A DESCRIPTION
OF THE
FIRST DISCOVERIES
Of the ANTIENT CITY of
HERCULANEUM.

Found near Portici,
A Seat of his Majesty the King of the
TWO SICILIES.

Written in ITALIAN by the Marquis Don
MARCELLO DI VENUTI.

Translated into ENGLISH.

To which are added,
Translations of some LETTERS on this Subject, which passed
between Cardinal Quirini, and the learned Professors Gesner,
Reimar, and Fewerlinus.

LONDON:
Printed by and for GEO. WOODFALL, at the King's-Arms,
Charing-Croft.
[Price Two Shillings.]
As one Translation of this Work hath already appeared, some Reason may be expected for the Publication of this. — Facts are always the strongest Arguments: — In April last the Publisher received a Copy of the Venetian Edition of this Book, which he immediately put into the Hands of the Translator, and gave publick Notice thereof by Advertisement in the General Advertiser of the 4th and 6th of April.

Hence it is plain, that this Translation was begun first, and proper Notice given, that no one else might put themselves to any unnecessary Expence or Trouble; nay, Mr. Skurray says in his Preface to his Translation, that on seeing the Original hereof advertised, he bought it to peruse and translate at his Leisure Hours. This is a Concession that he did not begin till near a Month after this Translation was advertised to be undertaken.

But enough of the (1) Justice; let us proceed to the Merit of Mr. Skurray’s Translation. He has told us he translated it at his Leisure; very extraordinary, that any Gentleman, between the 1st of May, the Day the Italian Edition was published in London, and the 20th of June, the Day on which Mr. Skurray published his Proposals, could find Leisure Time to translate, and after this his Friends to give a proper Revise and Correction to upwards of 150 Pages; especially as it was translated from a Language it is plain he was not Master of.

That it was performed in a Hurry, might be some Excuse for Faults in this Edition, pushed on faster than the Editors chose.

(1) Custom immemorial has always been held equal to written Law. In the present, or a like Case, the Rule has always been this: The Person who first procures a Copy of any Book, of which he thinks a Translation will be agreeable, immediately gives a publick Notice, generally by Advertisement in a News-Paper, that such or such a Thing, naming the Title, is in the Press, and will be published as soon as may be. — The latter Part of which Promise the Publick is always sure the Bookseller will for his own sake perform, as soon as may be consistent with the Circumstances of the Cafe.
merely to defend invaded Property; but what Excuse can be found for a Work said to have been translated at Leisure, and not offered to the Publick, till it had received a proper Revival and Correction? What can be said in Behalf of such a Writer, when the following Catalogue of Errors is presented to the Publick View, not as an entire Collection, but only as a Specimen of what may be met with in almost every Page.

Here it may be observed, that the first Part of this Work turns principally on two Points, Hercules the Founder, and Vesuvius the Destrayer; the second, on the Excellencies or Peculiarities of the Works of the Antients:—So, in the following Catalogue it may be noticed, that I have only marked such as related to the principal Heads of the Story; passing by the numerous Mistakes of a lower Class, and the verbal Inaccuracies which occur in almost every Line: Besides, his corrupt Writing of Latin and other proper Names, render it very difficult for the Reader to know the Persons and Places spoken of. I shall quote the Pages in the Italian from Mr. Meyer's Edition, because in more Hands than any other. And first

Of Omissions.

P. 7 A Note omitted, which mentions a Medal with the Figure of Hercules, and the Remains of his Temple at Cadiz.

Hercules's Prophecy of the future Grandeur of Rome, omitted.

18 Seneca's Situation of Herculaneum omitted also.

Part of a Note omitted, in which are the Names of seven Authors quoted concerning the Eruptions of Vesuvius.

63 Speaking of the Duumviri, that they were frequently continued and confirmed in that Office, is omitted.

69 Speaking of the Form of the ancient Theatre, he has omitted or whether it was after the Manner of the Tuscons, who inhabited the Neighbourhood of PIlegra. By this he has made the Office build Nola instead of the Tuscons.

79 The Repeopling of Herculaneum omitted. And

62 Speaking of Titus's Care to restore the Losses of the Inhabitants of the Campania, which had been ruined by continual Earthquakes. This Journey of Titus into Campania is attested by too many Authors to admit a Doubt; and the Rebuilding the Gymnasia of Naples by that Emperor, is sufficiently; all omitted; as also

83 The Triumviri for settling the Colony of Herculaneum.

65 Speaking of the Art of Perspective, front and back Parts well proportioned, omitted.

P. 62 ib. Speaking of Titus's Care to restore the Losses of the Inhabitants of the Campania, which had been ruined by continual Earthquakes. This Journey of Titus into Campania is attested by too many Authors to admit a Doubt; and the Rebuilding the Gymnasia of Naples by that Emperor, is sufficiently; all omitted; as also

83 The Triumviri for settling the Colony of Herculaneum.

65 Speaking of the Art of Perspective, front and back Parts well proportioned, omitted.
<table>
<thead>
<tr>
<th>It.</th>
<th>Sk.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>76</td>
<td>97</td>
<td>In describing the Minotaur, the Arm is omitted, where it could only be named to shew that it was not a Leg.</td>
</tr>
<tr>
<td>80</td>
<td>103</td>
<td>In describing the Neapolitan Country Dances, which he elegantly calls Dancing Bouts, he has omitted their imitating the Windings of the Labyrinth.</td>
</tr>
<tr>
<td>88</td>
<td>113</td>
<td>A Bas-Relief omitted concerning the antient Vintage.</td>
</tr>
<tr>
<td>90</td>
<td>117</td>
<td>In the Diary of the Discovery, the Things found on the 4th and 5th of July are omitted, and those discovered on the 6th dated the 4th.</td>
</tr>
</tbody>
</table>

Here it may not be amiss to give an Instance of his Method of abridging a tedious Paragraph, composed of Words he did not understand.

<table>
<thead>
<tr>
<th>It.</th>
<th>Skurray.</th>
<th>Our Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>92</td>
<td>120</td>
<td>A Vase with its Cover; a sacrificing Cup, with a Handle; and several other Rarities and Curiosities, Fragments of Bras Pans or Bafons, &amp;c.</td>
</tr>
</tbody>
</table>

By this Time, possibly, the Reader may be as weary of this emissive Subject, as the Writer; proceed we therefore to ADDITIONS.

As none could reasonably be expected, so they are very few, and those chiefly in the Notes; the principal of which is in p. 29, where a Note is added in French, which induces me to think this Work has been translated into French, and that this Note was added in that Edition, and so copied with the rest of the Notes, most of which are left in their original Language, as are also the Latin Pieces at the End of the Volume. — Seems it not probable, from the Circumstance of the French Note, that this Translation from the Italian, has been translated through a French Translation? especially as the other additional Notes are in English; and truly valuable they are!

That in p. 54, is ineflimable. — How long has Vomitoria been Latin for Doors? —
In p. 68, he is excessive kind, in telling us the Office of an Ædile, which any School-boy might have transcribed from Littleton's Dictionary.

Those in p. 92, 101, and 102, are of the same Value, dug out of the same Mine, with equal Skill and Labour.

In 101, he sufficiently informs the World of his Skill in Painting, by his Ignorance of the Difference between Vermillion and Oke.

I must beg the Reader's Patience a little longer; while I lead him through a Maze of

<table>
<thead>
<tr>
<th>It.</th>
<th>Sk.</th>
<th>B L U N D E R S.</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>11</td>
<td>The Ports of Leghorn and Port Hercole called Gates.</td>
</tr>
<tr>
<td>20</td>
<td>26</td>
<td>The Inhabitants of Herculaneum erect a Statue to Lucius Munatius Concessianus, in Gratitude for that, in the Time of Scarcity he lived at his own Expence, instead of he supported them all at his own Expence.</td>
</tr>
<tr>
<td>23</td>
<td>30</td>
<td>A College of Bishops in Rome before Christ!</td>
</tr>
<tr>
<td>ib.</td>
<td>ib.</td>
<td>King John for Queen Joan.</td>
</tr>
<tr>
<td>26</td>
<td>33</td>
<td>A Country covered with Rust, &amp;c. See the whole Passage:</td>
</tr>
</tbody>
</table>

---

To conclude; if this Country (notwithstanding its having been destroyed by frequent Thunders and Lightnings, and laid waste by the terrible Eruptions of Vesuvius, and covered with Rust and Drofs,) appears such a pleasant Place in our Time, What must it have been in former Ages; in the Time of Augustus, when the Roman Triumphers, without any Fear of the Flames, used with Pleasure to frequent it?

To prove that, that ought not to be taken as a Denial of the Thing; instead of though the Proof, as merely negative, is not conclusive.

I shall also quote, for nor shall I say to quote.

The Villa belonging to that Family, and the great Captain da Loffredo, is thought not to have been situated so near; instead of the Villa of that great Captain, [meaning Pompey] and his Family, in the Judgment of Loffredus, was not situated so near.

Ca-
Caverns and Dens in a Théâtre, where situated?

Domitia and her Father make three.

Two Pictures round the Bottom of the Temple; for at
the farther End of the Temple.

Thighs, for Arms, &c. See the Passage:

Skurray.

I was struck with Amazement, at the Body of
Theseus, which was more
lively than ever: At his
Members, and his heroick
and nervous Arms; and
could not help observing
to Don Ciccio Solymena,
that his Thighs seemed ra-
ther of the longest; but
I find it was the usual
Manner of painting the
Heroes formerly; for
Sig. John Baptift Porta is
of Opinion, &c.

Our Translation.

I was struck with Afto-
nishment, in viewing the
Fleſh of Theseus, more
lively than before; and
his Members, and his
nervous Arms. I had
here Occasion to reply to
Don Ciccio Solymena,
who thought them a little
too long, that this was
the Cuſtom of painting
Heroes; telling him at
the same Time, that he
might consult hereupon
John Baptift Porta, &c.

A Decree concerning the Ludi Athletici and Plebiſiti;
instead of a Decree concerning the Ludi Athletici; and
two Plebiſcita.

They found some curious Statues that had been secretly
conveyed out of the Kingdom. — Where did they find
the Statues that had been carried out of the King-
dom? The Original says, — Statues which they se-
cretly carried out of the Kingdom.

I shall now close with a few Names, which will serve to shew
how competent a Stock of Learning he has to qualify him for a
Translator, viz.

Alessia
Caii
Crates
Eliano
Ercole
Eschile
Eschichus
Huezio

for
for
for

Alexia
Crater
Ælian
Hercules
Æschilus
Heſychius
Huettius

Licofron
Oetra
Perifeta
Potizi
Precinzione
Teutans
Tingi
Tanger

Lycoſphon
Æthra
Periphetes
Potitii
Precințio
Theutras
Tingis, now
Tangier

N.B. Skurray everywhere where calls Herculaneum, Heraclea; though
the very Author he attempts to translate, labours to prove that
it was called Herculaneum. See Part I. Chap. 3.
F the Discovery of any remarkable Monuments of venerable Antiquity, which for many Ages have been buried in the Earth, or otherwise suffered by all-devouring Time, has been always esteemed one of the noblest Pleasures of the Learned, and of all those who take Delight in being Patrons or Friends to the Sciences; how infinitely greater must be the Glory of his Majesty the King of the Two Sicilies, who has had the good Fortune, I do not say to discover little Remnants and Fragments, but, if the Expression may be used, has unburied an entire City, adorned with magnificent and precious Furniture; with Theatres, Temples, Pictures, Houses, Colossal and Equestrian Statues, as well of Marble as Brass, and of the most excellent Workmanship.

The Fame of this fortunate Discovery, worthy only of a King, to whom Fortune has given every Thing desirable, has excited such Amazement in the whole World as not only raises an Envy in the Possessors of the more beautiful Collections, and in the more polite Nations, but also a commendable Curiosity in all those who delight in History and Antiquity, I may say in all those who have fine Sense.

As I happened to be the first who had the Honour to communicate and explain to his Majesty the first Discoveries of these singular Monuments; and seeing divers Accounts and Relations come out daily, and several illustrious Members of the Republic of Letters striving who should be the first to discourse thereon, I resolved, with the sole End of satisfying the many Requests, which have been made to me from several Parts of Europe, to publish a minute Description of the first Discoveries, which were made under my Direction, together with some short Dissertations which, some Time since, I read, on this Subject, to our Etruscan Academy of Cortona; and to the End, that those who have taken upon them to make the Designs, may be able
to prosecute the Description. And, concerning this, Signor Pro-
posto Muratori expressè himself thus (1): *Inter tot prætiosa anti-
quitas Romanèa monumenta, statüas, columnas, alique elaborata
marmoræ, quæ in Villa Resina extra Neapolim annus 1739, effusæ
sunt, & ab hoc effodiuntur, & quorum descriptionem fere nos fa-
cit do Roffinos Eques Venuti, primum hoc marmor effodientibus fese
obstat, ex quo innomitus ibidem exstitisse Theatrum cum orchestræ,
&c.—* Among fo many valuable Monuments of Roman Anti-
quity, Statues, Pillars, and other well wrought Marbles,
which were dug up, in Villa Resina without the City of Na-
plus, in the Year 1739, and are still digging up, the Description
whereof we expect from the most learned Knight Venuti, this
Marble firft presented itself to the Diggers; whence it was evi-
dent, that a Theatre with an Orchestra had been situated on
that very Spot, &c.* This and other Accounts have been
transmitted to him by me, and the Abbot Riddifino Venuti, my
Brother, Antiquary to the Pope. Signor Gori is about to print
a Work entitled, *Collectanea Antiquitatum Herculanenum,* con-
sisting of a Collection of all the Relations, which have been hi-
therto published, by him learnedly animadverted on; among ma-
ny other Things, there are several Letters concerning these Dis-
coversies, which he received from me, and my aforefaid Brother.

But my domestick Affairs requiring me, with his Majesty's
Permission, though to my great Regret, to return home, I could
not be present at the Prosecution of this noble Enterprize. And
as his Majesty was graciously pleased to command me to write
a Differtation on these Antiquities, which he kindly received,
and transmitted to the Court of Spain; this being done in the
limited Time of a few Hours, lays me under the Necessity
of writing it over again, in a new, distinct, and better Method,
to satisfy the impatient Curiosity of many Persons; to the End
that if this my succinct Relation should happen to fall into
other Hands, they may be better informed concerning these
Discoveries, and the History of them; they are daily en-
creasing, and have to my no small Satisfaction, perfectly con-
formed all which I had from the Beginning, as by a kind of
Foreknowledge, ventured to affirm, that in that Place where
they firft began to dig, was buried not only a large and sumptu-
ous antient Theatre, but also a most antient City, which by the
Greeks, and in particular by Strabo, was called *H B A K A E I O N,*
and by the Latins, as Pliny and many others, *Herculanum and
Herculaneum,* situated in the Campania Felix, whose Situation
cannot be better described than in the Words of Horus (2) who
says: *Omnium non modo Italia, sed tota orbis terrarum palcurambio
Campaniae plaga est;—Hic illi nobiles portus—Hic amiti aviti-
bus montes Gaurus, Faenerum, Naficus, & palcuribim omnium
Vesuvius Ætnæs ignis imitator. Ubes ab h orum Formia, Cumæ,
Puteoli, Neapolis, H E R C U L A N E U M, Pompeii, &c.—* *Campania
" is the most beautiful Soil not only in all Italy, but in the
whole

(1) Teforo delle lcrizien pag. 2031. 2.
(a) Lib. i. de Bell. Samntis.
whole World; — Here are those noble Harbours — Here are the Vinecloathed Mountains Gaurs, Falernus, Mafficus, and the most beautiful of all, Vesuvius, which imitates the Burning of Aetna. The Cities on the Sea-side are Formia, Cumæ, Putoli, Naples, Herculanæum, Pompeii, &c.

Permit me to add here, that this Discovery clears the learned Nicholas Perotto Archbishop of Sipus, from an unjust Censure of Elias Vinetus, who, in his Notes on the above cited Passage of Florus, finds Fault with his having placed Herculanæum in Campania Falix: Fuerunt autem hæ (urbes) multæ, quorum una Campania hic celeberræ: quæ urbi eadem fuit cum Herculanæ, quia quidem Perotto, (1) homini multa sine ratione, auditoreque tradenti, credimus. — "But these (Cities) were many, of which this alone belonged to Campania here celebrated: Which City was the same with Herculanæum, if we give any Credit to Perotto, a Person who delivers many Things without Reason or Authority."

Having divided the Work into two Parts, I shall in the first, set down the History of the Foundation of the City of Herculanæum, beginning with an Enquiry who Hirculus the Phænician was, and what the Mythologists say concerning his Journey from Spain into Italy; then proceed to the History of the City of Herculanæum, and its first Inhabitants, from the Osci and Etruscæ to the Times of the Romans; but without mentioning the Wars which happened in Campania Falix, even in the Neighbourhood of Herculanæum. But as some, and perhaps not without Reason, might blame me, should I wholly omit the famous Battle that happened there between the Romans and King Pyrrhus, I shall set down the Words of Florus (2): Apud Heracleam, & Campanæ fluvium Lirim, Lævino Consulæ, prima pugna: quæ tam atrox fuit, ut Firentiae turmae praefedit Obsequius invitus in Regem turbaverit, coegeritque projectis insignibus prædicto excidere; "At Heraclea and Liris a River of Campania, in the Consulship of Lævinus, was the first Battle; which was so sharp, that Obsequius, Commander of the Firentan Troops, advancing to attack the King, put him into Disorder, and compelled him to fly after throwing away his Ensigns." But on bringing Elephants against them, the King obtained a complete Victory; by which, Florus says, totam trementem Campaniam, Lirim, Fregellaque populatus, prope cæptum Urbem a Prænestina arce profectit. — "Having ravaged all Campania trembling at his Arms, Liris, and Fregelæ, he surveyed the almost taken City from the Tower of Prænestæ." Elias Vinetus is again confounded in this Passage, not knowing how to trace out this Heraclea in Campania Falix, which is mentioned by Florus, and Paul Orosius (3); seeing only one named by Strabo and Pliny, in the confines of Italy, between the Rivers Siris and Aciris, but a long Way from Campania and the River Liris, where Plutarch,

(1) In Cornucop. pag. 207, edit. Venet. anni, 1491.
(2) Lib. i. cap. 19.
(3) Lib. iv. cap. 3.
tarch, in the Life of King Pyrrhus says the Battle was fought; which, if he had better observed Florus he must have found; and these new Discoveries more and more confirm it.

But to return to the Distribution of the Work, I shall afterwards treat of the first Eruption of Vesuvius, as I publickly read the fame in our Etruscan Academy. Finally, in the second Part, I shall describe the Antiquities found, with a Relation of the first Discoveries of the Theatre, Temples, and Pictures, made in my Time. There have since been found other Painting', as a naked Hercules, as large as the Life; a Satyr holding a Nymph in his Arms; Virginia accompanied by her Father, and icilius her Spoufe, while M. Claudius demands her before the Decemvir Appius; and the Education of Achilles, by the Centaur Chiron; but that of Virginia is universally admired above all, being the best preferred. Also two Basfo Relievos; one of which represents some Persons playing at Dice, with a Name written in Greek under each Person; the other represents a Coach drawn by a Parrot, and guided by a Graftshopper.

I congratulate the present Age, for that it has been able with its own Eyes to look back, contemplate, and in effect be a Witness of ancient History, as well as the Customs of the Antients. If any Wish for Perpetuity was ever accomplished, I think we may so esteem the Motto on a Medal of Titus, having on the Reverse a fine Temple, adorned with Horses, six Columns, and three Statues. The Motto is, AETERNITATI FLAVORVM. This is no Place to examine into the Legitimacy of the Medal, or to decide to what Fabric it alludes; but it is easy to reflect that as those Monuments of Antiquity lately found, which were erected in Herculaneum to the Honour of the Flavian Name have eternized that Imperial Family; they will for the future carry with them to all the Learned, the glorious Name of Charles Bourbon, the most fortunate King of the Two Sicilies.

It only remains to note, that in all I shall say, I intend solely to relate what I saw with my own Eyes; and I protest I have not the least Intention to publish, or minutely describe the other beautiful Things which have been found since; nor to prejudice any one who may intend such an Undertaking: But only that this my little Treatise, in which there are some Things which perhaps are not known to others, (since that an infinite Number of Things found ly in Confusion, or are buried in Heaps) may serve as a Forerunner, and Guide to that great Work, which is preparing by the Order of his Majesty. And of this to give one single Example: I have seen in a Relation in the French Language, which is printed, the Inscription of Mammianus Rufus (a Descendant perhaps of that L. Mammius, called by Dionisius (1) Vir non obscurs, "a Man of Note" who saw engraved the Oracle in the Temple of Jupiter Dodoneus) found in the Theatre looking towards the Sea-Coast, after the Manner of other Theatres, and particularly according to Florus, and Orofius of Tarentum; which is thus written:

\[
\text{a 2}
\]

The Inscriptions, as will be seen in my Description (1), were two, and alike; the first in several Pieces of a grand Architrave, I put together, and read thus:

A....MAMMI...RVFVS. IIVIR. QVINQ. FEAR.
ORC...DE. SUO

The second Cornice or Architrave, fellow to the first, had another, conceived in these Terms:

L. ANNIVS L. F. MAMMIANVS. RVFVS. IIVIR.
QVINQ. THEATR. O...P. NVMIISIVS.
P. F. AR...TEC....

And as the Diggers broke and destroyed every Thing, so this Architrave, though whole in the Ground, was shattered to Pieces; so that perhaps different Things were put together, and by that Means every Thing confused (2). It was indeed proposed, that every Thing should be preferred; but that could not be obtained; only the more precious Things are preferred, and placed as Ornaments in the Royal Villa of Portici; in which the following Inscription is put up, which I proposed, and which for its Plainness I take great Pleasure in.

KAROLVS REX
PHILIPPI. V. HISPAHARIAR. REGIS. F.
LVDOVICI. GALLORVM. DELPHINI. N.
LVDOVICI. MAGNI. PRONEPOS
THEATRVM. SPLENDIDISSIMVM
OLIM. TITO. IMPERANTE. A. VESEVO
OBRVTVM. ET. TEMPORVM INIQVIATE
DIRVTVM
IN. APRICVM. RESTITVIT
SIGNA. ET. STATVAS. AD. VILLAE
ELEGANTIAM. ACCEDERE
IVSSIT
ANNO. MDCCXXXIX.

(1) See p. 51, 52.
(2) And what else could be expected? Since this most magnanimous King permits this inestimable Mine to be dug by Galley-slaves chained two and two; — And it is a general Complaint among Travellers in their Letters, as well concerning this Place, that all those called Superintendants are totally ignorant of what they are about: Nay, our Author makes almost the same Complaint in several Places.
"King Charles, Son of Philip V. of Spain, Grandson of
Lewis Dauphin of France, Great Grandson of Lewis the Great,
restored to Light a most magnificent Theatre, once over-
whelmed by Vesuvius in the Reign of Titus, and destroyed by
the Iniquity of the Times; and commanded the Images and
Statues to be made the Ornaments of his Palace, in the Year
1739."

From the fortunate Success of these wonderful Discoveries, must
certainly be derived one Part of the immortal Renown, due to
his Majesty Charles VIII. King of Naples, who has laboured for
the Happiness of his Country, by the Protection of honest Men,
his Buildings, and his Valour; by increasing Commerce, to
the infinite Benefit of his Subjects; and by his publick Works,
among which may be reckoned the enlarging and better securing
the Mole, which is adorned with new Fountains, and in particular
bringing thither the grand Fountain enriched with most beauti-
ful Basso Relievo, wrought by Benedetto da Majano, which lay
abandoned and neglected among the Ruins of the famous Villa
of Poggio Reale, the pleasant Retreat of King Alphonfus.

Permit me to mention, that I proposed to remove hither from
the Arsenal of the Castle of Naples, a large brazen Statue made
by the famous Donatello, which I imagine to be the Effigies of
Francis Sforza treading on a Serpent; and which bears a just Al-
lusion to the Temper of our Monarch, who is a great Enemy
to, and Oppressor of Vice. All which was performed under the
Direction of Don Michele Reggio, Captain General of the Ma-
rine, heretofore Lieutenant and Captain General of Naples, and
Councillor of State, who ordered the following Inscriptions to be
put on the four Fronts of the above mentioned Fountain, which
being different, the courteous Reader will permit me to copy
here.

I.

GENIO
CAROLI. REGIS
PHIL. V. HISP. REGIS. F.
QVOD
NEAPOL. REGNO. RESTITVT
VIRTVTEM. ALVERIT
VITIA DEPRESSERIT

"To the good Genius of King Charles, Son of Philip V. King
of Spain, in Acknowledgment, that, upon the Restoration of
the Kingdom of Naples, he protected Virtue, and discouraged
Vice.

II.
II.

**QVOD**

**LACVM. EREXERIT**

**ORAM. MARITIMAM. MOLES**

**PORTVMQ. VI. MARIS**

**DIRVTVM**

**RESTITVERIT**

"That he improved the Lake; restored the Sea-coast, the Moles, and the Haven, which was demolished by the Violence of the Sea."

III.

**QVOD**

**TRIREMES. NAVESQ. AVXERIT**

**ET. NOBILIB. EPHEBIS CLASSICAM ACADEMIAM FVNDAVERIT.**

"That he augmented the Number of the Gallies and Ships; and founded a Naval Academy for young Noblemen."

IV.

**QVOD**

**CVRIAM. COMMERCII INSTITVERIT VOTA. PVBLICA D. D. M.D.D.C.XXXIX.**

"Dedicated by publick Contribution, in the Year 1739, on account of the Erection of the Court of Trade."

The most grateful Acknowledgements of the learned World are therefore due to the Magnificence of the invincible Charles King of the Two Sicilies, who not regarding any Expence, has not only caused those precious Monuments to be dug out of the Bowels of the Earth, but also preserves them with the greatest Care; having restored to the World a City long since buried, the Memory of whose Existence was almost forgot; and of which may be said, as Seneca (1) formerly did of the Villa of Caesar near our

(1) De Ira, lib. iii. cap 23.
our Herculaneum: C. Cæsar Villam in Herculaneensi pulcberrimam, qua mater sua aliquando in illa custodita erat, diruit, fecitque ejus per hoc notabilem fortunam; sìstante enim prænavigabamus: nunc causa diruta quaritur; — "C. Cæsar pulled down a most beautiful Villa in the Territory of Herculaneum, because in it his Mother had been sometime confined; and by this means rendered its Fortune memorable: For, while it stood, we used to fail by it; but now we inquire into the Cause of its Demolition." Hence will ever remain a more grand Idea of the Roman Magnificence, and a more glorious Remembrance of our invincible King.
CONTENTS.

PART I.
Of the Foundation of Herculaneum.

CHAP. I. Who Hercules was, and why so called. Page 17
CHAP. II. Of the coming of Hercules the Phoenician into Italy. 22
CHAP. III. Of the City of Herculaneum, and Places adjacent. 28
CHAP. IV. Of the first Eruption of Vesuvius; and particularly of that which destroyed the Cities of Herculaneum and Pompeia. 39

PART II.
Of the Antiquities of Herculaneum.

CHAP. I. An Account of the first Discoveries in 1689, and 1711. 47
CHAP. II. A Relation of the Discovery of the antient Theatre of Herculaneum. 50
CHAP. III. Observations on the before mentioned Theatre. 53
CHAP. IV. An Account of other Antiquities found in the Theatre. 64
CHAP. V. A Relation of some other Antiquities. 68
CHAP. VI. Observations on the Inscriptions. 69
CHAP. VII. Of the Temples and Paintings found near Herculaneum. 76
CHAP. VIII. Other Observations, and Descriptions of Pictures. 82
CHAP. IX. A Description of other Buildings in the City of Herculaneum, and the Antiquities found in them. 88
CHAP. X. A Diary of the Discoveries made in the Summer of 1739. 92
CHAP. XI. Concerning later Discoveries with other Observations. 97

The Congratulations of the Commonwealth of Learning in the North, Sec. from an Academical Oration of John Matthias Geßner, Public Professor in the Royal University of Gottingen. 101
Part of a Letter from Cardinal Quirini, to James William Feverlinus, Public Professor of the same University. 103
Part of a Letter of Herman Samuel Reimar, Publick Professor of the University of Hamburg, to Cardinal Quirini. 103
A Letter from Cardinal Quirini, to John Matthias Geßner, enclosing A Relation of the Searches made in the Village of Reïna, by the Order of the King of the Two Sicilies. 105
A DESCRIPTION OF THE Discoveries of the Antient City OF HERCULANEUM.

PART I.
Of the Foundation of Herculaneum.

CHAP. I.
Who Hercules was, and why so called.

It will not be foreign to my Purpose to give here some Account of the Name of Hercules, Founder of Herculaneum; and without taking upon me to examine all that has been remarked by Bochart, Huetius, and others, who derive every thing from the oriental Languages, and as I am to treat in particular of Hercules the Phœnician, that is, of him who is said to have carried away from Spain the Oxen of Geryon: It is certain, according to Sanchoniatho and Philo Bbiblicus, that he was the Son of Atamas, or rather Jupiter Demeroon, King of Phœnicia. If we search among the Grecians concerning his Name, they will tell us, that Ælian (1) being informed by Tradition of the Story of Delphos, has transmitted to us in his Writings, that Hercules was first called Heraclides, but that the Oracle being afterwards consulted, Apollo titled him Heracles.

Hence he was called Heracles, which signifies the Glory of the Goddess Juno, from *Hμ Juno, and ulyς Glory. But as it is not

(1) Var. Hist. lib. ii.
my Business to make Mention of the many Names of Hercules, or, to speak more properly, of the many Persons of that Name (having only in View the most Antient of them all, that is to say, the Pennic) I shall only take Notice of the Sentiments of the most modern Writers on this Head. M. Fourmont, Member of the Royal Academy, at Paris, is of Opinion, that the Greek Word Ἥρκυς being derived from Ἡρᾶ and κύριος is a false and spurious Word in toto. The most ancient Name of Hercules was entirely Ηρῆ, Hercle; and the ancient Latin, Hercules; Heracles is only a Softening of the Pronunciation.

The Vowels V and O were the same Thing amongst the first Latins, and consequently the same in the Arabic and Divine Dialect, from which they derived their Language; so that Hercules and Heracles are the same Word. Moreover, in those very remote Times R and S were of equal Force, nay, they seldom or never made Use of R; for Instance, Furius was used for Furio, Val-fius for Val-vius; whence we may infer that they pronounced it Hæcles, and that this was the most ancient Denomination. It may not, perhaps, be disagreeable to lay before the Reader the following Reasons, that every one may judge as he pleases, especially as they are founded on various historical Characters, supported by the Concourse of divers Facts, which are applicable to every other Hercules, as well as to our Phoenician.

