She answered, "That she acknowledged him onely as emperor, because he knew how to conquer." She was led afterwards in triumph, in a most magnificent habit, covered with pearls and diamonds, &c. and bound with a chain of gold. The emperor, out of regard to her great and noble qualities, gave her several possessions about Tivoli; and amongst them the villa above-mentioned.

I am very sorry, Dear Madam, that I am

forced to leave the Christian lady as unworthy of any repeated mention, and to recommend to you onely the example of the Pagan. Tho' placed in a much lower scene of life, you may even at present imitate many of her virtues; and may possibly hereafter have occasion to imitate more. Like her, you are married to a military gentleman; who either by the chance of war, or by some other accident, may be suddenly taken from you. A misfortune of this kind she bore, you see, with somewhat more than common Christian patience; and, neither as a heroine made use either of dagger or poison, nor as a helpless woman had recourse to the usual consolation of a second husband. Among the many officers in her army, and her court, there were, no doubt, some as strongly built, as handsome, and as gallant men, as her ODENATUS. One of these surely might have supplied his place, both to the satisfaction of the royal widow, and of the world; which could not well have blamed her for shewing her regard to his memory, by taking to her arms the most lively image of him which she could find. But she chose rather to act, as if she thought it impossible to find any so like him, as to be worthy to succeed him; and therefore she resolved to continue in a state of independency; which conduced more to her rational satisfaction, and to her fame

fame and reputation in the world. In this she seems to have judged right, it very seldom happening, that any of these are really promoted by a second marriage : of which perhaps, in most cases, the best thing that can be said is, that it is an excusable frailty.

As a prudent conduct in widowhood is a matter of no small difficulty, the instances of it being so very rare, intitle the persons to a distinguished character ; and certainly secure them from all the severe reflections, which are generally made, with too much truth and justice, upon second ventures. If it be proper, in the state of celibacy, to consider frequently how one ought to behave in that of matrimony ; it cannot be improper in this, to employ some timely thoughts upon the subject of widowhood : in which many ladies, who have passed through the other with reputation, have made a very scurvy figure, and drawn upon themselves the greatest misfortunes. This, I imagine, has generally proceeded from inadvertency, and from a want of timely consideration and resolution.

The force and strength of such early resolution You have yourself remarkably experienced, by continuing, for so many years, and at so great a distance, constant to the man you loved ; and the same strength of resolution may preserve you constant to his memory. The fruits of
your

your former constancy you are now reaping : may the harvest long continue, uninterrupted by any bad weather, and unsucceeded by the dismal wintry season of widowhood. Against which, while I am endeavouring to fortify you, as against a thing that possibly may happen ; do not imagine, that I am designing to confine you to that disconsolate state, by an irrevocable vow. A due regard to the memory of a former engagement, manifested for a considerable time, is not absolutely inconsistent with a second. As there is in nature a constant revolution of the seasons, which produce a great alteration in the constitutions of all vegetable and animal beings ; the spring and summer, succeeding the dull and melancholy winter, make the blood and spirits move more briskly, and inspire us with gayer thoughts and inclinations. And for your comfort at last, I must own, that You may possibly have such inducements to a variation from the conduct of ZENOBIA, which her majesty, either in her highest, or lowest state, had not, and perhaps could not have. You will excuse my freedom on this occasion, as proceeding from the sincerest desire of promoting your happiness, ever entertained by,

Dear Madam,

Your most affectionate, &c.

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L E T T E R L X I I I .

*To Mr. R.*HONOURED SIR, *Rome, June 5, 1749. N. S.*

THE following Description of the *Forum*, and of the two adjoining Temples, in *Herculaneum*, is taken chiefly from the * *Memorial* drawn up by Monsieur DARTHENAY, secretary to the Marquis de L'HOSPITAL, ambassador extraordinary to his Sicilian majesty : to which I have been obliged for several particulars before related, concerning the discoveries made among these wonderful ruins.

In carrying on the subterraneous works under *Portici*, they came upon a street about thirty six feet broad, having on each side a raised way, adorned with piazzas, under which persons might walk secure on foot, and sheltered from bad weather. This street leads the passengers to three public edifices, two of which are contiguous, and directly opposite to the largest ; which is separated from them onely by the breadth of the street, which forms between them a portico or porch, which is common to them all, because it is covered with a vaulted
roof

* *Memoire sur la ville souterraine, &c. p. 20, &c.*

roof, which extends equally over the fronts of the three buildings.

In comparing the most considerable of these structures with the description which * VITRUVIUS gives of the *Gymnasia*, one soon discovers that this is not one: for there is no *Palæstra*, *Sphæristerium*, *Bath*, or *Stadium*; and besides, it is paved, which a *Gymnasium* never was. As it is almost intirely open over-head, there is no sign that it was a *Basilica*; this kind of public buildings having always an arched roof, and galleries raised upon the columns with shops on both sides, of which here are none. There are however towards the middle, two places raised like tribunals, where one may suppose the *Centumviri* and *Tribunes* sat to administer justice: but this is not enough to found a conjecture that it was a *Basilica*.

One might with more probability imagine, that it was a *Chalcidicum*, since it is certain † that there was one in this city. But it is not likely, that this building was it; because it is open above, which is not at all consistent with the idea commonly entertained of a *Chalcidicum*, which is described to us as a magnificent hall, without any specification either of its construction, or use. VITRUVIUS seems to represent it as generally placed at the extremity of a

Basilica;

* *Lib. XV. Cap. 11.*

† See LETTER LIII. p. 155.

Basilica : whence another argument may be drawn, that this is not one, since there is no *Basilica* adjoining ; and since it stands detached from any building on every side, except on that which looks towards the external portico, common both to this structure and to the two little temples.

All the observations, which one can make on the structure of this edifice, are exactly agreeable to the civil or judiciary *Forums* of the Ancients. * That of JULIUS CÆSAR at Rome had in its neighbourhood the temples of VENUS and of *Peace*. † That of AUGUSTUS was contiguous to the temple of MARS *the Avenger* ; and that of NERVA was near the temples of PALLAS, and of JANUS *Quadriceps*. Each of these *Forums* had porticoes, and was adorned ‡ with a great number of pedestrian or curule statues, and with some equestrian. In short, all these edifices were equally destined to the administration of justice.

If we now examine this subterraneous building, we shall soon plainly perceive it to be the *Forum* of the Herculianians. Its plan forms a parallelogram, of about two hundred and twenty eight feet long, and one hundred and thirty two broad. It seems at first sight to

VOL. II.

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have

* DONATUS *Lib. II. Cap. 22.* † SUETONIUS in *Augusto.* ‡ ONUPHRIUS PANVINUS, *Nardini.*

have been one of those temples which the ancients called *Periptera*; being encompassed with columns, that support the arched roofs of the piazza, which runs internally all round. The middle of this edifice is open to the sky; and its level is about two feet lower than that of the piazza, to which one ascends by three steps. At about forty feet from the entrance, one meets with two squares, each of eighteen feet in front, bearing against the porticoes in the wings, and raised about four feet. At the extremity is a square of twenty four feet every way, carried on from the out-side of this building, like the sanctuary of temples. Three steps lead into this square; at the farther end of which is a long *basis* like the modern altars, upon which there were three statues of marble: that in the middle standing erect, representing VESPASIAN, and the two other sitting in curule chairs; but these are without heads, and it has not been yet possible to find them.--- Under the piazza at the farther end, and exactly in the angles where it is joined to the piazzas on the sides, are two semi-circular corners, in each of which was a brazen statue, the one representing NERO, the other GERMANICUS; about nine foot high, and of extraordinary beauty. The columns, which form the inner piazza, are forty two in number, counting those of the
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angles ; there being seventeen on each side, and eight at the farther end. To each of these columns corresponded a semi-column, fixed against a pilaster ; and between these pilasters were placed alternately statues of brass and marble. Whether the former were melted by the heat of the *Lava*, or destroyed by time, they have been able to recover onely some fragments of them. With regard to the statues of marble, those that were in the left wing have been found, either in whole, or in part ; but those which adorned the right side had been taken away formerly ; as is evident by the ancient excavations which there appear.---The front presented five entries, two leading to the piazzas on the sides, and three into the inner part of the edifice. They were formed by four large pilasters, which divided the frontispiece into five equal parts. Against each of these pilasters there was an equestrian statue, two of which were of bronze, and are almost intirely destroyed ; and two of marble, of which one is already perfectly restored, being inscribed to M. NONIVS BALVVS, and is the admiration of all *Connoisseurs*, who extoll it above that of MARCUS AURELIUS in the Capitol at Rome. In fine, they have discovered nothing of this kind of frontispiece beyond the arched roof which covers the grand external portico, common both

to this larger edifice, and to the two little temples which stand directly opposite to it. It was paved with marble, but not lined with it : the walls were painted in fresco ; and from them has been taken one part of those rare and precious pieces, which are in the closets of his Sicilian Majesty.

The two Temples have nothing very peculiar : their plan is an oblong square, but their dimensions are very unequal : the one having one hundred and fifty feet in length, by sixty in breadth, and the other onely sixty by forty two. The sanctuary belonging to each is at the farther end : that of the larger, is without the square, and the altar was in the middle ; that of the smaller, is taken out of the square, being in the inside of the temple, and inclosed with a wall that has but one single opening ; over against which was placed the statue of the Deity, together with the altar. This may justly be presumed to be a kind of chapel, which the Romans called *Ædicula*. Upon entering into it by the onely door, which is in the middle of the front, one meets with two other altars, where probably the sacrifices were offered ; and in the space betwixt the door-posts and the side-walls, they had contrived what may be called two little halls, which were perhaps the
Donativum,

Donativum, where the offerings were deposited, and where they kept the sacred beds, the vessels, the instruments, and other utensils proper for sacrifices.

In the frontispiece of the other temple, there were two entrances; and against the part of the wall, by which they were separated, there was raised a large pedestal of about twelve feet in front, upon which were found some broken pieces of a brazen chariot: from whence it is concluded, that this served as a base to some curule statue.

Both these temples were covered with a vaulted roof; their inner walls adorned with columns, between which there were alternately paintings in fresco, and large tables of marble fixed against the walls; on which last were engraved the names of the magistrates who had presided at the dedication of the temple, and those of the colleges, companies, or bodies of tradesmen, who defrayed the expence of building or repairing it. It is remarkable, that inscriptions of this kind were found in the isles; which is a proof, that they were not always placed upon the frontispieces, as is commonly believed.

The Marquis de Venuti is of opinion, that near to the temple, discovered by the Príncipe d' Elbeuf,

d' Elbeuf, fuppofed to be facred to BACCHUS; flood one likewife dedicated to HERCULES: becaufe a ftatue of the latter in brafs, fomewhat bigger than the life, was found there; with many inftruments of facrifice about it, as *pateras*, *simpullas*, &c. Amongft other things there was a long fquare table of white marble, fupported by three feet of the fame marble, like thofe of fome animal: it was intirely plain without any ornament, having onely in the middle and on the edge fome Hetrufcan characters, which denote fome folemn myfteries in the facrifices, &c. This temple confifted of one grand room, all ruined above, and filled below with earth.

All the ftreets are fuppofed to have run in a direct line, like that above defcribed; with a raifed way on each fide, * and to have had a fountain at one end. They are paved with great ftones, refembling fo exactly thofe in the ftreets of Naples, that there is the greateft reafon to think, that they came from the fame quarry, and that they are part of the *Lava* of Vefuvius. This is a manifef proof of the error of thofe authors, who affert, that the firft eruption of mount Vefuvius happened in the firft year of TITUS.

Thofe who may hereafter feek to verifie
theſe

* *Extraits de Lettres d'un François qui voyage en Italie.*
1747.

these descriptions upon the place, will be perhaps surpris'd at not being able to perceive scarce any remains, either of the *Forum*, or of the neighbouring Temples: but they ought to remember, that according as the work-men proceeded in making new excavations, they filled up the old; as has been before observ'd by,

Honoured Sir,

Your most obedient, &c.

L E T T E R LXIV.

To Dr. R.

DEAR DOCTOR, *Rome, June 30. 1749. N.S.*

HAVING in * one of my former *Letters* given my Father some reason to expect a short account of Loretto, Ancona, and Venice; I find myself under no small difficulty to answer his expectation. I was in hopes, that having written so many *Letters* since, I might have been excus'd from the performance of a kind of promise, inadvertently and cursorily made. But his curiosity, I find, is too great, and his memory too good, to let me escape intirely free: for he has frequently reminded me of my negligence,

* VOL. I. LETTER XXXVIII.

gence, and even very lately. This forces me to have recourse to an expedient, not altogether unlike an old trick we frequently practised at Westminster ; when, having stayed from school beyond the allowed time of recess, we dispatched our task in a hasty manner, and delivered it to a friend to give it up. This brotherly office I must desire you to perform : to induce you the more to which, I assure you, that tho' this Task be directed to you in the form of a Letter, I will not charge it as such on the Cr. side of the Account betwixt you and me.

Of Venice, where I stayed about a week, I shall not pretend to say any thing at present ; and I have so little to say of Loretto and Ancona, that I am really ashamed to say any thing : I can however plead a pretty good excuse, having seen these two places, onely *en passant*. To the former I should have very willingly made a pilgrimage on purpose, could I have expected to meet with any formal accounts of some miracle there of fresh date, with which I might have entertained my Father's curiosity. Had this holy house shifted its quarters of late, as it did formerly on the account of the sins of its neighbours ; here would be new materials for a Letter. But who is there, intirely unacquainted with

with its history ; when so many writers, as well as pilgrims, have reported its fame through all parts of the world? That it was brought by angels from Nazareth ; that the whole house and church have scarce so many stones or bricks in them, as there are curiosities of the most immense value, such as crowns, pearls, diamonds, &c. in so much, that silver and gold seem vile and of no worth, in comparison of so many precious jewels of all kinds, with which it is enriched.

In the piazza before the church, the front of which is very noble, and the inside very spacious, is placed a brazen statue of SIXTUS V. At different altars are very fine pictures by ANNIBAL CARACCI, BAROCCI, and other very eminent painters. In the middle of the cross stands the house of the Lady of Loretto, covered over with an outward case of good architecture : to which the approach is very difficult, by reason of the infinite number of pilgrims, country people, and others ; who march slowly on their knees, in rank and file, round the house with great devotion. But my curiosity soon getting the better of their devotion, I entered into that part of the house called the Sanctuary. Over a chimney, of which the Holy Virgin formerly made use, stands her image, holding the *Bambino* or CHRIST in her

arms. Her robe and whole dress were immensely rich ; and in the Treasury, there is a great variety of the most magnificent habits, which she puts on in their turn at different times, according to the circulation of the different Festivals. The rich ornaments of this church and house, such as golden lamps, and the like, are so thick, that they hinder the agreeable effect they would have on the eye, if they were fewer, and more regularly disposed ; and their multiplicity creates confusion. Among these, an angel of massive gold, presents to the Virgin a heart of the same metal, set with rubies and diamonds ; which was offered in performance of a vow by Queen MARY, the second consort of King JAMES II. They here shew you the *Padella*, or earthen porringer, out of which, they say, our Saviour, when a child, was fed : into this a priest puts any thing which you give him, and rubs it about, and then returns it you again ; which you are to imagine has received great virtue from having touched this sacred relique. The other part of the house I could not enter, on account of the great crowd, a priest saying mass at that time at the lower end. At the other, directly opposite, there is a window, by which it is said the Angel entered, in order to give the salutation.

The

The whole house together may be about thirty feet long, and is beset all round with silver and golden lamps. It is covered, as just mentioned before, with another house of marble, adorned with basso relievos, and the statues of Prophets, and Sibyls, by SANGALLO, BACIO BANDINELLI, and other eminent sculptors. The Treasury is a large spacious room, the cieling of which is painted by POMARANCIO : at one end is a fine picture of the Holy Family ; and at the opposite, another by ANNIBAL CARACCI. Round this room are several small apartments for wardrobes, &c. in which are kept the *Madonna's* most superb vestments, together with those of the Priests ; and likewise other immense presents, given by Princes and other great personages *ex voto* : which are so rich, so magnificent, and in so great number, that they cannot be particularly described, and even exceed imagination.

Ancona is a handsome rich city, incompassed on all sides with very strong fortifications. Towards the sea it has a fine commodious port, which the ancients took care to secure by strong works ; and we see at present one part of it flanked with marble, with which it was formerly intirely furrounded. It was restored by the emperor TRAJAN, at a great expence ;

Several remains of whose munificence are still apparent, particularly his arch. This stands now, like a beautiful naked woman, stript of her ornaments: the whiteness of the Parian marble, which the spume of the sea keeps always clean and polished, immediately attracts the eye; which is detained by the just proportion and symmetry of its parts. It had formerly on the top the grand ornament of a triumphal chariot, with trophies; and the inscription was in letters of metal, the places to receive which cut in the marble are onely now remaining.

IMP. CAESARI. DIVI. NERVAE. F. NERVAE. TRAJANO.
OPTIMO. AUG. GERMANIC.

DACI. CO. PONT. MAX. TR. POT. XIX. IMP. IX. COS. VI.
P. P. PROVIDENTISSIMO.

PRINCIPI. SENATUS P. Q. R. QUOD ACCESSUM. ITA-
LIAE. HOC. ETIAM. ADDITO.

EXPECUNIA. SUA. PORTU. TUTIOREM. NAVIGANTIBUS.
REDDIDERIT.

On the right side.

On the left side.

PLOTINAE AUG.
CONJUG. AUG.

DIVAE MARCIANAE.
SORORI AUG.

Here is a strong piazza, fortified by CLEMENT VII. and PAUL III. against the insults of the Turks; and the port was repaired and much beautified by the late Pope CLEMENT XII. From a high hill adjoining, called *Monte d'Ancona*, there is a fine extensive view of the city, of the port, and of the Adriatic sea Upon this

this hill stands the cathedral church, dedicated to CIRIACO; built, as is said, on the ruins of an old temple of VENUS.

You will plainly perceive, without my telling you, that the injoined Task ends here; since you cannot but call to mind the usual abrupt way of breaking off, on the like occasion, without any conclusion. What follows is designed for your own entertainment: the sight of which, having so lately contributed to mine, will make the description more easy and exact, from the freshness of the impression which it has left upon my mind.

The fame of your illustrious fireworks, and their remarkable success, has reached our ears; and did not surprize the Romans a little, when they heard the prodigious expence. They are very expert here at works of this kind, and make many of them on Festival days: but the two principal times are the anniversary of the Pope's coronation, and the feast of S. PETER and S. PAUL; the latter of which being just past, I shall give a short account, which may convince you, that, tho' you have most money, the Romans have most wit. On that day it is customary to play off fire-works from the castle of S. Angelo: of which, for your better information, it will be necessary to give you a short description.

description. This castle was formerly the noble sepulchre of ADRIANUS the emperor, being the largest and most magnificent that was ever built : and tho' it has been sacked and pillaged several times, yet most of it still remains, and is esteemed even now to be a very strong fortress. Its shape is a circle ; round which formerly stood the fine fluted Corinthian pillars, which now support the church of S. PAUL, a mile without the walls of Rome. Several of these pillars, being of the most solid and variegated marble, the present Pope has polished, and rendered beautiful beyond expression. It was at first adorned with statues, and triumphal chariots ; and bore on the top a large brazen pine apple, which is now to be seen in the gardens of the Vatican. This fortress changed its name to the Castle of S. Angelo, from an angel's appearing on the top of it, sheathing a sword in the time of a great plague, when S. GREGORY was Pope. ALEXANDER VI. enlarged, and fortified it with many out-works, as it is at present. It has to the west the church of S. PETER, at about a quarter of a mile's distance ; to the east and south, the city of Rome ; and to the north, open meadows : so that being of a circular form, very high, and lying open on all sides, no place can possibly

possibly be more advantageously situated for the display of artificial fires.

Accordingly, on the eve of the Festival, this castle stands ready prepared for them: and about an hour after it is dark, all the great cannon are fired at small intervals. After this, at a signal given from the palace of Monte Cavallo, where the Pope himself stands, you see in an instant five or six thousand rockets let off together: which mounting to an immense height, all in a body, spread themselves in the air in a most surprizing manner; and make, as you may well imagine, a most prodigious explosion. To this first great emission of rockets succeed other smaller fire-works, which play round the castle, in various forms of stars, crosses, wheels, clocks, &c. which at that distance have a very beautiful effect: in the mean time, at proper intervals, small bodies of rockets are discharged from mortars, having one much bigger than the rest, which mounts vastly higher, and when it breaks sends out stars or fishes; and these are all let off in that just proportion of time, that the greater rocket always serves as a crown to the lesser.

After these soaring lights have displayed themselves in various shapes on the top of the castle, they descend by degrees to the ramparts below; and

and are fet on fire with that art, and run with fuch incredible fwiftnefs, that you fee the whole caſtle changed in a moment, both above and below, to a vaſt fountain of fire: this is repeated twice; and the whole concludes with a diſcharge of more numerous rockets, than that with which it begun. The whole fire-work laſts about half an hour, and coſts each night five hundred Roman crowns: it is called here *La Girandola*.

On this occaſion the church of S. PETER is illuminated from top to bottom, beginning at the croſs upon the ball, and continued all round the outside of the cupola, and the front, and down to the two colonnades, which incompaſs the large piazza; and all this with torches of exceeding bignefs: ſo that I cannot poſſibly deſcribe to you the grand and beautiful appearance, which the dome and body of ſo magnificent a church made in the night, being ſurrounded with innumerable lights, blazing like ſo many ſtars.

On the eve of this day, the Conteſtabile COLONNA pays the annual tribute to the Poſe, for the king of Naples, as mentioned in ſome of my former *Letters*; and makes a grand fire-work in the piazza before the Farneſe palace, which is played off immediately after thoſe of the caſtle of S. Angelo: he likewiſe
enter-

entertains the Roman nobility with refreshments, and the populace with wine, of which two fountains are set running in the piazza.

Thus, Dear Doctor, I have made up at last a pretty long prescription, of various ingredients; which being all genuine, I hope, will have the desired effect. If they are not compounded with that accuracy which ought to have been employed, and should on that account be less palatable than you might expect; you will however, I dare say, be more inclined to excuse them, than the frequent blunders of Apothecaries, as being those of,

Dear Doctor,

Your most affectionate brother, &c.

L E T T E R LXV.

To Mr. R.

HONOURED SIR, *Rome, July 7, 1749. N. S.*

THE short view I gave you in my last of the two temples in Herculaneum, must naturally excite a desire to know what was found in the inside of them. This I shall endeavour now to satisfy, by a description of the pictures with which they were adorned, and of those discovered afterwards in other buildings.

The walls of the temple of HERCULES were painted in chiaro oscuro, red and yellow, in several compartments; and one could not but there observe the *Minium*, spoken of by VITRUVIUS, (*Lib. I. 6. VI. 2.*) In the midst of some of these were squares painted, representing the combats of wild beasts, tygers surrounded with vines, heads of MEDUSA and of *Fauns*: and in the middle a winged MERCURY with a boy astride upon his neck, near whom is a woman sitting who holds MERCURY by the hand: from whence it is concluded, that he is delivering BACCHUS to his nurse. This is 2 palms 8 inches high, 2 palms 1 inch broad. In the other compartments were imaginary and real animals, particularly very fine peacocks, sacrifices, land-skips, houses and other buildings in perspective, the fronts and back parts exceeding well proportioned: an art which had been thought by the moderns to be altogether unknown to the ancients.