It is said, in the first Place, that Hercules affisted the Gods against the Giants, the Titans (1); He was in Friendship with Mercury (2), according to Ar-fides; went against A-remus in Conjunction with the Sons of J blur (3); accouredAtl'as, and commanded the Troops of Osiris (4); carried War into India and Persia (5); He was at the same Time titled Egyptian and Phoenician; and Herocalus adds, that he was looked upon as one of the twelve Gods of Egypt, that is, as antient as Jupiter and Saturn (6). Hence we may gather, that the Heracles, or Hecoles, of the Ancients, is absolutely the He(c)ol of the Scripture (7), whom Abram joined with against Amraphel, Ariok, Cedarlor, and Thadai. Add to this, that as Hercol, or Hercol, fought against the Titans, there were the People of Meopotamia, the Sons of Nachor and Tharam; and that Amraphel was one of the Princes of the Titans. Thi is confirmed by A(d)em (8), who says, that the War betwixt Satan and the Titan, that is to say, between Abram and the Deseendants of Nachor, was not undertaken till after the Dispersion of Babel, which is also mentioned by Artananus (9). Thus Abram became K'vas, or Satan; Isaac.

(1) Diodor. Sicul. lib. i.
(2) Oat. in notes & Leon. Anthologia.
(5) Idem prop. 4. pag 190. A. col. 2.
(6) L. b. ii. cap. 43. & 44.
(9) Ibid. cap. 8.
Ifaac, Zeb, or Jupiter, and consequently Hercules is the Hebra
all this while undiscovered.

The Poet Cleodemus, called Malchias, who wrote the History
of the Hebrews, reckoned Apher, Asur, and Abiram among the
Sons Abram had by Cetura; and farther asserted, that Her-
cules carried them with him into Africa, in order to combat
Antaeus. Wherefore, from what Malchias has fabulously re-
lated, it is evident, that he did not copy Moses, but took this Fact
from the Phænician History. As to the Fable of Atlas, mention-
ed by Homer, Hesiod, Virgil, and Ovid, who calls him Jape-
thonides.

Hic hominum curis ingenti corpora praestans
Iapetonnides Atlas ficti, ultima tellus
Rege sub loc, & pontus erat

Whom Hercules affixed in sustaining the Heavens. Nonnus stiles
him Tellus, which is conformable to Hesiod, who makes him the
Son of Cimene and Japetus, the Fifth in Rank among the Titans.
Now, without entering into a Defence of what Sanchoniathos has
advanced, and passing over all the other Fables, we will only
say, that Atlas was the Father of Maia, and that Mercury
sprung from Jupiter and Maia. If Mercury be Eliezer, he
cannot then be the Son of Joses, or Isaac, but must have lived
in his Time, or a little before. On the other Side, in Hes-
cules's afflicting Atlas, it is easy to discern Lot, or Lota in the Phæ-
nician Tongue, and by Corruption Othlah. Such Transpositions
frequently occur, and from the Time of the Dominion of the
Ammonites, that is, of the Descendants of Lot, the Name of
Thola, which in Substance is Atlas, was very much used.

But Atlas was attacked by the Titans, because he sided with
Kronos and Jupiter. Here we have the History of Lot or Lota.
Abram is the Kronos, his Enemies are the Titans, as has been laid.
It is well known that Atlas applied himself to the Study of Astro-
nomy; and therefore we should observe, that Lot, or in the
Style of the Ammonites, Tola, or Othla, was a Chaldean. But as
the Ancients have taken Notice, that Abram, who was a great
Traveller, brought Astronomy out of Chaldea into Egypt; it
was Lot then, or Lota, or Othla, who cultivated this Science.

It may be objected, that Atlas was a King of Mauritania,
early the Mountain that bore his Name, and that Abidedus, in
Alexander Polyhistor, is of Opinion that Atlas is the Euseb of
Scripture, that is, the Father of Methusalem. But the Am-
monites

(1) Euseb. prep. lib. ix. cap. 20.
(2) Metam. lib. iv.
(3) Heß d. Theog.
(4) Ibid. p. 129. 13.
(5) Vide Fourmont Reflexions critiques, lib. ii. sec. 3. cap. 29.
(6) Jud. x.
(7) Vide Polyhistor. ex Artapano, apud Euseb. lib. ix. cap. 18. & idem Poly-
histor. ex Eupolemo, apud Euseb. lib. xi. cap. 16. Nicæus Damascenus
apud eund. Euseb. lib. cap. 16.
(8) Genesis iv. 18.
monites might possibly have given this Name to the Mountain, during their Conquests in the Days of the Judges (1). The Manner in which Naas King of the Ammonites expresses himself (2), the War which David carried on against them (3); their Alliances (4), and their Forces (5), sufficiently shew that the Ammonites were a very formidable People.

But not to mention any farther Reasons to prove the Coherence of the Carthaginian Names with Atlas (6), it is said that the Tyrant Bufris sent his People to carry off the Neices of Atlas, that is to say the Hesperides; and that they succeeded therein without the Help of any Hercules whatsoever: But two Stories are confounded together in this Fact, that of Bufris, and that of Ofiris, and we singly discover here the Expedition of Hescol against Amraphel, in Conjunction with Abram, in order to free from Servitude the Daughters of Lot, or Othalb.

The Greek Word μῶλον, which denotes the Apples of the Hesperides, signifies also cattle. Melo in the Hebrew Tongue signifies Fertility, Melon in the Phoenician signifies Riches; and from this equivocal Meaning Diodorus (7) afferts that Atlas gave Hercules certain Sheep of that Country with golden Fleeces, According to Bochart, we are to understand by Melon Riches in general, after the Manner of the Phoenicians. Others explain it to be Oranges and Lemons. M. Le Clerc affirms this to have happened in Mauritania Tingitana, near Tingis (now Tangiers) where Pliny actually places the Gardens of the Hesperides (8). All this is taken from the History of Lot, or Othalb, that is, from the Scripture History, enlarged and set off with Ornaments.

Lot separated from Abram, and went out of the East (9), consequently by going to the West he became the Hesperus of the Hesperides. The Hesperides are guarded by Serpents. Now Mr. Le Clerc on Hesiod, p. 630; observes, that μαυλον and δικαλον signify both to see and inspect; hence the Phoenician Word Načasfl, or Nabhas, a Serpent, may have the Signification of a Serpent and of a Guardian or Inspector.

With regard to Hercules being General of the Troops of Ofiris, we are to understand that Hescol commanded the Troops of Esau. Hescol, an experienced Warrior under Abram (10), having joined Esau, accompanied him into Arabia, Ethiopia, and India, after the Death of Ishmael.

Let us suppose, that Hescol, or Hercules, was born, according to the Chronology of P. Suciet, in the Year of the World 2080,

(1) Jud. xi. 32.
(2) 1 Kings xi. 7.
(3) 2 Kings xiii.
(4) Pсал. lxxxii. 6, 7, 8.
(5) Jerem. xlix. 4.
(6) Vide Fourmont, loc. cit.
(9) Genef. xiii. 14.
(10) Genef. xiv. 33.
zo80, and that he was thirty or forty Years of Age at the Time of the Expedition of Codorlaomor; he must then be about 167 Years old when Jacob returned from Mesopotamia, which was no very infirm Age for those Times. Isaac lived 180 Years.

The War of Efaú must therefore have happened during Jacob's Sojourning with Laban, from 2247, the Year wherein Reuben was born, till 2258, the Year of the Birth of Joseph.

The last Character of our Hero, that is, his carrying the War into India and Æthiopia, may be explained by saying that Osiris undertook that Expedition, and that Hercules was his General. But according to all Traditions, Hercules overcame Antaeus, whatever Strabo may say to the contrary; whence the Greeks might take one Hercules for another, and not be mistaken in the Fact delivered down to them by their Ancestors, but only in the Person.

It is evident then that Hercules might at the same Time be called the Phœnician and Egyptian. The Conquests of Osiris, or rather Efaú, might make him honoured throughout Egypt, for the same Reason as Eliezer was adored in Egypt under the Name of Îneas, or Mercury; and Hercules might be ranked among the Gods, as well as Æsculapius and Ís, he being as it were the right Hand of Osiris, and one of the greatest Captains of his Age. Now, as all the antient oriental Histories came to the Knowledge of the Greeks by these two Canals, that of Cadmus the Idumean or Phœnician, and that of Danaus the Egyptian, it is easily seen in what Manner the Belief of two Hercules's was established.

The Greeks were like Islanders, lived separate from each other, and affected to have different Gods. Taking this for granted, we may reduce the four principal Hercules's (besides the Onsous, who flourished before the Deluge) to two, that is, to the Phœnician or Egyptian, and the Theban or Indian. The Egyptian, who is the same with the Phœnician, the Hescol before-mentioned, accompanied Osiris in the Expedition into Æthiopia. As to Daætilus Ideus, probably he was a second Hercules, Ηαστήβαι, because he was of the Family of Heueen, Ἰέβον (1), for Daætilus is only a Translation of the Name.

I omit the other Surnames which the Egyptians gave to Hercules, as Gigon, Gignon, and Sandes. The first is mentioned by Heſychius, the second came from the Perfans, according to Agæus, Ἰγνω seems to be the same as Gigas, a Giant, and Sandes was probably a God adored in Ἰνδ Sand, or rather the Province of Sind.

This is what the most learned Critics of our Times affert, concerning the Name and History of the true Hercules, after having cleared it from the Clouds of dark Fables, which the Mythologists have ever rendered still more confused.

I am however perfuaded, that, even before the Pelagian Characters were introduced into Italy, that is, when the Language and

(1) Genef. xxxvi. 3.
and the Sacrifices of the antient Hetrurian were in a flourishing State, this Hero was always named Hercules. We may see, on two very ancient Etruscan Pateræ, mentioned by Denfer (1), his Name engraven after this Manner, which have been the surest Guides for the Etrusc. Academy at Cortona, and Meff. Pefferi and Gori, in fixing the Etruscan Alphabet; so that there is no Doubt but that in Italy he was called Hercle (whence came the old Exclamation M. Mercle) and by the Genius of the Latin Tongue it was afterwards changed into Hercules; it having been very common with the Tuscans to make use of the Letter R, contrary to the Opinion of many Authors, who have taken it entirely away from them. Again, if we chuse to derive it from the Goddess Juno, there is another Etruscan Sacrificing Cup, on which Juno is called sia3 Eris, reading it from the right Hand to the left, after the oriental Manner.

I must add farther, that it is a difficult, nay rather an impossible Undertaking, to establish with any Degree of Evidence, the Identity of those Persons whose Character is obscurer than the Age they lived in, being enveloped in the dark Clouds of various Mythologies. For, at that Time, if the wild Beasts grew numerous in any Part, or some famous Robber disturbed the People's Safety, so that they wanted the Assistance of some experienced and warlike Leader, who might exterminate the Pest that annoy'd them; in such Case, the Hero, who by the Ancients was stiled Horus, being armed with a Mace, or large Club, assembling the most distinguished Warriors on an appointed Day, was publickly applauded by the Name of Heracles, or Hercules, that is to say, the Man illustrious in War; since in the Sacred Tongue Horim (2) signifies illustrious Sons, and Kell a Club, or Armour (3). But I shall conclude this Chapter with reminding the Learned for their Eafe and Consolation, of this Sentence of Cicero, Magnam molestiam/i/-epit, & minimè neccesarium primus Zeno, post Cleanthes, deinde Chrysipus commentitarum fabularum reddere rationem (4).

CHAP II.

Of the Coming of Hercules, the Phoenician, into Italy.

W H OEVER is any ways acquainted with the History of the fabulous Ages, call'd 'Adwar, together with that which succeeded those Times, and was of greater Certainty, I mean the Inmitica, cannot be ignorant of the Riches, Power, and Voyages of the Phoenicians, who, according to Herodotus (5) propagated every where the Worship of their Tyrian Hercules; inasmuch

(1) De Etruria Regali, Tab. 2. & 6.
(2) Ecl. x. 17. Nehem. vi. 17.
(3) Vide M. Pinche, Histoire du Ciel §. xx, pag. 23.
(4) Cicero de Nat. Deor. 3.
(5) Lib. xii. cap. 24.
infomuch, that throughout all the Coasts of Africa no God was of greater Fame than this (1); to whom Temples and Altars were erected in every Place they touch'd upon. Among these the Temple of Hercules in Cadiz was famous, extra Herculis columnas in Gadibus (2), and another built by Hiram, mentioned in the Scripture as the Cotempotary of Solomon (3). This may be seen in Silius Italicus by the Sacrifices of human Victims, and the Vows which the Carthaginians and Romans made to him in all their great Enterprizes, according to the Authority of Diodorus the Sicilian (4). Nay, farther, Stephen of Byzantium informs us, that there were twenty-three Cities named after Hercules. We are therefore to trace here the Origin of our Herculaneum, perhaps the most ancient of all, as having been founded by Hercules himself.

It is well known that Cicero made mention of six Hercules's (5), which Number others have augmented to Thirty (6). But our Point is to speak of him who passed thro' Italy (and of whom the Etruscan Academy at Cortona has treated very diffusively,) that is to say, of Hercules the Tyrian, who, whether we chuse to consider him as a Conqueror or a Merchant (7), after he had alighted Atlas, travelled beyond the Streights of Gibraltar, where he destroyed the Pilears of Briareus, and erected his own, near to Gades or Cadiz, as Dionysius informs us (8). And after he had carry'd off the Golden Apples from the delightful Gardens of the Hebrides, he made his own drinking Bowl (9) serve him for a Boat, and passing over into Spain, subdued the Power of the triple Geryon. This Geryon was a King, the Son of Chrysaor, and Callirhoe, who was posses'd of a beautiful Herd of Oxen, guarded by a Dog with two Heads, call'd Orthros, and a Serpent with seven, besides the cruel Shepherd Eurytion; that is, in the Opinion of Natalis Conti (10), he was one of the ancient Kings of Spain, whom the Mythologists represented as having many Heads, and many Hands, to denote according, to Plutarch (11), the Concord in which his Subjects lived with him.

Strabo is said to have compoied the following Verses on Hercules's carrying away Geryon's Oxen (12).

(1) Fourmond, tom. i. 2. XII.
(2) Diod. lib. iv. Pompeius Mela lib. iii. cap. 6.
(3) Joseph Antiq. lib. viii. cap. 4. On an imperial Medal is the Figure of Hercules, with this Inscription, HERCVLI. GADITANO.—The Remains of the Temple are still to be seen at Cadiz.
(4) Diod. lib. iv.
(5) De Nat. Deor. iii.
(6) Nataus Comes Mythol.
(7) Vide Ee Clerc on Hesiod.
(8) Lib. de Situ Orbis. Aelianus ex Aristotele, lib. vi.
(10) Nat. Com. de Hercule.
(11) In Politicis.
(12) Vide Strabon.
Now Hercules having slain Geryon, and his strange Guard, and taken away his beautiful Herd of Oxen, went from Spain through Gaul, where fighting, near Narbonne, with the Giants Albion, and Borgio (1), he was assisted by Jupiter, with a Shower of Stones; then having destroyed several Murderers and Tyrants, he built the City of Alexia, famous some Time after for Caesar's Siege. Thence pursuing his Voyage towards Italy, after having first founded Monaco, called Portus Herculis Modocie, he flew Ligur, (from whom Liguria took its Name) who rashly ventured to oppose him (2); he then pass'd into Tuscany, in order to chastise Dercillus and Alciron, Sons of Neptune, who had stolen his Oxen and driven them thither. This Voyage of Hercules remains in Remembrance by giving Name to two Ports, that of Hercules Labro, now Leghorn, and that of Porto Ercole, now belonging to the King of the Two Sicilies: Nay farther, from this Adventure concerning the Oxen, (Italy being first called (3) Saturnia) some have conceived the Name to be derived, especially as the Etruscans, who had the Dominion there, usually call'd the Italians Steers. And afterwards, both among the Etruscans and Romans, the Name of Hercules was held in such Veneration, that both Nations, besides their usual solemn Sacrifices, as every one knows, consecrated their religious Tenths to him.

The Envy which the Possession of these beautiful Spanish Animals drew on this Hero, caused so much Trouble, that upon his Arrival in Latium, where was afterwards built the Metropolis of the World, whose future Grandeur he foretold, he found it necessary to kill the famous Cacus, Son of Vulcan, a Man with three Heads vomiting Flames, as is known even to Children; this fabulous Story being elegantly described by Ovid. Being then hospitably received by the Potitii and Pinarii, he proposed to drive his Herd into the pleasant Plains, where now the fair City of Naples flourishes, and in the very Spot we are about to treat of: So that, lodging in the House of Locrus, according to Conon, where a new Plot was devised against him by the King of the Latins, he happened involuntarily to kill his Host, who being disguised, he took for...

---

(1) Montfaucon Antiquit. tom. i. pag. x. lib. i.
(2) Ligures omnes fallaces sunt. Catol. ii. de Originib.
(4) Festus.
one of the Affiants of that King (1). But too many Obstacles are always in the Way for the Prevention of great Designs.

I think proper in this Place to make mention of the Lestrigones, who as Valguarnera (2) infers, from the Voyage which Homer assigns to Ulysses, inhabited near Mount Circeiius (3), whose Situation must be fixed at Mola di Gatta, by the Latins called Formiae, according to the Testimony of Cicero (4), and Horace (5), who sung of the Murica Littora, in his Punicrick on Alps Lamia, a Descendant of a King of the City of Lestrigonia, called likewise by Homer, the City of Luma. And I must here observe, that immediately after the Destruction of Herculeum by Mount Vesuvius, there was a Consul of this Family, L. AEILIVS PLAETIVS LAMBIA, of whom no mention is made in the Fasti (6). Formiae Lestrigones habitata, said Solinus (') ; and Pliny (8), Formiae Formia dixit, ut existimaverent antiqui, Lestrigones fides, for also Ophanus in the Word antiquus (9); though Bochart is of Opinion, that the Lestrigones and Leontines (10) are the same People, agreeing herein with other Authors, who would place them in Sicily (11), though I conceive, that the Lestrigones, of whom they speak, must be confounded with the Cyclops (12).

It will not be disagreeable to the Reader, if I here lay before him, with respect to Formia, two ancient Inscriptions on a large Slip of Marble, which were removed from that City to the Royal Villa of Portici, and copied by me, in order to publish them, with other new Discoveries; but which to my great Concern, I have since seen miserably handled, by an ignorant Engraver,

QVINTO CLODIO C.
HERMOGENE
V.C. CONS. CAMP.
ORDO ET POPVLVS
FORMIANVS
PATRONO PRESTAN
TISIMO

And the other:

(1) Vide Narrationem Comnina spat Photiam.
(3) Lact. Firmian. lib. i.
(4) Lib. ii ad Atticam.
(5) Lib. iii. Od. 17.
(6) Vide Philip. a Turre de Inscription. M. Aquilió, cap. 71.
(7) Polybius. cap. 8. pag. 65; edit. ad ut. Delph.
(8) Lib. iii. cap. 5.
(9) Lestrigones, qui habitat in orbe Leontino.
(10) Canaan, lib. i. cap. 30. pag. 621.
(11) Didimus, Euflathius, Tzetze, Lycophron, Stobo, Thucydidis.
(12) Vide Valguarner, p. 62, Madame Dacier on Homer.
But to return to Hercules's Rout, he went from Formia to the Plains of Cuma, where he met with some Difficulty in conquering the Giants of Phlegra, so called from the Ebullitions of burning Sulphur in the Neighbourhood of that Place, the Word φλεγρα significating to burn, different however from the Phlegra Pel- lera in the Italy, where it is sign'd, the Giants fought with the Gods.

Now the Giants being overcome, Hercules peaceably drives his Oxen to Pasture, and enjoys some Rest in the Campania Felix; Here he celebrates his Triumphs, and here dedicates his Club to Mercurius Poligius, (which Club became a fair flourishing Olive) and here he builds the famous Cities of Herculaneum, and Pompeii, as we shall mention presently.

Quia et caudicibus fæatis, mirabile viia!
Traditur è fæco radix oleagina ligno (2).

Hercules then pursued his Journey by that famous Way, which took its Name from him, and which, after the fatal Destruction of it by Fire, was restored by Fabius Maximus (3), as may be seen by the following Inscription discover'd near Naples.

FABIVS. MAXIMVS. V. C. RECT. PROV.
F.... S. PR. VIAS. HERCVLIS. OB
TERRAE. MOTVS. EVERSAS.
RESTITVIT. A. FVNDAMENTIS.

He then took the Road to Tarentum, which City went also by the Name of Herculea; as we find by Virgil (4),

Hinc fitus Herculei, si vera est fama Tarenti:

Diodorus the Sicilian tells us, that Hercules (5), being in Italy, in the Territory of Lacinium, with his Oxen, and passing along the Sea Shore, he killed a Robber, who had stolen them from him,

(1) Horat. lib. ii. Carminum Od. x.
(2) Virgil. ii. Georg.
(4) Alcid. iii. erro. 552.
(5) Died, Siciliae Antiquorum genis fabulosis.
him, and that having also killed Croton undesignedly, he erected a Monument to him, in the Place where afterwards was built the City of Croton. This Promontory of Lacinium (1) is 12 Miles distant from Croton, and has on the West the Road for Ships, and on the East the Harbour. Here Citrons grow spontaneously. It was so called from the Robber Lacinius, who inflected those Parts, where Hercules built a Temple, and dedicated it to Juno Lacinia (2). Being arrived in the confines of Rhegium, now Reggio, his Rest was disturbed by Grasshoppers, but Jupiter on his Entreaties granted, that those Insects should never more molest that Country with their singing (3). After this having slain Euritus and Creatus, Sons of Neptune, he erected Altars to the twelve principal Deities, Jupiter, Neptune, Pallas, Mercury, Apollo, the Graces, Bacchus, Diana, Alpheus, Saturn, and Rhea; and then, I imagine, it was, that he went over into Sicily: Here he killed Scylla, Daughter of Phorcus King of Corfica, who had likewise stolen away his Oxen; who, being buried by her Father, after the manner of their Ancestors, rose again, after having been cleansed of all earthly Particles by Fire, and became the Inomapeam, or Deadly Evil, even to these Times (4).

It would be tedious to speak here of the Adventures of Hercules in Sicily for the Recovery of one of the aforementioned Oxen, which escaped from him by Swimming, at the Time that he passed through Tuscany. But not to be prolix, I shall only say, that after he had gone about 13 Furlongs, as Timeus reports (5), he swam over the Faro, holding by the Horn of a Bull, slew the Robber Soluntes, and had a Combat with Eryx, a Son of Venus. It is farther affirmed by Stephen of Byzantium, and Diodorus the Sicilian, that Hercules returning from Spain, and passing over into Sicily to carry thither the Oxen of Geryon, took up his Abode near Himera, where Minerva directed the Nymphs to form some delightful Baths for his Refreshment: The Nymphs obeyed her; wherefore Pindar calls these Baths λοτη νυμφης. This may be seen by two Medals, on one of which Hercules is represented, and on the Reverse the three Nymphs, who made the Baths, with this Inscription θερμαια. On the other is represented a Chariot drawn by two Horses, in which a Man, supposed to be Hercules, holds the Reins in his right Hand, and a Club in his left, whilst Victory holds over him a Crown; on the Reverse, a Nymph, holding with her right hand a sacrificing Cap over a flaming Altar, and behind her appears Hercules in a Bath, with this Inscription ιμεραια. But as some think this Journey into Sicily belongs rather to the Theban (6), than to the Phænician Hercules, I shall pass on, to search after the Founder of Herculaneum.

(1) Stiled at present by our Seamen Cape Nau.
(2) Barrius de Antiquit. & Situ Calabriæ.
(3) Nat. Comes Mythol. lib. vii.
(4) Vide Ovid. de Pallas, & Hercules, & Poema Virgilii Ciris.
(5) Diodor. lib. 4.
Among twenty-three cities mentioned by Stephen of Byzantium, of the Name of Heraclea, he takes Notice of one in Iral;; but whether he means that of which we are treating in Campania Felix, or that of Tostany or Calabria, is a matter of doubt; however, he had certainly in view that Heraclea situated near Metapontum, where the first battle was fought against King Parrhas. As to our Herculaneum, founded by Hercules himself, and mentioned by Clusius (1), under the Name Herulanus, or Herculaneum, it is thus described by Dionysius of Halicarnassus (2), in the following Latin Translation: Hercules, compoitiica animi ententiarebus Italicus, ac decimius spaliarum in ilium sacrifica impena, oppidum atiam de suum nomine comit, qui classi quis factionem habebat, quod multis etiam a Romanis hane bipartum inter Pompeias: Et Neapolis, tuto omnium tempore paret, hor borp, adiecti Siciliam. Pliny (3) states, Herculaneum Campaniae et Straie (4), Heracleion ad Hercule fasita, Urbis sitae Flavia, non longe a Lessopetra Promontorio, Vesuvii cipientibus s四位ject. Nonius Marcellus, at the Word Flavia, cincta Sirena in the 8th Book of his History thus: Quod oppidum tumulo excalata loco, proprii mare parvis manibus inter duas fluvias in qua Sirena excalata: And again, Tranquareus flavium, qua secundam Hercolaneum ad mare pertinat. And Livy, at the latter End of his 10th Book, calls it Herculaneum; so that it is the same thing, whether it be called Hercules, Herculaneum, or Herculaneum; Heraclea, being derived from Heracles and the Greeks write Heraclea, i.e. Heraclea, or rather Heraclea, citates, equivalent to Hercules and Herculaneum, "The Cities on the Sea shore, says (5) Florus, urbs Formiae, Cuma, Puteoli, Neapolis, Herculaneum, et Pompeia."—Urbis ad mare, Formiae, Cuma, Puteoli, Neapolis, Herculaneum, Pompeii. —Seneca, in a Letter to a Friend, gives it the same Situation, and observes (6), that one Part of it was mined by an Earthquake (Herculaneum supid e pars suis) during the Consulship of Memmius Regulus, and Virginius Rufus. And Ovid, describing Æneas's Return from Sicily, makes him touch at the Island of Caprea, the Promontory of Minerva, Stabiae, Herculaneum, and Neapel (7):

* Herculaneumque urbem, Stabiaeque &c in oia natalis
* Parthenope (8).

(1) Lib. iv. Italicæ vet. 1555.
(2) Lib. i.
(3) Lib. iii. cap. 5.
(4) Lib. v. pag. 247. HPALAEON.
(5) Lib. i. cap. 18.
(7) Metamorph. xx. f. 711.
But not to be too tedious, I refer you to Columella (1), Marcianus de Nuptis, Pontanus de Bello Neapolitano, and many other Authors and Historians, whose Testimonies concerning this ancient City are very clear and extensive.

Camillus Pellegrinus fancies that in this Place stood Retina, which Pliny (2) mentions in the Letter to Cornelius Tacitus, in which he relates the Circumstances of his Uncle's Death. This Opinion is not without Probability, as the subterraneous City is in the same Situation, Pliny the younger has given to Retina, and extends itself under the Village called Retina, a Name which differs from Retina in one Letter only; and it would be no way strange that so trifling an Alteration should happen in the Space of almost Eighteen Centuries. But Pellegrinus, and the Writers who have followed him, have not observed, that Pliny does not call Retina, Civitas, Urbis, or Oppidum, but only Villa, nam Villa ea subjacebat, &c. (3) which cannot in the Latin Language signify City; and as the Place discovered is plainly a City, we must conclude, that it is not Retina, which was never named among those which flood on the Shore of the Gulf of Naples; of which Pliny expresses himself thus: "On this Shore stand Naples, and Herculanea, a small Distance from Pompeia, at the Foot of Vesuvius, and on the Banks of the Sarnus." Seeing, therefore, that none of the ancient Authors have placed Retina among those Cities which flood within the Gulf of Naples: and that it is agreed on all Sides to place Herculaneum between Naples, and Pompeia; who can say that the late discover'd City, situated between those two Places, is not Herculaneum? It being at the same Distance from Naples, as from the Mouth of the Sarnus, where lie the Ruins of Pompeia. It is remarkable, notwithstanding the Silence of the Historians, and Geographers also, concerning Retina, that a Squadron of Ships was actually there, according to the Testimony of Pliny (4), who adds, that Retina was at the Foot of Vesuvius, and that no Place was more exposed at the Time of the Eruption. Herculaneum was in the same Situation, if we may judge of it by the Accounts given by the Ancients, which perfectly agree with the Place of this subterraneous City. It may be objected, that the same Circumstances being applied to different Objects imply a Contradiction; but this Difficulty (5) will be removed by considering what Dionysius of Halicarnassus says, concerning the Foundation of Herculaneum: "Hercules having brought all his Affairs in Italy to a Conclusion, found

---

(1) De cultu Hort. lib. ii. ver. 135.
(3) loc. cit. c. 1. sect. xxvii. lib. vi. ep. xvi.
(4) loc. cit.
(5) This Difficulty would have been much easier removed, had our Authors seen the Attempts, or rather Conjectures made to settle the Name of Pliny, both Manuscripts and Printed Copies varying pretty much in this Place. According to this, Retina is made a#from infra to a Place; in such Case Herculaneum enjy its Situation unaltered; and the Title of Retina may still have been at the Mountain Foot in the Point of Danger.
Herculaneum, between Pompeia and Naples, having a safe Harbour at all Times.

It is evident that Hercules's Fleet anchored in this Port, and it is natural to think, that the Place where it rode, was at that Time called Retina; and that since the Building of Herculaneum the maritime Part of the City, at whose Extremity this Harbour was, as Strabo (1) positively relates, might still retain the Name of Retina. If no Traces of the Harbour are now to be found, it is no Wonder, the Eruption which destroyed the Town, having filled up the Harbour. The same Misfortune happened to the Sarnus, a navigable River, which flowed by this City (2), and formed a Harbour between Nola, Nocera, and Accra (3). The Bed of this River was filled with Ashes, which changing the former Level of the Land, necessarily forced the Water to make itself a new Channel.

The most antient Inhabitants of Herculaneum, of whom we have any certain Account, (without entering into any Question about the Aborigines, the Aufonii, and the (4) Aurunci,) were the Osci, inasmuch as Strabo (5), describing the Situation of this City, says, that "formerly Herculaneum, Pompeia, and the neighbouring Places on the River Sarnus, were possessed by the Osci (6)." These Osci have also been called Opici; because Capua, which was always the Capital of that Country, has been called Oca, Vulturnia, and Opicia (7). Stephanus, Osi, 2, Opius, et loquor. Alii vero Opicos quasi Opicos a Serpentibus appellatos putant; et Servius explains the Words, Osci-vumque manus, thus: Capures, dicis, qui ante Osci (fortasse legendum Opici, aut certe Osci,) appellati, quid illic plurimi abundavere Serpentes. Nam Grecè opis dicitur Serpens. The Country abounding with Serpents, was therefore called Opica; and the Inhabitants Opici, and by Contraction Opici and Osci. Strabo (8) also writes: Antiochus, ab Opicis eas regionem habitatam jussa narrat, qui idem & Aufones appellarentur; at Polibius significat se pro duabus diversis gentibus eos naves, ait enim Opicos, & Aufones terram, quae est circa Craterem, inculsi (9). Capua was properly called Vulturnus (10). But, even were there not so many

---

(1) Lib. v.
(2) Phin. Hist. Nat. lib. iii. cap. 5.
(3) Strab. lib. v.
(4) Scitice forte originis dici, ante Trojas dixit: Nieuport in Prolegetam ad Hift. Rom.
(5) Lib. v.
(6) Servius, l. vii. En.
(8) Lib. v. pag. 142.
(9) Vide Signor Mazzochi in Amphitheat. Camp. pag. 159.
Many illustrious Testimonies, it would be sufficient to mention a fine Tuscan Inscription found on a Marble Table, which I imagine was done in Memory of Hercules, in Characters like those of the Oeci, which I shall refer to its proper Place.

I proceed now to enquire into the antient Peopling of the Neapolitan Crater (1): It is well known, that the antient Tuscan extended their Dominion and Commerce over all Parts of Italy from Sea to Sea, beginning with the maritime Part, as that which could most contribute to encrease their Trade; consequently they inhabited the City of Capua, (which they called (2) Vulsurna) as well as the Cities of Pompei, Nola, and Acerranum; and that they built Nofera, and consequently were Masters of Herculaneum. Strabo (3) says, Hoc, & quod proxime sequitur, Sarne: amne alluitur, Pompeias tenuerunt olim Oeci, deinde Etrusci, post Samnitia, qui inde sunt expulsi, est autem hoc commune navale, Nola, Nuceria, & Acerranum, Sarne amne merces fumul excipiente atque emitente: Super barc loca fitus est Vesuvianus Mons: and Servius (4), citing Conon, an antient Historian, In ilio libro quem de Italia scriptit : quosdam Pelagios, chaoticque ex Peloponneso conveneras, ad eum locum Italia venisse dicit, cui nullum antea nomen fuerit, & flumini quem accolumunt, Sarne nomen impo-uisse, ex appellatione patriis fuminibus, & Sarofest appellasse: bi inter multa opida: Nuceram condierunt. Whence we may conclude, that the Pelagis began to combat, or mix themselves with the antient Tuscan, who were already Masters of the Country of Oeci, as appears from these Verses of Lucretius:

\[ \text{I locus est Cumis apud Etruscos, \& montes Pompei calidis, ubi fumant fontibus auris.} \]

Which Verses have been variously distorted by Adrian Turnebius, and many others, who knew not, that the Tyrrheni (as Pausanias tells us) were Inhabitants of Campania Felix, and particularly of Pompei and Herculaneum; and that they were called, according to Strabo, Etrusci. Lucretius might therefore as well call the neighbouring Mountains Etruscan, as Tibullus the hot Baths of Baiae, Tuscan.

\[ \text{Vos tenes, Etrusci manat qua fontibus, unda, Unda sub \textit{at}ivum non adeunda Canem (5).} \]

Lastly, we have the clearest Proof from a rare and curious Medal (explained by Signor Proposo Gori (6), of the Etruscan Academy)

(1) Crater is the Name by which that Tract of Country possessed by the Greek Colonies, lying near the Gulph of Naples, has been called by Greek Authors.
(3) Strab. l. v.
(4) Serv. ad \textit{Aen}. I. vii.
(6) Gori in his Defence of the Etruscan Alphabet. p. 166.
Academy) in the Possession of Count Diamante Montemelini, a Member of the same Academy; which has been found very fortunately for our purpose. This Coin, which is perfect in spite of so many Ages, has been preserved in a green Crust, so that the Letters and Figures may very plainly be distinguished, and relate to the City of Herculanum, as Signor Gori and Paffi, another Member of the same Academy, have observed; the Letters which are thereon must be read from the Right to the Left, after the Etruscan Manner, A V T A H, HRCVL, i.e. Herculanum, in the same Manner as the Coins of Urine, Noera, and Capua (1). It is to be observed, that the Name of the City is not written at length, but the latter End abbreviated, as the great Spanheim has remarked, to be usual in the more ancient Coins, and which may be seen in many other Etruscan Inscriptions. But that Herculanum is here meant is not to be doubted, although, the first Letter n according to the Etruscan manner of Writing, ought to have been closed at Top and Bottom, as may be seen on my ancient Marble Sarcophagus, where are to be read several Etruscan Words, which I thus explain:

LARTS ANEMIS FELSINEI FILIVS

And as it appears on the Cups mentioned by Dempster (2), whence one may conjecture, the Latin Aspirate n had its Origin (3) from the Tuscan; and it is possible, that the Greek η might have its Rise from hence, for which consult Justius Lipsius (4).

The Letter a is here wanting, perhaps, because in pronouncing η like η with an Aspirate, they seemed in some Measure to give the Sound of e. Then follows T, which manifestly stands for η or η, which has never till now been observed by any one. The fourth Letter V is beyond all Doubt a Tuscan Character. The fifth Letter A has been proved by the Academy of Cortona, to be equivalent to the Greek Α. All this, together with an infinite Number of Etruscan Monuments daily discovered about Nola and Capua, fully prove the Dominion of the Etruscans in those Parts; and more particularly, some extremely curious large Vessels, finely painted with Figures, which were presented to his Majesty on his first Arrival in this Kingdom: Of these I intended to have published an Account, if my domestic Affairs had permitted me to stay longer in that Kingdom. My good Friend Mr. William Hammond has made a large and curious Collection in the Neighbourhood of Nola, which has been sent to England.

---

(2) Quoted in this Work, p. 22.
(3) This Signor Gori proves in the Place above cited.
(4) De restapronunc. Lat. Ling. cap. 7.
It follows from hence, that the Samnites for some Time possessed the Country about Naples: C. Sempronio Aratino & Fabio Vibulano Coff. Peregrina res, sed memoria digna traditur quo saepe: Vulturnum Horatiiorum urbeam, quae nunc Capua est, ab Samnitibus captam; Capuamque ab Duceorum Captis, &c. (1). The Sea Coast was therefore the only Place then inhabited by the Greeks; from whom they derived their Customs and Method of Government; as will be shewn hereafter: forasmuch as Strabo (2) writes, that "Naples was a Colony of the Cumanii, "Chalcidenses, Pythacufans, and Athenians;" Neapolis Chalcidensium, & ipsa Parthenope a tumulo Sirenis appellata. Though I look on these People as all one Nation; since Livy tells us, that the Cumanii had their Origin from Chalcis Euboica, or Negropont, an ancient Colony of the Athenians (3), Athenienses Rege Eratosthino in Euboeam Insulam Coloniam deduxerant: Athenienses in Euboica Chalcida Eratosthiam Colonos occupaverunt. The Grecians possessed this Country till the Romans conquered it, whose Wars I do not pretend to describe, and shall only say, that in very early times, they reduced it to Prefectorships: In quibus et jus diecebatur, & mundinae agebantur, & erat quaedam earum Respublica, neque idem Magistratus suos habebat; in qua legibus Praefecti mittebantur quotannis, qui Jus dicerebant: quarium generu fuerunt: Alterum, in quas solebant ire Praefecti quatuor, populi suffragio creati, in haec oppida, Capuam, Cumas, Casilinum, Vulturnum, Literum, Puteolos, Actenas, Suefiam, Astellam, Calatiam; alterum, in quas Praetor Urbanius quotannis in quaque loca miserat legibus: ut Fundos, Formias, Caere, Venafum, Alcias, Privernum, Anagniun, Frusinonem, Reate, Saturniam, Nursium, Arpinum, aliique complura; and this was in the early (4) Times as Paulus Manutius (5) observes. Hence we may infer, that Herculanum had the like Prerogative; and for the same Reason, as Capua became a Roman Colony under the Consulship of Caesar (6); as did afterwards Fondi, Formia, Arpinum, &c. So Herculanum became a Roman Colony, without being subject to the Roman Laws (notwithstanding the Julian Law); in the same Manner as Cicero calls the Neapolitans Citizens of Rome, and invested by the Julian Law with the Freedom of Rome, having at the same Time the Privilege of being governed by their ancient Laws. Hence the Herculanenses called their chief Magistrates Demarchi, whose Office was possibly the same with the Duumviri Quinquennales. This Supposition some learned Men have endeavoured to prove from the following Inscription, which I faithfully copied in the Court Yard of St. Anthony, without the Capuan Gate, over the Arch which joins the two Courts, which Gruter says was once in the Village of Pietra Bianca, belonging

(1) Liv. i. iv. c. 19.
(2) Lib. iii. c. 5.
(3) Paufanias in Atticis.
(4) U. C. 460.
(5) De Civitate Romana.
(6) Liv. lib. xxvii.
longing to *Bernardus Martiranus* (1), whence it was removed to Naples (2); but something different from the true Original, which is in *Fabricius*.

L. MVNATIO . CONCESSIANO . V. P. PATRONO
COLONIAE . PRO . MERITIS . EIVS . ERGA . CIVES
MVNIFICA . LARGITATE . OLIM . HONOREM
DEVITVM . PRESTANTISSIMO . VIRO . PRAE
SENS . TEMPSV . EXIGIT . QVO . ETIAM . MVNA
TI . CONCESSIANI . FILII . SVI . DE MARCHIA
CVMVLATIORE . SVMTV . LIBERALITATIS
ABVNDANTIAM . UNVERSIS . EXIVIT . CIVIBVS
OB . QVAE . TESTIMONIA . AMORIS . SINCERISSI
MI . REG . PRIMARIA . SPLENDIDISSIMA
HERCVLANENSIVM . PATRONO . MIRABILI
STATVAM . PONNEAM . DECREVIT. (3)

This is a Monument of the Gratitude of the People of the Colony of *Herculaneum* (4), who erected a Statue to *Lucius Munatius Conceßianus* (5), a Patrician, who in a Time of great Scarcity, supported them all at his own Expence; and who had the Dignity of a Demarchus in the Herculian Colony, which was as yet the common Form of Government of Naples; and as Strabo says, *Argumentum rei sunt Nomina Magistratum Principis Græca posterioribus temporibus Campana Græcis permixta*; and Spartan, speaking of Adrian, says, they were quinquennales: *Apud Neapolim Demarchus in Patria sua Quinquennalis*. On Examination of the Style and Manner of the above Inscription, I think it no ways prior to the Times of Titus, but rather of a later Date, and some Time after the Eruption of *Vesuvius*, and the Destruction of *Herculaneum*; wherefore it could not belong to that City: Otherwise it would be necessary to say, that the Eruption of *Vesuvius* had not entirely destroyed that City, but that Part of it yet remained, which is contrary to the Testimony of all the Writers on the Subject. Whence it is most natural to imagine, that it belonged to the City of Naples, whither Part of the People faved from the Destruction of the Colony might easily have been transplanted, with the Name of *Regio Herculanensis*, which Name might have continued a long Time.

To prove farther that *Herculaneum* was a Roman Municipium, or free City, I will add the following Inscription of Reine-

(1) Gruter, CCCC. XXIX. 6.
(2) Capaccio L. e. c. 9.
(4) Reinefl, Clafs. 7. n. xv.

PRIDIE.
A grand Building discovered among the Ruins of Herculaneum, thought by the Antiquarians to be a Basilica, concerning which I shall be more particular in the Course of this Work, I should rather take for a Chalcidicum, were we not left in the greatest Obscurity as to the Nature of the Building the Ancients called by that Name. It appears, from the Etymology of the Word, to have been a Mint, or the Place where they coined their Money. Others affirm, it was a Hall belonging to the Forum for the Use of the Advocates and Orators. Nothing certain can be proved from the above Inscription, which was found in the Beginning of the last Century, in the Neighbourhood of Portici, but that there was a Chalcidicum in Herculaneum, which is represented as a Building with a large Hall, but without assigning any particular Use or Description of its Construktion. It seems, says Vitruvius, that the Chalcidicum was commonly placed at the Extremity of the Basilica; from this we can form no Idea, having never been able to discover any Model or Plan of those kind of Buildings.

But to return to our City: It has been already proved that it was a Colony, as appears from the above Inscription of Cossifanus, and the Inscriptions which I have copied among the late Discoveries, shew that it was ascribed to the Menenian Tribe. By what may be gathered from the Discoveries made near the Theatre, it appears there were fine Fountains in Herculaneum. On a Piece of Marble dug up, may be read (1),

\[ D 2 \]

(1) Reine, Claff, 2, xxix.
Which Inscription Reinesius thinks relates to the two Marcii Memmi abovementioned; but as we have seen two Equestrian Statues of the Balbi, which I shall observe in due Place, it is imagined there is greater Reason to think that it might be consecrated to their Memory; since it is not to be doubted, but both Father and Son had distinguished themselves by remarkable Works, and erecting grand public Buildings. It is manifest they had Baths and Conduits of Water. *Piscina autem inter appendices Balnearum, in qua calentes a Thermis natare solent.* Moreover, the above (2) Reinesius goes on, saying as I have already observed, That Herculaneum and Pompei were destroyed by an Earthquake, and that no one had ever made any Mention of their being rebuilt again.

It is remarkable, as the same Author relates, that there have been found fixed to a Wall in Herculaneum, two famous Decrees of the Senate, which were carried to the House of Matteo di Capua, Prince of Conca. These were engraved on Plates of Brass 28 Inches long, and 20 broad. The first of which contained an Order that no ancient Buildings should be pulled down for the sake of selling the Materials; this was passed in the Consulship of Hosidius Geta and L. Vagellius, who had been (3) Suffets in the fourth Consulship of Claudius, about the Year of Rome 800. The second is to the same Purpose, and was decreed nine Years after the first, when Volusius and Cornelius were Consuls.

Concerning its Government, both as a Municipium, and as a Colony, we shall speak more at large, when we come to treat of the Duumviri Quinqueunales, and Demarchi. I shall only add here, that they were not without a Number of proper Ministers suitable to the Magnificence of their sacred Buildings, as will be seen by the Inscriptions, which mention the Epulones and Augures, in Honour of Cæsar, and Augustus. The aforementioned Reinesius (4) has another Inscription belonging to the City of Herculaneum.

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

(1) Lib. ii. ep. 2.
(2) Reines. loc. cit.
(3) Suffete among the Carthaginians, was an Office equal to that of Consul among the Romans; from ὁδυ Ιουδαίς. An Office here, perhaps equal to our Commissioners of Sewers.
Next to the College of Pontifices (1), sprung up at Rome, that of the Augustales, with new Ceremonies, about the Year 767, of which Body Tiberius Cæsar was a Member; this Example was followed by the Colonies out of Flattery or Ambition; they were six in Number, and stiled (2), SEVIRI. AVGVS- TALES. They were also in Cortona, as appears from the following Inscription found not long since:

C. TITIO. CL. CELERI
DOMO. CORTONA
VIVIR. AVGV.
LIBERTI. EIVS.

But to return to my first Design; This ancient City was situated near the Sea about four Miles from Naples, and remained buried in the Bowels of the Earth by the Eruptions of Vesuvius, in the Space between the royal Villa of Portici, and the Village of Refina; it had a Harbour a little Distance from the Mountain Vesuvius. It is to be observed, that St. Gregory writing to Fortunatus Bishop of Naples, makes mention of Legionis Hercu- lenis Neapolis. And we shall observe, that Franciscus Balzanus wrote a filthy Book concerning this City, in which he credits the Impositions of Annius of Viterbo. Vulgar Tradition says, that St. Peter landed there. According to Pontanus, at Refina, in that Situation of which we have been treating, stood the Seat of Antonius Panormita, who wrote of Alphonse the First, King of Naples. Falco says, that Portici, now a Royal Seat belonging to his Majesty, in the Neighbourhood of Herculanum, was the Seat of Quintus Pontius Aquila, a Roman Citizen, called by Cicero, Neapolitanum Quinti. Adjoining to it is the Promontory of Leucopetra, which retains its ancient Name in Pietra-bianca, or the White Rock, a delightful Villa belonging to the Duke of Matalona, where I copied the following antique Inscriptions, which I think will be acceptable to the Reader. The first may be found in Gruter (3), whom Manutius quotes, but with an immense Difference, and with many Errors and Mistakes:

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. DEBVIT
ANTE. VEH. EI. TV. PRETERIENS. DICAS
SIT. TIBI. TERRA. LEVIS.

(1) Tacit. lib. i. Annal. c. 54.
(2) Noris Cænotaph. Pis. 13.
On another Piece of Marble:

MYNICIO. P. F. POST. MORTEM
MVNICIPES. SVI. AERE. CONLA'O. PIETATIS
CAVSSA. POSVERVNT.

The last, which follows, may serve to illustrate the History of the Ages nearer our own.

HOSPES. ET. SI. PROPERAS. NE. SIS. IMPIVS
PRETERIENS. HOC. AEDIFICIVM. VENERATOR
HIC. ENIM. CAROLVS. V. RO. IMP.
DEBELLATA. APHRICA. VENIENS.
TRIDVVM. IN. LIBERALI
LEVCOPETRAE. GREMIO. CONVMSIT.
FLOREM. SPARGITO. ET. VALE.
M. D. XXXV.

Four Miles towards the East, at the Foot of the Mountain Vesuvius, is a Place called Torre del Greco, where, I believe, the City of Pompeia (1) lies buried in like manner, so named from the triumphal Pomp of Hercules, and called by Seneca Pompeias celebrem Campaniae Urbem. See Summonte, Pliny, Florus, Seneca, and Velleius, who says, Tantam hoc (sociali) bello Romanis fidem praehizisse, ut... Herculaneum simul cum T. Didio captat, Pompeias cum L. Sul'a oppugnaret. And Seneca (2) describes this City thus: Celebrem Campaniae Urbem, in qua ab altera parte Surrentum, Stabianumque littus, ab altera Herculamense conveniant, mareque ex aperto reduxi ameno fusc cingunt, decipit terrae vorto, vexatique quemque adjacen regionibus. Strabo calls it Nymphasp; Pompeiam; and Servius adds a Fable founded on Æneid vii. Ver. 662. i. e. Hercules in quadam Campaniae urbe pompam triumphis suis exhibuit, unde Pompeii dicitur Civitas. And Strabo (3) : Pompeiam quam Sarnus praecece. This Place is now called Torre Ottava, or Castrum Turris ostavi lapidis, because it is eight Miles from Naples, and because the King's Angelini built a Tower in that Place. In the Year 1345, a Greek Hermit coming into these Parts, planted a Vineyard with Slips brought from his own Country; these produced a Wine so agreeable to Queen Joan the First, that she granted him the sole Privilege of settling the Prices of Greek Wines. But the Hermit dying without a Will, the Chapter of the Cathedral of Naples claimed a Right of succeeding as Heirs ad intestatam; for which Purpose two Cannons are annually appointed to settle

(1) Solin, cap. 8. Columella, lib. iii. cap. 2.
(3) See Cellarius, who quotes Veruse from Statius, Silius, Paulinus Nolianus, &c.
fettle the Prices of Greek Wines in the Neapolitan Villages: So that from this Hermit, and these reverend Wine-Tasters, it took the Name of Torre del Greco. But Antonio Sanfelice is of Opinion, that Pompeia was situated where now stands Torre della Nunziata.

I shall now conclude, with observing, that if this Traité of Country be so pleasant and charming in these Days, after so many repeated Eruptions of Vesuvius, which belched out in Thunder Showers of stones and Rocks; what must it have been in former Ages; in the Days of Augustus, when the Romans, amidst their Triumphs over the World, frequented it, with a Pleasure no ways dampened by the Apprehensions of destructive Fire. Wherefore it is not to be wondered at, that Herculaneum should be embellished with Statues, Temples, and a most magnificent Theatre, which to the Surprize of all the World, are now to be seen. I cannot omit inserting in this Place an Epigram of Martial:

Hic est Pampineis viridis modo Vesuvius umbris
Præstrat hic madidos nobilis Uva lacus.
Hæc juga, quam Nisa coles plus Baccus amavit;
Hoc nuper Satyri Monte dedere choros.
Hic Venusis sese, Lacedemone gravior illi;
Hic locus Herculeo nomine clarus erat.
Cuncta iacent flammas, & tristi meris favilla,
Nec superi vellent, hoc licuisse fiji.

C H A P. IV.

Of the first Eruption of Vesuvius; and particularly of that which destroyed the Cities of Herculaneum and Pompeia.

It has been Matter of Debate among the Investigators of Natural History, whether Mount Vesuvius, for the first time, in the Reign of the Emperor Titus, discharged its internal Fires, and covered with Ashes the Neighbouring Places; or whether it had not before, in remoter Ages, cast forth its Fires, but so long since, that no Memory remained of the Eruptions. We are plainly informed by the Fable of the Giants of Phlegra, of the great Volcanos, which had been in the Neighbourhood of Pozzuolo; among which the Solfatara or Vulcan’s Hole, is still wonderful; where the internal Fire plainly discovers itself through several Vents; as also in the Baths, and in the Sands of the Island of Ischia. Here I have observed Iron-like Drofs and burnt Pumice lie in Strata. And the old Poem on Ætna, written in the Time of Julius Cæsar, says:

Dicitur
A Passage in a Book of Natural Philosophy by Colonna, called The natural History of the Universe, having furnish'd Matter of Debate to the Royal Academy of Inscriptions in Paris (1), it will not be amiss to give a brief Account thereof.

The Abbot Bannier searching ancient Authors on this Head, found that Vesuvius was supposed to have made an Eruption before the Times of Titus; but that there was no particular Account of it; on the contrary, that there was a profound Silence among the Italian Writers, and particularly in Recupitus (2), in his Treatise on the Fires of this Mountain. The first Point, a Passage in Strabo (3) proves; he says, that the Places about Vesuvius are very fertile, except the Top, which is quite barren, and of the Colour of Ashes; where are Stones of the same Colour, which seem to have been broken, and burned at different Times; from whence we may conjecture, they had been produced by a Volcano, which desisted when the combustible Matter was spent. Thus Strabo, a very exact Writer, long before the Times of Titus, proves, that there had been a Vulcan on the Top of Vesuvius, though he knew nothing of the Time.

Diodorus Siculus (4) likewise mentions the most antient Traces of its Fire, but without entering into any particular Detail. Pliny, to whom this Fire proved so very fatal, mentions Vesuvius in two Places, as to its Situation (5); and in his 14th Book, treating of Wines, he says, Ex iis minor Austro habitur, ceteris ventis alitur, ut in Vesuvio monte, Surrentinisque collibus; whence me may infer, that he knew nothing of the Volcano in this Mountain, nor of the sulphureous Quality of the Soil, otherwise he would necessarily on this Occasion, as well as Strabo, have attributed the Fruitfulness of the Wines to that Cause; for in the same Book, he mentions Mount Aetna, Nolturnis mirus incendii. Nor can we be better informed by Tacitus (6), who speaking of the Time of Tiberius, says, that this was a most delicious Place, antequam Vesuvius Mons ardens faciem loci verteret. Whence me may conclude, that the Devastations of Vesuvius, were after the Retirement of Tiberius into the Island Caprea, and that the Historian alluded merely to that remarkable Eruption, in which Pliny perished; for the Detail and Circumstances of which, I refer you to Pliny the younger. Even the Letter which contains this very accurate Narrative (7), makes

(2) De Incendiis Montis Vesuvii.
(3) Strab. lib. v. pag. 247.
(5) Plin. lib. iii. pag. 154 ediz. in fog.
(6) Annal lib. iv. cap. 67.
(7) Plin. jun. lib. vi. ep. 16.
makes no Mention of any former Eruption; nor Dio, nor Zephilius, of any Trace of Damage, but what is mentioned in the Description of the Eruption, in the Time of Septimius Severus. Eusebius (1) likewise speaks only of that in the Time of Titus; and Scaliger in his Notes, cites no other Eruption of Vesuvius, than that which happened in 472, when its Ashes were driven as far as Constantinople, and there caused so great Astonishment, that its Anniversary was ordered to be kept on the 8th Ides, that is the 6th of November, which Fact is related by Count Marcellinus, as under the Consulship of Marcianus (2), and Festus; though there is no Account of this Festival, to be found in the Greek Calendar.

M. Bannier to these Authorities from the Historians, joins those of the Poets, and quotes that Verse of Lucretius, which has undergone ten Variations to make Place for the Word Vesuvius (3).

\[Qualis \text{ apud Cumas locus est Montemque Vesuvium} \]
\[Oppleti Calidis, ubi sumant fontibus audus.\]

Hence it appears, that the Poet was at least acquainted with the Quality of the Soil of Vesuvius, and the hot Springs in the Neighbourhood of that Place.

The Authority of Valerius Flaccus, is more precise, who having dedicated his Poem on the Argonauts to Vespasian, Father of Titus, wrote before the grand Eruption.

\[Sic ubi praerupti tonuit cum forte Vesuvi\]
\[Hesperiae letalis Apex (4).\]

Silius Italicus, who is still more ancient, as living in the Time of Nero, gives a more decisive Account of this Particular.

\[Sic ubi a caca tandem devictus ad astra\]
\[Buonuit pastos per saela Vesuviis ignes,\]
\[Et pelago, & terris fus est Vulcania pestis.\]

Whence it appears, that the Poet knew, that Vesuvius, at other Times, had cast its Fires over Sea and Land.

Virgil's Silence on the Subject, has been looked upon as an Argument to prove that he knew nothing of it; and so much the more, as himself had made a long stay in Naples: And M. Bannier (though the Proof, as meerly negative, is not conclusive) draws the like Inference; and quotes a Line out of Virgil, to shew that the Poet was actually ignorant of the Burning of this Mountain; inasmuch as in his second Georgie, speaking of a most fruitful and well cultivated Country, he makes this Comparison,

\[E\]

(2) Indict. 10.
(4) Argonaut. lib. 4.
If he had had any idea of the antient Volcano, he would at least have spoke of these Parts as a dangerous Neighbourhood, and anticipated Strabo in the Observation of the principal Cause of the Fertility of the Soil in that Neighbourhood. In this Place it is worth while to obverse the Equivocation of Servius; who pretends, that in that Passage Virgil did not speak of Vesuvius, but Vesula, a Mountain in Liguria, at the Foot of the Alps: But what Probability is there, that Virgil should join Vesula with Capua, a City so near to Vesuvius? Nor shall we stop here to quote the Sybiline Verses (1), where Mention is made of the Burning of Vesuvius, and where the Author, whoever he be, evidently alludes to the Eruption in the Time of Titus; which Ziphilinus seems to have copied after him; a new Proof of that Work being supposititious, which perhaps he was not apprized of.

From all these Authorities M. Bannier infers, that Vesuvius, in the most antient Ages, was subject to Eruptions; that it had long ceased to burn; and that there is no time fixed, nor any Account of any Eruption before the Reign of Titus, and that Colonna would not have done amiss, had he mentioned none other but that.

To these Proofs of Bannier, we may add the Observations of M. Bianchini, communicated to the Academy of Paris, by M. Freret. For among the different Proofs which this Author brings from the Epocha of the Deluge, he makes use of the Observations which were made near Vesuvius, in the Year 1689 (2).

This Prelate relates, that on digging into the Earth, about a Mile from the Sea, the Workmen acquainted the Owner of the Ground, that they met with several Strata of different kinds of Earth, lying horizontally one above another, like so many Pavements; then continuing to dig deeper, they found some Inscriptions, which made mention of the City of Pompeia; that continuing to dig to the Depth of more than seventy Feet, they found so great a Quantity of Water, as obliged them to desist; and all the Way they dug they found different Strata of Earth, one above another, mixed with vitrified and calcined Stones.

Hence M. Bianchini concludes, that one may prove, from the Strata, where these several Inscriptions were found, the various Eruptions of Vesuvius; since, without being confined to examine into the true Situation of Pompeia, for which he refers the Reader to the Geographical Dictionary of Baudrand, this is certain, that it was near Vesuvius: Whence supposing, as is certain, that the Inscriptions were buried in the Eruption that happened in the Time of Titus; from the Depth of this Bed, and the other Strata

(1) Lib. 4, verf. 127. e feg.
(2) Istoria Universale provata con monumenti, e figurata con simboli degli Antichi. Roma 1659. pag. 246.
Strata added thereto, in the Space of 1600 Years, he concludes, that the deepest Layer, which consists of a soft mouldring Stone, under which they found a Spring of Water, was that formed at the general Deluge; and that the Strata of burnt Earth between it and the Inscriptions, were formed by some antient Eruptions, almost as long ago as the Inundation of the whole Earth. So that we may say with Silius Italicus, as observed before,

Evomuit pasris per secla Vesuvius ignes.

Be that as it will, my Busines is only to consider that very memorable Eruption of Vesuvius, by which the Cities of Herculanenum and Pompeia were destroyed, in the Year of our Lord, 79, so accurately described by Pliny the younger, (to whom I refer the Reader in the Place above cited) and which occasioned the Death of Pliny the Historian: He was then Commander of the Roman Fleet at Misenum, and seeing such Havock and Ruin, arising from so unexpected and extraordinary a Caufe, had an Inclination to coast along the Shore of Herculanenum and Pompeia, in order to bring some Succour to so many Victims of the wild Power of Nature; since the Ashes, Flames, and fiery Stones, which were ejected, had possessed the Air, Earth, and Sea, to the Destruction of Men, Herds, and Fields, and all the Birds and Fishes of the neighbouring and distant Countries, in so much, that the Sun was darkened, and Showers of Ashes were not only poured down on Rome, to the inexprefible Terror of the Inhabitants, but likewise on Africa, Syria, and Egypt; and the two aforementioned Cities of Herculanenum and Pompeia perished, with all their People, who were sitting in the Theatre.

And as the said Theatre was one of the first Things discovered among the old Ruins, I hope I shall not displease the Reader in laying before him the entire Passage of Dion Cassius Niccus, translated by George Merula.