But besides these, beyond all hopes and expectations that any thing so curious could be found, two large history pieces were discovered at the farther end of this temple, consisting of figures as big as the life, drawn, disposed, and coloured to admiration.---In the first one sees THESEUS naked, with a small club in his hands, having a ring on one of his fingers; and from one of his shoulders hangs a chlamys of a red colour.

feet there is a hind suckling a little boy. In the middle of this picture, in the vacant space, is expressed an eagle ; and in the same line a lion very lively, in a pacific posture. The figures of the man, and of the women, in conjunction with the boy suckled by the hind, made the Marquis de Venuti think it represented the story of TELEPHUS, born of AUGÉ the daughter of king ALEAS, who had been debauched by HERCULES in Tegea. AUGÉ having brought him forth, hid him in the temple of MINERVA ; but ALEAS, having discovered him, caused him to be exposed on the mountain Parthenius, where he was wonderfully suckled by a hind : and being found by shepherds was by them called TELEPHUS, and educated among them.* He was afterwards adopted by the king of Mysia, and succeeded him in that kingdom. The man with the quiver represents CORITUS, and the women are the Nymphs of the mountain.

Besides these pictures found in this temple, there were two more, discovered in the Sanctuary of it, according to the account of † another author. One was the Judgment of PARIS, which may have been very fine ; but at present it is almost spoiled : the figures are about two foot
and

* APOLLODORUS *Lib. II.*
d' un François, &c.

† *Extraits de Lettres*

and an half high. The other is the Education of ACHILLES, which is surprizing for the expression. This young prince stands upright before his master, and endeavours to imitate his accents ; the *Centaur* lies half reclined besides him, holding a lyre in one hand. It is not possible to express in a better manner the attention of the one, in order to blame and correct what is amiss, and the apprehension of the other lest he should be blamed. This picture is about six feet high, the figure of ACHILLES about three, and without any drapery. Nothing can be desired in the four preceding, with respect to the design, the composition, or the colouring. --- Two other are mentioned by the same writer. One representing a dramatical scene, where are two rows of actors, in the midst of whom there is one speaking with great vehemence, who holds a masque before his face : at the farther end are three figures, about three feet high, standing upon a rising ground. This is thought by some to be a Sacrifice. The other is supposed to be the Judgment of APPIUS CLAUDIUS the *Decemvir* upon VIRGINIA, which is not less curious. On the foreground are several figures in very lively attitudes, of which the most remarkable is one cloathed in white, generally believed to be that of CLAUDIUS.

Besides

Besides these Six, which are the most considerable for their size and beauty, there are a great number, the principal of which are contained in the following * Catalogue. --- Two pieces of a palm and eight inches high, and a palm and four inches broad, each representing a *Victory*. --- A hunting of stags and wild boars, one palm and six inches high, and four palms and one inch long. --- Another piece of the same dimensions, where is a vase of flowers, and on each side of it a kid. --- Another of two palms and three inches high, and one palm and an inch broad, having in it a temple. --- A third one palm and five inches deep, and two palms, and one inch long, where there is another temple adorned with various columns. --- A freeze, or grotesque work well understood, eight inches in height, and four palms in length, which ran round the whole wall. --- Two other pieces, containing various views, buildings, and architecture, four palms high, and two wide. --- A perfect square of one palm and ten inches, in which are represented two *Muses*, one of which plays upon a lyre, and the other has a mask upon the ornament of her hair. --- A piece of one palm, and five inches deep, and two palms in length, representing a lion, wild beasts, and views. --- One of the same dimensions has several centaurs,

* *Descrizione delle prime scoperte, &c.*

centaurs, buildings, houses, and landships: the like pictures in two others, ten inches in depth, and one palm and nine inches in length.--- Three square pieces, with the head of MEDUSA, companions, one palm in height, and eleven inches broad.---Another representing two heads of imaginary animals, eleven inches high, and seven broad.---A stag, with a bird flying round and pecking at him, nine inches deep, and one palm long.---A peacock in a piece four inches and an half high, and nine in length.--- Another bird unknown of the same size.--- A *Bacchante* playing upon a tymbrel, two palms two inches high, and one palm wide.--- Another naked, sitting upon a tyger, one palm four inches high, and one palm five inches long.---A third of the same height, ten inches wide.---Two dolphins, in two pieces, of the same size, six inches deep, and eight inches long.-- A figure of JUPITER embracing GANYMEDE, five palms in height, and four and an half in breadth. These are all in general much better preserved than the Aldobrandine Wedding; which by the discovery of these loses its greatest merit, having no longer that of rarity.

* The paintings amount to about four hundred of all sizes, the greatest part as fresh as if they were modern. But if about a dozen per-

haps

* *Memoire sur la ville souterraine, &c.*

haps be excepted, in which the figures are very near the natural bigness, the rest have onely from ten to twelve inches in height, by a breadth proportionable ; and they represent scarce any thing but *Cupids*, beasts of chase, and birds. These little pieces are all very precious : but they are nothing in comparison with the large ones. In these last, the figures are designed with all possible correctness, and there is generally nothing to be desired in the expression : but there are but few in which the carnations are perfect ; whether it be through any default in the painting, or whether it may have been altered by time, * the colouring is not very fine ; it is too ruddy, and the degradations are seldom observed.

There is † but one of these pictures, the ground of which forms a perspective ; but this is enough to prove, that it was understood long ago. Should not the testimony of PLUTARCH, VITRUVIUS, and SUIDAS be sufficient to undeceive us ? They inform us, that AGATHARCUS of Samos, who flourished at Athens about the
seventy

* This is directly contradicted above from the *Extraits* ; and by CAMILLO PADERNI, and other painters. See Vol. I. LETTER XXXIV. with the notes p. 219, 220.

† This part of the *Memoire* must needs be a mistake, if the foregoing Catalogue by the Marquis de VENUTI be true ; which is confirmed by a passage in the *Extraits de Lettres* ;
• There are a considerable number of pictures of archi-
• tecture, of colonnades, temples, and other edifices, in
• which the perspective is well observed.

seventy-fifth Olympiad, had invented in favour of ÆSCHYLUS decorations for the theatre, according to all the rules of perspective, of which he even composed a Treatise. At Tralles a city of Lydia, famous for the temple of Victory, and for the prodigy pretended to have happened there before the battle of Pharsalia, the painter APATURIVS had made a decoration for the stage according to the same rules: in explaining which, LEONARDO DA VINCI has not better expressed their effects, than PLATO in his Dialogue of the *Sophist*, and SOCRATES in the tenth book of his *Republic*.

One single colour generally forms the ground of these pictures; some of them are onely of two colours, but in others one may perceive three, and sometimes four: and there is a fresco representing simple ornaments, in which one sees flowers of different kind, and of all colours; the green and the blue are there, as likewise in several others. It is therefore without foundation, that it has been hitherto thought that these two colours were unknown to the Ancients; to whom the Moderns, relying upon * a passage of PLINY, allow onely the knowledge of the white of Melos, of the yellow of Athens, of the red of Sinope, and of plain black. But it is apparent, that this passage has

VOL. II.

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been

* *Edit. Harduin, Lib. xxxv. Cap. 32.*

been interpreted in too strict a sense. **PLINY** has said indeed, that the painters of his time made use of those four colours : but he by no means asserts, that those onely were in use. On the contrary, * in speaking of those, which **POLYGNOTUS** and **MYCON** used, he distinguishes three sorts of blue, two of Egypt and Scythia, and the third of Spain and Puteoli. In † another place, he highly extols the purple colour of this last city, and places it above those of Tyre, Gætulia and Laconia. In short, one cannot own, that the Ancients had the knowledge of yellow and blue, without owning at the same time, that they had likewise that of green, which is composed of the other two ; a discovery too obvious to escape the observation of men so ingenious, and who made such frequent use of painting.

Tho' it seem strange at first sight, that these paintings are so well preserved, yet the surprize will not long continue, if we consider, that they could not have been long exposed to the injuries of the air. They must necessarily have been very new, when they were first buried under the ashes or the *lava* of Vesuvius ; since at that time the art of painting in fresco was but newly discovered in Italy, by ‡ **LUDIVS** in
the

* *Lib. xxxiii. Cap. 57.*
‡ *Lib. xxxv. Cap. 37.*

† *Lib. xxxv. Cap. 24.*

the reign of AUGUSTUS, whose death preceded the ruin of Herculaneum much about sixty three years. This person was the first who painted at Rome landskips and architecture upon walls. Of which works no man can form any idea, without admitting that the use of the green colour and of perspective was known among the Ancients.

I am,

Honoured Sir,

Your most obedient, &c.

L E T T E R LXVI.

To Mr. R.

HONOURED SIR, *Rome, July 25. 1749. N.S.*

LEST I should quite tire you with subterraneous antiquities, I desire now to conduct you above ground, and to shew you in open day-light the remains of the most magnificent structure that was ever erected in this place. Upon which having ventured to make a few Observations, I here beg your acceptance of them; in confidence of receiving your pardon at least, tho' I should not be so happy as to be favoured with your approbation.

As often as one passes through the Amphitheatre of VESPASIAN, or TITUS, one cannot forbear stopping a while, to contemplate this magnificent building ; which at the same time affects us with wonder and amazement, as well as with regret and concern. The immense height and beautiful form of that part towards the north, which is still remaining, produces the former ; and the deplorable condition of the side towards the south occasions the latter. It would be superfluous in me to undertake to inform you, how often this building has been exposed to the fury of Goths and Vandals. But I may venture to mention one piece of history of later date, that the barbarism of those rude people never arrived to that of Christians : for they carried off onely the pieces of iron, and other metal, about this building ; but these the very stones themselves : so that it has been very justly said, *Quod non faciebant BARBARI, fecerunt BARBERINI*. Almost all the stones of the south-side of this building have been taken away ; and were employed in building the Farnese palace, and the Cancellaria, both exceeding large edifices. This amphitheatre has been described and drawn so often, that it would be needless to enter into any description of it : I shall therefore onely make some few observations upon some particulars,

lars, of which, I believe, no notice has been hitherto taken.

The *Coliseo* or amphitheatre of TITUS had formerly eighty arches in its outward circuit, thirty-six of which are now remaining, together with the whole superstructure on the north-side, towards the Baths of TITUS. On the keystones of these arches one sees numbers marked in large characters, from XXIII to LIII inclusive: but the arch betwixt XXXVIII and XXXVIII is left unmarked; which, upon examination, I found to be above sixteen feet wide, whereas the adjoining are not quite fourteen and an half. This therefore was one of the chief entrances; and might probably be appropriated to the Emperor; and for that reason had no occasion to be numbered, being sufficiently distinguished by some inscription, or ornament in basso relievo. This seems very probable from the present remains of the old walling or rough work over this arch; in which one may plainly perceive the impression left of the marble, which contained some basso relievo, or inscription. And from the ruinous appearance of this place at present, one may judge, that this ornament, whatever it was, was fixed above the cornice of the lower order, and took up not only the base, but part of the opening of the second order. And it is certain, that this ornament must have been

been very rich and beautiful, by its striking the eye or heart of a Goth or Vandal too forcibly, to suffer him to leave it unpillaged or undestroyed.

Having thus fixed the principal entrance, I imagined there might be another directly opposite thereto, in the short diameter on the south-side. The outward circuit of the arches there is quite destroyed : but the middle arch of the fourth circuit within I found to be above fifteen foot and a half wide. So that allowing for the gradual diminution of the arches, from the out-side towards the *arena*, we may fairly conclude the middle arch of the outer circuit, on that side, to have been likewise above sixteen feet. And here I observed, in the turn or ceiling of the arch, some remains of rich mouldings in stucco, divided into square compartments, and adorned with figures in relief. So that this entrance answered exactly to that designed for the Emperor, where there are greater remains of these mouldings, adorned with figures in stucco ; and where it may be observed, that not onely the middle arch was thus adorned, quite through from the outer circuit to the inner, but the next adjoining one on each side. And as this entrance, being more conspicuous by its ornaments, might be destined for

for

for the Emperor, so the other probably might be for the Consuls and principal magistrates.

Tho' the arches of the outward circuit of the long diameter of the ampitheatre be now gone; yet the middle arches of the third circuit, viz. one on the east-side towards the church of S. JOHN di Laterano, and the opposite on the west towards the temple of Peace, immediately strike the eye with a great difference in proportion from the arches next adjoining, which are not above ten foot wide, whereas the former are fifteen foot two inches. From whence one may conclude, that those of the outer circuit were near of the same dimension with those of the short diameter, viz. the entrances of the Emperor, and those of the Consuls, &c. The reason of this great difference of the arches at the long end of the amphitheatre, is the turn of the oval. For as the arches must necessarily at that part lessen inwards, much more than any others, the nearer they approach the *arena*; the architect chose to throw all the diminution upon the next adjoining arches within, that the middle one, being designed for one of the chief entrances, might be left as free and open as possible. I could distinguish no rich mouldings, or ornaments, as at the other two entrances, there being onely plain stucco, like the cielings of the rest of the arches: so that it is likely,
that

that these two were destined to meaner and more servile uses, such as the bringing in of machines, of the pens and cages of wild beasts, and the admission of the gladiators; there being no occasion to beautifie them like the other, tho' it might be convenient to make them full as wide.

Thus, I imagine, it appears, that, of the fourscore arches in this wonderful structure, four were designed for the principal entrances; which being appropriated to particular uses, and sufficiently distinguished by their larger dimensions, &c. there was no occasion to number them, like the other seventy six: upon all which it is probable numbers had been fixed, to allot them to the severall districts of the city; that crowd and confusion might be avoided in entering, and the people when admitted might go directly to the places appointed for them; as the boxes are still numbered in all the Italian theatres. As there is no number upon the arch betwixt those two which are marked xxxviii. and xxxviiii. as observed above; this is a circumstance which makes it more probable, that the arch directly opposite (on the next arch to which towards the right No. I. began) was left unmarked; as likewise the two entrances of the long diameter: so that there were onely nineteen numbers between one principal entrance and
and

and another. To this calculation the numbers still remaining exactly agree ; and notwithstanding there were eighty arches, the middle arch must necessarily by this means fall between the numbers xxxviii. and xxxviiii.

I am informed, that at Verona it is generally said, that the place of most honour in their amphitheatre, was at one of the extremities of the oval. But what has been before observed is an argument to the contrary ; at least, that it was otherwise in the Roman amphitheatre. Because it is certain, that a seat in the middle of the short diameter must be much more convenient for view : for supposing the Emperor seated at one extremity of the long diameter, and beasts or gladiators fighting at the other, he would be at too great a distance to see distinctly ; whereas no part of the *arena* was too far distant from the principal seats in the short diameter.

Having said thus much upon the four chief entrances, which, in my opinion, are still plainly to be distinguished ; I shall submit the decision of this matter to those more curious and learned, who may hereafter visit these wonderful remains of Roman magnificence. And I shall onely farther observe, That one entrance was that used at present, on the east-

side, towards S. JOHN Lateran : That the opposite one towards the west, and the Temple of Peace, was not the same which is now used, but the next to it on the left as one enters : That the next towards the north, and the Baths of TITUS, was where the number is omitted, between xxxviii. and xxxviiii: and That the opposite to this, on the south, towards the church of S. GREGORIO, was the next arch to the left of the little bridge, where there is now an opening into the building on that side.

His present Holiness has just now fixed up a large marble cross, with the following inscription, on the eastern and western entrances ; the two other on the short diameter, as well as the rest of the arches, being all walled up.

AMPHITHEATRUM FLAVIUM
 TRIUMPHIS SPECTACULISQUE INSIGNE
 DIIS GENTIUM IMPIO CULTU DICATUM
 MARTYRUM CRUORE AB IMPURA SUPERSTITIONE
 EXPIATUM.
 NE FORTITUDINIS EORUM EXCIDERET MEMORIA
 MONUMENTUM
 A CLEMENTE X. P. M.
 AN. SAL. MDCLXXV.

PARIETINIS DEALBATIS DEPICTUM
 TEMPORUM INJURIA DELETUM
 BENEDICTUS XIV. PONT. MAX.
 MARMOREUM REDDI CURAVIT
 AN. JUB. MDCCL. PON. X.

S. IGNATIUS, and many other Christians, were devoured by wild beasts in the area of this place: and it is to me unaccountable, that the Romans, who show so much respect to the memory of martyrs, even to superstition, should suffer this immense building to be pillaged and ruined by Christians themselves. I should rather have imagined, they would have endeavoured to restore and preserve it, as a proper place for the celebration of some of those pompous and magnificent ceremonies, in which they so much abound.

Whenever, Sir, I cast my eyes upon the foregoing Inscription, I am inclined to amuse myself a while, by imagining in what part of the arena these blessed martyrs stood, expecting the furious assaults of the wild beasts. And this leads me into various reflections upon their zeal, their courage, their patience, and constancy; and particularly those of S. IGNATIUS. Who was not hurried suddenly to execution, so as to give the least suspicion, that heat of temper

O o 2

had

had any share in his perseverance ; but was conducted to his death in a long voyage by land and sea, the fatigues of which were continually increased by the brutality of his guards. Yet all this he bore with such a serenity of mind, as permitted him to be as careful of the welfare and salvation of others, as of his own. This is evident from the several *Epistles* he wrote at that time, exhorting the Churches, to which they are directed, to continue firm in their Christian profession under their Episcopal governors ; and conjuring them to make no application in his behalf, and thereby deprive him of the crown of martyrdom.--But I shall here break off these serious reflections ; lest I should seem to have forgotten, that this *Letter* is addressed to the very person, who has enabled me to make them ; and consequently can have no occasion to have any such suggested to him. They may serve, however, to shew him, that I have not entirely neglected to read his Edition of those celebrated *Epistles*, which he was so kind as to send me ; which have rendered them very plain and intelligible to those who are no great Grecians ; and particularly to

His most obedient, &c.

L E T-

L E T T E R LXVII.

*To Mr. R.*HONOURED SIR, *Rome, Aug. 7, 1749. N.S.*

HAVING in mine of *June 1.* sent you a description of the *Forum*, and of two Temples in *Herculaneum*, with some short observations on the streets and pavement of them; I shall here finish all that I have to say in relation to the buildings.

* In the winter of 1740. they continued to discover public buildings, and houses of private persons, which had marks of great magnificence. There was observed in them one constant kind of architecture of small galleries, paved in mosaic, and painted with vermilion; in the midst of which were grotesque paintings, and other figures: from thence went their stair-cases in one single and straight flight, not very spacious, to the apartments above. The windows are not very large; in some of which are still remaining thin transparent pieces of isinglass, or of the finest alabaster. The walls are well preserved, the angles of stone being undamaged, and appearing like new. All the timber is as black as a coal, for the most part shining and intire; and one sees the

* *Descrizione delle prime scoperte, &c. Cap. IX.*

the veins of it so plainly, that one may yet know the particular quality of it; but being lightly touched it crumbles to pieces.

One of the houses had a very large door, shut with cross bars of iron, which fell immediately into pieces. The earth being taken away from the top, upon entering in, they met with a little corridore or gallery, which led into a ground room, all plaistered and painted with red: in it were found some vases, and glass bottles of thick crystal full of water; a small case of brass, which contained three or four *pugilli*, instruments with which they wrote upon waxed tablets; another case of the same metal, containing a very thin plate of silver with Greek characters on it.

On the other side was a commodious stair-case, by which one mounted into a room, ruined above, and thought to be a kitchen, because a great quantity of brazen and earthen vases, such as covers, trevets, &c. were found there. One saw there eggs intire wonderfully preserved, almonds, and nuts, retaining their natural colour, but being opened the kernels were found turned to coals or ashes. In some contiguous ruins was found a brazen ink-horn, which retained the black colour of the ink, still capable of staining paper. It would be endless to mention the fragments of earthen vessels,
pieces

pieces of timber burnt almost to ashes, locks, keys, billets, bolts, rings of doors, hinges, spears, intaglias, and medals, the greatest part of which, found here and there, were of NERO, having on the reverse the temple of JANUS. There were found pavements of mosaic, ordinary enough, being of that kind called by VITRUVIUS *pavimentum sectile*: these imitated Arabic work, and such like things. In another part, ruins of baths, having a pavement layed with very small square stones; and having in them vessels and lavers of brass, and *strigiles* of different kinds.

It is observable, that in the vases of metal many things that were inclosed were become perfect coal, yet retained still their ancient form, such as corn, bread, fruit, olives, &c. as likewise a pasty made in a pan of metal of a palm and an half, which was found shut up in an oven, but upon being touched fell immediately to ashes. In this room were many kitchen-utensils of metal. -- In one of the contiguous houses, where the pavements were mosaic, there was a fine marble door, the door-case of which was turned to coal: a very fine chain was hanging from it.

At another place was discovered a cave or cellar, which for the singularity of it deserves a particular description. A door of white marble,

marble, not very large, led into a long square room fourteen yards long, and more, (for the whole length could not be seen, the rubbish being not all taken away) and eight wide. In the middle of one of the sides there was a door, by which one entered into another room of the same length, but almost square. All round the sides of both these rooms, which were paved with marble, ran a step about half a yard high, covered with thin pieces of marble; which at first sight seemed designed for a seat, having from the edge downwards a cornice well understood: but viewing it nearer, one saw on the upper part some round marble stones, very fine, which being taken away, it appeared that they served as covers or lids to some very large vessels of *terra cotta*, which were inclosed in cement or mortar, and buried under ground, having their mouths only equal with the superficies of the step. On one side in the wall was a kind of large square window, filled with earth, which seemed at first sight like the mouth of an oven, in order to besmoke the inner wall. But it appeared at last to be only an empty place, like a press or cup-board made in the wall, for the length of a cane; within which there was a very neat staircase undamaged, which was built with marble of various colours, the steps of which resembled

sembled those which they are wont to place on our altars, to support candlesticks or vases of flowers. These steps were formed of different coloured marble, and adorned with a handsome cornish, in such a manner, that it was imagined, they were designed to hold in proper order small vases or bottles of crystal, or of other matter, for tastes of the better sorts of wine or of other liquors. The large vases which were buried below were of a round figure, and might contain about ten barrels of Tuscan measure.

The war which broke out in Italy, having obliged the king of the two Sicilies to take care of the defence of his own dominions above ground, gave a great interruption to his subterraneous searches: but that storm being blown over, his majesty returned to them with fresh application; and was rewarded with interest, for the time that had been lost, by new and unparalleled discoveries.

Two large equestrian statues of marble made a magnificent ornament to one of the doors of the theatre, which fronted a street that led into this city. These statues were erected in honour of the two BALBUS's, father and son; of whose pedestrian statues mention has been made before. One of these equestrian statues was broken all

to pieces ; the other, which was better preserved, has been restored, and is now placed in the court of the royal palace at Portici, having upon the base this inscription.

M. NONIO. M. F.

BALBO

PR. PRO. COS.

HERCULANENSES.

This inscription agrees with that which is under a pedestrian statue of the same person ; which I sent you in my *Letter* dated *May 1.* being the first transcribed there. GOLTZIUS reads PR. PROCOS, which he interprets by *Præfesto Proconsulis* : but the Marquis de VENUTI, keeping to the true reading, explains it by *Prætori Proconsuli*. This statue is a most noble one, and of perfect workmanship, being in merit as it were equal to that in bronze of M. AURELIUS in the Capitol ; having besides a peculiar value, as being one of the few most admired equestrian statues in marble. It would require much time to describe the fire and mettle of the horse, and the elegance of the furniture and trappings.

Another very fine statue of the emperor VITELLIUS has been set upon a new pedestal ; and is placed before the stair-case of the palace. A naked statue of NERO in brass, represented by a most flattering hand under the figure of JU-

PITER,



fully inscribed



To Sir HILDEBRAND JACOB Bar: this Plate is gratefully inscribed

PITER, fitting with a thunder-bolt in his hand.

Eight other coloffal ftatues fitting, and many more, which have been reftored by Signor CARNARD, a fculptor of great ability and diligence, adorn his majesty's domeftic theatre, his ftair-cafes, halls, and gardens ; which are of late become a fine Mufeum. Two very rare columns, fix palms high, have been placed in the royal chapel.

The lower apartments are full of medals, cameos, intaglias, and fragments of all imaginable kinds : among which, it is faid, there is a decree of the Gymnafiarcha upon the athletic games, two *Plebifcita*, and a morion or helmet of metal, bigger than natural, and adorned all over with baffo relievos. There are tripods, vafes, idols, and fmall ftatues in great number. Befides thefe, there are certain tablets of brafs, in the form of a book, faftened together with fmall brazen hooks, and written on both fides ; like thofe of GALBA, and of DOMITIAN, in the gallery of Florence ; in which is preferved the memory of the difcharge and enfranchifement of victorious and well deferving foldiers ; a curiofity, which deferves much confideration and ftudy. There is another of GALBA'S like this in the Mufeum of the palace of *Barberini*.

* In other houfes were found a loaf of bread partly burned, and rendered black by the fire: it was as hard as a ftone, of a round fhape, with marks upon it like ftars. --- A brafs cafe of furgeons inftruments, which ftuck clofe together, by a ruft which runs all round them, and fhines like diamonds. They feem to be of fteel, and confift of two fpatulas, feveral probes, and an incifion knife. There was in the cafe part of a plaifter, fpread upon a kind of linen, out of which fome threads had been drawn. --- A lamp in the form *lozengée*, furrounded with little bells; which it is thought was ufed, when a woman was in travel. --- Square bottles of white glafs. --- All forts of earthen veffels in great quantity, all new, and not one damaged; and therefore moft probably found in a potter's fhop.

† The Marquis concludes his account in the following manner. --- From the fubterraneous works carried on hitherto, one may infer the conclufions following. --- 1. That the feats of the Theatre are turned towards the fea-fhore. --- 2. That the *Podium*, *Profcenium*, and *Orchestra* are as yet filled with earth. --- 3. That the *Profcenium* had behind it the ornament of many bafes of marble, upon which were columns of red marble; two of which, they fay, are

* *Extraits de Lettres d' un François, &c.*
zione delle prime fcoperte, &c.

† *Defcri-*

are now at the church of S. JANUARIUS, or the cathedral.---4. That betwixt these columns were placed the two colossal statues of brass; and served with them to terminate the prospect from one street, which led to the sea.---5. That from other parts of the theatre went other streets of the city, one of which had the statue of BALBUS the father at one end, and that of the son at the other. - - - 6. That the city, as well as can be conjectured, extended about a mile and an half along the sea-shore.---7. That there were in it other sumptuous buildings, one of which, from its foundations, was thought to be a *Basilica*; in which was the statue of VITELLIUS, and on the sides six pedestals, with statues of brass, which had been partly melted by the eruption of the mountain. - - - 8. That besides the temple of HERCULES, there were other temples, as of APOLLO, &c. of which deity were found two large statues, without heads, and other colossal statues; and likewise a very small temple, formed of various pieces of marble in mosaic, within which there was a little statue of gold.

As to the manner of the destruction of this city, he concludes, that it was first ruined by an earthquake, then repaired, afterwards covered with the ashes of Vesuvius, burnt, and partly consumed by the reverberation of the most
 furious

furious flame, and at last overwhelmed with earth and other matter, by the several eruptions which followed one after another. I am,

Honoured Sir,

Your most obedient, &c.

L E T T E R . LXVIII.

To Mr. R.

HONOURED SIR, *Rome, Aug. 27, 1749, N. S.*

BY way of supplement to the preceding accounts, I here send you a Diary, kept by the Marquis de VENUTI, of the discoveries made in the year 1739. beginning *May 24.* and ending *October 31.* which will shew you the exact time when many of the pieces of antiquity hitherto described were first discovered; and likewise acquaint you with the rest of lesser consequence, which could not so well have been particularly mentioned before.

* *May 24.* A large vase of metal, and a spoke of the wheel of the brazen chariot mentioned before. — 29. Several pieces of polished marble, two very fine grapples of metal, of a new and odd form, to hold great stones together.

* *Descrizione delle prime scoperte, &c. p. 128. . . . 135.*

gether. — 30. Fourteen square pieces of marble polished.

June 1. Several well-formed letters of bronze, of a palm in diameter, on which were three small grapples of the same metal, by which they had been fastened to a wall. The letters were an O, an S, a B, an F, an M, an S, an O: a P, B, L, altogether. — A small *mascherone* of *terra cotta*, representing the head of a lion: a handle of metal: various pieces of marble; and amongst them a fragment of a frame for a looking-glass or picture. — A plate of metal above three palms high, and two palms and an half long: five other fragments of the brazen horse: and a piece of a pilaster of white marble fluted, four palms high, and one broad. — 3. The head of the great brazen horse, found April 15, whole and perfect, so that it may be joined to the body: the head has upon its forehead a small, but fine basso relievo, in which a Victory is crowning the Emperor on horse-back. — 4. Another piece of ornament of the chariot: other pieces of the accoutrements, or brazen trappings of the horse, which were loosened and layed upon him: two *mascherones* of *terra cotta*. — 6. A great round shield of metal, very found: a large pan; and other like fragments. — 8. A very large quantity of fragments of brass, amongst which was
a piece

a piece of the ornament of the fore part of the chariot, with three holes through each side, by which it had been nailed or fastened: several pieces of iron consumed with rust. — 9. They began to find fragments of the inscriptions related above, with divers other fragments of marble, and another spoke of the chariot-wheel. — 17. A flat piece of brass two palms long, and one and an half broad: in the area of the theatre, a base of marble two palms wide. — 20. A fine marble head intire, with a naked arm, which were not broken off, but had been fastened, or as it were ingrafted to the statues: some round bars of metal. — 21. Several pedestals of marble statues, some three palms wide: and the statue of VICIRIA the mother of BALBUS. — 23. A hoop of metal two palms in diameter: a fine vase of metal, with its handles; and other fragments. — 25. Divers bases both of metal and marble: the statue of BALBUS with a *toga*, standing upon its feet. — 30. Other fragments: two intire plates of metal, one large, the other small.

July 1. Several medals: an urn of *terra cotta* to hold ashes, four palms high: three pieces of another inscription concerning the *Coloni adlecti*, containing sixty three names. — 4. Three other vases or urns, like that just mentioned, but broken. — 6. Various fragments of a statue:
 several

several fragments of brass : eight vases of metal in the shape of buckets : five hinges of metal belonging to some door. — 17. Another brazen vessel, with a broad bottom. — 20. A fine *mascherone* of touch-stone, broken ; the eye of which was made of a various composition : fragments and grapnels of brass. — 23. They begun to break up a fine Mosaic pavement in the temple of HERCULES. — 24. Fifteen marble pedestals : a large lamp of *terracotta*, very curious, four palms and an half in diameter. — A brass candlestick of a most elegant fashion, with the shank well preserved : certain little chains of wire, nicely twisted together, which probably belonged to it : various pieces of white metal, which served for a looking-glass. — Many *lacrymatoria* of glass, and of earth : iron-rings to wear on the finger : an ear-picker of metal : several pieces of flutes made of bone : two very large pans of brass : a semi-circular cornish of marble : and all this was lying upon the mosaic pavement, which in the circuit or outline was formed of little pieces of marble of a triangular equilateral figure.

August 1. The mane of a large brazen horse : several pieces of marble : a ring of brass, fastened to a cover of copper. — 5. A cylinder of brass, in the shape of a leaden pipe, divided into four equal parts, together with two thin

plates separated at the extremity : twenty-five consular medals of silver. — 7. A spear of metal : three pieces of a flute made of bone. — 17. A medallion of marble of a palm and half an inch in diameter, perfectly well preserved, with a basso rilievo on both sides : that upon one is thought to represent a sacrifice, there being a woman standing in a *tunica*, before whom is a man naked killing a hog, whose blood she receives in a vessel : on the reverse is an old man half naked, sitting and playing upon two pipes, which he holds with both his hands. — A piece of marble, which served for the brim or brink of a well ; a large brass lock ; lamps of *terra cotta* ; a fine *mascherone* of brass ; other pieces of flutes like the former ; a vase of glass ; several pieces of a cup of metal ; and three large earthen vessels. — 18. Two *mascherones*, one of very fine marble, the other of *terra cotta* ; a large vase of the same ; several brass rings ; a large mortar of marble ; a brazen olla or pot of a middling size ; several pieces of marble called cipollino of Egypt ; pieces of a mosaic pavement ; a lion's foot in marble, wrought in a perfect manner, which supported a marble table ; a bust of a woman delicately formed ; and two great pieces of iron. — 19. Four pieces, and a small base of Egyptian cipollino. 20. A vase of metal to hold a coal fire, of a palm

palm and half diameter ; broken, but with handles, and feet very fine and intire. — 22. Several iron rings ; four buckets ; a fine lock of metal ; an earthen pot or pipkin ; a ball of glafs ; grapnels ; and other pieces of metal and marble. — 26. A piece of a column of diaspro ; with other pieces of marble and metal. — 27. A large knife with its haft to flay victims ; a piece of marble, like thofe which are ufed in grinding colours ; another piece of a column of diaspro ; and pieces of travertino, of three or four palms each. — 31. Four great candlesticks of bronze, two of them perfect : other pieces of marble capitals : a great quantity of pieces of a marble pavement : and leaden pipes, from whence it was inferred that there was an ancient bath thereabouts.

September 1. Three plates ; another vafe of metal ; and a tile on which was infcribed L. VISELLI — 2. A marble with three heads in baffo relievo, fourteen inches high, and eight broad : great pieces of travertino : a tefellated pavement of marble : and a great marble pedeftal, three palms wide. — 5. Many other fquare ftones of a pavement. — 7. A bucket ; other fmall pieces of metal ; a fine *mafcherone* of *terra cotta* ; and a marble pavement. — 9. A buft of marble, with two faces, representing JANUS ; and lacrymatory vafes of glafs. — 12. A very

beautiful brazen statue of HERCULES, two palms and an half high ; and three candlesticks of metal, four palms high, and two inches wide — A large cup with handles. — A large plate or *patera* ; a handle, perhaps belonging to the same. — A vase or *simpulum* ; an *aspergillum* ; a little hog, being a *votum*, with letters upon the shoulder, indicating the name of the donor ; a fine intire lamp ; another candlestick ; a vase with its cover, which probably might have stood upon a tripod, having its handles, and intire ; a *simpulum* with its handle, all very curious, and perfect, and all of brass ; besides fragments of other large *pateras* ; handles of vases, one of which a fellow to the former ; and two other crooked pieces, being fragments of brazen dishes. — 14. Another large cup, like that found on the 12th, two other vases of a middling size, with handles ; two other smaller with handles ; other handles, fellows to those mentioned in the preceding paragraph, upon one of which is ingraved a ram's head to perfection. — 15. Another pan, pieces, and grapnels of metal. — 16. A great vase of metal, with a very curious handle. — 17. Another dish or platter ; a hoop of metal ; various pieces of money of AUGUSTUS' and NERO'S coin ; other fragments ; and an earthen lamp. — 26. A round *patera*, another with a handle, both broken ;

broken ; three other handles ; a cover of a vase, all of brass. — 30. Another bust of marble, representing *JANUS Bifrons*, companion to the former, found on the 9th, two square pilasters of marble, with their bases and capitals, upon which stood the fore-mentioned busts.

October 1. A fine *mascherone* of metal, affixed to an iron, having the face of a cat, with a mouse in her mouth ; a brass ring for the finger ; a vase of *terra cotta* a palm high ; and two brass locks. — 3. A tripod with its vase ; and a brazen *simpulum*. — 5. Two whole cups ; three spoons of the usual bigness ; another small one of silver. — Other fragments of vases ; and a small half-moon, all likewise of silver. — Three glass bottles ; a lock ; two hoops of metal ; seven gold rings, intire and perfect, two of which have intaglias on cornelian. — An *armilla* or bracelet of gold most elegantly fashioned, ingraved, and finished ; consisting of a large button, from which depend two heads with two small clasps ; having besides two semicircles, each four fingers broad, with two other small clasps at the ends to fasten them together. — 10. Two small vases of glass ; one large one ; and two others like lacrymatories. — A tube of metal with its cover, eight inches broad ; and two others like it, four inches broad each. — Seals ingraved with letters ;

ters ; fragments of iron ; locks ; glass bottles with water in them ; small pieces of bone ; little square stones, polished, and worked on each side ; rings, and three small buckets of metal. — A large pan of metal, broken in pieces ; a handle intire, on which is a basso relievo. — 7. A piece of silver money of NERO, weighing an ounce. — 10. A fine head of marble, broken from its bust. — 12. A brazen vase for sacrifices. — 13. Two kettles, one of which was found standing on its iron tripod, still retaining its black colour on the out-side : two very curious lamps of brass, and whole : several pieces of crooked metal, like those found *Sept.* 12. and an iron spade, partly consumed. — 14. An earthen lamp ; another piece of a flute of bone ; and many pieces of lead. — 15. A large lamp for two lights, of brass, and intire, being very curious ; which is supposed to have been hung in the air by four small chains of very fine metal, nicely twisted ; the fragments of which were fastened to the wings of two eagles, which are on the sides of the lamp, with a square piece of metal : its handle is in the shape of the neck and head of a horse. — 29. Other silver medals : another large round basso relievo of marble, thirteen inches in diameter, having on one side two masks, and on the other a hare. — 31. A statue
of

of a man naked, eight palms high ; but broken to pieces.

Tho' this Diary, Sir, may not be entertaining to those who read it, onely as a Catalogue of antiquities ; yet to me who imagined myself to be standing by the work-men and overlooking them, it gave no small satisfaction. And this I can still repeat, by help of the same imagination : which ought to be very strong in an Antiquarian ; otherwise he will not meet with half the pleasure, which this kind of study yields, and which has been often experienced by,

Honoured Sir,

Your most obedient, &c.

L E T T E R LXIX.

To Mr. R.

HONOURED SIR, *Rome, Sept. 3. 1749. N.S.*

UPON reviewing the preceding *Letters* concerning Herculaneum, I cannot discover that I have omitted any material curiosity, which has been taken notice of by others, or which I have seen myself, except two or three, which I shall now mention.

Among the tables, there is a very remarkable one of Basalte : the foot, which represents Isis, is
of

of the same marble ; and from the design and the workmanship, it is conjectured, that it came from Egypt.—There is great reason to think, that very few persons perished in this city, seeing that very few skeletons have been dug up : one was found lying upon a stair-case, holding in his hand something, which might plainly be distinguished to have been a purse, by the mould which it had left in a kind of cement, with which it had been encompassed, and which contained the medals that had formerly filled the purse ; but the bones of the skeleton were not at all connected together.

Of utensils and instruments proper for sacrifice, there are some of all kinds : besides those mentioned, there are altars for victims, others for libations, portative altars in form of a tripod, denoted by the Latins under the name of *anclabres* ; basins, vases for lustral water, others for pouring of the wine upon the head of the victim ; axes, &c. — There was found a basket with nets in it half finished, and the instruments with which they were made : one could not well judge of their form, they being so much damaged, that they could not be extended. — There are stones ingraved of all kinds, of which several are set in rings of gold, the workmanship of which is coarse and ordinary, but that of the stones is almost always perfect.

I shall

I shall beg leave to add a few observations upon the mosaics, the lamps, and the medals, but especially the last, which I find made by the author of the *Memoire*.—As to the first, they are without taste, without design, without variety, and without any proper degradation in the colours: one sees nothing in them but what are called ornaments *en cartouches*, grossly executed; and of which one cannot give a clearer idea, than by comparing them to those of the Turkish carpets. The ancients generally made use of them, onely to adorn their houses and public edifices. They attempted indeed some small pictures in this kind of work, wrought with some delicacy, but always imperfect, because they used onely natural stones: whereas now factitious stones are applied to the same purpose, to which all the colours may be given for which there is occasion.

The ancient poets represent this city, with the places adjacent, as being the throne of VENUS. To judge of the veneration the people payed to this goddess, one need onely cast ones eyes upon the lamps which have been found here. Those of earth are modest, except a small number, upon which are represented those indecent figures, which the ancients comprehended under the generical word *Spintria*.

But as to the brazen lamps, they are so many monuments of the assiduous worship which the Herculianians rendered to VENUS; and one may observe in their different forms all that is most fantastical, and at the same time most obscene, which the most impure imagination could possibly produce.

A great number of medals have been found, of all sorts of models and metals; they are either consular, or of the high empire, and have at least the merit of having been as well preserved as one could desire. May we not flatter ourselves, that this ancient city will at last enrich us with an OTHO in copper? This hope seems to have so much the better foundation, since they daily dig up medals of all the Emperors who preceded, and of those that succeeded him, as low as TITUS and DOMITIAN. It is true, that those of the four first Emperors are fewer in number than those of their successors: but a large number has been found of CLAUDIUS, NERO, and GALBA, some of VITELLIUS, and many of VESPASIAN and TITUS.

Those of NERO deserve but little attention, except one of grand copper: on one side is this Emperor's head, with the legend, NERO. CLAUDIVS. CAESAR. AVG. GERM. P. M. TR. P. IMP. P. P. P. On the reverse is represented a
man

man sitting, naked to the middle, with the rest of his body cloathed, shewing with his right hand a kind of coffer, and holding in his left a rudder ; before him stands a woman, presenting him with a *cornu-copia* ; and round the figures one reads, ANNONA AUGUSTI CERES.

Thus it is to be presumed, that the sitting figure represents NERO himself ; holding in his hand the helm of the state ; and that the figure standing is CERES or *Plenty*, submitting to the Emperor's orders upon his opening of his treasures : this seems denoted by the attitude of his right hand, which points at that kind of coffer like a *scrinium*, which is seen at the feet of many consular statues. The S. C. *Senatûs Consulto*, or *Ex Senatûs Consulto*, does not appear, either in the exergue, or in the field of the reverse.

The medals of VITELLIUS are every where pretty rare ; yet several have been met with here perfectly fine, both in great and middle copper. The legend on the first side is almost always the same : A. VITELLIVS. GERMANICVS. IMP. AVG. P. M. TR. P. But the reverses are different : in some, MARS holds the spear in his right hand, and carries the Roman ensign upon his left shoulde : in others, *Peace* holds the olive branch in one hand, and the *cornu-copia* in the other, with these words for the legend, PAX

AVGVSTI. Upon the reverse of some of these of the middle copper, is a figure in a sitting posture, bearing upon her arm the lappet of her robe, with which she seems to cover her face ; and having before her an altar. The legend is SECVRITAS. P. ROMANI, and in the exergue, s. c. but in the reverse of the first and second kind, these letters are in the field.

Among the medals of Vespasian, there is one with this legend round the head, IMP. CAES. VESPASIAN. AUG. P. M. TR. P. P. COS. III. The reverse represents a woman sitting with her back against a palm-tree, bending down her head and supporting it with her hand, as a person in great affliction. Under the same palm-tree is a man standing with his hands chained behind him, and on one side a trophy of arms ; the legend IVDEA CAPTA ; and in the exergue s. c.

Every medal which confirms an historical fact, or fixes an epoch, is a curious monument ; but it acquires an additional value, when the type or device of it is rare : such are the triumphal chariots represented upon the medals of the Emperors. The ruins of Herculaneum have furnished hitherto but one of this kind, which is of TITUS. We read round the head of this Emperor, T. CAES. VESP. IMP. PON. TR.

POT.

POT. COS. II. CENS. and on the reverse we see a chariot with four horses harnessed a-breast, which seem to walk forward very slowly; whereas they seem to gallop, when the chariots are designed for the courses of the *circus*: then they have generally but two, or three horses, and the car is made like a shell. But that on the reverse of this medal is exactly in the same form with the chariot in bas relief upon one side of the triumphal arch, which was erected to this Emperor after his death, by order of the Senate and people of Rome. In short, this chariot does not denote the Circensian games, which TITUS might have exhibited; but it is a symbol of the triumph, which was decreed him for having conquered Judea, in conjunction with his father VESPASIAN: the reverse is without any legend; there is onely in the exergue the usual S. C.

Tho' the ruin of Herculaneum was anterior to the reign of DOMITIAN, yet some of his medals have been found there; which seems to be a contradiction. But the greatest part were stricken under his first consulships: and if there be some of the time when he had the title of AUGUSTUS, it must be supposed, that they were lost by the work-men, who had formerly searched into this unfortunate city, either to make discoveries, as appears probable
from

from several ancient excavations, or in order to repair and re-establish it, conformably to the orders which TITUS had given. This emperor was taken out of the world too suddenly, to have time to execute a design so worthy of himself: but DOMITIAN his successor may well be supposed to have had some inclination to follow it; and after he had begun the work to have soon given it over, through the small hopes he had of succeeding in so great an undertaking. However, the little which he might have attempted, may be sufficient to account for the finding some of his medals in the ruins of Herculaneum.

I have now, Sir, gone through the whole detail of the most remarkable particulars which I could collect, in relation to this subterraneous city. In perusing which, I hope you have still fixed your eye more upon the matter, than the manner, of this long account: the former of which, I am forced to plead in excuse for the latter, by asserting in the Poet's words,

Ornari res ipsa negat, contenta doceri:

nor can I doubt of your admission of this plea from,

Honoured Sir,

Your most obedient, &c.

L E T -

L E T T E R LXX.

*To Mr. D. B.*DEAR SIR, *Rome, Sept. 15, 1749. N.S.*

IN a *Letter* to my Father in June last, I slightly mentioned my having taken another trip to Naples ; and promised him some account of that journey : which, if sent directly to You, who have been a traveller yourself, I hope will not be at all disagreeable ; nor the less acceptable to him for being communicated at second hand.

On May 19. N. S. I set out from Rome, and arrived at Naples the next day ; having made my journey almost exactly in the same manner, as in the year 1742. so that it is needless to mention here any of the places on the road. My excursion likewise to Puzzuoli, Baiæ, &c. was little different from that before related ; nor did I meet with any thing new in those parts. I had a Letter of recommendation to Count MORGONI, one of the generals in his Sicilian majesty's army ; which facilitated my access to those places which most engage the curiosity of a stranger. This gentleman, who is a person of great capacity, very sprightly, affable, and good-natured, married a daughter of the late Earl of Derwentwater ; a Lady eminent

nent for many excellent qualities. I was received with great civility, had the honour of dining with them, and was treated with all the most substantial marks of their regard that I could desire.

Tho' I had twice before experienced the toil and fatigue of gaining the ascent of mount Vesuvius; yet the desire of looking into the mouth of it once more, and the expectation of finding some considerable alteration, incited me to surmount all difficulties. I saw no change either in the external, or internal part of it; but it threw out fire and stones, in a greater quantity than usual. The wind carrying the sulphureous flames and smoak on one side, gave me an opportunity of descending to the area or bottom of the old mouth, which is composed of sulphur, nitre, and all sorts of metals; which hardened, and as it were congealed, after the last great eruption, as the fire decreased and subsided. In the middle of this area is now the present mouth, which I take to be about thirty yards diameter: which, at small intervals, flings out fiery stones, and liquified matter, with a roaring noise; and these falling down on the sides, will probably form in time a new top or summit, in the shape of a sugar-loaf, within the old mouth. Being apprehensive that the wind might shift about, and carrie the smoak and
flame

flame towards me, I did not care to stay longer in such a horrid and dreadful cavern. I therefore exerted all my strength to climb back up the way I had descended ; and taking hold of the ragged pieces of rocks that juttred out here and there, I by degrees approached nearer the light ; having never before been so sensible of my own gravity. And tho' I could not apply to my own descent VIRGIL'S *facilis descensus Averno*, yet I often thought how exactly the following expressions suited my case,

*Sed revocare gradum, superasque evadere ad
auras,*

Hoc opus, hic labor est. AEN. VI. 128.

Nor did the descent from the top of the mountain, especially for the first two miles, yield any other refreshment or relief, than by a variation of fatigue. However, being arrived at the foot, I could not forbear making another visit to Herculaneum : where, the day before, another house had been discovered ; out of the apartments of which two slabs of marble had been taken. They were about two feet long, and upon the superficies were cut the out-lines of figures, which were painted red, to render them more visible : the figures were not extraordinary, and the subject of them I could not discover. Since my former visit to this place,

the work-men had made great progress in searching it : but a stranger meets not with half the satisfaction in viewing it, which he before proposed to himself. For they carry on their work in the following manner : as soon as any thing curious is discovered, they pull it down, and remove it, and fill up the vacancy with rubbish. So that when you are conducted down into this city, you are led through dark passages, about the height and breadth of a man, where every now and then you see pillars, painted walls, &c. I was assured however, that whenever any apartment, or room is discovered, a plan and draught of the whole is taken exactly as every thing is found standing ; which in time will be made public.