" Sub Titio in Campania horrenda, & miranda quaedam obtigerunt. Magnus enim ignis per Autumnum subito exarrit. Mons enim Vesuvius, qui juxta Neapolim ad mare vergit, abundantis ignis fontes habet olim undique altus: ab quibus medio ignis exoritur, quae pars solum igne comprehensa fuit: extra hae omnia fines igne etiam nunc manent. Ex hoc cum eft exerit combusta, & in cinerem redeat, juxta circundantia ab antiquo ufque nunc manent. Quodcumque ambum est atque consumptum, tempore concavum factum eft: ut mons omnis, si licet magnis parva conferre, similis sit amphiteatro. Vertex arbores, & vites habet. Circulus ab igne latior per dies fumum, noctu flammem emittit, ut videatur in eo odores evaporari, & sacrificia fieri: & quidem semper, interim vero magis, interim vero minus. Saepe vero cinere effundit, quando scilicet aliquid coactum subfederit: lapides fursum mittit. Quoties vero a spiritu, & vento violatur, fonat, & trepidet; ceu non coacta, & conftricta, sed rara. & occulta spiracula habens. Talis igitur est Vesuvius, & hoc quidem

This fatal Cataftrophe was preceded, as I have oberved be-"fore, by a terrible Earthquake, in the Year of Christ 65, in the "Time of the Consuls Regulus and Virginius, which destroyed the "greater Part of Herculaneum; hence many are of Opinion, that "at that Time perihed the People in the Theatre; and that it "was again destroyed by Vesuvius; which I hope I shall be able "to prove from these fame Discoveries of Antiquity (2). It being "unnecessary

(1) Vide Ziphilinus in his Translation of Philander.
(2) See Seneca in lib. vii. of natural Questions. Pliny in Epif. vi. Dio "Cato in lib. ixi. or rather his Abbreviator Ziphil. Dionysius of Halicar-

(44)
unnecessary at present to examine how many Eruptions have happened since that Time, I shall think it sufficient to refer my Readers to the abovementioned Bianchini, and desire him to read attentively such Authors as have treated on the Subject, whose Testimonies, to avoid Prolixity, I forbear to quote at large. I shall only say, that since that Eruption, in which Herculanum was buried, twenty-six others may be reckoned. It happens that by reason of the Streams of the Lava, which have from Time to Time run over this City, it lies now about eighty Pains below the Level of the Plains of Portici. Among those Authors which I have mentioned, you may find a satisfactory Account of the last terrible Eruption, which I myself saw in the Month of May, 1737. set forth by my learned and valued Friend Sig. Nicholas de Martino, publish'd in the Name of the Academy of Naples, with universal Applause; also another fine Description, wrote by Sig. Cicco Serrao, a famous Physician, and Professor of the University. I shall just occasionally observe, that it was at my Request, that the Prospect of Vesuvius on the Side towards Torre del Greco, was drawn by Mark Tucher of Norimberg, a Member of the Etruscan Academy, at present, Painter and Architect to his Danish Majesty; whom I should have been glad to have employed in drawing the Antiquities treated of in this Book.

The Matter under which this City lies buried is not uniform: In some Places you find the Lava of Vesuvius; in others a kind of Mortar, or hard Cement, thrown out from the same Volcano. By these Lava the Neapolitans mean, the Streams of Sulphur, Minerals, Stones, and Bitumen, melted altogether, which Vesuvius vomits for that the Time of the Eruptions. These fiery Streams do not run down with the Impetuosity of a Torrent, but, being a thick and viscous Substance, passeth slowly in the Nature of a Paste, or melted Glass; yet preserves its Heat a long Time, even till it comes to the Sea, in which it has formed divers small Promontories. This Lava, cooling by Degrees, at last becomes a Rock as hard as Marble, and takes as good a Polish.

Whilst this liquid Matter preserved its Motion, it is easy to apprehend, that it would infinuate itself into all the Cavities it met in its Passage; so that it is not therefore to be wondered at, if those Places through which it directed its Course in Herculanum, are as exactly filled with it, as if melted Lead had been poured into them. These sulphureous Rivers, it seems, ran only through one Part of Herculanum; the Remainder being buried under a kind of Mortar, or very solid Cement, composed of Earth, and the Ashes of Vesuvius; which uniting together with Water, not only filled the Streets, and other open Places, but even penetrated into the interior Parts of all the Buildings, without doing them any considerable Damage. One cannot easily comprehend this Singularity, without supposing that Vesuvius had first thrown out so great a Quantity of Ashes as buried the Buildings, and the Sea Waters having then penetrated
trated into the subterraneous Parts of the Volcano, must have been cast out of its Mouth. One may still doubt whether these Torrents carry'd with them the Ashes into the interior Parts of the Buildings, since they could not but meet with continual Obstacles every where. The Academy of Naples, attributes this Effect to the abundant Rains which generally fall after every Eruption. Many Authors (1) affirm, that Vesuvius in its Eruptions has thrown out more Water than Fire; and particularly in that of 1631, the Harbour of Naples was quite dry for a Moment, on the 10th of December; and that all Sorts of Shell Fish were mixed with the Lava that ran down the Mountain. If this last Circumstance be true, it is an indubitable Proof, that the Sea Water had effectually penetrated into the Bowels of the Volcano, and was afterwards discharged from its Mouth. The two Inscriptions set up in these Days, one in the Road to Portici, and the other in the Way that leads to Torre del Greco, greatly strengthen this Conjecture. Domenico Antonio Parrino (2), in his Description of the Gulph of Naples, speaking of the Eruption in 1698, assures us, that the Sea retired in a Moment twelve Paces; and, that at the same Time those Waters issued from the Mouth of the Volcano; and that there were afterwards found on the Land a great Quantity of Sea Fish calcinated and smelling of Sulphur. Pliny the younger, an Eye Witness of that Eruption, in which his Uncle perished, and by which Herculaneum was buried, positively says, “The Sea seemed to roll back up on itself, being driven from its Banks by the convulsive Motion of the Earth.”

Among the various Stones, &c. cast up by the Eruption in 1737, there was found one, which at first Sight appear'd to be a Emerald; this came into the Hands of Count Bartholomew Edward Pighetti. Secretary to his Majesty (a Gentleman possessed of all the rare Qualities imaginable, and whom I mention with Honour): he resolved to have engraved thereon, on one Side Mount Vesuvius, and on the other, in a small Character, the following Words, which I wrote on the Occasion: E Vesuvia natus, parentem ignivomum exhibeo. But as the Stone was very imperfect, and but little harder than the common Crysolites called Granatelli, which this Country abounds with, he could not carry his intended Project into Execution. On which it was repolish'd and wrought to the Size of a small Bean, of a faded greenish Colour. Thus much I was willing to relate, that such as have read of these Things in several Authors, might be informed of the true State of the Fact.

(1) Celeno dell’ eruzione del Vesuvio tom. 4. pag. 4.
(2) Parrino pag. 11. c 13.
A DESCRIPTION OF THE Discoveries of the Antient City OF HERCULANEUM.

PART II. Of the Antiquities of Herculaneum.

CHAP. I.

An Account of the first Discoveries in 1689, and 1711.

For the Satisfaction of the curious En quirer, into so new and unexpected a Matter, now brought to Light from so remote a Time, it may be necessary to begin this Discourse from the first Attempts made in the latter End of the last Age. Therefore I shall recount all that is said on that Subject, in the Memoirs of the royal Academy of Paris (1); and also by the celebrated M. Bianchini, in his Book of Universal History (2).

"At the Foot of this Mountain, about two Miles from the Sea, in the Year 1689, some Earth having been removed, the Workmen observed Layers of Earth, that seemed disposed in Order, as if they were Floors or Pavements, placed horizontally over each other.

"The Owner of the Ground, being inclinable on this Occasion to search farther, continued the Digging, and under the fourth Layer, found some Stones with Inscriptions on them; on which he ordered, that they should continue their Search till the Water prevented them. They dug upwards of an hundred Palms (3) in Depth, observing all the Way various Layers, alternately one under another; one of cultivable Earth, and one of black vitrified Stone; of which for the greater Cer-

(1) Memoires de Literature tom. 15. Des embrasemens du Mont Vesuue.
(2) Historia Universalis di Monfignor Bianchini. Roma 1699. pag. 246. e Ivi 1748.
(3) The Palm is a Neapolitan Measure, nearly equal to ten English Inches.
"Certainty, I shall give an Account in the very Words of Francis Picchetti, (a famous Architect in Naples, but more celebrated for his famous Collection of Antiquities) communicated to several Persons, and among others to Sig. Adriano Aviano, Professor of Mathematicks in Rome; much esteemed for his Proficiency in the Study of Natural Philosophy, viz.

In the Year 1689, in a Hole dug in the Side of Mount Vesuvius, about a Mile from the Sea, in that Spot where formerly stood the (1) Villa of Pompey, it was observed, that the Earth and vitrified Stone were laid in a kind of regular Order; and that the Earth, which is continually falling from the Mountain into the Plain, and into the Sea; together with the Streams of melted and vitrified Stones, cast out in the several Eruptions of Vesuvius, had disposed these Layers in the following Manner, viz.

First of all were found about 12 Palms of cultivated Earth.

12 Palms of cultivated Earth; next were found

4 Palms of black vitrified Stone, such as the City is paved with; then

3 Palms of solid Earth; then

6 Palms and a half of vitrified Stone, under which were found some (2) Coals, Iron Keys of Doors, and two Inscriptions, shewing, that in that Place stood the Villa of Pompey; then

10 Palms, or thereabouts of solid Earth; then

2 Palms and a half of vitrified Stone, like that above; then

8 Palms of Earth, very solid; then

4 Palms, or thereabouts, of vitrified Stone, but somewhat more porous, and lighter (3) than the former; then

25 Palms of very solid Earth, of a Hardness like Gravel; then

16 Palms of the common vitrified Stone (4), very heavy; then

12 Palms of Gravel, in which they found a Spring of Water in such great Quantity as to stop their farther Progress.

The Inscription (proceeds M. Bianchini) found with the Coals and Iron-work under the first twenty-five Palms from the external Superficies, carry with them such Marks of the Age in which the Plain became inhabited, and of the Romans having erected them, as would persuade any one to believe, that the six Palms and a half of melted or vitrified Stone were deposited there by the Mountain, in that memorable Eruption in which Pliny perished, in the first Year of the Reign of Titus, and by which the Pompeian Inscriptions were totally buried; which I hear, have been since conveyed to the Museum of Francis Picchetti abovementioned. The Death of

(1) It should have been called the antient City of Pompei as we shall see afterwards.

(2) Four Strata from the Superficies of the level Ground to the Inscriptions, two of which were of fused Stone.

(3) Four Strata below the Inscriptions, two of which of fused Stone.

(4) Two other Strata below, one of which was of fused Stone.
that Gentleman has rendered it very difficult to obtain a Co-
py of those Inscriptions; but I hope they will be transmitted
me in Time to subjoin them at the End of this Work; and
I shall be the more desirous of this, as they may serve to re-
solve a Doubt about them; that is, whether they belong to
the City of Pompei, or to the Villa of Pompey the Great, or
his Children. For the Villa of that great Captain and his
Family, in the Judgment of Loffredus, was not situated so near
Vesuvius, but nearer to Pozzuolo, and not far distant from the
Lake Avernus. And the City of Pompei, according to all
Authors antient and modern, and the Stones dug up in the
Year 1684, as Baudrand afferts in his Geographical Diction-
ary, was situated near Scafati, in the Plain at the Foot of
Mount Vesuvius, and was subject to be molested by the Mat-
ter which falls down the Declivity of the Mountain in its
Eruptions. Thus far M. Bianchini.

In the Year 1711, the Prince of Elbeuf designing to build him-
sel a Pleasure House on the Sea-Shore near Portici, and contigu-
ous to a Convent of the Order of St. Peter of Alcantara, had
a Mind to cover some of the Ground-Rooms with a new kind
of Plaister, which I have frequently observed. He knew that
some of the Inhabitants of Resina in digging for a Well had
found Slips of Marble, Fragments of the yellow and other co-
oured antique Grecian Marble; and therefore ordered the
Workmen to continue digging as deep as the Water would per-
mit, in order to get a sufficient Quantity of this Marble to be
bruised into a Powder, and make of it the Plaister for his Villa,
at present in the Possession of my good Friends the Dukes of La-
viano, and the Princes of Canalunga.

Scarce had they begun digging into the Side of the Earth,
when they found some beautiful Statues, among which was one
of Hercules in Marble, and another thought to be Cleopatra;
proceeding farther, under the Vineyard of Don Antonio Bran-
caccio, the Workmen met with divers Columns of coloured Ala-
baster, which appeared to them to belong to a Temple of a
round Figure, adorned on the Outside with twenty-four Co-
lumns, the greatest Part of which were of the yellow antique,
and were many of them carried to the House of Counfellor Sa-
fernns.

The Inside of this Temple (besides being adorned with so ma-
ny Columns, between which were the fame Number of Statues
of Grecian Marble, though broken) was also paved with the
yellow antique. The Statues were sent to Vienna by the Prince
of Elbeuf, as a Present to Prince Eugene of Savoy.

I am informed, that at this Time was dug up a Piece of
Marble, with the following Letters in Metal.

APPIVS PVLCHER. C. FILIVS

There
There was likewise dug up a great quantity of African Marble, out of which some small Tables were made by the ingenious Architect, Joseph Stendardo (1). After this all farther Search was discontinued, for fear of falling into Dispute with the Ministers of State, whose Behaviour is frequently of great Prejudice to the Republic of Letters.

CHAPTER II.

A Relation of the Discovery of the antient City of Herculaneum.

At the Time that I had the Inspection of the grand Library at the King's Palace at Naples, as well as that famous Museum, known through Europe by the Name of the Farnesian, and of which I had the chief Care, by Virtue of a Royal Order, dated the 12th of November, 1718, these very remarkable Discoveries first came to Light. Whilst his Sicilian Majesty was at Portici, four Miles from Naples; about the Beginning of December, some Fragments of Marble being found in the abovementioned Well, the King gave Orders that the Bottom of it should be diligently searched; whereupon, the Workmen, entering into the same Hole from whence the Prince of Elbeuf had dug the abovementioned Statues, in the Year 1711; and examining in another Part with their Pickaxes, they found Fragments of two Equestrian Statues of Brass, bigger than the Life, a little above the Level of the Water, at the Depth of 86 Palms from the present Surface.

Pursuing a farther Search sideways, they found two Statues of Marble, larger also than the Life, both of them clothed with the Toga, one of which resembled the Countenance of Augustus; after this they now and then found some Pilasters of Brick well formed, plastered over, and painted with various Colours; and among

(1) D. Joseph Stendardo, a Neapolitan Architect, died at Florence in the Year 1735, and was buried in the Church of Santa Felicita. His Executors have erected to his Memory a Marble Monument, with the following Inscription, written by the Author of this Dissertation, his intimate Friend.

JOSEPHO. STENDARDO
MATHAEI. F. NEAPOLITANO
GENERE. ATQ. INGENIO. CLARISS.
SVB. IMPERATORE. CAROLO. VI.
REGII. DICASTERII. SACRAR. RATIONVM
ET. SENATVS. SANCTAE. CLARAE
ARCHITECTO
EXECVTORES. EX. TESTAMENTO
AMICO. OPTVMO. PP.
V. A. PL. M. LX. OB. FLOR. MDCCXXXV.
among those another Statue clothed in like Manner, entire, and standing upright. This invited his Majesty to view these Statues one Day, when I, who attended him according to Custom, was asked by him the Meaning of some large Capital Letters, on a Fragment of an Architrave, which, though in many Pieces, seemed to be as follows.

\[ \text{A... MAMMI... VS. IVR. QVN. F.} \]

Now calling to Mind a Passage of Dion (1), which gives an Account of Herculanum being destroyed by the first Eruption of Vesuvius, together with its Theatre, whence the People were sitting as Spectators; and seeing the Name of a Duumvir, and the Fragment of a T joined to the Residue of an H, which I thought very probably might mean Theatrum; I ventured to say, that possibly, this might be in Memory of the Theatre of Herculanum, heretofore destroyed.

Nor was my Conjecture groundless; for, having fastened a Rope about my Middle, I caused myself to be let down, and entered the Cavern, I ordered the Workmen to proceed, seeing something like Steps of a grand Stair-Cafe; but as these appeared too high to serve for ascending and descending, and as they did not run in a right Line, but were rather circular, I ordered them to try farther on, whether they could discover another Stair-Cafe. Having searched several Places, and raising up the Earth horizontally, I evidently distinguished them to be the Seats of the Theatre, where the People sat as Spectators, as I had before in a Manner foretold. This had scarce happened, when, as I went up again to give an Account to the King, two other Fragments of the above-mentioned Architrave were found, which were an authentic Argument to the whole Court, of the Truth of my Affertion; which, having joined together, I brought to this Meaning.

\[ \text{A... MAMMI... RVFVS. II. VIR. QUN. TEAK. ORCH. DE SUO...} \]

So that I could now with greater Pleasure and Certainty assert, that this was the Theatre of Herculanum, with its Orchestra, which had been built at the Expence of Mammianus Rufus.

And for a further Conviction to such, as not being Eye-Witnesses, might still doubt the Existence of such a Theatre, soon after was discovered another grand Architrave, with a double Capital Inscription, which served as a Supplement to explain the Fiat more clearly; I suppose they had been placed over the two

---

(1) Xiphil. ad Dion. In Tit. pag. 257. Lugd. 1599. De usque urbem Herculanum ac Pompeias populo scientes in Teatro penitus obruit (Vesuvius).
principal Doors of this beautiful Theatre. The second bearing, moreover, the Name of Publius Numius the Architect, of whom I shall speak hereafter.

L. ANNIVS MAMMIANVS. RVFVS. II. VIR.

QVINQ. THEATRO. O. P. NVMISIVS.
P. F. ARCH. EC.... (1)

Near to this Inscription, which was dug up the 11th of December, 1748, were found the broken Parts of two large Horses gilt, one of which, in falling, was beaten so flat that it seemed but half a Horse; afterwards were found some Pieces of a Carriage, or Chariot, belonging to the above Horses, with a Wheel entire all of Brass gilt. It is probable, therefore, that the two principal Doors of this Theatre were adorned, above the Architrave, with these Chariots and Horses, after the Manner one may see in Medals triumphal Arches were accustomed to be. I doubt not but these Equestrian Statues might be found to represent some of the Emperors, but that their Heads are wanting. The Trunk of the first Statue being judged of no Value, was taken to make two Medallions of the King and Queen, about two Yards high.

Going frequently to this Well, I caused the Earth to be cleared away from about the Outside of the Theatre, which I observed to be built with Brick, with Pilasters at equal Distances, having Marble Cornices, and were plastered with Mortar of various Colours; in some Parts red, like the Colour of Diasper, in others black, shining like the Chinese Varnish.

At last the inner Stairs were discovered, which led to their corresponding Vomitoria, and to the Seats where the Spectators sat. Here I conceived great Hopes that we should find some beautiful Statues, either above or below, or in the Places where they had fallen.

And my Hopes were not vain; for daily thereabout, that Year, they dug out Pieces of Marble; such as beautiful Capitals of the Corinthian Order, and other smaller Pieces of the red antique, neatly wrought, and various Incribings of African, Serpentine, yellow Antique, and Egyptian Cipelline, Fragments of Mouldings, Cornices, and Architraves, in the highest Taste, and most perfect Workmanship.

Having uncovered the Seats in the Theatre for a considerable Way, they were found to be eighteen in Number; among which we perceived some in a lower Position in a right Line, which served as Stairs to the corresponding Vomitoria, and the inside Stair-Case of the Building. Having ascended the eighteen Seats, we found a level Space running round the Building, which appeared

(1) I have seen it thus corrupted in a Relation of this Discovery.

L. ANNIVS. L. F. MAMMIANVS. RVFVS. II. VIR.

QVINQ. THEATRO.... NVMISIVS. P. F.

ARO...., HERCVLANEN....
peared to be the Præcinctio (1), above which there are other Steps leading to the Second. This Præcinctio being partly cleared from the loose Earth, afforded Room to judge that the Theatre, with its Orchestra, and Cavea, might be about 60 Palms Diameter; and all covered and inlaid with various Sorts of Marble, African, Grecian, and Egyptian, red and yellow Antique, veined Agate, and other curious Marbles.

In a Manuscript which I have seen, the Dimensions of this Theatre are thus set down; but how truly I will not determine: The outer Circumference 290 Feet, and the inner 230, as far as the Stage; the Breadth from Side to Side, without 160, and its inner Diameter 150; the Place for the Scenes, or Pulpitum, was 75 Feet broad, and only 30 deep.

This Theatre, therefore, from the great Quantity of Marble in broken Capitals, Cornices, Mouldings, &c. and from the Fragments of Columns which belonged either to the Stage, or the adjacent Temple, which was first discovered, must have been of exquisite Beauty; whether we consider the outward Structure, or the Galleries within, built of Brick, and adorned with Marble Cornices, or the various Passages for the Convenience of the Spectators in going from one Part of the Building to another.

I should have been extremely glad to have described all its Parts with the most minute Exactness, if my Desire of having it quite laid open could have been effected: But this could not be done on Account of the great Quantity of Earth that had been thrown over it in the many Eruptions of Vesuvius, and the Houses and other Edifices built thereon.

CHAP III.

Observations on the abovementioned Theatre.

It is very probable that the antient City of Herculaneum had a Theatre in its earliest Times; since, as has been already observed, that Country was inhabited by the Ofei, who it is well known (2) were the first Authors of the Oscanian Comedies, and the Fescennine Verses; and was afterwards under the Tuscan, the Authors of the Histrioic Representations. And though Plutarch derives the Word Histrio from a certain Philosopher of Cyrene, or Macedonia, called Ister; yet all agree with Heschius, and Thomas Dempster, that Ister is one of the few remaining Words of the antient Tuscan Language. Livy (3) speaking of the first Introduction of the Festi Istrioici in Rome, makes the Tuscan Authors of them, and says, that the Word is derived from them.

(1) See a Passage of Calpurnius, quoted by the Marquis Maffei.
(2) Cic. lib. 7. of his Epist. fam. epist. 1. makes mention of the Comedies Pompey caused to be made for the Dedication of his Theatre.
(3) Lib. 1.
The following old Inscription, which that eminent Canon Sig. Mazocchi, who shines so greatly for his Learning in Naples, has favoured us with, which he calls Pagicito, (or the Pagan Law) seems to make Mention of this Theatre (r).

PAGVS. HERCVLANVS. SCIVII. A. O. X. TERMINA...; CONLEGIVM. SEIVE. MAGISTRI. IOVEI. COMPAGEI. S.; VTEI. IN. PORTICVM. PAGANAM. REFICIENDAM PEQVNIAM. CONSUMERENT. EX. LEGE. PAGANA ARBCTRATV. CN. LAETORI. CN. F. MAGISTREI PAGEIEI. VTEIQUE. EI. CONLEGIO. SEIVE. MAGISTRI; SVNT. IOVEI. COMPAGEI. LOCVS. IN. TEATRQ; TAMEQLVASEISEILLVQOS. FECISSENT. &c.

As this was in a House of the Jesuits, called Recale, near Capua, some suppose that this Place was formerly called Herculanum, and since by Corruption Recale; that near to it was a Town called Joveus, whose Inhabitants were allowed by the Herculanans the Privilege of sitting in their Theatre; because they had built a Portico to it at their own Ex pense. But it is not impossible that this Inscription may have been brought from our Herculanum: We very well know, that it was written in the Year of Rome 659, and long before the Settling of the Campanian Colony, when Herculanum scarce deserved the Name of a City. Dionysus Halicarnasseus calls it Oppidulum, a Term equivalent to that of Pagus, a Village or little Town; into which, when the Colony entered, they augmented the Buildings, and embellished the Theatre with new Columns, which was protected by the Roman Knights who frequented these Parts. Falco, and Summonte affirm, that Portici, now one of his Majesty's Palaces, was the Villa of Quintus Pontius Aquila. This Theatre in the Beginning must have been proportioned to the Smallness of the Place, and was probably built with Wood.

Searching more narrowly into our Theatre, the Characters in the Inscriptions appear very much like those we see on the Medals of the Augustan Age; the Statues cloathed with the Toga, having short Hair, and without Beards; and the Perfection of the Architecture, all bear the Appearance of being done at that Time. This is farther confirmed by viewing the internal Part of the Building, which is of Brick, on one of which I read these Words:

ABDAE
LIVIAE

Abda, or Abdala, was the Name of an African Servant, who belonged to Livia, Wife of Augustus, and was Master or Director of the other Servants who made the Bricks.
If we had any Account of Appius Pulcher, and if the above mentioned Fragment which mentions the Epulones, was entire, one might possibly, from their Number, or the Space of what is wanting, get some Light into the Time of its Building; for the Epulones were at first two, then three in the Time of Pacuvius, and afterwards augmented to seven by Sulla, and Augustus. I cannot tell how to explain the three double Letters, having never seen them on any other Monument; perhaps, they stand for Templum Baccho dedicavit suo sumpitu Septemviro Epulonum (1); that is, that the Temple discovered by the Prince of Elbeuf, was dedicated to Bacchus by Appius Claudius, himself being one of the Epulones. And among the Fragments of Marble, I observed a Trunk of a Statue, which might possibly be that of a Bacchus; and the following Letters on a Piece of a grand Marble Cornice.

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

Perhaps Patrono Colonie, Septemvio Epulonum; and which may therefore belong to Appius Claudius. Some doubt of the Authenticity of the first Inscription, which was shewed me in Manuscript; but as the Inscription of Annius Rafus was double, so might also this of Appius Claudius Epulo.

There were two of the Name of Appius Claudius Pulcher, Sons of Caius; one was Consul with Publius Servilius in 674, and the other with Caius Norbanus, in 715. These were both doubtless of the noble Family of the Claudii, famous for the Decemvirs, who brought the Laws of the Twelve Tables from Greece, and was the Occasion (2) that the beautiful Virginia was killed by her Father at the Tribunal; and also for having produced many Consuls and Emperors of Rome.

The Country which we now call the Kingdom of Naples, was much indebted to that Family; Appius Claudius Cæcus made the Via Appia, called by Strabo (3) Longarum viarum reginam; which is not better described by any, than Procopius, who says it ends at Capua, though others carry it as far as Brundusium.

Brundusium longae finis chartaque, viaque (4).

(1) There are frequent Examples in Rome of the like Explanations of Nicolas de Siglis viro-um.

(2) See the Controversy between the Marquis Tanucci, and P. Grandi, whilst he was Professor in Pisa, directed to the Etruscan Academy at Cortona. Printed at Pisa and Lucca, 1728.


(4) Horat. lib. I, Sat. 5.
I have observed some Remains of it on the Mountain Posilipo, near an Estate of mine, which led from Pozzuolo by Il Vemero to Naples. It extended no farther than the City of Capua, till the Year 341. Galen (1) gives the Honour of having lengthened it to Trajan, others to Gracchus, others to Cæsar, and others to Augustus (2).

And supposing the second Appius Claudius, whom we mentioned before, to have been Patron of this Colony, at the Time of the Building of this magnificent Theatre, this will bring it very near to the Time of Augustus.

But another Conjecture arises from the Name of the Architect.

P. NVMISSIVS, P. F. ARCHITECTVS.

In the first Place I shall observe, that it is very rare to find any Inscription in which the Name of the Artificer is preserved, and particularly Architects, even if they built at their own Expence; for it was not allowed either among the Greeks or Romans to put their Names Pliny tells us, that Batracus and Saurus, two Architects, not being allowed to inscribe their Names on a Building, put instead thereof the Figures of their Names: Batrachum, & Sauron Lacones, Architectos in columnarum spiris insculpta nominem eorum argumenta Rana, & Lacerta (3); the latter of whom is thought to be the Author of the Marble Vase, with the Orgies of Bacchus, in the Justinian Garden at Rome, because on this Vase is the Representation of a Lizard, which has no Relation to the other Figures. M. Bianchini observes, that there are only two Instances among the Latins of the Names of Architects being preserved on their Works; and these are at Pozzuolo and Verona. The Marquis Alexander Gregory Cappani has in his Possession an antient Picture of an Architect: Yet on the Columna Antonini, may be seen the Name of Nilius Egyptius the Architect. These Instances are a Confirmation, that there was a Prohibition against inscribing the Names of the Workmen, especially with respect to publick and conspicuous Places; and that it was allowed only on Works of a lower and more obscure kind, such as Aqueducts, Bricks, Lamps, and Sepulchral Monuments. Whence, seeing this Name in so conspicuous a Place as the grand Architrave, and in Company with the Name of a Quinquennial Duumvir, it may be inferred, that this Theatre was erected before the Prohibition which was made among the Romans, in the Time of Adrian; and that it was contemporary with that of Verona (4), where we read,

L. VI.

(1) Galen. 9. Therapeutice.
(2) See Adrian of Monica on the Via Appia. & Liph. ad Tacit. l. ii. qui putat id factum a Cajo Gracco, vel Cæsare, vel Augusto, Prisciul. before cited on the Via Egnatia, &c.
(3) Vide Monsignor del Torre Icriz. di M. Aquilio. cap. 8.
On the Dome of Terracina may likewise be seen:

C. POSTVMIVS. C.F.
POLLIO
ARCHITECTVS

But with Respect to the Person of this Numisius the Architect, there is no Mention made of him in that Character by any antient Writer; though the Family of the Numisii is not unknown, there being many of that Name to be foundin Reinesius, and elsewhere.

To clear up therefore the History of this Architect: I observe, that Vitruvius, in the Proem to his first Book, makes Mention of one Publius Minidius, who, together with Marcus Aurelius and Gneus Cornelius, attended him, in the Time of Augustus, to prepare and direct the Balisters, and Scorpions, and other Engines of War. I observe also, that all the antient Manuscripts of Vitruvius differ in this Name; in some it is wrote Pallur Minidius; in others we read Publius Numidicus; and in others Publius Numidius, a Name very like Numisius, which we find on the Marble of our Theatre. Thus is restored, after so many Variations of Copies, the true Name of the Companion of the famous Vitruvius, in all Ages allowed the compleat Master of Architecture; and by this we may find the true Time of the Building of the Theatre of Herculanenum, which we wanted to know.

It is past all doubt, that this Theatre was built by Lucius Annius Mammianus Rufus, Quinquennial Duumvir, the Son of another Lucius, under the Direction of Publius Numisius the Architect.

As to the Family of the Anni, we have many Records, both in History, and in Inscriptions, recorded in the Books of Antiquarians; of which I shall only mention the following:

T. ANNIVS. ITALICVS. HONORATVS.

Cited by Robortellus (1), and another Q. Annius, one of the Senators concerned with Catiline (2); and Marcus Annius Verus Polio, according to Petavius, was Consul with M. Plantius Silvanus, in the Year of Rome 824, and of Christ 81, which was but a short Time after the Eruption of Vesuvius.

From all this I imagine that the two Marci Memmi Rufi, Father and Son, mentioned by Reinesius (3), in an Inscription which he copied from Capaccio (4), and which he asserts was in Herculanenum,

(3) Reines. Inscr. Class. 7. e. 15.
culaneum, ought to be read Mammi or Mammiani; and that they were Duumvirs of this City, and erected at their own Expence publick Edifices, (PONDERALE. ET. CHALCIDICVM. ET. SCHOLAM.) besides the public Games and solemn Spectacles for the Entertainment of the People at their Dedication. I am the rather induced to believe this on Account that other Mistakes have been observed by Reineius in the same Inscription; from whence I conclude that L. Annius Mammianus who performed this publick Service, was one of the Duumvirs, Leaders of the Herculanæan Colony, or a Descendant of them. L. Annius being a Quinquennial Duumvir, the chief Magistrate of a Colony, ought not to lessen our Esteem of him; forasmuch as the greatest among the Romani took a Pride in being elected Duumvirs in their Colonies. Pompey the Great was Duumvir of Capua, with one of the Antonian Family. This serves for an Argument that the City of Herculanæum was a Roman Colony.