I can add nothing to the accounts, which I have already sent of this curious place ; having had the mortification to be hurried away, before I had time to make any particular inquiry into the later discoveries. Besides, it is with greater difficulty that strangers are now admitted to see these antiquities ; and are observed with greater jealousy and watchfulness, since the scandalous behaviour of some sharpers, who have not scrupled to pocket any small rarity, upon which they could lay their hands. This pilfering curiosity is the greatest abuse of the generosity and good nature of the Prince of the country ;

countray : and at the same time a very great injury to strangers, by drawing upon them a deprivation of that liberty, which had been allowed them in the fullest extent before. I was assured, that when any thing very rare and extraordinary, such as cameos, intaglias, small statues of idols, &c. is found, the King takes them into his own custody, and locks them up in a room, the key of which he keeps himself ; and that he has an infinite and inestimable collection of these sorts of things, which no person is admitted to see, but in his own presence, for the reasons afore-mentioned.

During my abode at Naples, the city was under great apprehensions of some calamity, chiefly from mount Vesuvius ; on the account that S. JANUARIUS, their protector, had not performed this year the miracle of liquifying his blood. Public diversions were prohibited and nothing was to be seen but processions, or to be heard but persons preaching in the streets, inciting the people to repentance, in order to avert the divine vengeance. The Neapolitans have the general character of being exceeding wicked ; and all their divines agree, that an earthquake, or an eruption of mount Vesuvius, is absolutely necessary now and then to frighten them into their duty.

But, Sir, I would not have you imagine, that religion and devotion shine with greater splendor at Naples, than at Rome. Tho' not at all influenced by the terror of Vesuvius, I assure you, the Romans are at this time as devout as the Neapolitans: for as the year of Jubilee is near at hand, they are making great preparations for that solemn season. All the churches are repairing and beautifying: and that their own bodily temples may be equally cleansed and purified, many Emissaries have been sent to preach among them in the most public places. Particularly, one the most famous, called *Il Padre* LEONARDO, took up his stand the other day in the Piazza Navona, on a pulpit or scaffolding, erected and adorned for that purpose.

This Piazza is very large, being one hundred and fifty four paces wide, and thirty two in length: and the houses built round preserve it in the same form, which it had of old, when it was the *Circus Agonalis*. It has on one side a beautiful church called *S. Agnese*, built on the spot where the *Lupercalia* were. In the middle stands a very fine antique Obelisk, removed from the *Circus* of ANTONINUS CARACALLA in the *Via Appia*, and erected here by INNOCENT X. It stands upon a pedestal, which is elevated very high from the ground, and supported

ported by rock-work ; at the four corners of which are placed four colossean statues of river gods, which represent the principal rivers of the four parts of the world : *viz.* the Danube, the Ganges, the Nile, and the Plata. From these rocks and figures rushes out abundance of water, most elegantly disposed ; which makes it one of the most beautiful fountains in Rome, and I believe I may venture to say in the world. The rocks below the pedestals are perforated, and beneath them is a large basin to receive the water : on one side, through a large cavity, a thirsty lion is seen drinking, and on the other a horse. To answer this grand fountain, are placed at the ends of the piazza two smaller : in one of which is represented NEREUS, holding a dolphin that spouts out water, and round about are placed *Tritons* as ornaments.

On the sundays in August, it is usual to overflow this piazza, and for the gentry of Rome to come in their coaches hither, and to be driven about in the water. But this diversion was forbidden this year, on the account of the approaching Jubilee, and the preaching of Padre LEONARDO, by way of preparation for it.

The pulpit was built on the side opposite to the church of S. AGNESE : the piazza was divided into two parts, one for the women, and the other for the men ; and soldiers were placed
all

all about, to prevent any disturbance or indecorum. As the preacher had full liberty to exert his spirit and display his talent, he spared not even his Holyness, much less the Cardinals; the former coming frequently to hear him, and likewise many of the latter. An innumerable crowd of people flocked together, no doubt, with the like intent; but much the greater part must needs return disappointed and unedified, unless their eyes could supplie the deficiency of their ears. See him perhaps they might, but it was impossible, without a miracle, that the greater number should hear him: for tho' the piazza is so large, it was full from one end to the other, all the balconies and windows being crowded, and likewise the very tops of the houses.

It does not belong to me to judge, whether curiosity, or devotion, drew together so vast a concourse: but to excite the latter, Padre LEONARDO, at the end of his sermon, if the chief part of oratory consist in action, shewed himself one of the greatest of orators, and seemed to make a deep impression upon his audience. He stripped his shoulders bare, and scourged himself severely for their sins, crying out at every stroke, and exhorting them to repentance, &c. His audience, not being provided for an exact imitation, followed his example as well as they could;

could ; and, instead of flogging, beat and thumped their breasts, and uttered many articulate, as well as inarticulate sounds. The confused consort of all which, coming from so many people of different ages, sizes, voices, and tones, occasioned the most shocking noise I ever heard in my whole life. This way of proceeding, it is said here, has a wonderful effect upon the minds of the lower sort of people, in making them return to their duty : but supposing it proper enough for them, it is to me inconceivable, why the more sensible and better sort should resort to such a place, when they might hear very rational and learned sermons, (at least according to their own way of thinking) in their churches.

The little space, Sir, which is left of my paper puts me in mind of the length of this *Letter* ; which, I think, extends to, if not beyond, the usual dimensions : to which, in my dispatches to my Friends in England, on the account of the postage, I have always a particular regard, and take care not to be deficient in quantity. I fear by this time you will think I have exceeded ; and therefore, I shall desire my Sister to excuse my seeming neglect of complaisance towards her at present, upon my promise of soon making her ample amends. In the mean time, I depend upon the goodness of you

Both,

Both, that you will imagine and accept the customary forms at the conclusion of Letters, as if they had been added here at length, by,

Dear Sir,

Yours and hers most affectionately, &c.

L E T T E R LXXI.

To Mr. R.

HONOURED SIR, *Rome, Sept. 30. 1749. N. 3.*

IN the short account I sent you in June last of a building which the Marquis de Venuti calls the temple of HERCULES, I mentioned *
 ‘ a long square table of white marble, having
 ‘ in the middle and on the edge some Hetruscan
 ‘ characters, which, according to the Marquis,
 ‘ denote some solemn mysteries in the sacrifices,
 ‘ &c.’ Since that, I have met with a *Dissertation* upon that table, written in Latin by Io. BAPTISTA PASSERIUS *Pisauensis*; of which the following translation and abridgment, I thought, would not be unacceptable.

He calls it *funonalis sacra mensa Herculanensium illustrata*, and addresses it to the Count DIAMANTE MONTE MELLINI; who had formerly shewed him a piece of † Hetruscan money;
 upon

* See LETTER LXIII. p. 254. † See LETTER LIII. p. 153.

upon which he found the name *Herculea*, and thence conceived hopes, that the ruins of that ancient city would some time or other be discovered. This coin he communicated to Signor GORI, * who first published it to the world.

The superstition of the ancients consecrated all tables in general, not onely those appropriated to the worship of the Gods, but even those in houses for the use of the family. These were reputed sacred, because the *Penates* or household Gods were placed upon them, in order to partake of the supper. These Gods, or *Genii*, presiding over the tables, MERCURY to whom they made a libation after supper, and HERCULES a frequent guest, were on that account called *Epitrapetii*. Libations were likewise made upon a table, which was therefore accounted among sacred things. VIRG. *Aen.* I. 742.

Dixit, et in mensam laticum libavit honorem.

Tables were likewise consecrated to the dead, as is plain from ancient inscriptions.

But in temples the use of tables was very frequent; on which account they were called † *Anclabres*. And tho' they were used for banquets,

VOL. II.

T t

and

* *Difesa dell' Alfabeto Etrusco.* p. 166.

† ANCLABRIS [Mensa] quae in sacrificando dicitur anclatur, quod est hauritur ministraturque. FESTUS.

and for those entertainments of the Gods called *Lectisternia*, yet they were chiefly designed for the pouring out of Libations. Hence it was necessary, that these tables should be channeled. The Tuscans placed these tables in the chief temples of their cities, in which their Senate and assemblies of people used to be held: from whom this custom passed to the Romans, who observed it so religiously, that there was no *Curia* without a sacred table in it. Thus DIONYSIUS *Halicarnassensis*, *Lib. I.* informs us, that ‘TATIUS placed in all the *Curiae* tables consecrated to JUNO *Quiritia*, which remained to his time?’ and FESTUS mentions *Curial tables*, on which offerings were made to JUNO, who was called *Curis*.

Tho’ in all cities there were public places peculiarly appropriated for the meeting of the Senates, (and particularly one in Herculaneum, as appears from * an inscription in REINESIUS) yet it is confirmed by the consent of ancient authors, that they frequently met in temples. The reason of which A. GELLIUS gives us: † ‘VARRO has taught and fully proved, that unless a decree of the Senate had been made
‘ in

* See LETTER LIII. p. 155, 156.

† Docuitque confirmavitque, nisi in loco per augures constituto, quod templum appellaretur, Senatus-consultum factum esset, justum id non fuisse. Propterea, et in Curia Hostilia, et in Pompeia, et post in Julia, quum profana ea loca fuissent, templa esse per augures constituta, ut in iis Senatus-consulta more majorum justa fieri possent. *Lib. xiv. Cap. 7.*

‘ in a place appointed by the Augurs, which
 ‘ might be called a temple, it was not just.
 ‘ On which account, in the *Curia Hostilia*,
 ‘ *Pompeia*, and *Julia*, which were profane
 ‘ places, temples were constituted by the Au-
 ‘ gurs, that just decrees, according to ancient
 ‘ custom, might be made there.’

From hence was introduced the custom of beginning these councils with supplications to the Gods; as appears from SÜETONIUS in *Augustus* who made a law, * ‘ that every
 ‘ Senator, before he took his place, should
 ‘ offer his supplications with frankincense and
 ‘ wine, at the altar of that God, in whose
 ‘ temple the Senate was assembled.’ On which account, in the *Curia*, whether they were joined to temples, or were part of them, there were always tables, on which the fathers might pour out wine; and lest it should flow down upon the ground, as would have happened if poured upon an altar, they had a moulding on all sides, and a small channel, within which being confined, it might run down into a sacred vessel, and be preserved.

Of this kind there is no doubt that this table of the Herculians was; and that such a table

T t 2

might

* *Quò autem læti probatique et religiosius, et minore molestiâ, senatoria munera fungerentur, sancit, ut prius quàm consideret quisquam, thure ac mero supplicaret, apud aram ejus dei, in cujus templo coiretur. Cap. 35.*

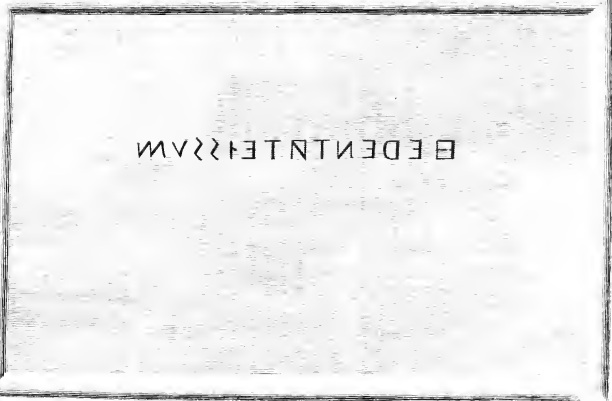
might be dedicated to HERCULES, to whom it was usual to make libations on it; as is evident from VIRGIL's description of the ceremonies used in a sacrifice made to him at the *Ara maxima*. AEN. Lib. VIII. 279.

————— ————— ————— ————— *ocys omnes*
In mensam laeti libant, Divosque precantur.

This was done particularly to HERCULES, because he presided over tables and banquets.

Many things noted by Signor GORI, induce us to believe, that there was in Herculaneum a temple of HERCULES, accounted the chief and most august; and that the Senate was wont to meet there, as in the most religious place of the city. But it is more probable, that this table, sacred to JUNO, was placed in the *Curia* of the Herculianians; and therefore perhaps to be called *Curial*, since by a previous libation of the Senators upon it the care of the public affairs, which were to be transacted, used to begin.

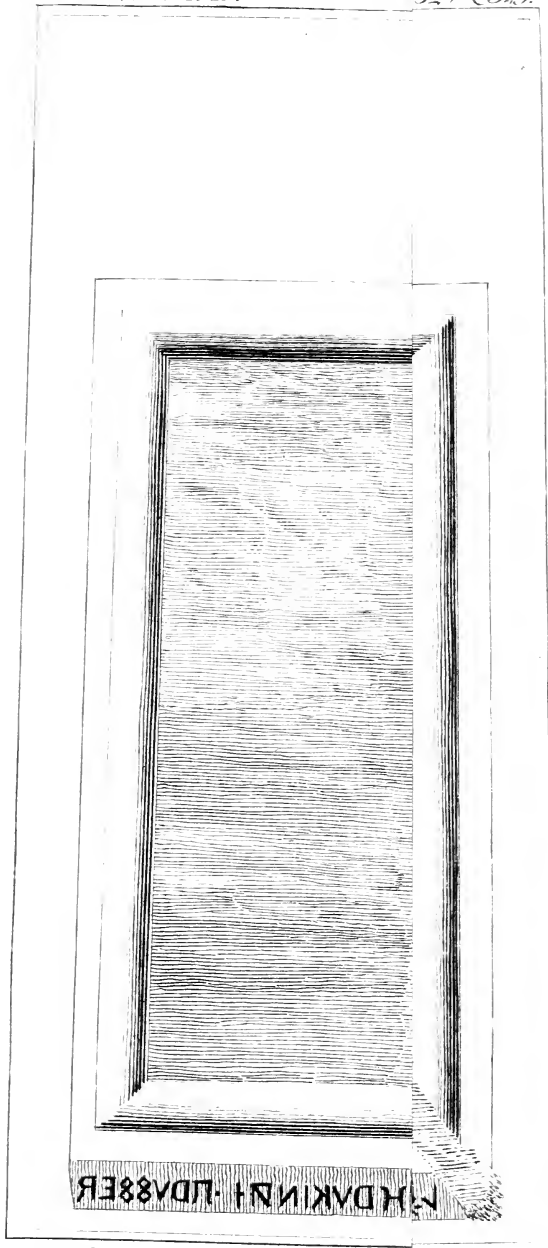
This inscription is the plainest and most perspicuous of all the Tuscan inscriptions extant, inso-much that it may be called almost a Latin one. Both the form of the characters, and the doubling of the consonants, evince that it is not one of the most ancient; but onely of those times, when the Latin language had intermingled



B E D E N T I F I C A T I O N E M

PLATE V. VOL. II. B. E. D. N. T. I. F. I. C. A. T. I. O. N. E. M. L. P. A. T. E. V. V. O. L. I. I.

To CHRISTOPHER FORTESCUE, of the City of Dublin, ESQ^r this Plate is gratefully inscribed.



To CHRISTOPHER FORSBERG described.

gled itself with the dialects of the Tuscan cities. The inscription consists of two parts, one upon the middle of the table, the other upon one of the sides. The letters are to be read backward from right to left, and those which compose the former, are MVS SIETATNEREH, which read according to the Roman way is HERENTATEIS SVM.

The first word is a derivative from HPH, the Greek name of JUNO, as *Senatus* is from *Sene*, and signifies not onely the assembly of Senators, but the place where they assembled. And since the Herculanian Senate was probably held in a *Curia* adjoining to the temple of JUNO, or perhaps in the temple itself, where this table was found, the Hetruscans or Campanians might give either place the name of HERENTATVM, which was called by the Greeks HPAION, and by the Latins IVNONAL. So that HERENTATEIS SVM is the same with IVNONALIS SVM.

The Tuscan diphthong EI is very common in inscriptions, and is resolved into I, as it frequently is by the Latins: hence in VARRO we frequently meet with *Noneis*, *Sabineis*, *Tusculaneis*, for *Nonis*, *Sabinis*, *Tusculanis*, &c. This first word may have two explications: for it may denote either the place where the table stood,

stood, or the proper name of the person who dedicated it.

The verb SVM is likewise Tuscan: for in the Eugubian Tables we find EST, ESTO, ESTE, ESTV, and very many compounds from thence. And it was very customary for inscriptions of this kind to run in the first person, as if the offering itself spoke; as EGO SVM ISIS, EGO SVM OSIRIS, *I am Isis, I am Osiris*. Thus in the Sigean marble basis the offering says of itself, ΦΑΝΟΔΙΚΟΤ ΕΙΜΙ, PHANODICI SUM, *I AM the gift of PHANODICUS, &c.*

In the other part of the inscription, placed on the edge, the first letter is L, and those that compose the next word IIBALS, which is SLABII: then follows another L. after which are LIHCVA, or AVCHIL: all which make L. SLABII. L. AVCHIL. The L denotes the prænomen *Lucius*, and *Slabii* means one of the *Salvian*, as *Auebil* does one of the *Aquilian* family. So that the first four words are LUCIUS SALVIUS, LUCIUS AQUILIUS.

Next to these two names follows the office and dignity of each, SSIRREM and SKITCVT, MERRISS and TVCTIKS: which plainly seem to set before us that consular dignity, of which LIVY speaks *Lib. xxvi. Cap. 6. MEDDIXTVTICVS, qui summus magistratus apud Campanos est, eo anno Seppius Lesius erat, loco obscuro, tenuique fortunâ*

fortunâ ortus. ‘ SEPPIUS LESIUS was that year
 ‘ the *Meddixtuticus*, which is the title of the
 ‘ chief magistrate among the Campanians; a
 ‘ person born in an obscure place, and of a
 ‘ mean fortune.’ This appellative is compound-
 ed of ΜΕΔΩ, *curo, impero*, (from whence
 comes ΜΕΔΩΝ *Curator* or *Rex*) and ΑΣΤΥ,
urbs. Hector gave his son the name of *A-*
styanax, which signifies *the defender of the city*;
 and perhaps this word was known to the Per-
 sians, among whom we meet with *Astyages*. It
 was afterwards carried by the Greeks or Phry-
 gians into Italy, where a *city* was from thence
 called *Astu*. *Mediastuticus* therefore is the same
 as *Curator urbis*; which the Greeks, trans-
 posing the words, expressed by ΑΣΤΥΜΕ-
 ΔΩΝ.

The Oscians who bordered upon the Cam-
 panians, (after whom the Etruscans and Pelas-
 gians, and at last the Samnitiens were in posses-
 sion of Herculaneum,) made use of the first half
 of this word to denote their chief magistrate,
 whom they called MEDDIX: as is evident from
 ENNIUS in *Annal. VIII.*

Summus ubi capitur MEDDIX, occiditur alter,
 which is confirmed likewise by Festus. That
 this magistracy was, like the consulship, annual,
 is highly probable from LIVY’S saying, that
 SEPPIUS LESIUS had it *that year*; and ENNIUS
 plainly

plainly intimates, that there were two colleagues in this office, by affirming, that *one was taken, and the other slain.*

But the Herculianians, instead of MEDDIX inscribed this table with MERRISS ; which is perhaps to be attributed to their peculiar dialect, or to the derivation of the title of this office from another fountain, from ΜΕΤΡΩ *sortiri*, this office being perhaps conferred by lot. But be this as it will, it is certainly the name of a *Duumvirate*, who held the chief rank either in the Senate, or some tribe of the Herculianians.

The following word, distinguished by an interpunction, being formed of the letters SKITCVT, is TVCTIKS, the ending of which is the same with that of MEDDIX, declines a little from its primæval original ΑΣΤΤ, from whence the Campanians used *astuticum* for *urbanum*. The use of the *aphæresis* was very frequent among the Etruscans, who by taking away the two initial letters from *Astutix*, made it *Tutix*. Or perhaps this word might be derived from the old verb *tueor*, and signifie the same as *Tutor* or *Custos Tribûs*.

After the names and dignity of those who made this offering, very properly follows the name of the Deity, to whom it was made, to wit, ETATNEREH or HERENTATE, explained above. Concerning which nothing more is necessary

necessary to be observed here, than the difference of the termination. In the shorter title it is HERENTATEIS in the genitive case, but here it is put in the dative HERENTATE.

Nor is the double sense of this word, mentioned above, repugnant to this place : for it may denote either the *Curia* in which the *Mediastutici* dedicated this table, or that L. SLABIUS and L. AQUILIUS the *Mediastutici*, as *Ædiles*, *Censors*, and *Keepers*, or as *Æditui*, dedicated it in that place. For the next word ΙΑΝΙΚΥΡΡ or ΡΥΚΙΝΑΙ is from ΠΡΟΚΟΙΝΟΣ *Reipublicæ Curator*, *Ædilis*, or *Quæstor* : from ΠΡΟ, and ΚΟΙΝΟΣ *communis*, and ΚΟΙΝΟΤΗΣ *communitas* ; from whence come the following compounded words, frequently used by the Greek writers Δημοκοινος, *Minister* or *Servus publicus*, Επικοινος, *communis*, Πολυκοινος, *multis communis*. If we rather chuse to interpose a letter, ΡΥΚΙΝΑΙ may very well be derived from ΠΡΟ ΚΡΙΝΩ, *ante alios constituo*, or *cæteris præpono*, from ΚΡΙΝΩ, *se-cerno*, *eligo*, *dirimo* ; which word certainly passed from Greece into Italy, and gave the Latins their *discrimen*. And from hence came *Procrinis*, signifying *Præpositus*, or *loci custos*, and *Ædituus*.

The last word REFFVRR is ΡΥΦΦΕΡ, and comes from *Profero*, which is near the same

with *Offero*. *Ferre* ob *aliquem*, and *ferre* pro *aliquo*, if we consider the ancient original, without insisting upon the minute proprieties of language, signify the same thing. Custom indeed has so far prevailed as to settle the use of *obferre* rather than *proferre*, in relation to sacred things; but there appears no reason why the ancients should have intirely rejected the latter word. *Fero* is certainly Tuscan, and frequently occurs in the Eugubian Tables; where we meet with FERTV, FERTVTA, and FERACLV, ARFERTVR, ARFERTVRE, and the like. Upon which account, PRVFFER stands for *proferunt*, being contracted and abbreviated, as is usual in solemn forms, and particularly in Inscriptions. So that this whole Inscription, turned into Latin runs thus:

I VNONALIS SVM

L. SALVIUS L. AQVILIVS MEDIASTVTICI

I VNONALI PRAEPOSITI CVSTODES

PROFER UNT.

I shall not presume, Sir, to criticize upon these conjectures of PASSERIUS, but leave them intirely to your judgment; and shall onely observe, that he takes no manner of notice of two letters, which stand between HERENTATE and PRVKINAI, which is the last word but one in the Inscription. I have added an exact representation

sentation of this piece of antiquity, and of the coin mentioned above: on the reverse of which is a *Celes* mounted on a horse as running in the Hippodrome, with these letters in the exergue, in Tuscan characters, HRCVL for HERCVL, the E being left out. I should be glad to know your opinion of this learned *Dissertation*; which would give great satisfaction to,

Honoured Sir,

Your most obedient, &c.

L E T T E R LXXII.

To Mrs. B.

DEAR MADAM, *Rome, Oct. 10, 1749. N.S.*

AS Mr. B. has imparted to you, no doubt, the account which I lately gave him of my journey to Naples, I now address to you some farther particulars relating thereto, which I depend upon your imparting to him; being very certain, that neither of you ever fails to communicate whatever is likely to be agreeable and entertaining to the other.

My stay at Naples was much shorter than I wished it might have been, at a place so fruitful in curiosities: and his Sicilian majesty's constant residence at Portici during that time made it dif-

ficult to meet with a proper opportunity of seeing the palace there with so much freedom as one would desire. His majesty has taken a greater liking to that village than to any other; tho' there are many very agreeable situations about Naples, which do not present to the view so much of the terrible. His chief diversions are shooting and fishing; and so expert is he at the former, that no person of his court exceeds him. His Queen is his constant companion in them all; and so great an affection have they for each other, that it would be thought something very extraordinary to see them separate. A happiness this, which, I believe, is seldom experienced in the matrimonial state, and hardly ever by Royal personages; who are generally associated in it, more upon reasons of policy, than any motives of affection. Her Majesty takes great delight in the nourishing and managing of silk-worms; for which there are several apartments prepared and kept in a very neat and elegant manner. She is esteemed a very sprightly and sensible lady; but loves to keep state, especially when she appears among the ladies of her court.

They have a very magnificent palace in Naples, built by the Cavalier FONTANA; but here they very seldom reside long, not thinking themselves exceeding safe, amongst a people
so

fo capricious as the Neapolitans. The palace is adorned with moſt excellent pictures, from the collection of Parma; a catalogue of which would not to you be very entertaining. There is likewiſe a great quantity of medals, cameos, &c. one of the latter for its ſize and particularity, I cannot forbear mentioning: it conſiſts of a diſh or plate, about ſix inches in diameter; on the inſide of which is repreſented the deification of ADRIAN; and on the back-ſide, a *Meduſa's* head, very finely cut: the figures, which are white, are above two inches in length, and the ground-work is of a brown colour: for its ſize and kind, this diſh is thought to be of an ineſtimable value.

The wind and weather favouring, we made a viſit one day to the iſland of Capri, formerly *Caprææ*, which lyes from Naples about thirty miles; to which we paſſed in a packet-boat in about four hours. It is needleſs to tell you, that this place was the infamous retreat of TIBERIUS, ſo notorious for his luxury and debaucheries. It is ſaid, that before him AUGUSTUS reſided here for his health, and adorned the place with many buildings, &c. tho' at preſent very few ruins are diſtinguiſhable. This iſland is reckoned about nine miles in circumference, has two principal eminences or hills, the

the one pointing toward Salernum, to the east, the other towards the west: in the middle betwixt these, is another hill, in the shape of a sugar loaf. It has two towns, one called *Capri*, and the other *Ana Capri*, because this latter stands upon a prodigious high hill, to which one ascends by five hundred forty eight steps, cut out in the main rock.

We went first to *Capri*, which has a handsome cathedral church called *S. Salvatore*, and in its district five or six other churches or monasteries. From hence we advanced to the eminence towards the east; upon which there formerly stood a light-house, which was thrown down by an earthquake in the time of *TIBERIUS*. As one ascends this hill, one plainly discovers the shape of the entrance into a castle or fort, which I suppose this to have been: the best preserved pieces of antiquity here, are two or three large reservoirs or cisterns for water. Where the light-house stood, is now a small chapel called *S. Maria Soccorso*; which manifested the propriety of its appellation to us: for, after a long fatigue of walking and climbing, here we found to our great satisfaction, an honest Hermit, who treated us generously with the best fare he had, such as garlick, onions, and bread, none of the whitest or softest indeed,
but

but however such as our teeth adapted very well to our stomachs.

Finding the great inconvenience of travelling on foot in this rugged island, we next day went a horse-back on asses, as the Italian idiom expresses it, to see the town of *Ana Capri*. I did not think it possible, that our four braying companions could have ascended the steps, cut out in the rock almost perpendicular: but I found by experience, that they understood the art of climbing much better than ourselves. This town you may imagine stands in a most delightful situation, being elevated so high. And one has here indeed a most extensive and charming view all around, of the Mediterranean sea, mount Vesuvius, Naples, Puzzuoli, Procyda, Nisida, &c. This town has a cathedral church called *S. Michael Archangelo*, and another church *S. Sophia*. Above this town, on the highest eminence, is another hermitage, called *S. Maria Cetrelli*; where we met with the same fare, as the other before mentioned. At the foot of the precipice, where the steps are cut out in the rock, close to the sea lye the ruins of the palace of TIBERIUS, and near them an ancient burying place. In cultivating the grounds, they often meet with pieces of mosaic, &c. and it is natural to suppose, that, tho' there be not now very many remains of buildings visible,

this

this island, being so small, must in that Emperor's time have had many in all parts of it.

It is commonly said, that the Bishop of this island draws his whole revenue from the great shoals of quails that fall here: but upon inquiry I found, that the part of it arising from them is very insignificant. The whole island is reckoned to contain about two thousand inhabitants; of whom the much greater part live by fishing, and are very often caught themselves by the Turks and Algerines: but in the island itself there are so many dens and lurking places, that they are very secure there. The cows yield excellent milk, from their feeding upon the fine-tasted and odoriferous herbs dispersed over the island; in which there is likewise a great quantity of myrtle. About the middle of it, a little below Capri, Sir NATHANIEL THYRELL, an English gentleman, has a countrey-house, very delightfully situated: he was extremely civil and obliging to us; and is much respected by the whole island.

I fear, Dear Madam, I have almost tired you with tedious descriptions, hard names, uneven ways, rugged rocks, &c. scenes quite different from those near Windsor. But perhaps the difference and distance of the landskip may reconcile it to your view; and your affection towards

wards the person who drew it may render it even agreeable. What inclines me to think in this manner, is the repeated satisfaction I sometimes receive, in recalling to mind the fine situation, in which you are placed ; with which I am thus affected for no other reason, but because you have the enjoyment of it : and I am willing to think, that you have the like sentiments, with regard to me, and to the places where I have been conversant, and which I have endeavoured to describe. If these have given you the least pleasure, I flatter myself, it has been chiefly on my account ; as it is solely on yours, that my reflection upon your pleasant habitation yields me an agreeable amusement. I have some hopes of being one time or other an eye-witness of your nuptial happiness there : in promoting which, were there any occasion, or were any opportunity presented to me, my utmost endeavours would strive to overtake my wishes. These, as being all that is at present in my power, will I doubt not be kindly accepted by You and your other self ; till having accomplished the affair which has detained me here so long, I may have the happiness of seeing my native country again : which, were it not for my Relations there, would have but little attractive power upon,

Dear Madam,

Your most affectionate, &c.

L E T T E R LXXIII.

To Mr. R.

HONOURED SIR, *Rome, Oct. 25. 1749. N. S.*

A * one of my *Letters* to you, a marble pedestal, which I saw at Puzzuoli, the first time I was there ; which had supported a statue of TIBERIUS *Cæsar*, erected to him by fourteen cities of Asia, out of gratitude for his beneficence towards them, after a prodigious desolation by an earthquake. Five of the names of the cities are so obscure, that I did not pretend to give you them ; and in those nine which I mentioned, I think myself obliged to own, that I made several mistakes. I have seen this pedestal twice since ; and yet I should not have been able, either to supply my omissions, or to rectify my errors, had I not met with a long and learned *Dissertation* upon this subject, written by LAURENTIUS THEODORUS GRONOVIVS, and published in the Year 1697. Of this *Dissertation* I have made the following Abridgment ; which I have endeavoured to render more worthy of your acceptancé, by retaining all the most material particulars necessary to the illustration of so curious a piece of Antiquity.

In

* See VOL. I. LETTER XXIV.

In the 17th year after the birth of CHRIST, and the 4th of TIBERIUS *Cæsar's* reign, C. CÆCILIUS RUFUS, and L. POMPONIUS FLACCUS being consuls, twelve cities in Asia minor were overturned and ruined in one night by an earth-quake, namely, *Sardes, Magnesia, Philadelphia, Tmolus, Cyme, Temnos, Myrina, Apollonidea, Hyrcania, Mostene, Aegaeae, Hierocaesarea.* The year following *Ephesus* was much damaged; and five years after that, *Cibyra* was destroyed, in the 23d year of CHRIST, and the 10th of TIBERIUS, C. ASINIUS POLLIO and C. ANTIUSTIUS VERUS being consuls. This was ten years before our Blessed Saviour's passion; and shews the pious error of * those, who thought the earth-quake, by which the first Twelve of these cities were destroyed, was the same which happened at the time of his crucifixion.

To relieve these cities under this calamity, a decree of the Senate was passed, most probably by the Emperor's influence, that they should be repaired and restored, and be exempted from paying any tribute for five years; and that a Colossæan statue should be erected to the Emperor, to perpetuate the memory of this benefaction. Upon this, coins were struck, representing the Emperor sitting, according to the

X x 2 model

* OROSIUS, FRONTO DUCÆUS, BARONIUS, FRANCISCUS ANGELONUS, &c.

model of the Colossean statue, as designed: to execute which, and erect it upon a basis containing thirteen statues of cities, in a manner worthy of the occasion, required a good deal of time. The first of these coins has on one side the head of TIBERIUS with this inscription TI. CAESAR. DIVI. AVG. F. AVGVST. P. M. TR. P. XXI. SC. and on the reverse, the Colossean statue, with these words CIVITATIBVS ASIAE RESTITVTIS; being two years after the destruction of the Twelve cities, and the next year after the shattering of *Ephesus*. The second has TRIB. POTES. XXIII. and in that year *Cibyra* likewise suffered much by an earthquake. From whence it is evident, that the basis was not at that time finished, (nor perhaps begun) because *Cibyra* is represented upon it; and by the inscription it appears, that the Colossus was not erected till eight years afterwards. After which erection, it is highly probable, that those other coins, in memory of this benefaction, were struck, which take no notice of the year of the Tribunical power.— So that the year of this power, marked upon some of the coins, contributes little or nothing to the discovery of the particular years, when these cities were destroyed, or shattered, by the earth-quakes: it shews onely the fact of restoring them, and the certain year when each of

the

the coins was stamped. In like manner, the year of TIBERIUS' Consulship, and that of his Tribunicial power, ingraved upon the marble Basis, shew the year when the Coloffus was erected and finished.

A Coloffus is a statue, either in a standing or a sitting posture, much bigger than the life. This of TIBERIUS is of the latter kind, in imitation of a statue of AUGUSTUS, which was inscribed AVGVSTO DEO. Thus HADRIAN is represented as restoring liberty, sitting on a throne, with a foot-stool under his feet. Here TIBERIUS holds a *patera*, to signify that he is giving or bestowing something; as those persons, who are sacrificing, are represented holding the same, either standing or sitting. This Coloffus was very magnificent and beautiful, consisting of two very large pieces of marble; one, out of which was formed the Emperor's effigies, and the other which served for the base. It was erected in the *Forum Romanum*, before the temple of VENUS, as PHLEGON informs us.

After this short account of the time when this calamity fell upon these several cities, and of the Colossean statue erected in consequence of their restoration, I shall proceed to the Basis or pedestal upon which it was placed. This consists

sists of one large piece of Parian marble, very smooth and well polished; which is seven palms in length, and four palms seven inches and an half in breadth and heighth. The form of it shews it to be the pedestal of a statue in a sitting posture: for the base of a pedestrian statue is exactly four square, and that of an equestrian much longer than this. The Inscription is next to be considered.

The two first lines of this Inscription, and part of the third, are to this purpose, *To* TIBERIUS CAESAR, *son of* DIVUS AVGVSTVS, *Grand-son of* DIVUS IVLIVS. The title *Divus* was given to those Emperors, who had been deified, and were worshipped as *Gods*.

AVGVSTO, the next word in the third line, signifies *August*: a title, which appears in other inscriptions to TIBERIUS and on his coins, after he came to the empire; and which, tho' hereditary, he was very backward in taking, and used onely in his epistles to kings and princes.

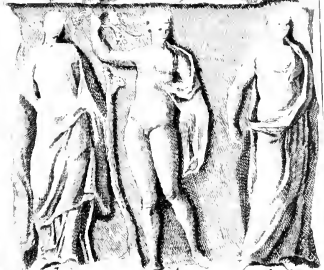
The fourth line is PONTIFICI MAXIMO CONSVLIVM QVARTVM, signifying that he was *High-Priest*, and *Consul the fourth time*. TIBERIUS had the honour of two consulships before he acquired the empire, and of three afterwards.

The former part of the fifth line is to be read IMPERATORI OCTAVVM, that is, *General*
the



1
THEBIA EORONX

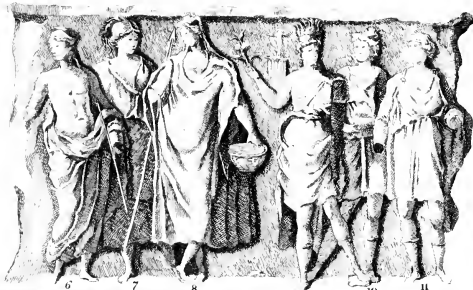
2
MAGNEDIA



3
PHILADELPHIA

4
TMOIVS

5
CYBE



6
PEMOS

7
CIVRA

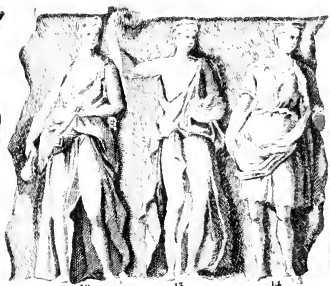
8
MYRINA

9
EPHESO

10
ANOLNIDEA

11
HYRCA

HYRANIA



12
MOSIENE

13
E H

14
ARSARIA

ARGAEAE

HEROCAESAREA

To CHARLES JEVVENS, of Gipsal: Esq: this Plate is gratefully inscribed.



1

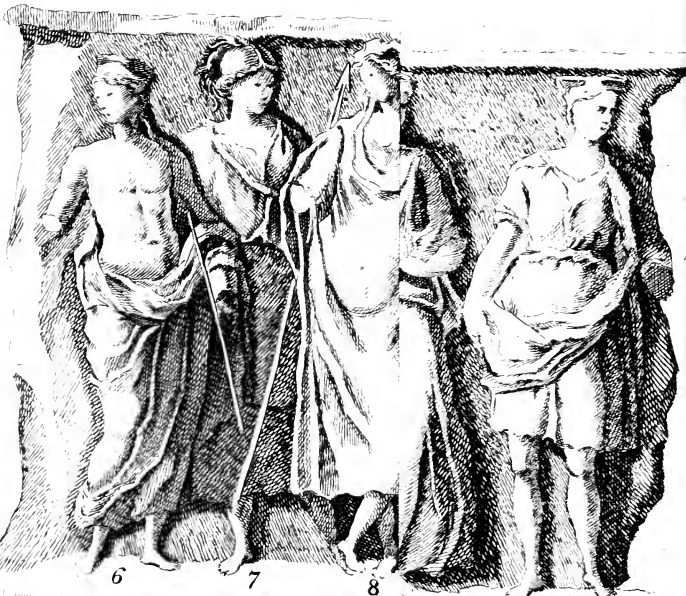
THEMIS EPOROXX

TI·CA
 AVG
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 IMP·V
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 R
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5

CYBE



6

TEMNOS

7

CIBYRA

8

MYRI

14

H ARESAREA

HIEROCAESAREA

the eighth time. Here IMPERATORI is a *cognomen*, being the title of a military dignity, with which a commander was honoured, after having conducted an army; which if he had done several times, the number was added to the title. In other inscriptions, where it is put first, it is a *prænomen*, and denotes the supreme dignity of *Emperor*. It appears in both senses upon the bridge at Ariminum, IMP. CAES. DIVI. F. AVGVSTVS. PONTIF. MAXIM. COS. XIII. IMP. XX. &c. where the first IMP. is a *prænomen*, and the second a *cognomen*; the former of which TIBERIUS rejected, tho' he accepted the latter.

The remaining part of the fifth line is to be read TRIBVNICIA POTESTATE TRICESIMVM SECVNDVM. This shews the year, and almost the month, when this statue was erected. This xxxii year of his Tribunicial power was the 782 after the building of the city, and the 30th of CHRIST. And as he entered into the Tribunicial office the 17th of June, and into his 5th Consulship on the first of January following, it is evident, that this statue was erected between June and January. This honour then was decreed to TIBERIUS, about ten years, before it was fully performed and executed. Thus a triumphal arch of marble was decreed to VESPASIAN and to his son TITUS, the same year in which they triumphed over the Jews, riding
both

both in the same chariot. But this arch was not erected 'till several years afterwards, and even not 'till after the death of TITUS; as is plain from the apotheosis of TITUS, which is represented in the cieling.

After AVGVSTALES in the sixth line, the substantive *Sodales, Flamines, or Sacerdotes*, is to be understood in this, as frequently in other Inscriptions: and likewise the word *dicant*, or *dedicant*, or *consecrant*.

By RESPUBLICA RESTITVIT in the two last lines may be signified, either that the Roman Common-wealth, tho' become now a *Principatus* under the dominion of an Emperor, *restored* these cities; or more particularly, that the *Ærarium populi Romani* did it, because they were *restored* by the money given out of the Treasury, and because the tribute which they were to pay into it for five years was remitted. But if neither of these explications be satisfactory, because TIBERIUS may be justly looked upon as the author of the decree of the Senate; and because he had promised a large sum of money of his own towards their restitution, and therefore might be said more properly, in conjunction with the Common-wealth, to have restored them; then we may suppose the *Respublica* onely to be mentioned in the inscription, out of that affected contempt of honour
and

and ambition, which this Emperor was fond of shewing on all occasions.

Having gone through the Inscription, I shall now explain the figures in basso relievo, which adorn the four sides of this marble pedestal. The lower part being at this time sunk down, and almost covered with earth, the first word cannot be clearly seen : but from the strokes of the letters, and from the figure, it seems, to be NAENIA OR NENIA. For there stands a miserable woman, with her garment rent, disfiguring and tearing her breast with her left hand, and stretching out her right to a naked infant ; who, having been deprived perhaps of his father or brothers, hangs fondly about his mother. The grief expressed here by these two figures above all the rest, was on the account of the great destruction of people, besides the ruin of walls and buildings. The latter TIBERIUS could repair and rebuild : but he could not restore the husband to his wife, or the father to the son. This was sufficient cause for shedding abundance of tears, and singing the funeral song, called by the Romans NENIA ; which was sung by boys, or women hired for that purpose, who were called PRAEFICAE, *quasi in hoc ipsum praefectae.*

Under the figure marked 1 we see an obscure appearance of EORONXX. on which account, it is necessary to make use of conjecture : by which one may suppose the four points to be the remains of the four letters SARD ; and out of the EORONXX one may form IANORVM ; so that the whole word will be SARDIANORVM. The Sardians by this earth-quake lost not onely the buildings of their city, but their parents, children, brothers, and dearest friends. This was cause sufficient why they should be represented here as singing the *Nenia* by a woman, when the rest of these cities are denoted each by a man, except *Myrina* and *Mostene*. Besides, *Sardis* is represented by a female head in two coins mentioned in SEGUIN, and by VENUS in HARDUIN. — When TACITUS relates the calamity of these cities, he gives *Sardis* the first place, *Ann.* II. 47. In EUSEBIUS' *Chronicon* and CALLISTRATUS, they stand thus *Ephesus*, *Magnesia*, *Sardes*, and in STRABO *Lib.* XII. it is placed next to *Magnesia*. And this justly took the first place in the marble, as being the metropolis of Lydia, the residence of the most opulent kings HALYATTES and CROESUS, and for antiquity and majesty the next city to Babylon.

The statue marked 2 has under it IA which the Neapolitan Editor conjectures rightly

to be the remains of MAGNESIA. It is to be observed, that this base, beginning at Lydia, mentions four cities of that countrey, and thence proceeds into Æolia, Phrygia, and Ionia. A man is exhibited in a black loose garment, which he gathers up on one side in his left hand without any order, and extends his right towards TIBERIUS *Cæsar* the restorer. This *Magnesia* was near *Sardis* at the foot of mount Sipylus, and therefore called *Μαγνησία ὑπὸ Σιπύλῳ*: there was another *Magnesia* in Theffaly, and a third on the river Mæander.

Under the third statue is the word PHILADELPHEA; which city is represented by a person in a long garment down to his ancles. This city was possessed sometimes by the Myfians, and sometimes by the Lydians, and on that account ascribed by some Geographers to Lydia, and by others to Mysia. These are the Philadelphians to whom S. JOHN *the Divine*, about seventy years after recommended the love of God, and the keeping of his word. From the frequent earth-quakes in these parts the Myfians who dwelt in this city were perhaps called *Ἀρηνητικοί* by the Scholiast on DIONYSIUS.

Under the statue marked with 4 is the word TMOLVS; which was a mountain of Lydia, where there was a *vicus* or village that had a *specula* or watch-tower in it, coined money, and

and sent a deputy to Rome in the time of CICERO, to accuse a Proconsul of Asia. Nor can any one wonder, that this place was inhabited like a city, if he consider, what STRABO says of the *Insubres* Lib. V. that ‘ they had
 ‘ Milan for their metropolis, formerly indeed a
 ‘ village: for they all formerly dwelt in vil-
 ‘ lages.’ This village, town, or city, is represented by a naked man, by which none of the other cities thought proper to denote themselves: he is in a standing posture, and from his shoulders hangs the skin of some wild beast; his right hand holds a vine-branch loaded with grapes, as if the autumn being now adult, he was about to offer the first fruits of the vintage to BACCHUS; who was particularly worshiped in the mountain *Imolus* by a naked choir of *Bacchantes*. So that this statue may be justly looked upon as a comment upon that place in OVID. *Ex Ponto*, Lib. IV. Ep. 15.

Imolia terra racemos.

The fifth city here represented is CYME, the chief city of Æolia, so called from the Amazon CYME. The figure is a man standing clothed in a *pallium* or cloak, with his right hand naked and free, like an Orator beginning to speak, and carrying a great appearance of wisdom in his countenance.

The next is TEMNOS, another city of Æolia, represented by a man standing, whose head is crowned

crowned with towers. Some learned men say, that on the money coined at this place, the city is expressed by the head of a woman crowned in the same manner. It is represented in SPON by CYBELE; by HERCULES and by MINERVA, in TRISTAN. But the figure here seems not to agree with any of those deities: by the naked, manly breast, so plump and fleshy, and all the rest of the body, except the feet, covered with garments, I should take it to be ÆSCULAPIUS. BULIFON also affirms it to be a man, tho' the head shews somewhat womanish. It being obscure and obsolete on the marble, the sculptor expressed it according to his own fancy. The arms are broken off, and with them the staff twisted with serpents has also disappeared; unless perhaps it be that which is now at his left hand, and transposed by the heedlessness of the sculptor: but the greatest and most intire part of the body plainly shews it to be ÆSCULAPIUS. TRISTAN proves, that the *Temnites* worshipped him; and HARDUIN mentions two coins of theirs, one of ANTONINUS, and the other of GORDIAN, with the effigies of ÆSCULAPIUS.

It is doubtful, whether the figure representing CIBYRA, the seventh city, was designed for PALLAS, or an Asiatic soldier with a crested helmet, and a spear, and cloathed in a vest down to his ancles. This was a large city of Phrygia

Phrygia in Asia Minor: the inhabitants of this place spoke four languages, the Pisidian, Solyman, Grecian, and Lydian; of which last there was no remains in Lydia itself. They were famous for turning iron, and for hams: CICERO mentions their panthers.

The eighth is MYRINA, so named from MYRINUS who built it; a maritime city of Æolia: the country about which was famous for its fertility. MART. *Lib. IX. Epig. 43.*

*Campis dives, Apollo, sic Myrinis,
Sic semper senibus fruare cygnis.*

To represent this, a woman in a loose garment stands modestly looking upon the ground, and holding closely in her left hand an empty vessel, which has the figure of a bull's, or ox's head upon it. But as the horns of this head are more crooked and crumpled than is natural to bulls, it may rather be designed for the head of a *Bonasus*, which SOLINUS says *Cap. XLIII.* is an animal, bred in those places. And as we learn from TACITUS, that this city was excused from tribute for five years, the vessel may denote the measure and sum of money which *Myrina* being tributary to the Romans owed them, and which TIBERIUS remitted. The woman holds the vessel by the inside, to shew, that it is empty of money, and thereby expresses her grateful

grateful sense of the Emperor's generosity in the most remarkable and noble manner.