That the Duumvirate of Herculanæum was Quinquennial, I shall prove, not only from this Inscription of Annius, but also from other Authorities. The Cities of Campania Felix being originally Grecian, and governed according to the Athenian Laws, had the Privilege under the Roman Empire to exercise their antient Laws and Customs; and this Privilege was continued to them, together with the Rights of a Roman Citizen, though this was not the Custom. What Cicero says of the Herculanæans and Neapolitans, puts it beyond all Doubt; for, speaking of the Julian Law (1) he adds, that there had been great Disputes between the two Cities, many preferring the Liberty of their own Laws to the Prerogative of being called Roman Citizens; Quum magna Pars in iis ciuitatis fœderis fui (quomempe legeis iis reliquas libertatem ciuitatis antefserrent; and this was the Reason that those who became Citizens of Rome, were no longer reckoned in the Number of the Confederates. And hence the Duumvirs of Naples and Pozzuoli called themselves Archons (2); and Reineius assures us, that, Quos vocant Duumviro (IIVIRI) Archontes representerant Colonie Consules. For the same Reason they styled themselves Demarchi, as Demarchia was the Name of the ordinary Government of Naples. Strabo says, Argumento rei sunt una Nomina Magistraturum Principis graeca, posterioribus temporibus Campana Graciis per mixta, and Spartan in Adrian says positively they were Quinquennali. Auud Neapolim Demarchus in patria fua quinquennalis. This kind of Government was observed in Herculanæum, as may be seen by the Inscription of Concessianus, already mentioned. p. 34.

It is certain that other Greek Colonies had their Duumviri Quinquennales. On a Medal of Nero in our King's Museum, we see one Tiberius Claudius in this Office at Corinth; who might possibly have been of the Imperial Family, as the Head appears circled with Rays.

(1) Pro Balbo.
(2) See the Dissertations of the Abbot Guafo of Piedmont, a Member of the Etruscan Academy, on the Autonomia of the Greeks, printed in Tom. 5, of the Dissertations of the Academy of Cortona.
NERO CAESAR. GERM. AVG.

And on the Reverse

COR. TI. CLAVDIO. II VIR. Q. ADV. AVG.

Corinthus. Tiberio Claudio, Duumviro Quinquennali, Adventus Augusti.

In Order to know whether there have been Quinquennial Duumvirs elsewhere, we may consult Vaillant (1) and Gruter, from whom Damadeus has extracted Instances in his Tabula Caunina, which is at present in the Possession of the Marquis Riccardi at Florence; as well as Bulenger, who calls this Space of Time Lystrum Municipale.

In Manutius I read (2)

II VIR. QVIN. COL. IVL. HISPELL.

And, that they were frequently continued and confirmed in that Office, these Inscriptions shew.

BIS. DVOMVIRO. QVINQ.

II. VIR. ITER. QQ.

Cardinal Noris (3) judges the Time of the Duumvirate doubtful; wherefore I shall leave this Question to the Decision of Signor Proposto Gori, and Dr. Lami, who have very learnedly handled this Matter (4).

It remains at present that something should be said of the Residue of the Inscription on the Front of the Theatre.

DE SVO.

We know, that Lucius Annius Mammianus Rufus, erected the Theatre, and its Orchestra, at his own Expence; but we cannot say what Letters followed De suo, the Marble being broken. Gruter (5) has

DE. SVO: D. D. i.e. dedicaverunt.

But whether it was a D, or an F, dedicavit, or fecit, it is a Proof of a noble and generous Mind. The Marquis Maffei, and the Canon Manucchi (6) are of Opinion, that dedicavit is the same as posuit, fecit, perfecit, as Sig. Muratori (7) observes,

G 2

(1) Vaillant. Colaniar. t. x. See the Critical Letters of a Member of the Tsukan Academy to an Academician of Florence. And Jo. Lamii in Antiq. Tabul. Aeneum observat. Flor. 1747.
(2) Manut. Ortograph.
(4) Lettere ad un Accademico di Cortona. p. 69.
(5) Pag. 327. n. 8.
(6) Dell' Amfiteatr. e Mazoch. de Amphiteatr. Campana.
(7) Accad. di Cortona tom. 2. pag. 149.
and at the same Time declares, he will not take on him to decide the Point. In Reinefus (1) we read

**THEATRVM. ET. PROSCENIVM**

**REFECERE. LVDIS. SCENECIS**

**BIDVO. DEDICAR. D. S. P.**

Here arises a Curiosity to know in what the Orchestra consisted. *Juven*us Lipsius says, that the Orchestra was the first five Rows of Seats, where sat the Senators and Decurions; above these were fourteen other Rows, assigned to the Knights, thence called *Equestria*; and all above was for the common People, thence called *Popularia*.

Graevus and Mazzocchi also think, that the first five Rows composed the Orchestra, and were *Linea divae of Martial*; to likewise Spanheim, Bulenger, Harduin, and other great Men. The Marquis Maffei opposes this Opinion, and affirms, that the Orchestra of a Theatre was nothing else but a Part of what we call the Pit, where the Greeks used to perform their Dances; whence it had the same Name among the Romans, who continued the Practice of Dancing in their Theatres. He says farther, that no Part of an Amphitheatre has been called Orchestra by any antient Author, and says, that the Word has another Signification. This Opinion was first published by a Modern, who had but an imaginary View of the Magnificence of the Antients, in his Treatise on the Theatre of Athens, which he styles the Theatre of Bacchus, and which is mentioned by Pollux. But as I have no Inclination to Disputes, I should be glad to settle this Difference, by adding my own Opinion, if I may be allowed to do so among Men of so great Reputation for Learning.

It is a difficult Matter to distinguish, with Certainty, when Authors have spoken of the Theatre, or of the Amphitheatre; these two Words having been remarkably confounded. The Greeks seem to have used the Word Amphitheatre with an ill Will, it being only to be found in Herodian. The Theatres of Caius Scriberius and Curio, were also called Amphitheatres (2). Thus when Spartan, in Adrian, says, that the Theatre was destroyed, which Trojan had caused to be erected in the Campus Martius, Pausania asserts it to have been an Amphitheatre; and Dion describes the Amphitheatre of Julius Caesar in like Manner, though he does not expressly call it by that Name: Whence it is difficult to determine, whether the Writers speak of the Theatre or Amphitheatre, when they mention the Orchestra. I shall only add, that the Theatre is certainly more antient than the Amphitheatre, which is only a round or double Theatre, and retained the same Names and Divisions which properly belonged to the Theatre. And as among the Greeks, the Orchestra, or Platea, served sometimes for Shews, and at other times

---

(1) *Inscript. Lib. 4.*

(2) *C. c. 8. 8p. 3. Theatrum Curienis. Plin. l. xxxvi. cap. 15.*
times for Dancing; those were said to fit in the Orchestra, who
occupied the Seats next the Platea: So, among the Romans, the
Platea of their Amphitheatres, though it served for their cruel
Exercizes, might retain the antient Name of Orchestra; whence
these who are said to fit in the Orchestra of the Amphitheatres,
and Theatres, must be understood to use the Seats nearest to the
Platea; and in this manner may be understood the Linea dives
of Martial. Whence I am of Opinion, that the Marquis Maffei,
has plainly proved, that the Orchestra was that Part which is
called the Platea; nor were those guilty of any Error, who say,
that what is called fitting in the Orchestra, means no more than
fitting on those Seats which were nearest to the Platea, which
is the same as on the Podium.

I am inclined to think, that although at Capua, and else-
where, they had both a Theatre, and an Amphitheatre, the
one for Shews, and the other for Wild Beasts and Gladiators;
yet in Places where they had no Amphitheatres, the Gladiators
fought in the Orchestra; and that this has happened among the
Tuscans, and more particularly among the People of Campania,
who were great Admirers of such Diversions: Wherefore, if the
Tuscans, and particularly those who dwelt in Campania, were
the first Inventors of Gladiators, and introduced them at their
Weddings and Feasts, there can be no doubt that they had them
much more at the Theatre (1). And, considering that the
first Time of this Fighting in Rome (2), was in the Ædileship of
Appius Claudius Pulcher, it is highly probable, that he had ex-
hibited such Spectacles in Herculaneum, where they were al-
ready in Use, having been introduced by the antient Tuscans.

As the Cities near to each other had probably the same
Customs, I am induced to think, that the Ludi Gymnici were
celebrated in the Theatre dedicated to Hercules, as they had been
in Naples, and Sarentum, where they were exhibited by Pollio (3),
and called Gentile Sacrum. In the City of Naples (4) they were
common, and of two Sorts; one of which was called Sacrum
Quinquennale. Hence may be found another Conjecture, that
Lucius Annius Rufus, who built at his own Cost the Theatre
of Herculaneum, was Quinquennial Duumvir over these Ludi
Gymnici, and other solemn Shews; if we are not willing to be-
lieve him Consul of the Colony, as has been said above; and
it has been proved, that they called themselves Archonti and De-
marchi. It is certain that at Athens they used to elect a Presi-
dent of the Theatre, who had the Custody and Management of
the Treasury of the Theatre, and was called Διονυσία χρήματων (5).

If my project had been carried into Execution, which was
that they should begin to dig afresh in that Part next the Sea,
where

(2) Plin. l. viii. c. 6.
(3) Stat. I. iii. in Herc. Surrent.
where the Ground lay sloping, and throw up the Earth on each Side, they might with the greater Facility have laid open to View, (with universal Wonder) the 

Proscenium and the Orchestra: Instead of which they contented themselves with opening a Cavern laterally, in Refina, and made Steps to go down, till at length by Degrees they came to the Precinctio (1), which led to the Orchestra, which I had discovered before; thence they made with their Pickaxes so many narrow, dark, and irregular Passages, that they rather increased than lessened the Difficulty of taking a regular Plan of this beautiful Fabrick. I would not have had them take up the Marble with which this Precinctio was covered, though without Columns, or other Ornaments, except the Cornice at Top: But all I could say was fruitless; they are now used to adorn the little Household Garden of the Royal Palace of Portici.

Then it might have been seen whether the Proscenium was in the antient Form which was used in the Time of the Ostii, or whether it was after the Manner of the Tuscaus, who inhabited the Neighbourhood of Pilagra, and built Nola (2). We might then have understood what Vitruvius tells us concerning the Form of the Greek Theatre, and the Method of managing the Scenes. The Greeks had a large Orchestra, and a small Stage; and the Romans had, on the contrary, a small Orchestra and a large Stage (3). But I could make no Discoveries during my Stay in Naples, either of the Proscenium, the Podium, or the Pulpitum. I am inclined to think, that the upper Seats above the highest Precinctio, were enclosed with a high Wall, adorned with a large Cornice, such as were used by Alberti, quoted by Sig. Bocchi (4) of the Etruscan Academy. As I have already observed, that the Brazen Chariots and Horses were placed over the two Doors; so, I suppose, that the several Statues of Marble and Brass, which were found, had stood above the Cornice, and were broken by their Fall from thence; and from the large Quantities of Marble dug hereabouts, it seems probable, that the Orchestra had been paved with it.

As to the Custom of paving the Theatres, we have the Authority of Justus Lipsius (5), who brought the following Inscription from Salerno.

[...]

INSTAVRATVM. PODIVM. PAVIMENTA 
MARMOREA.

And

(1) Precinctio, a Division or landing Place, which separates the upper Step from those below: Precinctiones ad altitudines theatrorum... neque aliore... quam quantae præcinctioniis itineres fit latitudo, Vitruv. de Architec. lib. v. c. 3.
(3) Vitruv. Lib. v. cap. 8.
(4) Lib. iii. de re ædific. Bocchi Teatr. d'Adria.
(5) Lipf. de Amphitheat. cap. 11.
And also:

THEATRVM. STRAVIT. PAVIMENTO
PODIO. CIRCVMSCRIPSIT.

I shall dismiss this Subject with referring you to the Rules laid down by Vitruvius, for the Proportions of its several Parts; as to the Grandness of the Seats (1), and their Preciosities, they serve to furnish us with an Opinion, that a Part of the Podium with its Ornaments remains yet undiscovered.

I will not deprive my Reader of a Relation published in France and England; the Sincerity of which will appear by a Comparison with what I have advanced as an Eye-Witness.

"This Theatre is built, like all the antient Theatres, in the Form of a Horse-shoe, or rather that of a Semicircle; within which are twenty-one Degrees of Seats, which have one common Centre, but their Diameter increases in Proportion as they rife one above another. This Semicircle is terminated by an oblong Square divided into three parts, the middle Division occupied the whole Breadth, from the third Seat below to that which was opposite to it on the other Side; and at the farther End it had a Front of the Doric Order, the which had three Entrances. This was the Pulpitum and Proscenium, where the Actors performed; the Proscenium was behind the Front; the other two Parts of this oblong Square occupied the Space from the third Seat below to the utmost Extent of the Walls of the Theatre."

"The Space between the Pulpitum and the Rows of Seats was the Orchestra; here, was found, as also under the Stage, a Quantity of Wood reduced to Charcoal, which proves this Theatre to have been the Work of the Greeks; for, among the Romans, the Orchestra being designed for the Senators and Vestals, it was useless to make Floors of Timber there, which had been antiently invented by the Athenians, in order to give a Spring to their Dancers."

"All the upper Part of the Stage was furnished with a great Number of Pieces of Wood, which although they were much burnt, retained so much of their antient Form as served to convince us that this Theatre had Machines which were equally common among the Grecians and Romans. The former had their Flights, Changes, and Decorations, as ours have; and we are told of an Actor among the Romans, who in representing the Flight of Icarus, performed too justly; for he fell at the Feet of Nero, and sprinkled him with his Blood."

"Three Galleries were raised one above another, not perpendicularly, but behind each other, in such Manner that the inner Wall leaned against the Rows of Seats, and served as Porticos.

**Porticos for Persons to enter the Theatre, and take their Places,**

"The upper Part was all that was covered, and was designed for the Use of the Ladies."

"Finally, the inner Part of this magnificent Edifice was incrusted with the finest Marble of Antiquity, enriched with Columns and Statues, for the most Part standing upright in their Places, and so well preserved, that it would be an easy Matter to restore them to their full Perfection."

"But whatever Endeavours have been used to discover the Plan, of which it has been attempted to give an Idea, we cannot be assured that the Dimensions are exactly true. This Theatre has never been seen all together, but only Piece by Piece; its Parts have only been seen successively; since in emptying one Part they have filled another; so that now one can scarce actually see one half of it."

These Observations may suffice for the present, as it is not my Intention to enter into a Description of the antient Theatres; since so many great Men have already treated of the Subject. Wherefore, I shall only add, that the small Statues and Columns which have been found, were probably the Ornaments of the Podium, as described by Vitruvius (1). Finally, I lament the Loss of the Books written by Juba, the learned King of Maruritania, who, as Athenæus reports, had compiled a History of Theatres (2). He lived in the Reign of Augustus: whence it is easy to imagine that he must have mentioned our Theatre of Herculaneum.

C H A P. IV.

An Account of other Antiquities found in the Theatre.

I shall now proceed to recount various other Rarities, found in digging in the abovementioned Theatre, all in the Monta of January 1739.

Two very beautiful Statues of Brass, a little more than a Roman Palm in Height; representing Augustus and Livia; the former clothed with the Toga and bare-headed; the latter had her Head veiled, and an Attire full of little Points, or Triangles, like a Crown beset with Rays.

Two Cornucopias, above a Yard long, and well fashioned, of Brass gilt, terminating in the Figure of the Head of an Eagle, with a Hole in the Neck, to hang against a Wall, where they had probably held up Lamps.

Other Pieces of the abovementioned Brazen Horses, larger than the Life, the Metal gilt.


(2) Athen. lib. iv. pag. 175. in vocexxazreiz, where he treats of Dances, Musical Instruments, and their Inventors. Echichone cita il libro quarto, Vedi l’ Etimologico Magno, Cent. 7. pag. 14.
A large Statue of a Woman in a Tunica, in Brafs, on its Feet, wanting half its Head.

Two other Statues of Women in Brafs, of perfect Workmanship, but very much broken.

Five Statues of Marble, Companions to the three first of Brafs, 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 the Statue of a Consul, on his Feet, 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.

An old Woman veiled, having a Tunica very close about her.

(3.)

VICIRIAE. A. F. ARCHAD * * Archadi
Matri. Balbi
D. D.

(4.)

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

(5.)

.............:

II. VIR. ITER. QVIN.

..............

Two other Statues of Brafs, bigger and taller than the Life, with the following Inscriptions.

H (6.)
L. ANNIO. L. F. MEN.
BV I. F.

M. CALATORIO. L.
MEN. RVFO. FRAT.

Upon other Fragments.

ADO.
MVN.

VIR. EPVLO.

In very large Capitals.

IMP. T. VESP.

CAESARI. AV.

TRIB. P. COS. I.

M.

Upon a Brick.

CARDI
SEXTILI

DOMITIAE. CN. F.
DOMITIANI. CAESARIS
D.

DIVO. IVLIO.

AVGVSTALES

AVGVSTO. DIVI. F.

AVGVSTALES.
A Mammius Maximus, known by the following Inscription on its Pedestal.

From all these Inscriptions, &c. (which I shall consider hereafter) may be imagined what beautiful Things might have been dug out of this Theatre, if the Earth had been opened regularly. Here was found an entire equestrian Statue of Balbus, above-mentioned, and of which I shall speak in its proper Place, together with the Inscription, in which they Name themselves Herculaneenses; which puts it beyond all Doubt, that this is truly the antient City of Herculaneum, as I had Reason to believe, though contrary to the Opinion of many Neapolitan Writers.

Afterwards two very beautiful Marble Busts were found, near each other; one of which I perceived to be a Domitia, whose Inscription is inserted above; and the other, which is of the same Size, with the Countenance of a Man in Years, is conjectured to be Gneus, the Father of the abovementioned Empress.

On examining the Fragments of the brazen Horse above-mentioned, it appeared to have been fastened to a triumphal Chariot of the same Metal, and that its Trappings and Ornaments had been adorned with small Baso Relievos.

Afterwards they dug up many Fragments of Brass, and three other Statues of Marble with the Toga; which though perfectly wrought throughout, had their Heads, Arms, and Hands, of a different and finer Sort of Marble. I imagine, the Statuaries used to keep cloathed Statues in Readiness, without Heads, that when the Public Decree ordered the Statue of any meritorious Person, they had only the Head to make, and set it up immediately (1). They were often made in that Manner for Beauty, and sometimes for Want of Marble; I have seen in Rome an antique Thigh of three different Sorts of Marble.

Most of these Statues have at their Feet a certain round Block, (Zoccolo) which is taken by some for a small Altar, to denote the Veneration due to those Persons; others suppose it a little Box, to receive the Petitions presented to them by the Populace.

A fine Baso Relievo was found, whereon were expressed many Figures of Barbarians flying. This I judged to be the Defeat of the Hebrews by the Emperor, of whom we have just seen the above large Inscription.

Among

(1) The same happened in regard to Sarcophagus's and Urns, many of which have been found with a blank Space for the Inscriptions.
Among these Fragments they found an entire small Statue, about half a Yard high, representing a naked Venus in the Attitude of the Venus de Medicis, leaning against a Terminus of a bearded Priapus.

After this were found three very large fluted Columns, formed of Stucco in a very beautiful Manner, but broken; between which they found two large Tables of white Marble, containing the Names of more than four hundred Libertii or Freedmen; the Title is wanting. Having heard many Interpretations without any Grounds of Probability, concerning these Things, I was desirous to see them, which Favour I obtained by the particular Goodness of the Queen, whose Praises I want Words sufficiently to express. On examining these, the Name of the two particular Tribes of this Country were discovered, viz. Veneria, and Concordia; and underneath in larger Characters, the Word ADLEGERUNT; below which were various Names of ingenious and noble Persons, with a Note concerning the Tribes of the Romans; but this also I shall reserve to speak of in another Place.

CHAP. V.
A Relation of some other Antiquities.

In some Accounts which I have seen, other Statues and Busts are mentioned, which have been either dug up since my Departure from thence, or possibly may be other Names given to some of those discovered before, and doubtless some of them are such: However I will not defraud the Reader of the Catalogue. Here we find the Statues of Nero, of Germanicus, and of Claudius, and of two Ladies unknown. A Marble Statue of Vespasian, and an Atalanta, in which the Grecian Manner and Marble are discoverable. Two other very beautiful Statues, sitting in Curule Chairs, well preserved. Among the small Statues of Brass, which are daily found, there are many which appear to have been the Dii Penates, or Lares of the Herculaneae, among which Antiquarians think they have discovered some Panthean Statues; one at least, judged to be a Mercury, holding a full Purse in his right Hand, and in his left a Tortoise on a Dish; which is perhaps only an Allegory, signifying that this God was the Inventor of Music, as is learnedly laid down by P. Piacandi, a Theatin, in a Dissertation dedicated to the Marquis de l'Hospital, the Ambassador of France at Naples, to whom the King had presented that Statue. Several Marble Busts were also found, the best of which were a Jupiter Ammon, a Juno, a Pallas, a Ceres, a Neptune, a Mercury, a double-faced Janus, a little Girl, and a Youth with a Bulla of Gold about his Neck, hanging down upon his Breast; this is not the Form of a Heart, but of an oval Figure. A few Basso Relievo have been found, but so indifferent, as scarce to be worth mentioning, there being only one, which represents a Sacrifice, of any Value. This is what I have seen mentioned as an Account of the Things found
found in Herculaneum since my Departure from thence; the Truth of which I shall leave to the Judgment of the Reader, and proceed to make Reflections on what I was an Eye-Witness of.

C H A P. VI.

Observations on the beforementioned Inscriptions.

HAVING observed the Time when the Foundation of this Theatre was laid, it seems impossible, that so many precious Ornaments should have been placed there at once; especially, as some of them are of later Date, such as the Fragment of the grand Inscription of the Emperor Titus, that of Domitia beforementioned, and other Imperial Statues, as Nero, Claudius, &c. It seems a necessary Consequence, that from the Time of its Building to that of its Ruin, it was continually embellished with new Ornaments: So that if the City of Herculaneum, with its Theatre, was ruined and destroyed by Vesuvius, in the Reign of this same Titus; and yet we see this grand Inscription, one would imagine, that it had been repaired or at least beautified in that Year, or a little Time before its total Destruction. I have no doubt, but that this grand Inscription belonged to the triumphal Chariot, supposed to have flooded over one of the two great Doors.

It is plain from Seneca (1) that the total Ruin occasioned by Vesuvius was preceded by a very great Earthquake, in the Time of the Consulship of Regulus and Virginius, by which the greater Part of Herculaneum fell; and some think, the Theatre with its People perished at this Time, about A. D. 63.

The Eruption of Vesuvius happened in the first Year of the Reign of Titus, according to Eusebius, Zonaras, and Agricola; but Cedrenus, Baronius, and many others, place it in the third Year of that Emperor. We see in Suetonius, that Titus shewed on this Occasion the Tenderness of a good Father in the Relief he gave them, and the Circumspection of a wise Emperor, in the prudent Measures he took to re-establish the desolated City, and furnish it with new Inhabitants, having ordained the Goods of those who died without Heirs to go towards the Rebuilding of the City.

To this Dion and Zonaras add, that in the Year which followed this terrible Devastation, Titus not only sent Colonies and large Presents into Campania, but went thither himself to see what Damage the People of that Province had suffered. He gave to the Neapolitans magnificent Sports, and caused their Gymnasium to be rebuilt at his own Cost, which had been ruined by continual Earthquakes. This Journey of Titus into Campania is attested by too many Authors to admit a Doubt; and the Re-building of the Gymnasium of Naples by that Emperor, is sufficiently proved by an antient Greek Inscription mentioned by Gruterus and Muratori.

(1) Seneca Nat. Quest, l. vi. c. 1.
ratori. How could it have been possible for Titus to have made such large Repairs, if the Eruption, which made them necessary, had happened in the last Year of his Reign? Could he in that Case have had Time to think of them? there being no more than eighteen Days between the Beginning of the Eruption, Non. Kal. Septembris (1), and the Death of that Emperor, the 13th of September. This Difficulty however is cleared up by Geo. Agricola (2), who fixes the Time of the Eruption to the eighth Consulship of Titus, which was in the next Year of his Reign. This is also the Time fixed by Eusebius and Zonaras, according to which, he might, in the following Year, have had Time to take the necessary Measures for repairing the Damages of the Campania, as is also said by Suetonius and Dion. We see by the Neapolitan Inscription, that Titus made the Repair of the Gymnasium in the second Year of his Reign. Whence it is beyond all Doubt that this Eruption of Vesuvius happened the 24th of August, in the first Year of his Reign, A. M. 79. Admitting the Siege of Troy to have been sixty Years after the Foundation of Herculaneum, according to the Alexandrian Chronicle, this City must have subsisted 1420 Years.

If the Number of the Consulship of Titus had remained entire on this Marble, we should have been at a Certainty about it. But I persuade myself, that my (3) Opinion is right, that is, that after the Earthquake, the Emperor Titus re-built and adorned this Theatre, as he had done several Public Buildings, which had been thrown down by Earthquakes in other Parts of the World; and as this Place was so near to Rome, it is the more likely that he should give Orders for its being restored; and the principal Senators, who had Seats in that Country, might easily contribute to assist the Colonies, either as Friends or Protectors; one of which Number might be the Nonius Balbus, of whom I shall speak hereafter.

In fine, the Spectators perished with the Theatre, as Ziphilinus reports; but here were found neither dead Bodies nor Bones; so that it must have been first thrown down by the Earthquake, and the Bodies removed, and the Theatre afterwards rebuilt in the Time of Titus; to whose Memory was erected the before-mentioned Inscription with a gilt Colossus, according to the Taste of that Time. The gilt Equestrian Colossus of Domitian (4) stood in the Middle of the Roman Forum, which was abolished by the

---

(1) Plin. lib. vi. Epist. 16.
(2) Geor. Agricol. de natur. eorum, quae effluunt in natura lib. v.
(3) But, with our Author's Leave, what need is there to strain so hard to prove this Statue of Titus erected for the Repair of the Theatre after the total Destruction of the City the 24th of August, A. D. 79? Is it not more probable, that it was erected for the Repair of the Damage occasioned by the Earthquake mentioned by Seneca, A. D. 63. In this Case we may give him as much Time as such Works usually take; be may have begun it as soon as he pleased after the Earthquake of 63, and finished it in the Beginning of his Reign, before the terrible Eruption in 79, which reduced it to the Condition we now find it.
Senate; as were also the Statues of the Forum of Trajan, described by Gellius.

This I believe to have been the Occasion of those two large Marble Tables, on which were written the Names of so many Libertii or Freedmen. It was of no Service to repair the City and the Theatte, unless the Loss of so many Citizens was made up. Whence we read on these Tables, the Names of so many Libertii, ascribed to the two Tribes Veneria and Concordia, and the Names of the remaining Decurions, antient Roman Citizens, who passed the solemn Decree, Ad Legetrun. It is certain, that many Colonies, by this Calamity, being made desolate, sought new Inhabitants, which they called Adlecti and Adjunti. Livy (1) writes thus, Postulantibus Aquilejenum Legatis, ut numerum Colonorum Senatus augeret, mille Quingenta familiae ex S. C. scriptae, Triumvirique, qui eas deducere mittent T. Annius Luscus, P. Decius Subulo, M. Cornelius Cethegus. But as I have neither Time nor Convenience now to copy this Inscription, I hope those who have the present Superintendency there, will obtain his Majesty’s License to communicate it to the Learned who desire it.

As to those other Statues of Brass, whether of Men or Women, which last have been by ignorant Interpreters thought to be Vestals (not to speak of the other Aburdities given out) they represent the Dei Confentes, who according to the Opinion of Panvinius, were put up in the Place where the public Shews were presented. Don Matthew Egizius, who was at that Time at Paris, wrote to me, to observe, and enquire if a Statue of the famous Vestal Claudia was to be found. I searched with Diligence, supposing, as we had found Memorials of Appius Claudius, and Medals of Nero, there might possibly have been a Statue of her out of Compliment to the Family; but I could not find the least Sign that such a Thing had ever been. These brazen Statues are by all Judgment Dei Confentes, or Household Gods: Hos (Penates) Confentes, & Complices Etrusci aiaet, & nominant quod una orientur, & una occidunt, sex mares, & totidem familias nominibus ignotis, & miserationis parcissimae, sed eos sumi ious Consiliarios. ac principes exstimari (2) Monf. Redi believes that the Dei adhaerentes Caletini were the Dei Confentes, so called by Antonomasia, whose Statues were worshiped in the public Forum in Rome and in Athens, and in almost all the Greek and Latin Cities (3) of any Distinction, and were called, The Great Gods, the Twelve, the Consiliary, the Genial, &c.

Proceeding to consider the other Statues, and the first Inscriptions found in the Theatre, it occurred to me, that besides the Emperors, in whose Honour it is no Wonder that Statues should

(1) Lib. xxxiv. c. 17.
(2) Girald. Syntagm. 15. pag. 422.
be erected, two private Families are principally mentioned, the Annian, and the Nonian.

One of the Annian Family, Lucius Annius Mammius Rufus, as we have seen, built the Theatre, at his own cost. I shall only add, that three Statues with the Toga probably belonged to the Triumviri who had the Care of settling the Colony; one of whom was this Lucius. It is observable, that the Annian Family, although Plebian, was as much preferred to Honours as the Hundred Families chosen for Patricians by Romulus (1). It was honoured with the Consular Dignity, the High Priesthood, and at last rose to the Empire, in M. Aurelius Verus, Lucius Verus, L. Ælius Caesar, Pescennius, Tacitus, and Florianus. About the Time concerning which we are now treating, that is, a Year after the Destruction of Herculaneum, A. D. 81, or U. C. 834, according to Petavius, Marcus Annius Verus Pollio, and Marcus Plautius Silvanus, were Consuls; though Sig. Muratori (2) calls them Titus Annius Verus Pollio, and sextus Annus Silvanus. But I do not think this a Place to decide such a Question.

Lucius Annius Bassus was Consul ten Years before, with Caius Cæcina Paetus, probably in strict Conjunction with our Lucius Annius, and Annius Rufus, when the Tribus Succelliana erected a Monument to the Emperor Vespasian.

PACI. AETERNAE
DOMVS
IMP. VESPASIANI
CAESARIS. AVG.
LIBERORVMQ. EIVS
SACRUM
TRIB. SVC, IVNIOR.

On a Corner of the Marble.

DEDIC. XV. DEC.
L. ANNIO. BASSO
C. CAECINA. PAETO ) COSS.

This was in the Year of Rome 824, of Jesus Christ 71. And lastly, in the Year 953, and of Christ 201, I find another Consul L. Annius Fabianus.

TROPHIMO
LIB.
FABIANVS
COS.

(2) Ad Mediobarbum novæ Editionis in Titu
(3) Gruter. p. 239. 3.
(4) Gruter. pag. 855. 10.
In the Inscriptions of this Family found in the Theatre of Herculanenum, we have the Menenian Tribe, which being repeated, make me judge it to have been peculiar to that Colony.