Instead of EPHESO is to be read EPHEOS, as TEMNOS above. To represent this ninth city, a man stands having a flame upon the crown of his head, which signifies the burning of DIANA'S temple by HEROSTRATUS; out of the ruins of which the Ephesians raised at their own expence one more splendid and magnificent. The three ears of corn, and the two poppies, which he holds in his right hand, and which are proper to CERES, denote the fertility of the Ephesian territory, watered by the river Cayster. The image standing on the same hand is that of DIANA *Ephesia*; the head of which seems crowned with towers, and veiled, like CYBELE'S: in each hand she holds a staff, according to some; or according to others, a candlestick. As to which latter, it seems somewhat remarkable, that God should threaten this city alone, that he would *remove her candlestick out of its place*, Rev. ii. 5. — This image, which it was believed fell down from heaven, was of gold, according to XENOPHON; perhaps only gilded like NERO'S house, thence called *aurea*: but PLINY informs us, * that ' tho' most thought it to be of ebony, yet that

' MUTI-

* *Ceteri ex ebano esse tradunt. Mutianus ter Consul, ex his qui proximè viso eo scripsere, vitigineum, et numquam mutatum septies restituto templo. Lib. XVI. Cap. 79.*

‘ MUTIANUS, who wrote one of the last concerning it, says that it was made of the vine-tree, and never changed, tho’ the temple was seven times rebuilt or repaired.’ But while it is doubted of what matter the image was, it is certain, that the trunk or pillar, on which it is placed, was of wood. The Amazons fixed it upon a trunk of beech, according to CALLIMACHUS; of elm, according to DIONYSIUS. This image is represented in the same manner, on * a coin of SEPTIMIUS SEVERUS, and on two marble tables in CONSTANTINE’S triumphal arch; where the Emperor in a hunting dress sacrifices to DIANA *the Huntress*. The Goddess does not make the same appearance in any gem, or any other coin, or antique monument, except this marble base.

The tenth figure has under it APOLLONIDEA, a city of Lydia of no great eminence, represented by a youth in a tunic, probably of a white colour, and girded about him; holding in his right hand a gourd, a common fruit in Italy of little or no value.

Under the eleventh statue are the letters HYRCA... the remains of HYRCANIA; which is denoted by another youth in almost the same dress, whose hands and arms are broken off. There was in Lydia a tract of land called *Hyrceanus campus*, from a colony settled there, which removed

* No. 52. in WHEELER’S *Itinerary*.

removed out of Hyrcania near the Caspian sea. To distinguish the people of which colony from those of that country, they received the names of *Macedones Hyrcani*, and *Mosteni Hyrcani*. They afterwards grew so numerous, that they obtained the privileges of a city, and of coining money; several species of which are shewn by antiquaries with the word ΤΡΚΑΝΩΝ!

MOSTENE, another city of Lydia, the twelfth in number, is represented here by a woman, who in the plait of her folded stole holds with her right hand fruits, apples, and flowers; and in her left, either a *Mostenian* nut, for which this place was famous, or a pine apple with its stalk; which tree was consecrated to CYBELE. This city was as celebrated for these things, as *Tmolus* for vines, or *Ephesus* for corn and poppies.

Under the thirteenth Statue is E, which is to be read, not AEGE, but AEGAEAE, the space where the letters are obliterated being large enough to contain six. This was a city of Æolia; and is here denoted by a woman, clothed in a stole, and holding a *Cornucopia* in her left hand: her head is crowned with towers; which it is somewhat strange that the preceding statues should want, since the cities of Asia are very frequently represented thus on coins.

The last figure has under it H AESAREA, which was at first no doubt HIEROCAESAREA,

a city of Lydia; mentioned by TACITUS *Ann.* II. 47. together with *Myrina*, *Cyme*, and *Imolus*. A man in a tunic, and crowned with towers, represents it here. SEGUIN has a coin with the superscription IEPOKAICA PEON , and HARDUIN several with $\text{HIERO-CAESARIENSIVM}$.

Tho' I have contracted this Abridgment, Sir, into a very narrow compass, considering the length of the *Dissertation*; yet my Letter, I think, is rather too long: and therefore I shall not presume to extend it by any additions. I shall onely take notice of a considerable omission of the Author, in giving no manner of account of the removal of this pedestal from the *Forum Romanum* to the market-place at *Puzzuoli*. Some information concerning which would give no small satisfaction to,

Honoured Sir, your most obedient, &c.



L E T T E R LXXIV.

*To Dr. R.*DEAR DOCTOR, *Rome, Nov. 10. 1749. N. S.*

TH O' upon looking over the state of the Epistolary Account betwixt you and me, I find the balance on my side; yet I shall not scruple to give you farther credit, having sufficient reason to depend upon your honesty and ability for the discharge. The former, tho' subject to be interrupted by pretty long delays, I have always found at last to be found at bottom; of the latter you have lately given me a fresh proof, by the kind present of your *Letter to Dr. ADDINGTON*. The malicious opposition of that Gentleman, of whose name I had never heard before, gave me at first no small vexation: but your manner of handling him, and exposing his little, low artifices, his vanity, falsehood, and self-contradiction, soon intirely removed that uneasy fit, which was succeeded by one of mirth and diversion; of which I have since had constant returns, as often as I look into your *Letter*. If in endeavouring to do yourself justice, you have done no injustice to him, by advancing any thing that is false; his imagination, that the dignity of an Oxonian Physician alone will bear him out in such proceedings,

ceedings, is really ridiculous. All impartial readers will justly think, or at least strongly suspect, your allegations to be true, 'till he shall either publicly disprove, or denie them. I have that good opinion of your veracity, that I am persuaded he will never attempt a disproof: a flat denial is much easier, and more likely to be attended with some success. And perhaps it was in view of this resource, that he ventured to proceed so far in his ill treatment of you; politically foreseeing, that the more injurious and base it should appear, it would be thereby rendered less credible to those persons, who had before entertained any favourable opinion of him. Such, he might reasonably hope, would not easily believe, that a person of his boasted degree, affluent fortune, and large sphere of practices, could possibly stoop to such mean actions, as one would be surpris'd to meet with from any but some poor necessitous Quack. I hope by this time I may congratulate you upon your victory, and the advantageous consequences of it; which scarce ever fail to attend those who are unreasonably and maliciously oppos'd.

Had I been in England, when this affair happened, I should hardly have forborne to concern myself in it: especially, since the Dutch
taste

taſte has lately prevailed ſo much among you, of repreſenting ſuch things in pictures, as are thought leſs proper to be deſcribed in words ; of which my brother WILLIAM has been ſo kind as to ſend me ſome very comical Specimens. Incited by theſe, and informed by him of ſeveral material circumſtances, I have ventured to ſketch out an hiſtorico-allegorical piece, to repreſent the ſuperiority of Pharmacy, and the deſpicable ſituation of Phyſic, through the clandestine artifices, and ſervile compliances of ſome, who are moſt apt to boaſt of the regularity of their education, and the dignity of their degree.

For the ſcene of this Trage-comedy, I have marked out a chamber well-furniſhed, which I need not minutely deſcribe. On one ſide is a bed, in which there lyes a ſick man, in all appearance paſt recovery : on the farther ſide of which is an attorney writing his will ; and on the nearer, his wite under the moſt violent agitations of grief, with ſome children, more or leſs concerned, according to their different age or apprehenſion. - - - Oppoſite to the bed is a table, on which are ſpred and heaped up bottles, phials, gally-pots, boxes of pills, boluſes, papers of powder, &c. - - - At another table, in a large two-armed chair, about half-filled, ſits a lean, pale, meagre, *Galenical* Doctor of

Physic. I give him this last distinguishing epithet, not from his following the method of that great Physician GALEN, but from his having a weakly, puny constitution, like his, and looking more like a Patient, than a Physician. On which account, to prevent mistakes, I have clapped a pen his right hand, and placed before him a long *Prescription* ; which takes up near half a sheet of paper, supposed to have been just written, a small space being left for some additional bolus, and for his name. --- On each hand of this *regular Doctor in cathedra*, I have placed a very bulky figure, tho' not of the same sex. In designing that on the right, I had recourse to a brazen statue of the Emperor VESPASIAN, adding considerably to the height : that on the left I copied from an old battered marble statue of CLOACINA, the goddess of posterior evacuations : and in the attitude of both I have been obliged to make some alterations. The former presents to the Doctor's view the Patient's water in an Urinal, in such a posture, as I imagine the Emperor used, when he held some money arising from his tax upon urine to his son TITUS' nose. In the left hand of the ancient Goddess I have put a very necessary modern utensil, vulgarly called a Bed-pan ; which she holds at a proper distance from the Doctor's nose, pointing with her fore-finger at
the

the contents, as making some judicious observations upon them. --- The Doctor, by a large pinch of snuff in his left hand, having fortified the olfactory nerves against this double attack, seems much perplexed betwixt the incongruent *diagnostic signs* in the different vases, and the discordant remarks upon them : and being unwilling to give any preference to either, as thinking them to proceed from equal judgment and experience, he suspends the finishing of his *Prescription*, 'till he can receive a concurrent opinion, in answer to his usual Question on the like dubious occasions, *Well, what can we do farther in this Case?* --- Towards the door, which stands a-jarr, there are two female figures ; the one as remarkably beautiful and charming, as the other is deformed and shocking. The latter stands at the elbow of the Gigantic person, in a posture of executing his orders : in her left hand she grasps a bottle ; with exhausting the greatest part of which, having inflamed her countenance, and intoxicated her brains, she brandishes it furiously against the beautiful person, whom she has almost driven out of the room, while the Giant extends his arm to shut the door, and exclude her intirely. On the floor near his feet, lye some papers, containing Bills for medicines, amounting to ten, twenty, or thirty pounds each. --- The Goddess

Hygiea,

Hygiea, to whom I have endeavoured to give the cherubic face and air of the finest figure in the *Aurora* of GUIDO, being thus driven off the stage by the Fury *Febris*, at parting casts a smile of pity, disdain, and contempt upon the whole company, but especially upon the macilent Doctor, and his two corpulent supporters, the Administrator, and the Sub-administratrix of Physic. --- Within the curtains I have endeavoured to express a shapeless monster, according to MILTON's description; whose extensive and resistless power and dominion are denoted by *the likeness of a regal crown* upon its enormous head: its lower parts are involved in a dark thick cloud, as black as night; but round its upper I have thrown a transpicious gloom; which by partly hiding serves to render the apparition more terrible:

There, DEATH *grins horrible a ghastly smile,*
And o'er the bed *triumphant shakes his dart.*

I have laboured this *Design* the more, having your success much at heart: and doubt not that your sentiments are reciprocal, and render you desirous to be informed of my present situation. My way of life is much the same as formerly, of which I have given my friends repeated accounts. My mornings are generally spent at some palace in copying celebrated pictures, my
after-

afternoons at our Academy, and my evenings in writing to my friends in England, or in conversation with those here. But in all these divisions of the day, I now receive much more satisfaction than I ever experienced before. I find more easy admittance to the palaces of the great, I draw with more facility, and associate with a set of more agreeable acquaintance. There are here at this time English and Scotch, Painters and Sculptors, to the number of sixteen; among whom there is so great a harmony, that we have formed an Academy among ourselves. It has been observed, that England produces as great geniuses in painting and sculpture, as any other country; but that, either through bad conduct, or want of due encouragement, they seldom come to perfection. This has given occasion to the students here of this and other nations, to entertain disadvantageous notions of the English, as if they were incapable of doing any thing beyond a portrait; or that, if they were capable, it would be folly in them to apply themselves to the nobler art of History-painting, which is so little esteemed and encouraged in England. And therefore it is with no small pleasure that we have lately heard, that certain noblemen and gentlemen have done somewhat to convince the world, that they don't want taste, spirit, and generosity, to
promote

promote painting and sculpture, by proposing prizes to the best performers in those arts.

To prevent the fatigue of a constant uninterrupted application to one of them, I sometimes, particularly on Holy-days, divert myself by taking a view of the ancient and modern buildings, of the antique pieces of sculpture, and of the vast number of excellent pictures, which adorn the churches and palaces. I find great refreshment in visiting the villas near Rome, where the fine gardens and prospects not onely yield me a temporary pleasure, while I am present, but leave such an impression, as by the help of some short notes which I generally take, frequently represents those beautiful scenes to my imagination when I am absent. Of this I hope you will not dislike the following instance.

Having feasted my eyes one day on the painting, sculpture, and other curiosities at S. PETER'S, of which there is such an inexhaustible store, that let one go ever so often, one always finds something new; I took a walk through the *Porta Angelica*, from which a strait and pleasant road leads to *Villa Madama*, so named from MARGARITA of Austria, first wife of ALEXANDER DE MEDICI. It stands upon a hill called *Monte Mario*, not from the Consul MARIUS, as some have imagined (its ancient name having been *Clivus Cinnae*;) but from one MA-

RIUS MELLINI, who lived in the time of SIXTUS IV. Cardinal JULIUS DE MEDICI, who was afterwards CLEMENT VII. built this villa, RAPHAEL being the architect: but it has been strangely neglected for some time, and, tho' a charming place, suffered to run to ruin. It has a court, finely adorned with stucco work, and with paintings in small by JULIO ROMANO; and a large hall painted by GIOVANNI DI UDINA.

This villa has most delightful walks and shady groves, among which there is one very remarkable, being the place where *Il Pastor fido* was first acted. This is a grove, &c. layed out in the form of a theatre, having on each side several grottos, cut in the rocks, for the reception of the shepherds, &c. At the upper end springs out a fountain; that waters the green plat; which served for the stage. Over head, the trees conspire to render this spot more delightful, by uniting their branches so closely, that no rays of the sun can penetrate them. Time, the ruin of all other things, seems to have rendered this scene more beautiful, by adding a hoary reverence to the trees, the rocks, and the caves. In short, I never saw a place more proper, for a faithful despairing AMYNTA, or a sick-hearted DORINDA, to vent their amorous complaints.

The situation of this place is extremely healthful and agreeable: it lyes north-west from Rome, running in the same line with the *Mons Janiculensis*, and is reckoned by some as part of it. From hence is an extensive and most delightful view beyond the Tiber, which forms a curve here of the *Pons Milvius*, and of all Rome; and so exactly answers the description of the situation of the gardens of JULIUS MARTIALIS, that it is very probable this was the very spot of ground where they lay, as described by his friend and name-fake the poet MARTIAL, *Lib. IV. Epig. 64.*

JULI jugera pauca MARTIALIS,
 Hortis HESPERIDUM beatiora,
 Longo Janiculi jugo recumbunt :
 Lati collibus imminent recessus :
 Et planus modico tumore vertex 5
 Coelo perfruitur sereniore :
 Et, curvas nebulâ tegente valles,
 Solus luce nitet peculiari :
 Puris leniter admoventur astris
 Celsae culmina delicata villae. 10
 Hinc septem dominos videre montes
 Et totam licet aestimare Romam;
 Albanos quoque, Tusculosque colles,
 Et quodcumque jacet sub urbe frigus,
 Fidenas veteres, brevesque Rubras, 15
 Et quod virgineo cruore gaudet,

ANNAE pomiferum nemus PERENNAE.

Illic Flaminiae, Salariaeque

Gestator patet, effedo tacente,

Ne blando rota sit molesta somno ; 20

Quem nec rumpere nauticum celeuma,

Nec clamor valet helciariorum :

Cum sit tam prope Mulvius, sacrumque

Lapsae per Tiberim volent carinae.

Hoc rus, seu potiùs domus vocanda est, 25

Commendat dominus, tuam putabis :

Tam non invida, tamque liberalis

Tam comi patet hospitalitate.

Credas ALCINGI pios Penates,

Aut facti modò divitis MOLORCHI, 30.

Vos nunc, omnia parva qui putatis,

Centeno gelidum ligone Tibur,

Vel Praeneste domate, pendulamque

Uni dedite Setiam colono :

Dum, me iudice, praeferantur istis 35

JULI jugera pauca MARTIALIS,

A few fine acres form compleat

My JULIUS MARTIAL'S rural seat :

They profit more, and more they please ;

Than Gardens of th' HESPERIDES.

Lay'd out in one direct long line, 5

They on *Janiculum* recline ;

The cool recesses wide extend,

And o'er th' inferior hills impend.

The summit gently swelling there
 Enjoys a much serener air ; 10
 And, while below the mist prevails,
 That hides the semi-circling vales,
 Alone, conspicuously bright,
 Shines with a most peculiar light.
 To the pure stars approaching nigh'r, 15
 With easy slope the roofs aspire,
 While pomp and elegance unite
 To crown the lofty villa's height.

Hence we the seven fam'd hills survey,
 That o'er the world extend their sway ; 20
 Contemplate in one view all *Rome*,
 Th' *Albanian* hills, and *Tusculum* ;
 See all the pleasant seats, display'd
 Beneath the cool suburban shade :
Fidenæ large, of old renown'd ; 25
 Small *Rubræ* clos'd in narrow bound ;
 The grove once pleas'd with virgin blood,
 ANNA PERENNA'S fruitful wood.
 Hence, in the spacious ways that claim
Flaminian and *Salarian* name, 30
 The chair-man, sweating through the throng,
 Is plainly seen to trot along.
 For oftentimes the coaches there
 To rattle o'er the stones forbear ;
 Left the loud wheel the rich molest, 35
 And interrupt their pleasing rest :

Which

Which yet is really so profound,
 Not all the clamorous noisy found,
 Which water-men and barge-men make,
 Can force them from their dreams to wake: 40
 Tho' at the *Milvian* bridge so nigh
 Scullers and oars incessant plie,
 And on the sacred *Tiber's* tide
 So many winged vessels glide.

Whether this feat you please to call 45
 Villa, or House; 'tis prais'd by All;
 To All the Master's bounty shown
 Makes each look on it as his own.
 From envy free, and narrow pride,
 The hospitable gate stands wide: 50
 Within, receiv'd with looks so kind,
 A Soul so liberal you find;
 You'd think *ALCINOUS'* pious care
 Reviv'd, and bounty flowing there;
 Or that *MOLORCHUS*, from his store, } 55
 Inrich'd of late, dispers'd much more,
 Than e'er throughout his life before. }

You now, who farms and villas all,
 In your great wisdom think too small;
 In *Tibur's* or *Prænestes* shades 60
 Do you employ an hundred spades;
 And *Setia's* hill, (whose lofty brow
 Pendent surveys the marsh below,
 And yields the highest-flavour'd wine)
 All to one Tenant's care resign: 65
 So

So you'll allow me but to please
 Myself, preferring to all these
 The few fine acres, that compleat
 My JULIUS MARTIAL's rural feat.

69

In this Medley of History-painting, Land-
 skips, and Poetry, I hope, Doctor, you have
 met with some small entertainment ; for which,
 I must tell you plainly, I expect a return ;
 which I should choose to have in the way last-
 mentioned. You were formerly, I know, sub-
 ject to Poetical Fits : of which if neither matri-
 mony nor physic has cured you, I doubt not
 but I shall soon be agreeably surprized. If I am
 disappointed, tho' I shall conclude, that your
 cure is perfected ; yet I shall neither congratu-
 late you upon it, nor desire your *Recipe* : for
 which I should not think myself any more
 obliged to you, than the *Argian* Mad-man, men-
 tioned by HORACE, was to his Friends, for de-
 priving him of the constant Entertainment he
 enjoyed in his imaginary Theater. The smack
 of Poetry, which I contracted at Westminster,
 has contributed not a little to the pleasure, I
 have frequently enjoyed here as a traveller, and
 which none but a traveller can enjoy. I mean
 in taking a view of places the most celebrated
 by the ancient Poets, and comparing their pre-
 sent appearance with the draughts those excellent
 painters

painters have left us of them. This pleasure I endeavour to repeat and increase at home, by calling to mind those many persons, so illustrious in arms or arts, of whose great actions, residence, or retirement these places had been the scenes. Here I give the reins to my imagination, and fancy to myself, how they fought, or spoke, or studied, or diverted themselves, in this or that particular spot. And to impress the remembrance both of the places and of the passages the deeper, I divert myself now and then in attempting a translation, or rather imitation, of the latter. The consequence of which is much the same with that, which always attends my copying of some pieces of the most famous Painters, a greater admiration of the graces of the originals.

We have here for some time been preparing ourselves for the approaching Jubilee, by frequenting extraordinary Sermons : of one of the most remarkable of which I gave some account in a late *Letter* to Mr. B. which it is very probable you have seen. It made no small impression, I assure you, upon me, who had never heard, nor seen, a Sermon so well acted before. Yet the Preacher had nothing taking in his aspect, or habit ; as that was lean and palid,
this

this was coarse and homely : no light fashionable peruke lent any energy to his elocution, nor was his action rendered more conspicuous by the fineness and whiteness of his linen, or the sparkling of a diamond ring. Yet Father LEONARDO, without any of these oratorical embellishments, by his own example enforcing his severe but practical Discourses, infinitely out-did all your popular Candidates for Lectures in London, and all your *Whitfieldian* and *Moor-fieldian* Missionaries. If the ensuing Holy Year be kept with the strictness recommended by this zealous Father, I fear we shall soon be deserted by the *Beau Monde*, of whom we have already so large a confluence. If they find themselves disappointed in their expectation of Diversions, 'tis probable they will leave us to our Devotions : of both which you may expect to see a particular account from time to time, which has been promised my Father, by

Dear Doctor,

Your most affectionate, &c.

The End of the SECOND VOLUME.

A P P E N D I X

TO VOLUME II.

A *R M A D I*, presses : page 5.
 Page 8. The Emperor *CÆSAR VESPA-*
SIAN August, Chief Priest, with Tribuni-
 cial power the 7th time, General the 17th, Father
 of his country, Censor, Consul the 7th time, designed
 the 8th.

The Emperor *NERVA CÆSAR* August, Chief
 Priest, with Tribunicial Power, Consul the 3d time,
 Father of his country, repaired it.

P. 9. *In this ball formerly*
Lay the ashes of TRAJAN
Now not his ashes
But his memory lyes
Time with his ashes
Has buried his memory
Art with time renews
Not his ashes but his memory
For not the reliques of his grandeur
But the shadow scarce remains
The ashes with those in the urn
Die by age
The memory of the ashes in brass
Revives by art.

P. 11.

P. 11. The bones of AGRIPPINA, daughter of MARCUS AGRIPPA, and grand-daughter of *Divus* AUGUSTUS, wife of GERMANICUS CÆSAR, mother of CAIUS CÆSAR AUGUSTUS GERMANICUS the Prince.

P. 14. LUCIUS NÆVIUS SURDINUS, the son of LUCIUS, Prætor, betwixt the citizens and foreigners.

P. 15. To Pope BENEDICT XIV. on the account of his having ordered to be removed, from the inner part of the Capitol into an open place, the chariot of the prætorian standard, a monument sent as a present to Rome by FREDERIC AUGUSTUS, being part of the spoils taken in the Milanese war, &c. &c.

To CÆSAR's gift assign a proper place,
O Rome, and keep it as a lasting grace.
By FREDERIC sent, the Second of the name,
From *Milan's* sanguine field this chariot came ;
High rais'd to view, let this illustrious prey
His triumphs, and his foes disgrace display.
There shall it hang, in future times to prove
The honour done to Rome by CÆSAR's Love.

P. 16. *The heads of [all] fish, longer than this
Marble figure, cut off inclusively at
The first fins, let them give to the Conservators
Do not commit any fraud
Do not imagine to be excused by ignorance.
Repaired and erected*

AUGUSTUS CLAVARIUS FRANC. CALVIUS
CURTIUS SERGANDIUS being Consuls.