L. ANNIO. L. F. MEN.
BVI . . . . .

This belongs to a Son of the Duumvir Annius Rufus; as the following does to his Brother.

M. CALATORIO . . . . .
MEN. RVFO. FRAT . . .

This Tribe is so well known, it would be superfluous to say anything of it. I shall observe, that the Name Calatorio is new to me; if it is only a Name, and not an Office, it must be derived from the Office of President of the Theatre and other publick Shews, since the Calatores were sacred Officers, who proclaimed to the Tribes the Festivals and Meetings of the Comitia; possibly this Person was in that Office in the Menenian Tribe.

As to the Norian Family, we have already observed, that there was found a Statue, with the Toga, of Marcus Nonius Balbus, with this Inscription.

M. NONIO. BALBO
PR. PRO. COS
D.

As also another very fine Equestrian Statue of Marble, placed in the Court of the Royal Palace of Portici; the Inscription on which clearly proves, that it was raised by the Herculanenses. Concerning this Statue; a hasty Account (i) was sent to his Eminence the Cardinal Quirini, which says, It is not yet found out what this Antiquity is; none have hitherto understood the P. R. &c. Afterwards he says, It is the most beautiful Statue in the World, far better than that of Antoninus in the Capitol, not only as it is more antique, but as it has been done by a more expert Master. An Affirmation which required a more mature Consideration. The Inscription which was transmitted to me, agrees with the aforementioned.

M. NONIO. M. F.
BALBO
PR. PRO. COS.
HERCVLANENSES.

(i) See this Account at large at the End of this Volume, with the Cardinal's Interpretation of the following Inscription.
I shall leave it to the Learned to decide, which Interpretation pleases them best, Publica Rei, or Privata Rei, or Principis Rationis, or Patrimonii Rationis. Goltzius (1) reads PR. PROCOS. Prefectus Proconsulis, and repeats the same, p. cv. but this Interpretation pleases not me, I would therefore simply call it Prætori Proconsuli. I shall just observe, that as the Herculanæns were wont to erect Statues to the Memory of their benefactors (as has been proved from an Inscription, p. 34.) their Obligations must doubtless have been very great to Nonius Balbus, to whom they not only erected two Statues, but also those of his Parents.

He must have been illustrious, by the Dignities he sustained of Prætor, and Proconsul. P. Paciaudi, a Theatin, has also called him Quintus, thus, The Statue of Quintus Nonius (2), Proconsul of the whole Province, which I believe extended from Herculanum to the Promontory of Minerva, now called Mafia Labrense. Those initiated in the Study of the Roman History know very well, That Marcus Nonius Balbus could not be Proconsul of that Country; for, in Italy, there were no other Provinces than those of Sicily, Sardinia, and Corsica. Nay, it is a Doubt, whether he could be Prefect of that District; since we have seen that Herculanum was a Colony, living under its own proper Laws, and the Prefectures (3) : magistratus suos non habeant.

The Nonian Family, though very illustrious, is thought by some to have been Plebeian. Dion (4) mentions one Nonius Balbus, Tribune of the People, in the Time of Caius Cæsar and Marc Antony. We find among the Consular Medals, one Sextus Nonius Suffena, who was Prætor, and exhibited the Votive Games: Whence none can prove, but that our Marcus Nonius Balbus might have been Prætor. Sextus Nonius Quintilianus was Consul with Marcus Furius Camillus, in the Year 761. This Family is mentioned by Orsinus, Patinus, Morelli, and Glandorpius.

The Sirname Balbus, is derived from an Impediment in Speech (5), a balando potius quam loquendo; and was common to the Acci, or Atii, the Lucilii, and the Ostavii (6). This makes me believe there is a Mistake in the Inscription in Gruter (7) of one Balbus of the same Tribe.

C. CATIO. C. F. MEN. BALBO &c.

Which should be corrected CAIO ATIO. The Name of Balbus being therefore common to the noble Family of the Cornelii, as well as many others; and this Family being divided into many

(2) Nov. letter. di Fir. col. 206. ann. 1743.
(4) Dio de Origin. lib. 1. pag. 119.
(5) Ibid. lib. x.
(7) Gruter, pag. 955. 10.
ny Branches, who took the Sirnames of Coeli, Scipiones, Asini, Calvi, Nasici, Rufini, Dolabelli, Cethegi, and many others; who can say, this Nonius Balbus was not of this noble Family, or some Branch of it? I have read the ancient Inscription of Capua in Sig. Maxzocchi, the Honour of Naples, and our Etruscan Academy of Cortona (1).

L. CORNELIO L....... BALBO. COS. PATR....... D. D.

The Capuans dedicated a Statue to L. Balbus their Patron, that is, to Cornelius Balbus the Great, who was one of the Twenty who introduced the Campanian Colonies, according to the Tenor of the Julian Law, the Friend of Caesar, who was Witness of the strange Portent mentioned by Suetonius (2):

Tabula aenea in monumento, in quo dicebatur Capys, conditor Capuae, sepultus, inventa est, conscripta litteris, verbisque Graecis hoc sententia: quandoque esset Capys detestatus, fore ut Julo prognatus, manu conanguinis necaretur &c.

In the same Author (3) we read, Atia (mater Augusti) M. Atius Balbo, & Julia forore Caji Caesaris genita est. Balbus paterna sinistre Aricinus, multis in familia Senatorii imaginibus, a matre Magnum Pompejum arstiffmo contingebat gradu: functisque honore Prætoræ inter XX. Viros agrum Campanum plebi lege Julia divisit: Wherefore, two Balbi, one of the Family of the Cornelii, and the other of that of the Atii, must have been among the Leaders of the Capuan Colony, or else Cornelius Balbus was Witness of the finding of the Bones of King Capys, and not one of the Twenty Magistrates, as should be better explained in the History of the Campanian Amphitheatre.

Now whether or not our Balbus was, by Affinity or Consanguinity, or otherwise related to the Cornelii and Atii, it is certain, he must have been noble, as he was Prætor (4). From these Statues, it may be inferred, that the Nonian Family was not, as has been believed, always Plebeian; and that Balbus restored the Theatre, and had been a very great Benefactor to the People.

It remains, that we enquire by what Means the Bust and Inscription of Domitia came to be set up there. I am persuaded, that as the Statues of Augustus and Livia were already set up, and by other Accounts those of other Emperors, so the Herculanæans when they put up this Inscription of Titus, set up also the Statue of his Brother Domitian, and that of Domitia. This Inscription furnisheth us with the Names of the Father of Domitia Longina, the Wife of the Emperor Domitian, viz. Gneus Domitius Corbulo. This Lady, as all know, was first espoused

(1) De Amphitheatro Campano cap. 1. pag. 19.
(2) Sueton. in Cesare, c. 81.
(3) Sueton. in Auguusto, c. 4.
(4) Nemo Praeter suit, nisi ex nobilitate.
efounced (1) to Ælius Lamius Æmilianus, who was afterwards killed; and, notwithstanding her Adultery with Paris the Comician, for which she was divorced, was received again by the Emperor.

From this we may infer, that if Herculaneum was finally destroyed in the Time of Titus, the before mentioned Inscription of Domitia, must have been set up about that Time, though she was not yet Empress. Domitian was seven Times Consul before he came to the Empire; the last of which was with his brother Titus, in the Year of Rome 833, or of Chr. 80; and a little after he had a Son by Domitia (2): Idibus Septembris, bie.nio, & mensibus duobus, & dies viginti postquam in Imperio patris succederat, in which Year the Eruption happened, which was the first of the Reign of Titus. Nor is it probable, that the Herculaneans should set up a Statue and Inscription to Domitia, at any other Time, than when Domitian was joined in the Consulate with the Emperor Titus, and when she was with Child of the presumptive Heir of the Flavian Family (3).

Thus much may suffice at present, concerning the Theatre of Herculaneum; referring to speak in another Dissertation on the Theatres of the Antients what further may come to Light of this. I shall only say, that the beautiful, rich, and grand Columns, which were dug here, (Part of which may be seen in the Royal Palace at Portici, and Part of them were carried to Naples) belonged to the Portico behind the Stage (4): Pop (dice Vitruvio) porticus sunt constituenda, uticum imbres event in illos ludos, debeat populus, quod se recipiat ex proximo, Choragiae laxamentum habeant ad chorum parandum (5); I shall now return to describe the Remainder of those wonderful Curiosities found in my Time.

C H A P. VII.

Of the Temples, and Paintings found near Herculaneum.

It is a Point not to be disputed among the Learned, that the Antients had Temples in the Neighbourhood of their Theatres, particularly those erected to Hercules or Bacchus; it is also certain that they had in the Theatre themselves little Temples and Altars. The Sacrifices preceded the Games, and the Games had a Connexion with the Representations of the Scene; particularly in the antient Country of the Oeci, where the Oecian Games, and the Attelian Fables were invented, and whose

(1) Tacit. Annal. i. 3. Sueton. on Domitian. c. 1. & 3. Xiphilin. 66. p. 746.
(2) Ridoèno Venuti, my Brother, on the Medallions of the Vatican.
(3) Vide Eutropius in the Life of Titus.
(4) Vitruvius, lib. v. cap. 9.
(5) Gallutius de Tragœdia cap. 7.
whose Language always remained on the Roman Stage. Cicero mentions an Attelian to have been performed by Pompey, for the Sports given at the Dedication of his Theatre. The Fact of the Exishtence of such little Temples in the Theatre is confirmed by the small Statues of Venus, of Augustus, and of Livia, above described. Nor is it any Wonder that we fee no Fragments of such little Temples, since they were formed of a Compound, with the Image of the God or Emperor, in Honour of whom the Games were celebrated.

As to the beformentioned Statue of Venus, she seems to have presided over the Ofsian Comedies; and not deyering the Name of Anadiomene given her by P. Piacaudi, the Theatin, if it is this he is speaking of; for Anadiomene was a Name given to the Picture of Apelles, which represented Venus springing from the Froth of the Sea; as Homer says of Thetis by an Vntu 1114
That they used to offer divine Sacrifices to their Emperors, may be gathered from the beforementioned Inscriptions, in which mention is made of the Priests of Caesar and Augustus. But whether all the large Columns which have been found belonged to the Theatre or to the neighbouring Temples, cannot be discovered, because of the irregular Manner of opening the Ground, for what Earth is taken out of a new Place, they throw into that which was open before. I know well that those Columns of Red Marble (two of which have been set up in the Cathedral of Naples, and others cut into Ornaments for the Royal Palace) might have belonged to the Proscenium, besides it was the Custom to set up Columns in their Theatres to set off their Solemnities. We read in Pliny (6) that three hundred and sixty Columns of precious Marble were sent by Scaurus as a temporal Ornament to the Stage, during the Time of his Edileship. And Spartanus informs us, that they used to set up Victories at the Time of the Circenses, and that one of them had the Shield which she held in her Hand struck down by Lightning.

Besides the Discoveries mentioned above, a Temple was discovered by the Prince of Elbeuf, supposed to have been dedicated to Bacchus, whose Statue is now believed to be found. It is certain that I have taken Notice of a Temple of Hercules, in the Neighbourhood of our Theatre, and of Consequence some of these Columns may have sustained the Portico of this Temple, and others, the most beautiful, adorned the Inside, and supported an Arch over the Altar, intermixed with Paintings.

There is not the least Room to doubt of the Exishtence of such a Temple, the Statue of Hercules, Founder of Herculanum, having been found, in Brains, of perfect Workmanship, somewhat less

(2) Buonarrot. Medaglion. in Settimio Severo.
(3) Novelie Letterar. Fioren. 1748.
(4) Plin. lib. xxxv. cap. 10.
(5) Homer. Illad. a. vers. 496.
(6) Lib. xxxvi. cap. 2.
less than the natural Size (1). And several kinds of Utensils used in Sacrifices, were found scattered about the Temple, as Cups, Sprinkling Vessels, dissecting knives, and Vessels of several Sorts, whose Handles were adorned with whimsical Basso Relievos, a Description of which would be too tedious to the Reader: but I apprehend that the most beautiful of them will be described in the large Work preparing for the Press.

But what gave me great Pleasure was a square Table of white Marble, supported by three Feet of the same Material, resembling those of some Animal, formed in an admirable Taste. It was quite plain, without any Ornament, and in the Middle I perceived a Word in an unknown Character, which I judged to be either that of the Osci or Etrusci, between which I believe there is very little Difference, and the rather, as my very learned Friend Sig. Mazzocchi, has in his Possession an antient Inscription formed with like Characters, which he is dubious whether to call Oscan or Tuscan; and that the Word Merkedonium signifying the Meni inter calaris among the Romans, was purely Tuscan. And on looking more closely, I soon found, to my great Surprize, Writing on the Edge also; as follow.

In the Middle of the Table:

```
BEDENTHEAV
```

On the Edge of the same:

```
BED:ENT:HEAV:IAN:KA:NT:Y
```

These Characters certainly denote some solemn Mystery in the more antient Sacrifices, instituted by Hercules himself, contrived by the Osci or Tuscan, and religiously preferred by the Romans in that Place; both in the Theatre and in the Temples dedicated to Bacchus and to Hercules; forasmuch as Baccus (2) was the Inventor of the Scene and of the Theatre, and at whose Altar they used to hang up Masks, several of which, made of Marble, have been found. So the Comedies were accounted sacred among the Tuscan; for the Actors were called from Tuscan to Rome in the Year 389, to appease the Gods on Account of a Pestilence; and Polibius an antient Writer, who lived in the Time of the second Punic War, speaking of the Campania Felix, where were the Tuscan Colonies, often mentions the Theatre. Nor are there wanting Monuments of the Theatres of Capua, Minturnum, Atella, Pozzuolo, and Naples, and many others in these Parts: so that it is no Wonder that a solemn Etruscan Inscription should be found in this Place.

In

(1) Vide Vitruv. lib. i. cap. 7.
In this Incision I observe that the Characters are like those of the Medals of Capua; there I take Notice of the \( \text{v} \), which is received as a Consonant V in the Table of Gubbins, beginning: PVRTVVITV; the Letter \( \text{v} \) is found in the Celtic Alphabet of Rudbekius; though by Burguet it is taken for a T; the Marquis Maffei takes the Letter \( \text{N} \) for an A; and the \( \text{\&} \) signifies a Latin P in all the abovementioned Medals; all the rest are agreeable to the Alphabet published by the Etruscan Academy at Cortona.

Let us now proceed to the famous Paintings. This Temple consisted of one great Room, the Roof totally ruined, full of Earth, and whose Walls were painted in various Compartments in Chiaro oscura, red and yellow; here I observed the Minium, of which Vitruvius speaks.—In the Midst of which were painted several Pictures in good Taste, representing the Combats of wild Beasts; in one Tygers surrounded with Vine Buds; in others Heads of Medusa and of Faunus; and in the middle a winged Mercury, with a Boy on his Neck, and a Woman sitting, who holds Mercury by the Hand; which is thought to represent Bacchus delivered to his Nurse. In others we see Landscapes, fictitious and real Animals, particularly very fine Peacocks, Architecture, Sacrifices, Houses and other Buildings in Perspective, with Front and back Grounds well proportioned; an Art which the Antients have till now been thought by the Moderns wholly ignorant of. But I am certain, that Perspective, though not perfectly understood by the Antients, (as Buonarroti (1) thinks, who in his Rules gives the Glory of the Establishment to Peter della Francesca, a Tuscan, of the Town of San Sepolcro) was nevertheless known and practiced by them. That Science was called Optics, but that was not its Latin Name, for Vitruvius calls it mensura (2); and Pliny (3), speaking of Apelles, says, Non cedebat Amphionides dispositione, Asclepiodes decreitus, hoc est, quantum quid a quo dispare dieret. Plutarch, Vitruvius, and Suidas assure us, that Agatharcus of Samos, who flourished at Athens about the 75th Olympiad, had to favour Asclepius designed the Decorations of a Theatre, all according to the Rules of Perspective; on which Subject he had composed a Treatise. In Lydia there was a City famous for its Temple of Victory, and for the pretended Prodigies said to have happened before the Battle of Pharalia, whole Theatre had been decorated, according to the same Rules, by the Painter Apaturius. And Leonardo da Vinci, who has treated on the Subject, has not better explained its Effect, than has been done by Plato in his Dialogue of the Sophists; and by Socrates in the tenth Book of his Republic.

But that which, indeed, exceeded my Expectation, and gave me an infinite Surprize and Pleasure, was the Discovery of two large

(1) Buonarrot. Medaglion. pag. 255, 256.
(2) Vitruv. lib. i. cap. 1. & lib. vi. cap. 2.
(3) Plin. lib. xxxv. cap. 10. & lib. xxxiv. cap. 8.
large History Pieces, which I believe had been at the farther End of this Temple; for having gone over all the Paintings on the Wall, and found some broken Pieces of Columns, the Wall was observed to slope, seeming to form two grand Niches, where they found most beautiful Figures large as the Life, with their Colours fresh and lively, and wonderfully contrived and disposed. In the first is to be seen, Theseus naked, with a small Club in his Hands, a Ring on his Finger, and from one of his Shoulders hangs a Chlamys, or Cloak, of a red Colour. Between his Legs lay the Minotaur naked, in a human Form, with the Head and Horns of a Bull, so that one might see the Head entirely; the rest of his Body lies behind, most beautifully foreshortned. Round this Hero stand three Grecian Children, one of whom embraces his left Knee, another kisses his right Hand, and the third gently embraces his left Arm. One of the Virgins, which seems to be Ariadne, modestly touches his Club. There is another Figure in the Air, which may denote a Victory; and below appear the Windings in the Walls of the Labyrinth.

The second, like the first, is composed of many Figures, as large as the Life, and looks as if fresh painted. Here is a Woman sitting, holding in her Hand a Stick of a Colour like Iron, and crowned with Herbs and Flowers. On her left Side is a large Basket of Grapes, Pomegranates, and other Fruits. A young Fawn stands by, playing on a Pipe of seven Reeds. Directly opposite, looking towards the Woman sitting, is a naked Man, with a short black Beard, having a Bow, a Quiver full of Arrows, and a Club. Behind him is another Woman, crowned with Ears of Corn, seeming to talk with her that is sitting; at whose Feet is a Hind giving Suck to 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 (1).

The Figure of the Man, and of the Woman, together with the Boy suckled by the Hind, makes me believe it intended to represent the History of the Finding of Telephus, the Son of Aage, the Daughter of King Aleas, who was debauched by Hercules in Tegea. When she was delivered of a Boy, she 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. Being found by Coritus and his Herdsman, they called him Telephus, and brought him up among them. Having an Inclination to search for his Father, he went into Myfia, where he was adopted for the Son of King Theutras, and afterwards became King of Myfia (2).

Such was my Conjecture, thinking the Story of the Repose of Hercules a foolish Interpretation, as the Man there painted with his Club, and his Arrows, besides having a black Beard, is not

---

(1) The first Notice of the Discovery of these Pictures was given by me to the Abbot Ridolfino, my Brother, and he communicated it to Sig. Gori in Florence, who caused it to be inserted in the Nouvelle Lettresiere of Colosso, 42 & 128, in 1740.

(2) Apollodor, Biblioth. ii, cap. 7. §. 4. & lib. iii. cap. 9.
to robust as Hercules is generally represented; whose Statues are constantly alike in all the Monuments of the Greek and Roman Fables. And by the Quiver of Arrows, I think it is intended for the above-named Coritus; that the Women are no other than the Nymphs of the Mountain Parthenius; and that the wild Beasts, its Inhabitants, are making their Court to the new-born Babe. If I am mistaken herein let the Learned judge.

To return to the Picture of Theseus, the Foreshortening of the Minotaur makes me call to mind the Invention of Pausias Sicinos, of whom Pliny says: Is eam picturam primus inventit, quam festea imitati sunt multi, aequavit nemo. Ante omnia cum longitudinem bovis offendere vellet, adversum eum pinxit, non transversum, unde & abunde intelligitur amplitudo. This Monster has the Head of a Bull, the rest of the Figure is human; which agrees with the Mythologists; as we see in Apollodorus (1): Hec autem (Paephae) peperit Asfetum, qui Minotaurus dicitur: hic babebat faciem taurinam, reliqua humana. This agrees exactly with a Sardonix in the Museum of her Majesty the Queen of Hungary, published by Baron Stoeb in his curious Book of antique Gems, with the Names of the Artificers engraved (2).

Here is a Rock with Part of a Building of square Stones upon it, with a Gate, through which may be seen lying dead, the Monster with the Head of a Bull, and his left Arm hanging. The Building represents the Labyrinth, in which King Minos had shut up the Minotaur. There is also a Youth full of Wonder, with his Face in Profile, holding a Club in his Hand, which represents Theseus, the Son of Aegeus and Athra. This Explanation Baron Stoeb afferts he had from D. Emanuel Martin, a Spaniard, Dean of the Church of Alcant, a celebrated Antiquary.

From all this I infer, either that the Figures with Bulls Bodies, and human Faces, which we see on the Medals of Naples, and Cuma, are not Minotaurs, as the Antiquarians have hitherto imagined, but represent the God Ebune, or that the antique Figures do not always agree with the Descriptions in the Fables, related by the Mythologists, as some unreasonable Critics are inclined to think. Our Theseus is painted after anathletick robust Manner, with his Face towards the Beholders, and without a Beard, contrary to the Opinion of Lucian (3), who says, that Theseus the Son of Neptune, although King of Athens, went with a long Beard, and bare Feet. His Club rests on his left Shoulder, and is of an Iron Colour to distinguish it from that of Hercules's, which was of Olive, being the Club which he had taken from Periphetes the Son of Vulcan and Anticlea, whom he flew

(2) Tab. 5. Cardinal Alexander Albani has in his Possession a Piece of Marble of the Height of five Palms; on which is seen young Theseus with his Club lifted up fighting with the Minotaur, which he holds by one Horn, having the Head of a Bull, the rest of his Body in Human Shape.
(3) In Cynic.
flew; concerning whom Plutarch (1) says: At primum in finibus
Epidauri Periphetem, qui pro armis clava uterbat, apprehen-
tionem ipsum, et retinens proredi, congressus cum eo interficit: ob-
elatus clava, capitat eam pro armis, qua deinde est ulius. And
Apollodorus (2) before cited: Primum quidem Periphetem Vulcani,
& Anticleæ filium, qui, quod clavam s闸aret, Corneta disebatur,
ad Epidaurum occidit, qui cum imbicillias pesibus effet, ferrea clava
munitus, avitores interficiet: quam ex illo praēemptam Theseus
ipsa ferre conjuevit.

C H A P VIII.

Other Observations, and Descriptions of Pictures.

As soon as this most valuable Treasure of magnificent Paintings
was found, his Majesty ordered that they should be peeled
from the Walls with the utmost Care, and removed to his Royal
Palace. For he takes great Delight in Designing, and Works
of that kind, which he has shewn by forming himself some well
intended Figures in Wax; and he not only shews a particular
Protection to the Arts, and the Study of venerable Antiquity,
but I may, without Flattery, truly say, that in all his Court,
no Man has a better Taste. Then was put in Execution what
Varro reports to have been done with the Works of Damophilus
and Gor: alis, famous Painters, and Workers in Plaister, who
had adorned the Temple of Ceres, near the Circus Maximus
in Rome (3): Ex hac cum resecetur crussas parietum excisis ta-
bulis marginatis inclusas effe. The Execution of the Design
proved easy, as the Plaister on which they were painted was of a
great Thickness; besides the small Pictures already mentioned,
and others which I shall describe hereafter, the two grand ones
were got out entire; they were seven Palms eight Inches high,
and six Palms six Inches wide.

They were strengthened behind with Slates, over which the
painted Plaister was laid; and the whole included with great
Skill in a Wooden Case; thus with much Difficulty and no less
Diligence they were got out.

How great the Amazement was of the Beholders, and par-
ticularly of the Learned, the Reader may imagine, since they
were admired even by Painters as of the best Taste, and much in
the Manner of the Works of Raphael, and for having so many
Ages lain above thirty two Palms below the Surface of the Earth,
without losing the Freshness of their Colours. I observed to the
great Solymena, the best Painter of our Age, that the Antients
had the Art of working Colours in Fresco, and he agreed with
me in the matchless Elegance of them, and that he never saw any
Pieces so large so well performed. Neither that Paragon of an-
tient Painting, the Sepulchre of Nafo, whose Colours are faded
and

(1) In Thesee tom. i.
(2) Apollodor. lib. iii. cap. 15
(3) Vide Demonstosum de Pictura Vetebri Junius de Pictura Veterum.
and washed away by Time, nor the little Picture of an antient Architect, concerning which the Marquis Alexander Gregory Capponi, has made so much Ostentation, will bear any Comparison with these of his Majesty the King of the Two Sicilies, which are the only Paintings which have had the Advantage of being perfectly preserved. The Reader will pardon me, if I glory a little, in being the Means of the perpetual Preservation of these Pieces, in the Manner following.

I perceived that when the Pieces of Wall or Plaister were carried into the open Air, and the Moiurture occasioned by lying so long under Ground, was wiped off, the Colours began to fade; insomuch, that when they endeavoured to clean the Surface, it mouldered away, and underwent the common Fate. I happened fortunately to know Sig. Afiere Moriconi, a Sicilian, an Officer in the Royal Artillery, who professed to have the Art of glazing like China, which he had practised many Years, and by much Study and Experience had invented some new Varnishes, for which he was much admired at the Court of the King of Sardinia. I asked him if he could make a transparent Varnish fit to lay over Paintings done on a Wall; he answered, he was the only Man who possessed the Secret, and that he had had much Experience this Way. I acquainted the King herewith, as was my Duty, befeeching his Majesty to permit him to make a Trial on some Fragments of the antient Paintings of Herculaneum. His Majesty, with his usual Goodness, consented, and commanded that I should go with this Officer to make the Trial, which had an admirable Effect.

His Majesty being informed of the Success, was pleased to go in Person to see this Professor at Work, and directed what Colours he should make Experiments on, which, when covered with the Varnish, not only recovered their antient Splendor, but seemed as it were revived, and, if I may use the Term, are imprisoned within the Varnish, so as to endure many Ages, for the Ornament of the Royal Palace, and the Glory of this gracious Monarch.

I was struck with Astonishment, in viewing the Flesh of Theseus, more lively than before; and his Members, and his nervous Arms. I had here Occasion to reply to Don Ciccio Selymena, who thought them a little too long, that this was the Custom of painting Heroes; telling him at the same Time, that he might consult hereupon John Baptist Porta, who is of Opinion, that when the Arms are stretched out, if the Hands can touch the Knees, it is a Sign of Boldness and Liberality; quoting herein Aristotle and Alexander, Polemon and Adamantius. We read that Aristotle had very long Arms; and the like of Alexander the Great. Artaxerxes was surnamed Longimanus, from his right Hand being longer than his left; and Strabo says the fame of Darius Longimanus, who was the handsomest of all Men, according to Pollux.

I observed, that these Pictures were done in Variety of Colours, among which were the green and the blue, which some...
Persons fancied the Antients were not possessed of, founding this Supposition on a Passage of Pliny (1), where he seems to say they knew no other than the White, the Yellow, the Attic Red of Sinopolis, and the plain Black; but it is apparent, that this Passage has been interpreted in too strict a Sense. Pliny indeed says, that the Painters of his Time used those four Colours, but he does not say, that they had no others. And speaking of Polignatus and Mycon, who used the Attic Sile in Painting (2), distinguishes three Sorts of Colours, two of Egypt and Syria, and the third of Spain. In another Place he extols the Purple Colour (3) of a City of Greece, and prefers it before those of Gtulia and Laconia.

In short, we cannot allow the Antients the Knowledge of the Yellow and the Blue, without acknowledging at the same Time that they had the Green, which is composed of those two Colours; a Discovery so easy made, that we cannot believe it unknown to the Antients. There is an admirable Passage on this Subject in Petronius Arbiter (4), who, describing a Gallery says, In Panacothecam perveni, varios enere tabularum mirabilum: nam, & Zeuxidos manus vidi nondum sustatias injuria vielas, & Prozogenis rudimenta, cum ipsius natura certantia, non fine quidam horrore tratus: Jam vero Apollis, quam Graeci Monochromon appellant, etiam adoravi. Tanta enim subtillitate extenuavit imaginem erat ad similitudinem praecise, ut credores etiam animorum esse potuero. Hinc Aquila feretbat cecds sublimes Deum; illic canibus Hylas repilat immodam Naxam. Democrit Apollo nuxas manus, lyramque resolutam modo nato flore honorabat. Inter quos etiam pictorum amantium videmus, tamquam in solitudine exclamavi: ergo amor etiam Deos tangit?

But to return to our Subject. Those Paintings confirm to us, that it was customary to paint the Stories of their Heroes (5) in the Temples of their Gods; among whom, Theseus was thought the proper for this Place, as being the Imitator of Hercules, both of them having rafhed their whole Lives in glorious Toils, and purging the World from Monsters. Another Reason may be, that both Hercules and Theseus were the Inventors of the Games and Festivals which were famous among the Etruscans and Oscians, and which with much Solemnity were performed in the magnificent Theatre already described. Besides, Theseus is believed to have been the Inventor of the Strophe and Antistrophe, in Memory of the intricate Windings of the Labyrinth. (6) Strophas idas, atque Antistrophas inventas a Theso suffe ad commemorandas, flexuosi Labyrinti vias, ex quibus evasurat solpes: igitur opportunit eas non solum cyclicas effe, flexuolas praeterea, intricatas, varias.

Singing, Dancing, and Musick were the Decorations of the Scene, and are called by the English Country Dances, as if they had

(2) Lib. xxxiiii. c. 13.
(3) Lib. xxxiv. c. 7.
(4) Satyr. cap. 43.
(5) Luciano in Texaris.
(6) Faustus Victorinus lib. de Comedias.
had been the Invention of the *English Country People*. A Dance of this kind, imitating the Windings of the Labyrinth, was publiquely performed in *Naples* in the Year 1621, with universal Applause; together with the Tragedy of (1) *Crispus* composed by Stephonius. And in the Year 1743, seven Ladies and seven young Gentlemen danced with elegant Invention in the City of *Cortona*, on Occasion of the Celebration, by the *Tuscan Academy*, of the antient *Osciforian* Feasts, in Presence of the Canon *Reginald Sallari*, of the Academy of *Lucca*, and *Emanuel Count de Richcourt* (2) the *Mæcenas* of the Learned. Thus much may suffice for the Subject of *Theseus*.

As to the beforementioned Story of *Telphus*, I judge it to have been placed there, in Allusion to the Origin of the antient *Pilași* and *Tyrbæni*, who being Descendants of that Hero, landed in this County. For, *Tyrbænus* and *Tarchon*, two Brothers, Sons of *Telphus* and *Hiera* (3), arrived in *Italy*, and having overcome the Giants Sithoni, made themselves Masters of *Agylia* and *Pifia*, according to *Lyceophron*, who adds, that they joined with *Æneas* in *Italy*.