P. 18. l. 27. r. wanting. However, it is remarkable, that the name of CICERO is preserved among others.

P. 19.

P. 19. An image of ISIS in the shape of a bucket, carried in the *Pompa gestatoria*, or Procession of the Gods, before the Circensian Games.

P. 21. The Emperor CÆSAR AUGUSTUS PHELIUS PERTINAX being Consul the second time.

l. 8. *After OSTIENSIVM, add,* This Inscription is in the first of these courts, and placed betwixt the modern Inscriptions, for what reason I cannot guess. In one of these passages or courts are six pieces of marble with Inscriptions, and in the other adjoining, seven. The title of one of the chief of these marbles is in capitals, FASTI CONSVLARES CAPITOLINI POST ANNUM AB URBE CONDITA MMCCCXC A CHRISTO NATO M.DC.XL. SEDENTE VRBANO VIII. P. O. M. The Consular *Fasti* or Calendars, kept in the Capitol, after the Year of building the city 2390. being the Year of CHRIST 1640. URBAN VIII. sitting in the Papal chair. The modern Romans, in imitation of the old, preserving a shadow of liberty, have now every year those whom they call *Consuls*; whose names are continued down to the present year.

P. 22. Pope CLEMENT XII. having removed into this edifice the antique statues and monuments, to the advancement of liberal arts, and having adorned this fountain, restored to the Capitol its former magnificence. In the Year of CHRIST MDCCXXIV, of his Pontificate the v.

P. 24. The Senate and people of Rome. The statue of MINERVA dug out from the ruined walls of the city, &c.

Thou,

8 APPENDIX to VOL. II.

P. 25. Thou, harmless APER, ly'ft inclofed here :
 Nor Virgin's wrath, nor MELEAGER's spear,
 Thy bowels pierc'd ; but on thy youthful head
 Death filent creeping fudden ruin fprede :
 And, as with age thy form improv'd each day,
 Thy age cut fhort, and fnatch'd thy form away.

To TITUS STATILIUS VOLUSUS APER, furveyor of buildings: he lived 22 years, 8 months, and 15 days.

TITUS STATILIUS VOLUSUS PROCULUS, purfuivant and ARGENTARIA EUTYCHIA, his parents.

To the beft of fons, and to ORCINIA ANTHIS his wife, and for themfelves, their freed-men, freed-women, and their pofterity.

To the Gods *Manes* of COSSUTIA ARESCUSA CNEIUS COSSUTIUS AGATHAIGELUS erected this; to his well-deferving wife: fhe lived forty five Years.....

To the Gods *Manes* CNEIUS COSSUTIUS CLAUDUS C. N. COSSUTIUS AGATHANCELUS erected this to his well-deferving brother, a freed-man, he lived thirty five years.

P. 26. All the Pieces of marble, having the meafure of the ancient foot cut upon them, and confirmed by the teftimony of writers, Pope BENEDICT XIV. removed into the Mufeum of the Capitol, in the third year of his Pontificate.

The *Statilian*

from the *Vatican* gardens, formerly dug up in the hill *Janiculum*.

The

The *Cassutian* or *Colotian*

from the palace of MARIUS DELPHINUS, being the gift of JEROME duke Matthew.

The *Capponian*

found not long since in the *Aurelian* Way, from the *Capponian* palace, being the gift of ALEXANDER GREGORY, Marquis of *Capponium*, perpetual keeper of the same Museum.

P. 28. These Fragments of the Ichnography of ancient Rome, dug up formerly in the temple of ROMULUS near the *Via Sacra*, and removed to the palace of Farnese, Pope BENEDICT the XIV. munificently placed in the Capitol, in 1743. the third year of his Pontificate.

Fragments of the Ichnography of ancient Rome, contained in the former 20 Tables, are in the same order in which they were published by BELLORI; the remaining 6 Tables, which were afterwards lost, exhibiting other things, hitherto not made public, being supplied, and marked with an asterisk. To the first Table is added a compendious measure of 80 old Roman Feet, taken from a comparison of the same Fragments with the ancient buildings.

P. 29. By the munificence of our most holy Father Pope BENEDICT XIV. from the Justinian Gardens.

The Greek Inscription rendered into Latin. TO AGLIBOLUS and MALACHBELUS, Gods of the countrey, this silver statue, with all its ornaments, LUCIUS AURELIUS, HELIODORUS, (the son of Antiochus) ADRIANUS, of Palmira, dedicated, at his own sole expence, for his own health and safety, and for

for that of his wife and sons, in the year **DXLVII**, in the month *Peritius*.---The Era of **ALEXANDER**, according to the custom of the Palmirenians and Syrians, ingraved on this monument, denotes the 234th year of the common Christian Era: the month *Peritius* is our February.

P. 30. This ancient monument (illustrated by **FABRETTI** in his book *De columna Trajana* P. 333.) the munificence of Pope **BENEDICT XIV.** removed from the church of *Ara cœli*.

ATIMETUS the son of **PAMPHILUS** the freedman of **TIBERIUS CÆSAR AUGUSTUS**, **LUCIUS ANTEROTIANUS** for himself and **CLAUDIA HOMONŒA**, his fellow-servant made free, and likewise wife.

P. 31. Than *Sirens* voices sweeter far was mine,
 In joyous banquets crown'd with generous wine,
 Where once admir'd by all, excell'd by none,
 As bright as **VENUS** self, or more I shone:
 Prattling, and flutt'ring, like the bird that brings
 Sure signs of summer on her rapid wings:
 To ashes turn'd here **HOMONŒA** lyes,
 Leaving to **ATIMETUS** tears and sighs.
 To him most dear I was, with him my prime
 In nuptial joys I pass'd: how short the time!
 For me, thus happy in life's lower sphere,
 To see, some envious Demon could not bear;
 But hasting unperceiv'd, our souls disjoin'd,
 And all our love so great dispers'd in wind.

By

By the Patron's permission.
Five feet long in front, and four broad.

On the left side of the Urn.

Thou, who, secure of life, art passing on,
Just stop and read th' Inscription on this stone.
I HOMONŒA once my sex out-shin'd,
Tho' now within this narrow tomb confin'd:
VENUS gave form, the *Graces* join'd t' impart
Ingaging airs, and PALLAS every art.
Not yet full twice ten summers had I past,
When envious *Fates* their hands upon me cast.
No pain this gives: but worse than death's the smart
To think what grief tears ATIMETUS' heart.
Light lye the dust on thee, thou worthiest Wife
Of length of days, and all the joys of life.

On the right side.

Exchange of souls would cruel *Fates* endure,
And one man's death another's health insure;
How short so e'er my destin'd time might be,
With joy I'd given up all, dear Spouse, for thee.
But now I'll flee the light, and Pow'rs Divine,
And haste in Stygian shades thy ghost to join.

Forbear, dear Spouse, to waste thy youthful years,
And urge the *Fates* by sad complaints and tears.
Tears nought avail, nor can the *Fates* be mov'd:
Happy I've liv'd; have lov'd, and been belov'd.
By this one *Exit* all must quit the stage:
Then let the common lot thy grief assuage.
So may'st thou never the like sorrow find;
And to thy vows may all the Gods prove kind:

And

And may those years, which Death untimely tore
From my short youth, be added to thy store.

P. 32. To the summit of nobility, the light of learning and eloquence, the example of authority, the master of provisions and dispositions, the promoter of humanity, the patron of moderation, the prelate of devotion,

P E T R O N I U S

PROBUS, a most famous man, Proconsul of *Africa*, *Præfectus prætorio*, throughout *Illyricum*, *Italy*, and *Africa*, Consul in ordinary; on account of his extraordinary kinds of remedies towards them, the Venetians and Histrians, being under his peculiar protection [erected this] to their most excellent Patron.

P. 33. Dug up in the year 1742, in the Pincian gardens belonging to the Minims, being the present of Cardinal ALEXANDER ALBANI; and by the munificence of Pope BENEDICT XIV. removed into the Capitol.

By the munificence of Pope BENEDICT, and the gift of THEODORE BUCCAPEDULIO, one of the same Pope's private Almoners.

ANNIA REGILLA, the wife of HEROD, the light of the house, to whom these farms belonged.

P. 38. Public and private offices, and ministries.---People and cities.---Soldiers,---Sacred things and the ministers of them.---Employments and arts.---Præfects of the city and soldiers.

P. 39. The monument of the *Lex Regia*, brought back from the Lateran into the Capitol, by the authority of Pope GREGORY XIII. the Senate and People of Rome reinstated in its ancient place.

P. 46. *Fregios* or *Freggios*, Frizes.

P. 48. This statue of the Hero AVENTINUS, whom the ancient superstitious ages called the son of Hercules, found among the rubbish in the Aventine hill, the Senate and People of Rome placed in the Capitol, &c.

EPITYNCHANUS, the freed-man of MARCUS AURELIUS CÆSAR, and of his bed-chamber, restored the River to the Fountains and Nymphs, according to his vow.

P. 49. By the munificence of our most holy Father Pope BENEDICT XIV. in the year of our Lord 1744.

P. 50. Sepulchral Titles of the ancient burying place of the Servants, Freed-men, and Freed-women of LIVIA AUGUSTA.

P. 56. By the munificence of Pope BENEDICT XIV. [removed] out of the Chisian Museum, in the year of our Lord 1744.

Ibid. The Inscription is round the inside of the vase: some read the two last words ΣΥΦΑ ΔΙΑΖΩΖΕ. Dr. POCOCKE says, that “ according to the Observations of the learned Professor WARD of Gresham college, this vase was the present of MITHRIDATES *Eupator*, king of *Pontus*, to the *Eupatoristæ* of the Gymnasium of *Delos*; which officers are supposed to have been called so in honour of this Prince.” *Description of the East*, &c. VOL. II. Part II. p. 207.

P. 63. MARIA CLEMENTINA of Great Britain
 * * * * * in the year 1735.

P. 65. MARIA CLEMENTINA * * * * *
 she lived 33 years, 6 months, 1 day, died at Rome
 Jan. 18. in the year 1735.

P. 78. l. 27. "What signification then can, &c." to the end of the paragraph. This being all very obscure, the Author was consulted by the Writer of the Letter; and it appeared, that, being very short-sighted, he had made mistakes in the Greek words; and that the whole ought to be rectified in the following manner. What signification then can that sea-shell have here? Why, as ὄστρεα or ὄστρεα, *ostrea*, any sea-fish covered with shells, is a derivative ἀπὸ τοῦ ὄστράκου; and as ὄστρακον signifies the shell of a fish, as well as an earthen-pot, potsherd, or tile, in Latin *testa*, and in Italian *testaceo*; the shell of such a fish (the proper quality of shells being to cover) was much more proper to denote the *Ostracism*, than to have placed on the ground a fragment of a broken vase, which could not have been so easily distinguished as a shell.

P. 104. Hence to the Capitol, Tarpeian seat,
He leads, now rich with gold, then rough with thorns.

TRAPP.

P. 120. To l. 12. add, from which alone the † *Gbi* was taken.

P. 121. After l. 4. add, As to the number of words in each line: there are but five lines in the first copy of the inscription, that answer in this respect to the original, which are these,

ΤΕΙ ΑΠΠΙΑΙ ΟΝ ΤΟΙ ΕΝΗΟΔΙΑ
ΚΑΙ ΧΘΟΝΙ ΘΕΟΝ.

---As to the character: the *Sigma* in ΜΕΤΑΚΙΝΕΣΑΙ, ΕΣΤΙΝ, ΚΙΝΕΣΑΝΤΙ, ΔΕΜΕΤΡΟΣ, and ΚΟΡΕΣ, is different from the same letter in ΜΑΡΤΥΣ and ΚΙΟΝΕΣ: and indeed this letter in the word ΜΕΤΑΚΙΝΕΣΑΙ, in the second copy of the inscription,

scription, appears of a make quite foreign to all the other *Sigmas* in either copy. In like manner, the *Pi* of the first copy is described thus Π , with the last stroke shorter than the first; and that of the second copy thus Π , with both the strokes equal.

With regard to deficiencies: the final $\kappa \alpha \iota$ is left out in the first copy; and in the second are wanting the words $\epsilon \nu \tau \omicron \iota$ before $\eta \epsilon \rho \omicron \delta \omicron$, together with the η in $\epsilon \nu \eta \omicron \delta \iota \alpha$.

As to the form of the letters: the *My*, *Cappa*, and *Rho* are in both copies described with the last stroke longer than it should be, thus, M , K , R ; whereas in the original they are formed thus M' , K' , R' ; that is; with the last stroke of the M shorter than the second angle; with the last stroke of the K shorter than the second, and neither of them extended to a level with the extremities of the upright line; and with the last stroke of R so short also as to terminate considerably above the level of the first. So the *Upsilon*, in both copies, is represented in the modern form thus Υ ; whereas nothing is more visible, than that on the pillar it exactly answers the shape of the Roman V .

Indeed in the second copy he has given us the same number of words in every line that are in the original; but then he has left out one whole line in one place, the $\epsilon \nu \tau \omicron \iota$ above-mentioned; and a letter in another, the η in $\epsilon \nu \eta \omicron \delta \iota \alpha$. Besides, he has described the *Sigma* here worse than in the first copy; and the *Pi* absolutely wrong, according to the modern form thus Π , whereas the first copy has the Ionic Π , which is the form it bears in the pillar. However, the second copy
leaves

leaves out the *Iota* at the end of ΑΠΠΙΑ, which is added in the first contrary to the authority of the original.

P. 122. *After* l. 4. *add*, In this Inscription, the words are not distinguished by a wider space than the letters, but are so connected one with another, as if every line was a single word (excepting the final ΚΑΙ, which stands at a considerable distance from the preceding ΘΕΟΝ) agreeably to the most ancient marbles and manuscripts, which neither join the letters together, nor disjoin the words from each other.

To make this particular description of the characters more intelligible, and to give the curious a perfect idea of them, it was thought necessary to represent the greater part of them on copper plates. The seven letters, which are of the same form with some Roman Capitals, there was no occasion to engrave at all; nor to exhibit a double representation of the rest, which have very near the same shape, and differ chiefly in magnitude. It was therefore deemed sufficient to represent only the smaller characters, which are upon the First Pillar, exactly according to their dimensions; and to take notice of those of the larger, which are upon the Second, in order to shew the difference. One of the larger it was thought proper to exhibit in its full magnitude, *viz.* † *Chi*, because that letter is only upon the Second Pillar, being not to be found among the smaller on the First.

Plate VII.

1. *Alpha*. In the larger, the longer stroke is six inches in length, and the short one two and a quarter.

2. *Gamma*.

Delta.



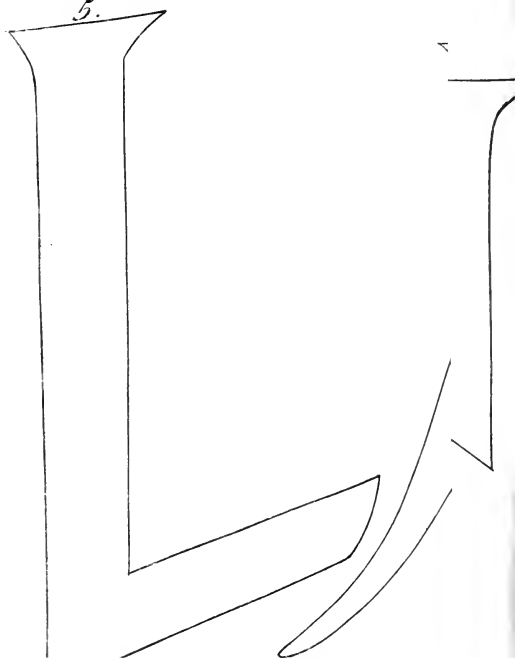
between the
Appendix.

To ANTHONY ASKEW, M.D. this Plate is gratefully inscribed.

tween
vendic.



5.



Delta. The larger is five inches high, and three and three quarters broad.

Epsilon. In the large character, the upright stroak is almost five inches high, the upper and lower stroaks a little more than two inches long, and the short stroak not placed exactly in the middle, but nearest to the upper.

Eta. The large is five inches and a little more than a quarter high, and three inches broad.

3. *Theta.* The diameter of the large character, taken from the outer line, is five inches.

Iota. The larger is of the same height with the *Eta*.

4. *Cappa.* The upright stroak of the large is five inches and a quarter high, the upper oblique stroak two inches long from the acute angle, and the lower but one inch and a quarter.

5. *Lambda.*

6. *My.* In the large, the first stroak is six inches in length; and the last, but one and three quarters, and does not reach so low as the middle of the letter; which middle is likewise rounded, and does not end in an acute angle.

7. *Ny.* The first stroak of the large is rather longer than that of the *My*, and so is the last, being one inch three quarters and an half.

Omicron. The height of the large is five inches, the breadth four and an half quarter.

Plate VIII.

8. *Pi.*

9. *Rho.* The upright stroak of the large is a little more than five inches high; and the tail, annexed to the semi-circle, is in proportion shorter than in the smaller character.

10. *Sigma.*

10. *Sigma*. The large is a little more than five inches and a half high.

Tau. The upright stroke in the larger has four inches and a little more than three quarters in height ; and the traverse, two inches and an half in length.

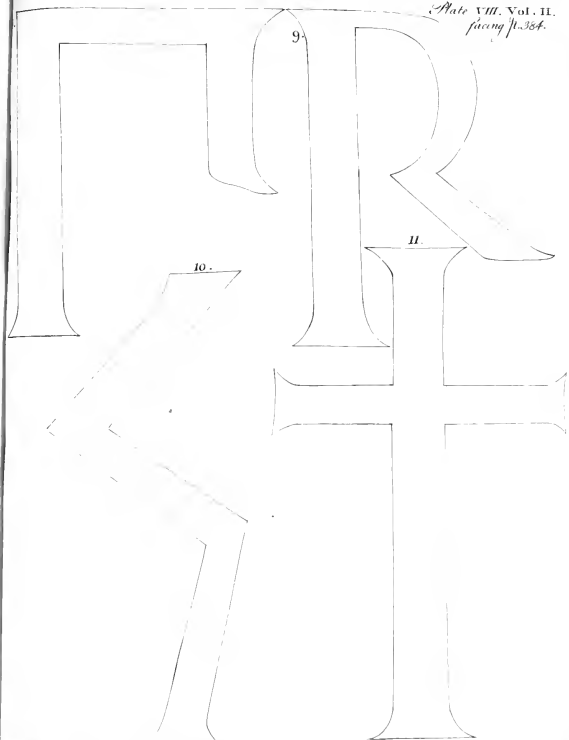
Upsilon.

11. *Chi*. Measures very near five inches in the upright beam, and the traverse wants very little of three.

P. 155. TO LUCIUS MUNATIUS CONCESSIONUS, a Patritian, Patron of this Colony, for his meritorious actions [shewn] towards the citizens by his munificent generosity : the honour formerly due to this most excellent person, the present time hath required to be payed : in which also the Demarchate of his son MUNATIUS CONCESSIONIANUS hath exhibited an abundance of liberality by a more diffusive expence towards the whole body of citizens. On the account of which testimonies of the sincerest love, the most splendid primary Region of the Herculaniensians decreed this statue to be erected to their admirable Patron.

P. 155, 156. Feb. 28. all the Senators were present in the *Curia* at the writing of the following Decree. A report having been made to the Senate, that the Two MARCI MEMMII RUFII, father and son, being *Duumviri* the second time, had built both the *Chalcidicum* and the Piazza round the Bath, with money of full weight, agreeably to the splendor of this municipal town : to keep which in repair at the public charge being decreed, they concerning this matter thus resolved, That it seemeth good to this Order, that since the Two MARCI MEMMII RUFII, father and son, being *Duumviri* the second time, have been so liberal in exhibiting





biting public shows, that the memorials of them may be an ornament to this corporation ; and have been so diligent as to have put a stop to the badness of weights, and to have provided a permanent remedy against it : it seemeth good to the Decurions, that the Two MARCI MEMMI RUFII, father and son, while they both should live that the care both of the *Piazza* and of the *Chalcidicum*, which they themselves had built, should be committed to them, so as that they might set their servants over business ; and that they should not be removed from that charge without the decree of the Decurions : and that thanks be publicly returned to the Two MARCI MEMMI RUFII, father and son, because they had not applied this munificence to the repetition of the honour conferred upon them, to their ambition, or desire of applause, but had layed it out for the service and beautifying of the corporation.

P. 158. Such is the soil of fat Campanian fields,
Such large increase the land that joins *Vesuvius* yields.

DRYDEN.

P. 166. CNEIUS HOSIDIUS GETA, LUCIUS VAGELLIUS, being Consuls, *Sept.* 22. this Decree of the Senate passed.

Whereas the providence of our most excellent Prince, has been pleased to take timely care even of the houses of this our city, and of the perpetual duration of all Italy, to which he has been very serviceable, not only by his most august order, but also by his own example ; and whereas it must conduce to the happiness of the present age, that private, as well as public, buildings should be kept in good repair, and that all men abstain from the most cruel kind of traffic, lest they
should

should thereby introduce a most hostile appearance of things in time of peace by the ruins of houses and villas: it seemeth good, that, if any person, for the sake of traffic, should have purchased any building, in hopes of gaining more by pulling it down, than the sum for which he had bought it, that then he shall be obliged to pay into the exchequer double the sum for which he purchased it, and shall besides notwithstanding have his case referred to the Senate. And since it is of equal importance, that a man should no more set a bad example in selling than in buying, and that sellers should also be punished, who shall have knowingly and fraudulently sold against this order and will of the Senate; it seemeth good, that all such sales be made void: but at the same time the Senate declares, that those shall be settled in full right and power, who being hereafter possessors of their own premises, shall change or alter any parts of them, so long as they shall be of opinion that it was not done by way of traffic.

There were present in the Senate 383.

VOLUSIUS and PUBLIUS CORNELIUS the sixth time being Consuls. *Mar. 7.* this decree of the Senate passed. VOLUSIUS and PUBLIUS CORNELIUS moved the house, upon the Petition of the friends and relations of ALLIATORIA CELSILIA, to know what was their pleasure concerning that affair, on which they decreed concerning it as follows.

Whereas, by a Decree of the Senate, which was passed in the consulship of those most eminent persons, HOSIDIUS GETA and LUCIUS VAGELLIUS, on *Sept. 22.* at the instance of the Emperor DIVUS
CLAU-

CLAUDIUS, it was provided, that no person should pull down any house or villa, which he might have purchased; and that no one should either buy or sell any such thing by way of traffic, and a penalty was layed upon the purchaser, who should have acted contrary to that Decree, in such manner, that both he should be obliged to pay into the exchequer double the sum which he had agreed upon for the purchase, and that likewise the bargain should be intirely void; but at the same time it was provided, in relation to those persons who, being afterwards possessors of their own premisses, might change or alter some parts of them, that no innovation should be made; and whereas the friends and relations of ALLIATORIA CELSILIA, wife of ATTILIUS LUPERCUS, a most accomplished person, have represented to this Order, that her Father ALLIATORIUS CELSUS had bought some farms with their buildings, in the Mulinian Region, by the name of *Campi matris*, in which a market..... was wont to be kept in former times, but has now for some time ceased to be held; and that those buildings with length of time were ready to fall down, and if repaired would be of no use, because neither any one would dwell in them, nor be willing to remove into such unfrequented places; [on which account it was humbly requested] that the said CELSILIA might not incur any damage, fine, or penalty, in case the said buildings under the consideration of this honourable Order, either should be demolished, or sold, either by themselves, or with the fields adjoining, on this condition, that the purchaser, without any damage to himself, might pull them down, and carry them away.

But for the future all others are to be admonished to abstain from so base a kind of traffic, in this age especially;

cially, in which it would be more suitable, that buildings should be erected, repaired, and beautified, in all things by which the happiness of the whole earth might shine forth, than that any part of Italy should be disfigured by the ruins of buildings and as yet retain [the devastation] of former times, insomuch that it might be said that it was the effect of time and age They accordingly passed this Decree in the Senate.