*Simul quoque (fælius inibunt) gemini filiī*  
*Misforum Regis (cujus aliquando latians baslām*  
*Cuvrābit viri Deus, cura viticīthus collīgāns)*  
*Tarchon, & Tyrennus lupi servīdī,  
Herculeo prōgnatus sāguīne. (4)*

And this agrees with the Opinion of *Dionysius Halyçar纳斯*, concerning the Origin of the *Tuscanus*, who says, *Alīi Tirenunm Telephi malam fium, venisse post Trojam captam in Italiam*.

The *Tyrbænians* mixed themselves with the *Aborigines* as all know; and *Tyrbænus* with his Navy, staying in the maritime Parts, gave his Name to that Sea, which to this Day is called the *Tyrbænian*; and *Tarchon* his Brother went into the Center of

---

(1) *Vide Tarquinium Callutiam de Tragædia.*  
(2) On this Occasion, it being proposed for a Theme, that the Hero practised Virtue, and persecuted Vice; the following Sonnet was published by the Author of this Book, and dedicated to the Count de Richcourt.

*Qualora io col pensier rimiro un Regno,*  
*Ove taceon la leggi, ove ritorna*  
*La sfinita licenza, e la sua corno*  
*Anteche innalza il temerario degno;*  
*Iovi e disprezzo ogni sublime ingegno*  
*La virtù feminuda, e disadorna,*  
*Iovi l'empio interrè 3 suoi foggiorna,*  
*Sete di sangue, e l'irradimento indegno,*  
*Ma Dio, che agli innocenti al fin comparte*  
*Soccorso majpettato in molte guerre,*  
*Manda un Eroe da remota parte*  
*Questi è Teseo: con esso Afrid divise*  
*Amor, pietà, fenn, valore, ad arte,*  
*Poi ruppe il Laberinto, e i mali accise.*

(3) *These were the Giants of Phlegra and Pellene.* *Vide Mariano Valguarna.*  
of Italy, and became Master of Tuscany, fixing his Palace at Cortona, which is thus called by Sicilius Italicus (1):

___Cortona superbi___

Tarchonis domus

He proceeds, saying that Tarchon gave Assistance to Æneas, leading the Tufans in his Favor; and affirms that the Trojans were derived from Etruria, inasmuch as Dardanus the Builder of Troy, was the Son of Corythus King of Cortona.

Let us now quit this long Digression, and return to the Enumeration of the antient Paintings which have been dug from out of the Earth, besides those already mentioned, viz.

- A Mercury, as before described, with a little Bacchus, two Palms eight Inches high, and two Palms one Inch broad.
- Two Pieces, each representing a Victory, one Palm and eight Inches high, and one Palm four Inches broad.
- Another, of one Palm six Inches high, and four Palms one Inch broad, being a Chase of Stags and wild Boars.
- Another Piece of the same Dimensions, containing a Vase of Flowers, with a Kid on each Side.
- Another, two Palms three Inches high, and one Palm and an Inch broad, having a Temple in it.
- Another, one Palm and five Inches high, and two Palms and one Inch broad, where there is another Temple adorned with various Columns.
- A Freeze, or grotesque Work, well designed, eight Inches in Height, and four Palms long, which ran round the whole Wall.
- Two others of four Palms high, and two Palms broad, with various Views, Buildings, and Architecture.
- A compleat Picture of one Palm and ten Inches, in which are two Muses, one playing on a Lyre, and the other has a Mask on the Ornaments of her Hair.
- Another Piece of one Palm and five Inches by two Palms, representing a Lion, wild Beasts, and Views.
- Another of the same Dimensions has several Centaurs, Buildings, Houses, and Landscapes; and two others ten Inches high, and one Palm nine Inches long, with the like Painting.
- Three Pieces, Fellows, with the Head of Medusa, one Palm high, and eleven Inches broad.
- Another eleven Inches high and seven broad, representing two Heads of fantastic Animals.
- A Stag, with a Bird flying round and pecking at him, nine Inches high, and one Palm broad.
- A Peacock, four Inches and a half high, and nine broad.
- Another unknown Bird of the same Size.

Another, two Palms two Inches high, and one Palm broad, on which is a Bacchanalian playing upon a Tymbrel.

A naked Bacchanalian sitting on a Tiger, one Palm four Inches high, and one Palm five Inches broad.

Another Bacchanalian, the same Height, ten Inches broad.

Two Dolphins, in two Pieces, each six Inches high and eight broad.

A Figure of Jupiter, embracing Ganymede, five Palms high, and four and a half broad.

If the whole of this magnificent Temple could possibly be seen, and reviewed with careful Eyes, who knows but in some Corner might be found a Memorial of the Artist, whose excellent Works, after so many Ages, Chance has brought to Light, while the Ruins under which they lay, have been the Means of preferring them? Pliny (1) assures us, that the Artists were wont to put their Names to their Pictures; and for a Proof quotes these Verses, which were in the Temple of Juno Ardea Ardeatina.

But is it possible to guess at the Name of the famous Painter of Herculaneum? perhaps it is; I have demonstrated that the Theatre and the neighbouring Parts were built about the Time of Augustus. I know also, that the antient Painters were wont to paint on Wood; and that Ludius a celebrated Painter in the Augustan Age, was the first, according to Pliny, who painted on the Walls, after the Manner of those which have been dug up here, and already described (2).

Plurima praeterea tales argutiae, facetissimi saeles. Idemque subdialibus maritis urbes pingere insituit, blandissimo aspectu, minimeque impendio: Could those have been the Works of Ludius? If I am mistaken, or not, let the Reader judge. This is certain, that his Majesty the King of the Two Sicilies may boast, that he is the only Person in the World, who has such antient Paintings so well preferred, and perpetuated; all the other antient Paintings on Walls being vanished by the Injuries of Time. The most beautiful were those discovered in the Equiline Palace of Titus, which perished almost as soon as they were found.

(1) Plin. lib. xxxv. cap 10.
(2) Vid. Demontofum de Pictura veterum,
But they were immediately copied and engraved by Pietro Santi Bartoli; and had it been possible to have preferred them, would have raised universal Wonder. Who knows but these of Herculaneum were done by the same Hand? and what imports what Pliny adds: *Sed nulla gloria Artificum est, nisi eorum, qui tabulas pinxere, eoque venerabilior apparat antiquitas,* when there remains not in the World the least Vesture of an antique Painting, excepting a painted Slate found in a Cavity in the Territory of Cortona some Years since, which most valuable Treasure is now in the Possession of the learned Sig. Nicolo Vagnucci, a Knight of Cortona, who is one of the principal Supports of our Erudite Academy. It represents a Muse crowned with Laurel, with a Musical Instrument hanging on her Shoulder, and will be described in the Antiquities of Cortona, which will be soon published by Order of the Academy; where they have examined into the Matter of which those living Colours are composed, which seem to be covered with a kind of very hard Bitumen, or at least with some unknown Varnish; in which Art Apelles was most excellent; in whose Praise Pliny says: *Unum imitarinemo potuit, quod aboluta opera illumbat atramento ita tenui, ut idipsum refercufa claricatis colorum vim excitaret, caras deferetque a pulvere,* & *sordibus, ad manum intuenti damnum apparat:* Some of the Learned think it should be read *ad numen,* I would rather say *ad lumen.* So much may suffice for the Varnish, which I was the Occasion of having used to the beforementioned Pictures.

**C H A P. IX.**

*A Description of other Buildings in the City of Herculaneum, and the Antiquities found in them.*

That the Temple I have described was near and even joined to the City of Herculaneum, is demonstrated by the other Buildings and Houses discovered immediately afterward; among which one of the best had a very large Door, strengthened with Bars of Iron, which fell in Pieces immediately. Entering at the Top, and clearing away the Earth, I found a little Corridore or Gallery, which led to a Ground Room, plastered, and painted of red Colour; here were found several Vessels, and Bottles of thick Crystal, full of Water; a small Brass Cafe, enclosing three or four *Pugilli* or Stiles, the Instruments they used to write with on waxed Tables; and what was inestimable, another little Cafe of the same Metal, which being opened was found to contain a small thin Roll of Silver, written full of Greek Characters. And as in the unrolling, it happened to break, his Majesty thought it best to put it up for the present in his Cabinet, lest it should be lost by the indiscreet Curiosity of any one.

In another Part was a commodious Stair Cafe, which ascended to the next Story, and entered into a Chamber, ruinous over head, which had probably been a Kitchen, from the great Quantity of Vessels...
Vessels of Brass and Earth found there, as Dishes, Trivets, and other Things, too many to describe, and which I did not minutely examine. Here I saw Eggs wonderfully preserved, and Almonds, and Nuts which maintained their natural Colour, but being opened the Kernels were found to be turned to Coals or Ashes. In a contiguous Ruin a Brass Ink Pot was found, which still retained the black Colour of the Ink, so as to be able to stain any thing. I shall not speak of the Fragments of Earthen Vessels, burnt Wood, Iron Locks, Keys, Latches, Bolts; Door Rings, Hinges, Spears, Engraved Stones and Medals, the greater Part of which were of Nero, with the Temple of Janus on the Reverse. There were found some Mosaic Pavements, but ordinary enough, being of that kind which Vitruvius calls Pavimentum festile, in Imitation of Scrolls, and such like. It is surprizing that in these Pieces they should give all the Degrada
tions of Colours, especially with true Stones; we should certainly think it incredible, but that we see in Rome a most surprizing Example of a Square found in the Middle of a Pavement in the Adrian Villa, a Copy of which Mr. Furietti has published engraved in a Copper Plate.

In another Place were the Ruins of a Bath, paved with little Squares, in which were found several Sorts of Vessels and Lavers of Brass. In another Place was found a Cellar, which for its Singularity deserves particular Description: A Door of white Marble, not very large, led into a square Room; about fourteen Yards long, or perhaps more, as they had not cleared away the Earth; and eight Yards broad. In the Middle of one of the Sides was found another Door, which led into another Room about the same Length, but almost Square. Round the Sides of both these Rooms, which were paved with Marble, ran a kind of Step, about half a Yard high; covered with thin Slips of Marble, which seemed at first Sight intended for a Seat; having a handsome Cornice round the Edge; but examining it nearer, I saw on the Top several round Pieces of Marble very fine, which being removed, were found to have served as Covers, or Stopples to some very large Earthen Vessels, which were enclosed with Mortar, and buried in the Earth, having their Mouths just enclosed within the Seat. On one Side there was an oblong Square in the Wall, like a grand Window, full of Earth, which at first Sight appeared to have been the Mouth of an Oven, the inner Wall being black; as if done with Smoak. But at last it appeared to be only a kind of Cupboard or Buffet; which reached the Length of a Cane (1) into the Wall; within which was found in good Order, a Number of Steps made of Marble of various Colours; resembling those set on Altars for Candlesticks and Flowerpots to stand on. The Steps were formed of Marble of different Colours, and adorned with a handsome Cornice. I imagine they were intended to hold in proper Order.

(1) A Cane is a Neapolitan Measure, equal to eight Palmi, or about six feet eight inches English.
Order small Vessels or Bottles of Crystal, or other Kinds, with Samples of the best Wines, or other Liquors. The large Vessels which were buried were of a round Figure, excepting the Mouth which rose above the Level of the Pavement, and was inclosed in the Marble Step. I believe they might contain about ten Barrels each, Tuscan Measure.

All this, to my great Concern, was ruined, and the Marble taken away, and put to other Uses, before I could prevent it; and the great Wine Vessels were broke in taking out, but two of them, being hooped with Iron, are to be seen in the King's Garden. I think, if I am not mistaken, I have seen a great Vessel, like one of these, in the Garden of the Villa Borghe in Rome; and others in the Villa Mattei on Mount Calius, and in other Villas in Rome. In the Year 1732, in the Space between the Chapel of Corsini in the Lateran Basilica, and the Wall of Rome, were found so great a Number of vast Earthen Vessels, for keeping Wine, that after they had dug out an hundred, they left a greater Number buried in the Earth. These Vessels had narrow Necks and large Bodies, about two Feet Diameter. These were all marked near the Neck, and some were also wrote upon with Ink. One of these was purchased by my Brother from the Museum of Mr. Francesco Vettori, mentioned by P. Lupi in the Society of Italy, in his Treatise on the Inscription of St. Severus the Martyr (1). On one of these Vessels was, OPVS. DULIAR. V] NARIVM. The Names which were impressed on the Handles, and on the Necks of these Vessels were the Names of the Potters. Those wrote with Ink were the Names of the Owners of the Wine contained therein; and from the Multiplicity of Names, it is conjectured, that the Place where they were found had been a Cellar for the Use of the Soldiers, who were stationed there to guard the Walls; and that the Wine contained in each belonged to him whose Name was written thereon, whether he had purchased the same, or that it was distributed to him as his Allowance.

But to return: In order to keep the famous and brisk Wine of the Antients, it was necessary that they should have these Vessels placed underground, which in some Places have been found one over another. This agrees with the Law Instrumenta 8, and the Law, Cum fundus 21. Nf. de fundo Infr. where it says, Dolia defossa, infixa. Panciroli thinks that the Antients had no Wine Vaults or Cellars, for this Reason Quia Dolia, quae erant imbecilla, sub terram dimittenbat. See Pliny (2), where he speaks of Wine Vaults. The Wine Vessels ought to be a Cart Load and contain an Hundred and twenty Amphora, which according to some is One thousand six hundred Pound weight, and others make it One thousand nine hundred and twenty; notwithstanding the Assertion of Columella, who says, Sesquiculare triginta Amphorarum Dolium appellat. I cannot be certain, as I was not in Time to measure how much Liquor they were capable of

---

(1) Page 44.
of containing. It is certain they were of that Form which this
Author calls ventrof; and there is no doubt but these were the
Butts or Dolia of the Latins; of which Nonius says, Dolia sunt
vasa grandia, quibus vinum reconditur. Nor could they be of a
very small Capacity, since one of them served the great Diogenes
for a Habitation; of whom Laertius says (1), Dolium, quod in
Metrov erat, pro domo habuit, ficta ipse tefiatur in epifolis, and
Juvenal (2):

Dolia nudi
Non ardent Cynici: si frergeris, altera fiet
Cras domus, aut eadem plumbo commif/a manebit.
Senfit Alexander, testa cum vidit in illa
Magnam habitatorem &c.

Thefe Verfes decide againſt thoſe who will have Diogene's
Butt to have been of Wood, and not of baked Earth, because,
say they, that Philofopher often rolled it about (3). As if thefe
Vefſels could not be rolled without breaking, either upon the
Ground, upon Dung, upon Skins, or even on the hard Pavem-
ment, since we fee they were made of a very great Thickness.

Nor did the Antients uſe any other Method in making their
Wines, than we do. They first trod the Grapes briskly, of which I shall speak else-
where on the Subject of a Baffo Relievo of mine, and put them
afterwards into a very large Veffel called Lago; then they pressed
the trodden Grapes with the Stalks in a Press, and mixed the
Juice with the remaining Muft in the Lago, which is fet forth
by Ulpianus in the Law, Si Servus 27, §. ult. ff. ad L. Aquiliam,
and by Varro (4). Others cutting the Bunches, and taking the
very Kernels of the Grapes, squeeze the Juice of them, and mix
the laſt Pressing with Water, which they give inſead of Wine
to their Labourers in the Winter Seafon (5). Whence Father
Carlo Aquino (6) describing the Vintage of the Antients, with
the Testimonials of Catu, Varro, and Pliny; Vindemiadicitur a
demendo, quoniam uva a vite demitur. Colletio est uwarum, ad
uinum exprimendum, & affer-vandam. Argumentum uberis futura-
vindemia solent effe imbris, qui uere decidunt, vel cum adhuc
acorbæ sunt uva. Autumnales pluria officium illis posuis; eafque,
largiores quidem copia, sed ufa vapidas & deprivatas reddunt. Op-
portunum vindemiae tempus inter Vergiliarum ocajum, & Autum-
nale aquinodium cum Varrone statuis Scriptoris ali. Conjectura,
quæ super uwarum maturitate capiantur a vifū, & guftu, fallacies
L 2

(1) Diog. Laer. lib. vi. sect. 24. observes, that Metrov was a Temple to
the Mother of God in Athens, where they kept their Laws, their Gifts, and
their Treaties. See Valefius ad Harpocrasionem, p. 272. Gregor Mariana,
in Jambics.

(2) Juvenal Sat. xiv. f 308.
(3) Vide Lucianum in libello, quomodo conſcribenda fie Historia.

(4) De re rustica. cap. 54. Erasmus in Chilidibus.

(5) Vide le Note del Pancirolo.

(6) Nomenclat, Agricult. pag. 127.
(92)


Thus much may suffice on this Subject. I shall only add, that these Discoveries were made in the Winter of 1740; but as I have by me, an Account of what were discovered the Summer before, which I have not hitherto made any particular Mention of, I thought it would not be amiss to present it to the Publick, in order to procure the Character, if not of a learned, at least of a faithful Historian.

CHAP. X.

A Diary of the Discoveries made in the Summer of 1739.

Besides the two beforementioned marble Tables, on which were written the Names of the Liberti adjective, or new made Citizens of Herculaneum, formed in three Columns on each Table, (the last Letter of each Name, standing separate from the other Part of the Word, and forming a Line by itself) were found,

May 24th, 1739. A large metal Vase, and a Spoke of one of the Wheels of the beforementioned brazen Chariot.

On the 29th, several Pieces of polished Marble, and two very fair Cramps, of a particular fantastical Form, which had been used to join great Stones,

On the 30th, fourteen square Pieces of polished Marble.

June 1, several well-formed brass Letters of the Length of a Palm, each having three little Spikes of the same Metal, by which they had been fastened to the Wall or Marble; they were an O, an S, a B, an F, an M, an S, an O, and P. B. L. together.

A small Mask of baked Earth, representing the Head of a Lion; a Metal Handle; and several Pieces of Marble, among which was a Fragment of a Cornice.

On the 2d, a Plate of Metal more than three Palms high, and two and a half broad; five other Pieces of the beforementioned brazen
brazen Horse; and a Piece of a fluted Pilaster of white Marble, four Palms long, and one broad.

On the 3d, the Head of the great brazen Horse, which was found the 15th of April, whole and perfect, and ready to join to the Body, to which it had been let in; on the Forehead was a small Basso Relief, representing Victory crowning the Emperor on Horselback.

On the 4th, Another Piece of the Ornament of the Chariot; and other Pieces of the Horse Furniture, in Brass; they had been loose, and had been fastened on; also two Masks of baked Earth.

On the 6th, A large round Shield of Metal, entire; a Laver, and other like Fragments.

On the 8th, a great Number of Fragments of Brass, among which was a Piece of the Ornament of the fore Part of the Chariot, with three Holes on each Side, by which it had been fastened or rivetted; and several Pieces of Iron consumed with Rust.

On the 9th, some Fragments of the beforementioned Inscriptions; with various other Fragments of Marble, and another Spoke of the Chariot Wheel.

On the 17th, A Brass Plate, two Palms long, and one and a half broad; in the Area of the Theatre a Marble Base, two Palms wide.

On the 20th, a fine Head in Marble entire, with a naked Arm of the same Material, which had not been broken off, but had been fastened, or ingrafted, as I said before; also some round Bars of Metal.

On the 21st, several Marble Pedestals for Statues, one of which was three Palms wide; and the Statue of Victoria the Mother of Balbus.

On the 23d, A Hoop of Metal, two Palms Diameter; and a fine Vase of Metal, with Handles, and other Fragments.

On the 25th, divers Bases of Metal, and of Marble; the Statue of Balbus, with a Toga, standing on its Feet.

On the 30th, other Fragments; two entire Plates of Metal, one large, the other small.

July 1, several Medals; an Urn of baked Earth to hold Ashes, four Palms high; and three Pieces of another Inscription of Coloni adiecti, containing the Names of sixty-three Persons.

On the 4th, three other Vases or Urns like that mentioned above, but broken.

On the 6th, various Fragments of Statues, and several Fragments of Brass; eight Vessels of Metal, in the Shape of Buckets; and five Hinges of Metal, belonging to some Doors.

On the 17th, another Brass Vessel, with a very large Bottom.

On the 20th, a fine Mask of Touchstone, broken, the Eye of which, I observed, was made of a different Composition; also Fragments, and Brass Cramps.

On the 23d, They began to break up the fine Mosaic Pavement of the Temple of Hercules.

On the 24th, fifteen Marble Pedestals; a very curious large Lamp of baked Earth, four Palms and a half in Diameter,
A very fine brass Candlestick, the Shank well preserved; and some little Chains of Metal Wire, nicely twined together, which probably belonged to this Candlestick; several Pieces of white Metal, serving the Purpose of Looking Glasses.

Many Lacrymatoria of Glass and of Earth; Iron Rings to wear on the Fingers; an Earpicker of Metal; and several Pieces of Flutes, made of Bone; two very large Brass Pans; and a semicircular Cornice of Marble. All these were lying on the above-mentioned Mosaic Pavement, which in the Circuit was formed of small Pieces of Marble, of a triangular equilateral Figure.

On the 1st of August, the Mane of a large brazen Horse; several Pieces of Marble; and a Ring of Brass, fastened to a Cover of Copper.

On the 5th, a Brass Cylinder in the Form of a Cannon, divided into four equal Parts, with two thin Plates separated at the Extremity; and twenty-five Consular Medals of Silver.

On the 7th, a Spear of Metal, and three Pieces of a Flute made of Bone.

On the 17th, a Medallion in Marble of one Palm and half an Inch Diameter, perfectly preserved, with a Basfo Relievo on each Side; one of which is thought to be a Sacrifice, there being a Woman standing in a Tunica, before whom is a naked Man, killing a Hog, whose Blood she receives in a Vessel; on the other Side, is an old Man sitting, half naked, playing upon two Pipes, which he holds with both his Hands.

A Piece of Marble which had served for the Rim of a Well; a large Brass Lock; Lamps of baked Earth; a fine Mask 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.

On the 18th, two Masks, one of Marble, very fine, the other of baked Earth; several Brass Rings; a large Marble Mortar; a Brass Pot, of a middling Size; several Pieces of Cipolline of Egypt; Pieces of a mosaic Pavement; a Lion's Foot in Marble, of perfect Workmanship, which had supported a Marble Table; the Trunk of a Woman delicately formed; and two great Pieces of Iron.

On the 19th, four Pieces, and a small Base of Cipolline of Egypt.

On the 20th, a Vase of Metal, to hold Fire, a Palm and half Diameter, broken, but with Hands and Feet very fine and entire.

On the 22d, several Iron Rings; four Buckets; a fine Lock of Metal; an Earthen Pipkin; a Glass Ball; Cramps, and other Pieces of Metal and Marble.

On the 26th, a Piece of a Column of Diaspro; and other Pieces of Marble and Metal.

On the 27th, a very large Knife, with a Handle, for slaying Victims; a Piece of Marble, like those used for Grinding Colours; another Piece of a Column of Diaspro; and Pieces of Travertino, of three or four Palms each.

On
On the 31st, four grand Candlesticks of Brass, two of them entire; other Pieces of Marble Capitals; a great many Pieces of a Marble Pavement, and leaden Pipes; from whence I imagine there had been an antient Bath in this Place.

On the 1st of September, three Plates, and another Vessel of Metal; and a Brick, on which was inscribed, L. VISELLI.

On the 2d, a Marble, with three Heads in Basso Relievo, fourteen Inches high, and eight broad; great Pieces of Travertino; tesselated Pavement of Marble; and a large Marble Pedestal, three Palms wide.

On the 5th, many other Squares of a Pavement.

On the 7th, a Bucket; other small Pieces of Metal; a fine Mask of baked Earth; and some Marble Pavement.

On the 9th, a Bust with two Faces, representing Janus, in Marble and some lacrymatory Vases of Glass.

On the 12th, a very beautiful Statue of Hercules in Brass, two Palms and a half high; 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 Apsurgillum; a devoted Pig, with Letters on the Shoulder, indicating the Name of the Donor; a fine Lamp, entire; another Candlestick; a Vase with its Cover, which I believe to have stood on a Tripod, having Handles, entire; a Simpulum, with its Handle all of Brass, very curious and perfect; besides Fragments of other large Patera: Handles of Vessels, one of which was Fellow to a former; and two other crooked Pieces, being Fragments of Brass Pans.

On the 14th, another grand Cup of Metal, like that found on the 12th; two other middle sized Vessels, with Handles; two other smaller, with Handles; and other Handles of Metal, Fellows to some found before; on one of which is engraved a very perfect Ram's Head.

On the 15th, another Pan; some Pieces, and Cramps of Metal.

On the 16th, a large Metal Vase, with a very curious Handle.

On the 17th, another Dish; a Hoop of Metal; various Coins of Augustus and Nero; other Fragments; and an earthern Lamp.

On the 26th, a round Patera; another with a Handle, both broke; three other Handles; and a Cover of a Vessel, all of Brass.

On the 30th, another Bust of Marble, representing Janus, with two Faces, Fellow to that found before; and two square Pilasters, with their Bases and Capitals, on which those two Busts stood.

On the 1st of October, a fine Mask in Metal, fixed to an Iron, having the Face of a Cat with a Mouse in her Mouth; a Brass Ring for the Finger; a Vase of baked Earth, one Palm high, and two Brass Locks.

On the 3d, a Tripod with its Vase, and a Simpulum of Brass.

On
On the 5th, two Cups, whole; three Spoons of the common Size, and one smaller, all of Silver.

Other Fragments of Vessels, and a little Half-moon, likewise of Silver.

Three Glass Bottles, a Lock, and two Hoops of Metal: seven Gold Rings, whole and perfect, two of which have engraved Corneli ans set in them.

An Armilla, or Bracelet of Gold, most elegantly fashioned, engraved, and finished, consisting of a large Button, from which hung two Heads with very small Clasps; the Remainder consists in two Semicircles, each four Fingers broad, with two other small Clasps at the Ends to fasten them together.

On the 10th, two small Vases of Glass; and one large one; and two others like Lachrymatories.

A Metal Pipe, with its Cover, eight Inches broad; and two others like it, each four Inches broad.

Seals with Impressions of Letters; Fragments of Iron; Metal Locks; Glass Bottles, with Water in them; little Pieces of Bone; small square Stones, polished, and worked on both Sides; Metal Rings; and three small Buckets of Metal.

One large Metal Pan, broke in Pieces; a Handle entire, on which is a Basso Reliefo.

On the 7th, a Piece of Silver Coin of Nero, weighing an Ounce.

On the 10th, a fine Head of Marble broken from its Trunk.

On the 12th, another Vase of Brass, for Sacrifices.

On the 13th, two Kettles, one of which were found standing on an Iron Trivet, still retaining its black Colour on the Outside; two brazen Lamps, whole and very curious; divers crooked Pieces of Metal, like those found the 12th of September; an Iron Spade, almost consumed.

On the 14th, an earthen Lamp; another Piece of a Bone Flute; and many Pieces of Lead.

On the 15th, a large and very curious Lamp for two Lights, of Brass, entire, which seems to have been suspended in the Air by four very small Chains of very fine Metal, and nicely twisted; Fragments of which are to be seen on the Wings of the two Eagles, which are fixed on the Sides of the Lamp, with a square Piece of Metal; it has a Handle in the Form of the Neck and Head of an Horse.

On the 29th, more Silver Medals; another large Basso Reliefo of Marble, thirteen Inches in Diameter, having on one Side two Masks, and on the other a Hare.

On the 31st, a Statue of a naked Man, eight Palmes high, all in Pieces.

In the following Winter, 1740, they discovered several Buildings and Houses, some of which had Marks of great Magnificence; they observed one constant Method of Building, having small Galleries or Piazzas in Front, paved with Mosaic, and painted red; in which are grotesque and other Figures.
from hence there is a straight Stair Case, not very wide, leading to the Floor above.

All the Wood Work is as black as a Coal, and for the most Part glossy, and entire; but falls in Pieces on the Touch. The Grain of the Wood is still visible, so that one may know what Quality the Timber was of.

It is also observed, that when they strike against the Walls, the Strokes echo from the Neighbouring Buildings.

The Walls hitherto found are well preserved, and the Corners of the Stones sharp and unbroken.

The Water which has strained through from above, has rusted all the Iron. It is observed, that the Windows were not very large, in some of which remained Fragments of what had been used for Glazing, which looked like Chalk, or fine Alabaster.

The first Opening, which gave Birth to these Discoveries happened to be made in the Middle of the Theatre; from the Doors whereof they went into the Streets, one of which led into the City of Herculaneum.

These are the Observations I have been able to make, till June 1740, when, with his Majesty’s Permission, my domestic Affairs obliged me to return to Cortona, but not without the greatest Regret, having a particular Passion for the Study of venerable Antiquity.

C H A P. XI.

Concerning later Discoveries, with other Observations.

So many and so various are the Relations of the Continuation of the Discoveries in the City of Herculaneum, and mixed with such Absurdities and Fables, that they rather confuse than give Light to the Searches of the Curious: Wherefore I had resolved to wait for Draughts before I published my Sentiments; but I found that they had no good Draughtsmen, and if they had been done, I could not be present to compare them with the Originals.

I shall content myself with setting forth the principal Things found therein; since the rest are very numerous, and like what I have already described, will be published by the Person who has the present Care thereof.

The Business of the War obliged his Majesty to put himself at the Head of his Army, for the Defence of his own Kingdom, despising his own Danger for the Tranquility of his Subjects; for this Cause the Searches were discontinued, which had been carried on diligently for some Years; but when Peace returned, see with what Interest Providence rewarded him, in these new, grand, and unparalleled Discoveries.

Two large Equestrian Colossal Statues of Marble, made the magnificent Ornament to one of the two Gates of the Theatre, which fronted a Street, which, as has been said, led into the City. They were errected in Honour of the two Balbi, Father and Son;
of whom with the Toga are already described. One of
these was broke in pieces; the other which was better pre-
erved has been reftored, and is now placed in the Court of the
Inscriptions at Portici; having on its base the following Inscript-
ion, which has been mentioned before.

M. NONIO. M. F.
BAIBO.
PR. PRO. COS.
HERCULANEUM.

The inscription agrees with that which I before observed to
be on a robed Statue of the same person. If we will sup-
pose, as is usual, between the first P. and the R. as some have done,
the meaning of the interpretation, we may explain it P. R.
"Procuratori." But there can be no difficulty
in explaining how it is actually written.

This is a most noble statue, and of perfect workmanship, be-
ing on the base to the bronze Equestrian Statue of M. Aure-
lius; having, besides, a peculiar value, as being
one of the few Equestrian Statues in marble. The spirit of
his Ornaments, and Furniture, would take too much
space to describe.