P. 168. To the Gods *Manes*.

TO MARCUS MARIUS PROCULUS. He lived three years, four months, and nine days.

MARCUS MARIUS FRONTO and COSCONIA YGIA, his most unhappy parents, erected this for their most dutiful son, for themselves, for their freed-men and freed-women, and their posterity.

Had not the Fates so sudden snatch'd this boy;
The Mother, who before her prattling joy
Ought to have gone of course, had then
Do thou as thou passest by say to him,
Light lye the earth on thee.

TO MYNICIUS the son of PUBLIUS,
after his death, his fellow Towns-men,
out of pious affection, by contribution, placed this.

P. 169. *Pompeia's* marsh, whose waters sweet and clear,
To *Herculaneum's* salt-pits flow so near.

P. 172, 173. The Inscription, as taken from the *Memoire sur la ville souterraine*, &c. p. 8. having several errors in it, a correcter copy is here added from GRUTER, and the defects supplied by conjecture.

TITVS

ΤΙΤΟΣ· ΚΑΙΣΑΡ

ΟΥΕΣΠΑΣΙΑΝΟΣ· ΣΕΒΑΣΤΟΣ

ΔΗΜΑΡΧΙΚΗΣ· ΕΞΟΥΣΙΑΣ· ΤΟ· Ι.

ΕΤΟΣ· ΥΠΑΤΟΣ· ΤΟ· Η· ΤΕΙΜΗΤΗΣ

ΝΟΜΟΘΕΤΗΣΑΣ· ΤΟ· Γ· ΓΥΜΝΑΣΙΑΡΧΗΣΑΣ·

ΤΑ· ΣΥΜΠΕΣΟΝΤΑ· ΑΠΟΚΑΤΕΣΤΗΣΕΝ.

Titus. Caes. Vespasia NI. F. VESPASIANVS. AVG.

COS. VIII. CENSOR. P. P.

terrae. mo TIBVS. CONLAPSA. RESTITVIT.

TITUS CÆSAR VESPASIANUS AUGUSTUS, exercising [Tribunical] power the tenth time, being Consul the eighth, Censor the third, and presiding over the public Games, restored the fallen buildings.

[TITUS CÆS. VESPASIAN'S son], VESPASIANUS AUGUSTUS, Consul the eighth time, Censor, Father of his country, restored the buildings thrown down [by earth-quakes].

P. 191. Ye People of generations to come, your own concerns are at stake. One day bears as it were a torch before, and yields light to the next; the day before yesterday to that after to-morrow. Be attentive. From the birth of the sun, unless all history be fabulous, Vesuvius has cast out fiery eruptions twenty times, always with a prodigious destruction of those who lingered near it: that it may not hereafter seize upon the wavering and uncertain, I give this warning. The womb of this mountain is pregnant with bitumen, alium, sulphur, iron, gold, silver, nitre, and springs of water. Sooner or later it will take fire; and, the sea flowing into it, it will bring forth: but before the birth, it is shaken, and shakes the ground, it casts out smook, lightning, and flames, it agitates the air, it bellows
within

within in a horrible manner, it roars, it thunders, it drives away the near inhabitants from its borders. Remove while you may : now, at this instant it falls in labour ; it burſts. It vomits out a lake of water mixed with fire ; this ruſhes with a precipitate fall, it prevents, it outruns a late flight. If it overtake you, all is loſt, you are undone. In the year of our Lord 1631. Jan. 1. &c. Do you, if you have your ſenſes, liſten to this ſtone that cries aloud ; Regard not your houſe ; regard not your goods ; linger not a moment, Flee.

This road from *Naples* to *Reggio*,
 infamous before by continual robberies,
 and obſtructed by the ſtones of burnt *Veſuvius*,
 PERAFANUS RIBERA Duke of *Alcala*, Viceroy,
 having cleared the place from lurking holes,
 and levelled the plain,
 made the way ſpacious and ſtrait at the public expence,
 in the year of our Lord 1563.

But oh !

in the ſixty eighth year after,
 on the firſt of January,
 in the reign of PHILIP IV.
Veſuvius, by ſmoak, flames, bellowings,
 concuſſions, aſhes, and eruptions,
 rendered more horrible and furious than ever,
 regarded neither the name, nor dignity, of ſo great a man.
 For, as the fire burned vehemently in the dark caverns,
 the confined air being heated,
 raging, roaring, belching out deſtruction,
 having torn aſunder the top of the mountain,
 burſt out the next day through an immense chasm,
 darting

darting ashes beyond the *Hellepont* :
drawing after it, to supplie its place, a sea,
an outrageous sea,

fulphureous rivers, inflamed bitumen,
rocks pregnant with allum,

a shapeless mass of all sorts of metals,

fire mixed with streams of water,

ashes boiling up amidst surging smoak :

and discharging both itself,

and its fatal collection

of crude materials, from the top of the mountain,

only lightly touching *Resina* and *Portici*,

in a moments time threw down, burned, and destroyed,

Pompeii, *Herculanum*, and *Ottaviano*,

together with woods, villas, and houses,

driving before it a doleful prey,

and leading behind a vast triumph.

This marble also, the monument of the most prudent
Viceroy,

being buried deep in the ground, had been lost ;

But EMMANUEL FONSECA and ZUNICA Count
of *Montemelino*,

Vice-roy of the Kingdom,

with the same greatness of mind, with which
he endeavoured to repair both the public and pri-
vate calamity,

drew this stone, belonging to his family, intirely

from its grave, restored it to the light,

and repaired the high road ;

Yesuvius still smoking and manifesting its indignation.

In the year of salvation 1634.

ANTONIUS SUAREZ MESPIA March. vici.

being Præfect of the public ways.

P. 194. *Add the following Note.* This is confirmed by the present appearances in *Herculaneum*. In order to enter into the streets and houses, it is necessary to make way, by breaking with a pick-ax, either the *Lava*, or the kind of cement, which fills and encompasses them on all sides; without which support, the greatest part of the buildings would fall down immediately, since they lean extremely on the side towards the sea. This inclination, it is natural to think, was occasioned by the weight of the waters; which would have, no doubt, overturned and intirely destroyed all the buildings, had it not been, that all being full, and forming one sole mass, all the parts of it mutually supported one another: and as this city was totally buried under the ashes, it had no longer any other than a plain surface; over which the torrents run off without any obstacle, and consequently without any forcible impression.

P. 201. CLEMENT XII. for restraining the licentiousness of the Women, and punishing their crimes. 1725.

P. 205. APPIUS PULCHER, the son of CAIUS, dedicated this temple to BACCHUS, at his own expence, being *Septemvir* of the *Epulones*.

P. 206. LUCIUS ANNIUS MAMMIANUS RUFUS, *Quinquennial Duumvir* PUBLIUS NUMISIUS, the son of PUBLIUS, Architect, took care of the erecting [of this building].

P. 210. PUBLIUS NUMISIUS, the son of PUBLIUS, Architect.

LUCIUS VITRUVIUS, LUCIUS CERDO Architect.

P. 212. The *Podium* rebuilt, the *Pavements* of marble.

P. 225. (I.) TO MARCUS NONIUS BALBUS, the son of MARCUS, Prætor, Proconsul: by the decree of the Decurions.

(2.) TO MARCUS NONIUS BALBUS, the son of MARCUS; the Father: by the decree of the Decurions.

P. 226. (3.) TO VICIRIA the daughter of AULUS the mother of BALBUS: by the decree of the Decurions.

P. 227. (II.) See VOL. I. *Appendix*, p. 283. l. 13.

(12.) TO LUCIUS MAMMIUS MAXIMUS, one of the *Augustales*, the members of the corporation and the inhabitants [erected this] by contribution.

P. 260. LAURENTIUS THEODORUS GRONOVIVUS asserts, that in the seventh line of this Inscription, instead of PORTV the true reading is ...ORIO, the remains of EMPORIO. For TRAJAN by no means made a Port or haven here, since it is mentioned by STRABO Lib V. he settled a Staple or Mart, and might make it a free Port. The whole Inscription is to this effect.

TO the Emperor CÆSAR NERVA TRAJANUS, the Son of DIVUS NERVA, the Best, August, who triumphed over *Germany*, [and] *Dacia*, Sovereign Pontif, exercising Tribunical Power the 19th time, being General of the army the 9th, Consul the 6th, Father of his countrey, the most provident Prince, the Senate and Roman People [erected this Arch], on the account of his having rendered the access to Italy more safe, having also added this Staple or Mart at his own expence.

P. 282, 283. The Flavian Amphitheater, illustrious by Triumphs and Spectacles, dedicated by impious worship

ship to the Heathen Gods, expiated by the blood of martyrs from impure superstition. That the remembrance of their fortitude might not fail, this monument, painted on the whited ruinous walls, by the order of Pope CLEMENT X. in the year of salvation 1675, but defaced by the injury of time, Pope BENEDICT XIV. ordered to be expressed in marble, in the year of Jubilee 1750. and of his Pontificate the 10th.

P. 290. TO MARCUS NONIUS BALBUS, the son of MARCUS, Prætor, Proconsul, the Herculaniensians, [erected this].

P. 295. l. 8, 9. A grotesque or ugly face made of earth burnt.

P. 297. l. 17. *Lacrymatories*, little vases to hold tears.

P. 300. l. 6. A small earthen or brazen cup for wine, used in sacrifice. An instrument to sprinkle lustral water.

P. 306. NERO CLAUDIUS CÆSAR, August, conqueror of Germany, Sovereign Pontif, exercising Tribunicial power, General of the army, Father of his country.

P. 307. l. 6. The Provision of AUGUSTUS CERES.

l. 15. By the decree of the Senate.

l. 23. AULUS VITELLIUS conqueror of Germany, Emperor, August, Sovereign Pontif, enjoying Tribunicial Power.

P. 313. *But, to return, and view the chearful skies,
In this the task, and mighty labour lies.* DRYD.

P. 320. l. 21. The sacred Junonal Table of the Herculaniensians illustrated.

P. 321. *She said, and on the board, in open view,
The first libation to the Gods she threw.* PITT.

P. 324. - - - - - *All joyous on the board
Pour the libations and invoke the Gods.* TRAPP.

I N D E X.

A

ACADEMY of English and Scotch painters and sculptors at Rome. 361.

Acqua acetosa at Rome, an universal medicine. 217, 218.

Actors (Italian) generally good. 219.

ADRIAN'S villa : the ruins of it near *Tivoli*. 239, — 241.

Anclabres : two kinds. 304. 321.

Ancona : short description of it. 259, 260.

Angelo (Castle of *St.*) short description of it. 261, 262.

Annian family. 232.

ANNIUS (L.) MAMMIANUS RUFUS built the theatre in *Herculaneum* at his own Expence. 232.

Antiquities in *Herculaneum* preserved very fair ; and how. 193, 194.

Asia minor : fourteen cities of that countrey represented in Basso relievo, upon a marble pedestal at *Puzzuoli*. 338, — 354.

AURELIUS (MARCUS) the emperor : his fine equestrian statue. 9.

B

BALBUS a surname common to several families. 233.

Bas-reliefs found in *Herculaneum*. 230.

BEATRICE (*Signora*) : her tragical story. 236, — 239.

Bologna described. 84.

— its ancient and present government. 84. — 87.

— its principal churches. 86. — 100.

— its principal palaces. 107. — 116.

Bottles, square, of white glass, found in *Herculaneum*. 292.

— of a different shape found. 301.

— some with water in them 302.

Bracelet of gold very elegant found there. 301.

Bread found. 287. 292.

Bulla aurea, of an oval shape, upon the bust of a Roman youth, found there. 230.

I N D E X.

C

- Cameo*, representing the Athenian Ostracism, in the possession of HOR. WALFOLE, Esq; jun. 73, — 82.
 — a small plate, representing the *apothefis* of ADRIAN; in the royal palace at Naples. 333.
Cameos and *Intaglias*, found in *Herculaneum*. 291.
 Candlesticks of brass found there. 297. 299, 300.
 Capitol at *Rome*: particular account of all the antiquities in it. 7, — 57.
Caprea, an island, now called *Capri*: some account of it, 333 — 336.
 Cellar in *Herculaneum* described. 287, — 289.
Centum gradus in *Rome*. 104.
 CLAUDIUS PULCHER (APPIUS): Two of that name; of whom the second may be justly supposed to have been patron of *Herculaneum*. 209, 210.
Coliseo, or amphitheatre of TITUS: some observations upon it. 276 — 284.
 Colleges for Education at *Rome* well regulated. 220.
Colonna rostrata. 12, — 14.
 Colossus, what. 341.
 Comedies (Italian) generally low. 219.
 — composed for the Colleges, generally good, and well acted. 219.
 Corn found in *Herculaneum*. 287.
 Curial Tables 322. — 324.
 Custom (religious): a remarkable one at *Rome*, from Good-friday 'till Easter-day. 222.

D

- Dei Consentes*. 232.
 Design of a Picture representing the Practice of some Physicians. 357 — 360.
 Dial round the Obelisk in the *Campus Martius*, as described by PLINY the elder. 144, — 146.
 DIANUMENIANUS' Urn. 34, — 37.
 Diary containing a Catalogue of the Curiosities found in *Herculaneum*, from May 24, to Oct. 31. 1739. 294, — 303.
 Digging for subterraneous antiquities near *Vesuvius* first begun in 1681. 201, — 203.

— after

I N D E X.

- after long intermission, renewed in 1711. but soon forbidden. 203,—205.
 — renewed again in 1738. 205.

F

- Farnesian Columns. 118,—131.
 — the Greek characters on them exactly described. 122,
 —125.
 — their conformity with those in the Sigean Inscription.
 126,—130.
 Fire-works at *Rome*. 261,—264.
Florence: a farther account of some of the finest churches
 there. 1,—5.
Forum, civil or judiciary, in *Herculaneum* described. 248,—
 252.
 French Traveler: a ridiculous instance of his levity and
 want of taste. 180,—182.

G

- Gemoniæ (Scalæ)* at *Rome*. 104.
Getto (Il) the street or district in which the Jews dwell at
Rome. 196.

H

- Herculaneum*: its ancient state, before it was possessed by
 the Romans. 148,—154.
 — a piece of money coined there. 153. 320, 321. 331.
 — its state under them. 154,—157. 165,—168.
 — destroyed in the first year of TITUS. 171,—174.
 — the manner of searching among its ruins. 314.
 Houses (private) discovered there, described. 285.
 Houses of correction at *Rome*. 199,—201.
 Household utensils found in *Herculaneum*. 286, 287.

I

- Jews under great hardships at *Rome*. 196,—199.
Ignatius (S.) devoured by wild beasts in VESPASIAN'S am-
 phitheatre: with some serious reflections. 282,—284.
 IMPERATOR has two significations. 334.

Inscription

I N D E X.

- Inscription in Ionic characters on the Farnesian Columns.
 118, — 131.
 — in Hetrufcan characters, on a marble table found in
Herculaneum. 320, — 331.
 — which mentions the theatre there. 207, 208.
 — upon the marble Pedestal of a Coloflean ftatue, erected
 to TIBERIUS, on his reftoring fourteen cities in *Afia*,
 explained. 342, — 354.
 Infcriptions found in *Herculaneum*. 205, 206. 209, 210.
 225, — 227.

K

- King of the two *Sicilies*, care to fecure his fineft curiofities,
 found in *Herculaneum*; and why. 315.
 — the extraordinary affection betwixt the King and
 Queen. 332.

L

- Lacrymatoria* of glafs, found in *Herculaneum*. 297. 299.
 Lamps, brazen, found there. 302.
 — earthen. 297. 300. 302.
 — a very remarkable one, with bells. 292.
 — obfervations upon them. 305, 306.
Lava: its nature. 188.
 — flowed onely through one part of *Herculaneum*. 190.
 193.
 LEONARDO (*Padre*) preaching in the *Piazza Navona*, by
 way of preparation for the Jubilee, 316, — 319. 370.
 Locks found in *Herculaneum*. 299.
Loretto: fhort account of the church, houfe, and treafures
 there. 256, — 259.
 Lower people at *Rome*, better educated, and more civilized,
 than in moft other places. 221.

M

- Machine, ufed in removing the Obelifk, which AUGUSTUS
 erected in the *Campus Martius*. 138, 139.
 Marriages (fecond): fome reflections upon them. 244, —
 246.
 MARTIAL: an Epigram of his, defcribing the fine fiteuation
 of his Friend JULIUS' villa; with an Englifh tranflation.
 364, — 368.

Mascherones

INDEX.

- Mascherones found in *Herculaneum*. 297, — 299. 301.
 Medallion, with a basso relievo on each side, in the royal palace at *Naples*. 298.
 Medals found in *Herculaneum*. 296. 300. 302. 304.
 — Observations upon them. 306, — 310.
 — coined in memory of the restoration of fourteen cities in *Asia*, by TIBERIUS, which had been either destroyed, or shattered by earth-quakes. 339, 340. 354.
Meddix and *Meddixtuticus*, chief magistrate among the Campanians, like a Roman Consul. 326, 327.
Michel Angelo's tomb in a church at *Florence*. 3.
 Monument of the Princess SOBIESKI in *S. Peter's*. 70.
 Mosaic found in *Herculaneum*. 287: 297, 298.
 — Observations upon them. 305.

N

- Nets unfinished, in a basket, found in *Herculaneum*. 304.
 NUMISIUS (PUBLIUS) the architect, who built the theatre there. 210.

O.

- Obelisk, erected by AUGUSTUS Cæsar in the *Campus Martius*, discovered in 1586, and covered up again. 131, 132.
 — the same which is described by PLINY the elder. 140, — 147.
 — uncovered in 1748. 133.
 — described. 136, — 138.
 — removed by Signor ZABAGLIA, and how. 138, 139.
 Olives found in *Herculaneum*. 287.
 Ostracism of *Athens*: reasons against it. 79, — 82.
 OVID's Tomb: the present sad condition of it. 184, — 186.

P

- Padella*, or earthen porringer, at *Loretto*; cut of which CHRIST, when an infant, was fed 258.
 Pastry found in an oven at *Herculaneum*. 287.
 Painting, an art, the more of which one knows, the more one admires, and despairs of attaining it. 177, 178.

PAMFILIO

INDEX.

- PAMFILIO (Prince): his fine villa near *Rome*. 236.
- Pedestal at *Puzzuoli* of a colossean statue of TIBERIUS CÆSAR, erected to him on his restoring fourteen cities of *Asia Minor*. 338, — 354.
- Perspective understood by the ancient painters. 272, — 275.
- Piazza Navona* described. 316, 317.
- Pictures found in two temples and other buildings of *Herculaneum*. 266, — 275.
- very fine in some of the churches at *Florence*. 1, — 5.
- in the principal churches at *Bologna*. 86, — 100.
- in the noblest palaces there, 107, 116.
- very fine ones in the convent of *S. Michael in bosco*, shamefully defaced, both by German and Spanish soldiers in the last war. 98, 99.
- PLINY'S account of two Obelisks erected by AUGUSTUS Cæsar. 139, 140.
- Pompeii* destroyed before *Herculaneum*. 162, — 164.
- supposed to lye buried near *Torre del Greco*. 169.
- Portici*, formerly the villa of Q. PONTIUS AQUILA. 168.

S

- Scala Geonica* at *Rome*. 104.
- Sea-water vomited up by *Vesuvius* in its eruptions. 190, — 193.
- Sigean Inscription: the conformity of the Greek characters in it to those in the *Farnesian*. 126, — 130.
- SIRANI (ELIZABETH): a famous Paintress of *Bologna*, who lyes buried in one of the churches. 126 — 130.
- Skeleton, found in *Herculaneum*, which had held a purse of money in its hand. 304.
- SOBIESKI (*Princess*) her sickness, death, funeral, and character. 57, — 72.
- her fine monument in *S. Peter's* at *Rome*. 70.
- Statues found in *Herculaneum*: in the theatre. 224, — 235.
- in the *Forum*. 250, 251.
- nine colossean, sitting. 290, 291.
- Statue, equestrian, very fine in marble of M. NONIUS BALBUS. 289, 290.
- pedestrian of VITELLIUS. 290, 293.
- brazen, smaller, of HERCULES. 299, 300.
- little one of gold. 293.
- Street in *Herculaneum*, described. 247. 254.

I N D E X.

Surgeons instruments: a brass Case of them found in *Herculaneum*. 292.

T.

- Table of white marble found in *Herculaneum*. 254.
 — the Inscription in *Hetrufcan* characters, explained. 320,—331.
 Tables all consecrated among the ancients. 321.
 — used in Temples, and *Curia*, from thence called *Curial*. 321,—323.
Tarpeian rock: where situated. 102,—104.
 Temples, found in *Herculaneum*, supposed to be of BACCHUS and HERCULES, described. 252,—254.
 — of APOLLO, &c. 293.
 Theatre in *Herculaneum* described. 206, 207. 212,—215.
 — built in the time of AUGUSTUS. 210.
Torre del Greco, why so called. 169.
 — a basso relievo, and some Inscriptions found near it. 169, 170.
 Tragedies represented in the Colleges at *Rome*, both well written and acted. 219.
 Travellers find their expectations in seeing *Rome* frequently disappointed; and why. 178—180.
Tullianum: its situation. 105—107.

V

- Vases of glass found in *Herculaneum*. 301.
Venuti (*Don MARCELLO Marchese de*): some conjectures of his, in which he seems to be mistaken. 231. 234.
 — (*Signor RIDOLFINO*) his *Dissertation* upon a *Cameo*. 73—82.
 Verses in Latin. 223.
Vesuvius threw out flames, and made great eruptions before the time of TITUS. 158.
 — its mouth and in-side. 312, 313.
 — pleasantness of the countrey adjoining. 174,—176...
 Villa of Prince PAMFILIO near *Rome*. 236.
 — *Madama*. 362,—364.
 — of Queen ZENOBIA: its ruins. 241.

Water

INDEX.

W

- Water : torrents frequently discharged in the eruptions of *Vesuvius*. 188. 190—193.
Widow-hood : some reflections upon it. 244—246.

Z

- ZABAGLIA (*Signor*) a carpenter : two instances of his extraordinary skill. 133,—135.
— removes a broken Obelisk. 135,—139.
ZENOBIA Queen of *Palmyra*, and Empress of the East : her history and character. 241—243.

F I N I S.

ERRATA. VOL. I.

- | | |
|---|--|
| <p>P. 7. l. 22. <i>dele</i> sad dog
38. l. 10. <i>read</i> gradually
63. l. 9. — <i>Oct.</i> 20.
68. l. 24. — <i>Nov.</i> 11.
P. 95. l. 20.—by SOLIMENI,
being one of the highest
finished he ever did,
l. 25. — of SOLIMENI's
l. 27. <i>add</i>, At the altar of
the chapel next to this,
there is likewise a fine
picture of GUIDO's, re-</p> | <p>presenting S. FRANCESCO
on his knees:
101. l. 2. — APOLLONIDEA,
135. l. 13. — is called,
152. l. 26. — <i>καθημένον</i>,
210. l. 20. — to the
218. l. 25. — I. HERCULES
sitting, and a figure of a
Woman standing by,
winged, &c.
232. l. 20. — curiosities
274. l. 18. — ferunt.</p> |
|---|--|

ERRATA. VOL. II.

- | | |
|---|---|
| <p>P. 21. l. 4. <i>r.</i> <i>Fassi Consulares</i>,
29. l. 17. — N. BENE-
DICTI
102. l. 3. — 1747.
107. l. 16. — 1747.
142. l. 7. — PXII COS.
166. l. 14. — felicitati</p> | <p>183. l. 11. — <i>Molle</i>,
220. l. 10. — pike,
251. l. 9. — statues
307. l. 27. — shoulder :
316. l. 11. — Missionaries.
358. l. 7. — in his
359. l. 6. — <i>prognostic</i></p> |
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