The very fine Statue of the Emperor Vitellius has been set
up at the Pediment, before the Steps of the same Palace. A naked
Statue, now, in Brass, with Thunder in his Hand, sitting, repre-
senting a flattering Artist in the Figure of Jupiter; like to
which was found in the Via Lascia, now in the Museum
of Frederick, Esq; in London: Though representing that
Statue under the Figure of Apollo Citharæus.

Another Colossal Statues sitting, and many others, which
have been restored by Sig. Canard, a Statuary of great Abil-
dility, and Diligence, adorn his Majesty's domestic Theatre, his
Halls, and Gardens, which are become a fine
Museum.

There are many other Vessels, Tripods, Statues, and Idols
covered with gold, which abound in that cavern; two very rare
tables, six Palms high, have been placed in the Royal Cha-
sery; and the larger I have mentioned above.

A Distribution of Soldiers on Tablets of Brass, in the Form of a
Mosaic, fastened together with small Brass Claps, wrote on all
the sides of Galba, and Domitian, in the Imperial Gal-
sery; in which is preserved the Memory of the Di-

cipline, and Freedom of the City, given to well-deserving and
brave soldiers: a Curiosity which merits much Consideration
in itself. There is another like this of Galba in the Muese
of Florence.

The Medals, Cameos, Intaglios, and Fragments of all kinds,
enter into the Imagination of the Reader; as there are so many,
that in the lower Apartments and other Repositories at Portici
and near them.

It
It is said there is a Decree of the Gymnasiarcha, concerning the Athletic Games; and two Pluriformia, which I have seen the Tables of the Libertii adlesiti, which I saw, and have mentioned before. A Helmet of Metal larger than natural, adorned over with Baffo Relievos.

As to the Subterraneous City, I shall conclude my Discourse with asserting, that, as I said before it was first rebuilt by an Earthquake; then rebuilt; afterwards covered with Ash, partly consumed by the Reverberation of the molten Burning Stones of Vesuvius; and lastly, that it has been covered with Ashes by the several Eruptions which has happened since. It is observed that in the Vessels of Metal several Things were found to have been burnt to a Coal, yet retaining their antient Forms. As Corn, Bread, Olives, &c. Particularly a Pye in a Palm and half Diameter, shut up in an Oven, which had been touched immediately fell to Ashes. In this Place were found many Kitchen Utensils of Metal.

In another House, contiguous, which had a Monument, was observed a fine Marble Door case; the Leaves of the Door were burnt to a Coal, with a handkerchief hanging to it, which the Count d'Arcos, a Portuguese, took off for himself in 1747.

From the subterraneous Work done hitherto, may be inferred the following Conclusions:

I. That the Seats of the Theatre, where the Spasmodic were turned towards the Sea.

II. That the Podium, Prosценium, and Orchestra, are still full of Earth.

III. That the Prosценium had behind it the Ornament of many Bases of Marble, upon which were Columns of red Bronzes, two of which, as I said, are now in the Cathedral of St. Peter.

IV. That between these Columns stood the Colossi of Red Brafs, which served to terminate the Prospect of a Street, that led towards the Sea.

V. That from other Parts of the Theatre, went other streets of the City, in one of which were the Marble Equivalents of the Balbi, Father and Son.

VI. That the City of Herculanum, as near as can be conjectured, extended a Mile and a half along the Sea Shore, and towards the Royal Villa of Portici.

VII. That there were in it other sumptuous Buildings, one of which, from its Foundations, I take to have been the Temple which was the Statue of Vitellius, and on the Sides were several reliefs, with Statues of Brass, which had been burnt to a Coal, Vefuvius.

VIII. That besides the Temple of Hercules, there were many Temples, as of Apollo, &c. of which Deity were several large Statues, without Heads, and other Colossals. There was also a small Temple in Mosaic formed of different Sorts of...
Marble, within which there was a small Statue of Gold, which his Majesty keeps in his own Custody.

This wonderful Collection of Antiquities will become larger and more compleat, as the Work proceeds; and the Learned will find more new Monuments to clear their Doubts, concerning an infinite Number of Historical Facts, as well as the Customs, Arts, and religious Ceremonies of the Antients.

Such and so great is the Expectation of all Europe, concerning these Discoveries, as I think cannot be better demonstrated than by publishing the Sentiments of some learned Foreigners concerning the same; and their Applause of the Fortune and Greatness of Mind of Charles Bourron King of the Two Sicilies; presented to his Excellency the Cardinal Quirini, and by him communicated to the learned World.
The Congratulations of the COMMONWEALTH of LEARNING in the NORTH,

On Account of the Antient Monuments, which have been dug out of the lately discovered City of Herculaneum, in the Kingdom of Naples.

From an Academical Oration of John Matthias Gesner, Public Professor in the Royal University of Gottingen, for performing the Ten Years Solemnities of that University, and commencing new ones, published at Gottingen in September 1747.

THE Report of an antient City about to be dug up out of the Ashes and Rubbish of Mount Vesuvius, which the French, British, and German Papers called Herculaneum, but which they should with greater Propriety name Herculanum, or Herculaneum; that Report, I lay, which for several Years past had been spread throughout Germany, hath been some time revived. For this Sea-port Town, situated a few Miles Distance from the very Opening of Vesuvius, Part of it having already fallen in the Consulship of Regulus and Virginius, and the Remainder being in a tottering Condition, a few Years after, that is, in the first known Eruption of Vesuvius, was utterly swallowed up, burnt, and overwhelmed by the Sand, Ashes, and Stones, which were cast out of its horrible Cavity.

While therefore Charles King of the two Sicilies, whose Diligence in furnishing his Gallery is elsewhere celebrated, was founding new Structures and Villas; it is affirmed, that there were discovered not only trifling Reliques, such as Statues, Pillars, and Urns; but evidently an entire City, and in it Houses furnished, and Men completely habited, as they had been surprized by the Calamity. I am not now at Leisure to inquire whether what we read of the newly found City carries an Air of Credibility; or by what Means so many Things could be preserved entire for eighteen hundred Years. When it appears by the Testimony of credible Witnesses, what hath been found, it will be a proper Season for such Enquiries. I am rather inclined to dwell a little upon no unpleasing Speculation. If we may be permitted to suppose, that those Things are true, which are related upon no sufficient Authority, what a new Face of Things, what a surprizing Acquisition of Learning, will hence arise! What mighty Contentions of Antiquaries will subside by the Removal of the Dull of Vesuvius! And how many new ones will take
take their Place! Suppose any one Book to be found, what Knowledge would the Curious in that Part of Learning acquire; since not so much as one Paper written by the Pen of any learned Hand, nor one Leaf marked by any skilful Pencil, of that Age, is arrived to the present! But if Fortune should regard Men studious of Antiquity, with so much Benignity, as to produce from that Sepulchre, one complete Diodorus Siculus, whose Book, intitled The Library, no doubt, adorned the Libraries of that Age and Neighbourhood; any whole Polybius, or Sallust, or (a Gift perhaps too valuable for our Deserts!) a Livy, or Tacitus, or the latter Part of the Fasti of Ovid; or, to have an Eye principally to our own Country, those twenty Books of the Wars of Germany, which the elder Pliny began, when he bore Arms there; nay, if the whole Library of any learned Man should be found (and as the Villas in that Neighbourhood were furnished with those of Cicero and Lucullus; so without question they were with the Libraries of others, of which Places of Retirement they are not the meanest Ornaments); what a Treasure to learned Men would thence accrue! Would not that be, as it were, the Restoration of the Roman Majesty? Would it not be a kind of happy Revolution of Times? It would therefore be no Wonder if any of that Race of Men who are inspired by the Muses should address King Charles in the following Manner. "Proceed, O Charles, most fortunate of Kings, in the prosperous Road you are just entering upon. Pursue, I beseech you, labour after, lay hold on, the Opportunity put into your Hands by Heaven. A short, easy, and safe Way to Immortality lies before you. Why order you not those Armies of yours (to whom a great Part of Europe wishes long Tranquility!) to go, to happen, to pluck Herculaneum out of its Grave? whence will arise more Glory both to you, and to them; Glory which will endure for ever, than if by their Means you bring Devastation upon Italy. Prefer, I beseech you, to be styled on your Statues, The Restorer of Antiquity, and the Recoverer of all antient Arts, nay, thus to be transmitted to Posterity in immortal Writings, rather than to hazard the uncertain and fluctuating Fortune of War. Attend therefore, Charles, illustrious Monarch, and above all things, take care, that accurate Men, and such as are well skilled in and warmly affected to Business of this Nature, be set over this Work: And if, Agirius being already deceased, Mazzebius, or others like him in your Dominions, if that Assembly of learned Italy, whose Prelate seems to have been assigned by Fate for this illustrious Office, by Multiplicity of other Engagements, cannot attend sufficiently this; ingratiate your Father-in-law to send you his Bergius's, Moscovius's, Chribius's, and Saxius's, by whose Diligence care may taken, that, while the Treasures are about being found, they be not loit; that they be not with too little Accuracy committed to the Painter or the Press; that, as was the Case in Pliny's Villa, when it is found, it may not still be hid."
But we forbear exsating on an Image, which perhaps will prove little different from a Dream. May Herculaneum, then, retrieved from the Ruins of Vesuvius, be advantageous to Antiquity, History, Architecture, and the whole Circle of Learning! May Glory attend the magnanimous King, who by his Power and Prudence shall accomplish these Things! tho' indeed those Kings, and Favourites of Kings, who by other means attempt the Restoration of the Times, deserve no less, but much more solid Glory, and eternal Renown.

From a Letter of the Lord Cardinal Quirini to James William Feverlinus, Public Professor of the same University. Printed at Brescia, Febr. 1748.

W OULD to Heaven, that, by the same means as you desire, that some entire Diodorus, some whole Polybius, Sallust, Livy, Tacitus, or the latter Part of the Fasti of Ovid, or the twenty Books of Pliny the Elder’s War of Germany, Dio Cassius might by my Care obtain new Life! That I have laboured with no small Pains for more than a Year to dig that Author out of the Vatican Library, you may be sufficiently informed by my two Letters written to Reimar the most illustrious Professor of Hamburg, which are inserted in my fourth Decad of Latin Epistles. Whether better Fortune will smile on Carminius Falco, the present Archbishop of Calabria, will be shortly evident from matter of Fact: For three Months ago he apprised me, that the first Volume of his Dio would be published before the Expiration of the Year last past. That that Work is most earnestly expected from Reimar, your Friend Crusius will acquaint you with the greatest Certainty, since he hath lately settled at Hamburg: And by him I would have the same Reimar exhorted, in my Name, quickly to publish the Edition of that Historian, which he was preparing for the Press many Years ago.

From a Letter of Herman Samuel Reimar, Public Professor of the University of Hamburg, to Cardinal Quirini, Febr. 5, 1748.

A T length the Time approaches, when I may undertake the Work, of which you were the Patron, Promoter, and Adviser; and at the same Time may testify, by your Permission, my Affection and Gratitude to you. For, as you will be informed by the annexed Specimen, here at Hamburg is now printing an Edition. New Types, and nearer than usual, are used in the Greek and Latin Text; and after the Whitsun Holidays four Sheets a Week will be wrought off; so that next Year I hope to lay the first Volume at your Eminency’s Feet. But I should desire to receive better Information concerning Herculaneum, than I have hitherto received; altho’ I look not for any Advantage to my Dio from the Remains of that Volcano. Yet, if
I may use this Comparison, I think that 

 Dio may be more easily 

 restored from the Fire of 

 Vespasian, than from the Smoke of 

 Falo.

To the most Illustrious John Matthias Gesner, Public Professor of Göttingen, A. M. Cardinal Quirini, Library-keeper to the Holy See, and Bishop of Brescia.

Since, a few Days past, I thought fit to publish, in these Brescian Types, the Congratulations made by the Commonwealth of Letters, on occasion of the ancient Monuments, which are digging up out of the newly-discovered City of Herculanum in the Kingdom of Naples, it is but Justice, most excellent Sir, that the Description of that Discovery, which is just now come to my Hands, should wait upon you, and to you be inscribed, who are the most eloquent Author of that Oration, wherein, principally, those Congratulations are contained. Receive therefore, I beseech you, this Trifle with Candour; although it be utterly unworthy of testifying those Obligations, which by a public Writing I have acknowledged I owe you in that Letter, I mean, to your most learned Colleague, which was very lately printed. For I should have esteemed it as a singular Favour, to have been the only Man in Italy who was made choice of by your Politeness to have the Privilege of first reading, and being charmed with, that Oration; and moreover of communicating it to learned Men, with whom at present our Country indisputably abounds. But why should I fly this, when it pleas’d you, moreover, taking Occasion to mention my Name, to adorn me with so much Honour, that, as I was reading, I immediately perceived the scarlet Colour of the Robe I wear, to be transferr’d to my Cheeks?

But I hope I shall not derogate from the Value of the Description, which I shall presently produce, if I fairly lay before you some little Offence, which the Beginning of it gives me. In it M. Nonius Balbus is mentioned; and he is styled, without the least Mark of Diffidence, Proconsul. But the Inscription, from whence that Name is drawn, runs thus:

M. NONIO M. F.
BALLO
P. R. PROC.
HERCVLANENSES
P.

And, having made the Recital, the Author of the Description adds, that those Abbreviations P. R. have never yet been intelligible to any Person. But although I am far from thinking myself sufficiently qualified to assume the Character of an Antiquary, I will not deny, that it seems to me, that the Letters PROC. also have escaped the Understanding of the same Author, and of others, who have interpreted them by the Word
Proconsulius. For I should interpret them Procurator, rather than Proconsul; and the Abbreviations P. R. which immediately precede, I should render either Publicæ Rei, of the public revenue; or Privatae Rei, of the Privy Purse; or Principis Rationis, first Commissioner of the Customs; or lastly, Patrimonii Rationis; that is Procurator of the Revenue of the Customs.

For the Emperors used to institute Procurators as well of the public as of their private Revenues in the Provinces and Cities. And it is notorious, that these Officers were invested with high Marks of Honour, and with great Authority. The Inscription, which the most celebrated Muratorius produces, p. mmxxiv. The Inscription. was either too inaccurately copied at Naples, or it rather obscures than elucidates the Matter treated of. For thus it stands in that Place.

M. NONIO M. F. BALBO. PR. PRO. COS. D. E.

I am equally surprized, that no Mention is made of this Inscription in the Description to be presently subjoined; and that Muratorius hath not troubled himself, by the smallest Annotation, to dispel the Darkness I have spoken of.

I come now to the Description.

A Relation of the Searches made in the Village of Refina, by the Order of the King of the Two Sicilies.

"URING the Building of a Palace, about fifty Years ago, near the present Opening, some very curious Statues were found, which they secretly carried out of the Kingdom. On Information of this the King ordered that a large and deep Pit should be made near that Place, at his own Expence; from whence have been dug so great a Number of Antiquities of all kinds, as have formed such a Museum in five or six Years only, as no other Monarch could have collected in as many Ages; and as the Mine (if it may be so called) is vast, and inexhaustible, scarce a Day passes without producing some antique Statue, Vessel, or Furniture.

Among these already discovered, many of which are much broken, and others mismanaged, and some locked up by the King as very rare, there is a Block of Marble, representing an Horse and his Rider, as large as the Life, being a Proconsul, of the Name of M. Nonius Balbus, with the Paludamentum hanging on his left Shoulder, so finely wrought as must surprize the Beholder. Both the Horse and the Proconsul are of white flautary Marble, finished in the highest Perfection, doubtless, by a Greek Artist. Here may be observed the Veins, the Muscles, the Posture, and Spirit of the Horse, which, among other Graces, has one Ear standing forward, the other leaning back towards the Rider, who has N Spurs
Spurs on his Heels, a Ring on his Finger &c. very curiously done: as are the Breast-plate, the Reins, and the Bridle.

The Inscription on its Base is as follows.

M. NONIO. M. F.
BALBO
P. R. PROC.
HERCULANENSES
P.

"It is not yet found out what this Antiquity is; none have hitherto understood the P. R. There have been various Explanations made at Florence, all which I have noted; but I here act as a Relator, and not as an Antiquary. The King has placed this Equestrian Statue, (which is the most beautiful in the World, far better than that of Antoninus in the Capitol, not only as it is more antique, but that it has been done by a more expert Workman) in a Court of his grand Palace at Portici, and enclosed with Rails of Iron, and Pilasters of Marble, with a Guard of Soldiers about it.

Before the Steps of this Palace may be seen, on a modern Base, a complete Statue of the Emperor Vitellius, as large as the Life: It is very perfect, and the Lines of the Face very like those on the Coin. The Breast-plate is adorned with whimsical Basso Relievos, and the Spurs are wonderful, as is also the Robe; the Spear only is wanting, which perhaps he held in his right Hand, as it is also in the abovementioned Equestrian Statue. This was found not long before the famous Equestrian Statue of Balbus.

They have found six or more Colossal Statues of Brass, and Statues of Women, and a naked Figure of Nero, also in Brass, with a Thunderbolt in his Hand, like Jupiter, of most perfect Workmanship. Two Colossal Statues fitting, but without Heads, which are of the highest Perfection. A little Temple, or painted Table of Mosaic. Statues of middling and small Size, and Idols, in surprizing Numbers, some of which are so well wrought, that two or three are worth all the Cost the King has hitherto been at. They are not all placed, but are repolishing, without taking off their ancient Colour. It is said they have found another Horse equal to the former, but broken. I shall not mention several other Things of Marble, as Tables supported by whimsical Figures &c.

They have found several other wonderful Things, tending to illustrate Antiquity, viz. Vessels of Brass, without Faults; Measures for Liquors, with Ears adorned with Basso Relievos; and an almost infinite Number of Kitchen Utensils, and Instruments for Pastry; and what is scarce credible: an Oven was found close-stopped, which being opened, had a Pye in it, in a Metal Dish, about a Fathom and half Diameter, burnt to Ashes, yet retaining the Ornaments of the Pastry, which was carried to
to the King. In the Bakehouse were found several Utensils, of Metal, and of Chalk. Of this there is no doubt, since we have such certain Proofs, and authentic Relations.

There have been found several beautiful Columns of most precious Marble, two of which, about six Palms high, his Majesty has placed in the Oratory in his Palace; tessellated Pavements, &c. Many Things are lost, because the Fire of Vesuvius, which covered them, has either wholly or in Part consumed them, though of Marble or Brass.

In the King's Museum may be seen Locks of all Sorts, Keys, Latches, Rings of Doors, Hinges, Arms, and what not? Cameos, Medals, Cornelians, or Gems, some engraved to Perfection; and others but indifferently done.

It is not a Year since we had a Report in this Metropolis, of the finding of a Brass Book of four Leaves, with Letters engraved on both Sides, which contained the Dismission of the Soldiers of that Place, where it was found, with small Clasps; &c. a Thing not in the Possession of any other Monarch; the Learned have not yet been able to peruse it, as the King keeps it locked up.

The Inscriptions are the most valuable Pieces of Antiquity, as they inform us concerning the Places where they were found; here are the Names of the Emperors, and the Theatre; among others they found last Summer a very large one, which mentions the Names of several Roman Families; and a Marble very long, and very broad. It seems M. Bojardi intends to publish it.

There are Fragments out of Number, which cannot be put together, as they have been so ill treated and broken.

The King appears now extremely jealous, and causes every Thing to be lately preserved; and there are several Rooms building under the Royal Apartments in the Palace of Naples, wherein these Antiquities are to be placed in Order, (but we know not when) perhaps with the Assistance of Persons skilful in Antiquities.

Everyone would be glad we could explain to Foreigners what Place this has been, where we now find such magnificent and precious Remains. But how is it possible to do that with Certainty? since the Mining is done so confusedly, and the Parts filled up that have been dug, on Account that there is a large Village over it, called by us Refina, and by the Latins, Ketina. It is amazing to see the various Statues, especially those of the Emperors. It is true, we had Vitellius and Nero in our Theatre, to whom Statues might be erected; but here are in the same Place the Names of the Proconsuls Balbi, and the Statues of Women like Veiiitas, &c. about nine Palms high; so that no one is able to say, here was not a Temple, a Theatre, or a City, or a triumphal Arch in the ruined City; and the rather, as Ovens, Kitchens; culinary Utensils, Books, &c. have been found; a Point not easily decided: So that we must wait till some surer Vestiges can be found, and then...

N 2
inform the Publick of the Truth. Besides, it may be necessary to reflect, that Vesuvius is a sad Destroyer, which ruins and burns up our poor but most pleasant Country. And who, among the most learned Antiquarians, is able from what has been seen, to discover or determine what this rare and magnificent Antiquity has been?

One Thing we have now discovered for certain, viz. that Herculaneum, or Herculanium, Ηπείριος in the Greek, was in this Place, and not at Torre del Greco, as has been thought by us Neapolitans, and all the most exact Geographers; and among others, Cluverius, who saw those Places, having found that the Herculaneans erected a Statue to Nonius Balbus.

Those petty Critics, who have not read Dion, Strabo, and the lesser Geographers in the Original, but only in the Translations believe, and insist, that this is the Theatre which was destroyed in the Time of Titus, &c. as is said by our Lafena, a very obscure Writer, in his Book de Gymnasio, where he says, that it is rather believed that the Theatre was not in Herculaneum, but in our Royal City, or else in both Places. To decide this intricate Question would take up a Year, to consult the Greek and Latin Writers, who mention this Affair, and make the due critical Observations, and to clear it from the Confusion Peter Laferna has put it in, who merits Censure for every Reflexion he has made.

At present our King with a magnificence truly Royal, has begun to dig another vast Mine at Cuma, but a little exhausted, on Account that the Antiquities there are not so much covered by Vesuvius, as at Rezina, or Herculaneum. They have found a Gallery here, with not a few Colossal Statues, one of which being taken up, proves to be a Hercules fourteen or fifteen Palms high, quite naked, and Part of his Legs and Arms are wanting. The Head and what remains, is no way inferior to the Erculis Hercules. All our Painters admire it with Wonder. They have dug up from Time to Time several such Statues, which will be placed on new Bases, under the Arches of the Royal Palace of Naples. They have found some curious Baffo Relievos, and two fair Inscriptions, one in Greek, which I interpreted, the other very difficult, in Praise of Venus in Hexameter Verse, which I made out, and read to the Abbot Cofati, and sent a little Copy to the learned Apostolo Zeno. Besides infinite sepulchral Inscriptions of Freedmen, which, if I have not all myself, I know where they are.

It is now past Doubt, that Herculaneum was at Rezina, as it is said in the Itinerary of Antoninus, which fixes it six Miles from Naples; whereas Torre del Greco, which has been thought to have been Herculaneum, is called Torris Ostava, because eight Miles distant from that Metropolis, and perhaps there was a Tower at every Mile.

I am informed by my Friends, who have read some of the Remains of the Inscriptions, that they found some very large Letters,
Letters, where they plainly read Thra'rro, and the Architect Rufus, who had built it.

The Pit they have sunk runs eighty Palms deep, and is entirely covered with thick Bitumen, vomited out by Vesuvius at several Times; and this Place is more than five or six Miles from the Mouth of that famous Volcano. This Place is about a Mile from the Sea Shore. It is worthy Observation, that this Theatre and City of Herculanenum are covered with a Mass of Bitumen eighty Palms thick; and that this Shore, in the Time of Titus, was so many Palms lower than at present. What wonderful Eruptions of Fire and Stones!

I had forgot to inform you that excellent Pictures have been found here in great Numbers, which were pared off from the Subterraneous Walls, and put in a proper Place for the View of the Professors, who admire the Beauty of the Colours, the Design, and the Expression of the Fable.

It being represented to the King, that these Remains of Antiquity ought to be engraved on Copper, they were begun by an unskilful Ingraver, and executed very incorrrectly, wherefore the best Artificer in Rome was sent for, and a handsome Reward assigned him, who being well versed in Designing, the Publick may soon expect the Pleasure of seeing Draughts of the Statues and the rest of the new Museum. They have found a most beautiful Pantom Hand, which will give some Exercise to the Lovers of antique Learning.

Among the Paintings which have been found, and are preserved by the King, are Representations of Buildings of a noble Architecture, in which are to be seen Windows with Panes, which have deceived some of our middling Antiquaries who reported them to be Glass, like ours; they may possibly represent the transparent Stones in use among the Antients.

In fine, we may be able to enrich the Publick with various Notices, hitherto unknown, for the Illustration of the Greek and Latin Writers.

While I am finishing this hasty Account, I am informed by Persons of Credit, that a few Days since was found an Etwee, much worn, containing all the little Necessaries for Sewing, as Needles, little Scissors, Thimbles, and other Feminine Implements. They have also found a large Statue of Marble, and large Pieces of Columns of fine Marble, which those who dig them fancy will prove very curious.

Upon these Considerations, nobody will deny, that the City of Herculanenum, raised in the present Times from the Depths of the Earth, hath most deservedly acquired those Congratulations, which you, most illustrious Gesner, have published in the Oration, wherein you celebrated the ten Years Solemnities of that Royal University. For it now appears by competent Witnesses, that Herculanenum, rescued from the Ruins of Vesuvius, will be of Ad-
Advantage to Antiquity, History, Architecture, and every Species of Learning. Wherefore, most eloquent Orator, I applaud and congratulate you, and give all the Learned Joy, Farewel.

At Brescia; March 16, 1748.

P. S. But whether it may be of Use to fix the Epocha of Noab's Flood, that indeed I would not venture to affirm, nor to give my Vote in support of what that otherwise most learned Prelate of the Court of Rome, and, while he lived, my most dear Friend, Francis Bianchi wrote concerning that Matter in his Book, intitled, Historia Universale provata con monumenti, e figurata con Simboli degli Antichi. For by what means could either he, or any other, convince me, that all those Eruptions of Vesuvius, which at length swallowed up Herculanenum, were confined to such certain Periods of Years, every Ruin having heaped over it certain Pavements, as it were, either of Bitumen, or of Stone shattered by the Fire; the Number of which may assure us, at what time of the Deluge the Waters first covered the Herbage of that Earth? Now, according to Biancbini, since the Works of Nature proceed in a regular Course; and, as is evident, the two last Eruptions of Vesuvius (the Author means the more abundant ones, which were adapted for the laying those Pavements) were 1600 Years distant from each other; it is easy to frame an Argument, that just so many Years must have intervened between the two former; and, in like manner, the Number of as many of the same as may have happened, being certainly calculated by the Number of those Pavements, will be sufficient to ascertain the Era of the universal Deluge, whose Waters first settled upon the Land, which was covered by all those Pavements, and afterwards retreated, that the former Face of the Earth might appear. Thus far Biancbini. But I am almost inclined to think that Fever-like Succession of Vomitingsof which he speaks, a romantic Error; and the rather because, according to the Quantity of cast-up Matter, there must be either a greater or less Proportion of Time allowed for the same, neither do I believe, that the Number of those Pavements can be incontestably determined. Wherefore I am of Opinion, that my Brethren of the University of Paris dealt very favourably, when, upon a Report of Biancbini's groundless Affertion, they absolutely forbore cenfuring it. Hist. de l'Acad. T. IX. p. 19, & Seq.

FINIS.
I. The Warbling Muses, or Treasure of Lyric Poetry: Containing 731 Songs, on all Sorts of Subjects, and in every Measure of Verse; a great many of them from Manuscripts, and scarce any found in the Collections. Compiled for the Use of Musical Composers; as likewise for the Entertainment of Youth in our polite Schools. Dedicated to her Royal Highness the Princess of Orange. By Benjamin Wakefield Esq; Being the first Attempt of this Kind. Price 3s.

II. The Gallant Companion, or an Antidote for the Hyp and Vapours. Containing 1. The Hobgoblin; or the amorous Sylph. 2. The Heart a Shittlecock; or the inconsiderate Lover. 3. The generous Rival; or the Female Voluntier. 4. The Heroick Victory; or Love and Duty reconciled. 5. The Fatal Mistake; or Beware of Jealousy. 6. The Fortunate Slip; or the Successful Intrigue. 7. The Cat's Paw, a Fairy Tale. 8. The She Duellists; or Don Quixot in Petticoats. Price 3s.

III. Reflections on the Structure and Passions of Man, under the following Heads, viz. I. On the Structure of Man. II. On the Passions; Vanity, Glory, Honour, Nobility, Learning, Wit, Emulation, Criticism, Friendship, Love, Pride, &c. III. The Traitorous Life; Death, Religion, &c. by Paul Hifferman, M. D. Price 1s. 6d.

Nota te ipsum

The proper Study of Mankind is Man. Pope.

IV. Memoirs of the Bashaw Count Bonneval, from his Birth to his Death: shewing the Motives which induced him to quit the Service and Dominions of France; his Entrance into and sudden Rise in the Imperial Armies; his Exploits in Italy, Hungary, &c. his Quarrel with the Marquis de Prie, and its Consequences; the true Cause of his Disgrace at the Court of Vienna; and the Reasons which occasioned him to seek an Asylum amongst the Turks; with his various Fortunes, while in the Service of the Porte. Interpersed throughout with an entertaining Diversity of secret Intrigues, amorous Adventures, military and political Achievements; being, in effect, the secret History of Europe for the best Part of the current Century. Written by himself, and collected from his Papers. Price 6s.
BOOKS, &c.

V. A new Collection of FAIRY TALES.
None of which were ever before Printed. Containing many useful Lessons, moral Sentiments, surprising Incidents, and amusing Adventures. 2 vol. Price 5s.

VI. DALINDA; or the double Marriage.
Being the genuine History of a very recent, and interesting Adventure. Adressed to all the Young and Gay of both Sexes. Price 3s.

"Tis our own Wisdom moulds our State.
Our Faults, or Virtues make our Fate. Cowley.

VII. A LETTER TO A BISHOP concerning some important Discoveries in Philosophy and Theology. 4to. Price 1s.

VIII. Some Thoughts concerning RELIGION, natural and revealed, and the Manner of understanding Revelation: Tending to shew that Christianity is, indeed very near, as old as the Creation. Price 2s.
The above two may be had in 12mo. Price 1s. 6d.

IX. THE STATE of TRADE in the NORTHERN COLONIES considered, with an Account of their Produce, and a particular Description of Nova Scotia. Salutis communis interest. Cicero. By Otis Little Esq; Commisary of the Stores and Provisions at Nova Scotia.

X. A TREATISE on the PASSIONS, so far as they regard the Stage; with a critical Enquiry into the Theatrical Merit of Mr G—k, Mr. Q—n, and Mr. B—y. The first considered in the Part of Lear, the two last opposed in Othello. Virginius Puerisque canto. Horace. By Samuel Foote Esq; Price 1s.


XII. A succinct Abridgement of a Voyage made within the inland Parts of SOUTH AMERICA, from the Coasts of the South Sea to the Coasts of Brazil and Guiana, down the River of Amazons: As it was read in the Public Assembly of the Academy of Sciences at Paris, April 28, 1745. By Monf. de la Condamine, of that Academy. To which is annexed, a Map of the Maranon, or River of Amazons, drawn by the same. Price 2s. 6d.