Cortona, 3. Raphael Urbin, 10. A. Sacchi, 2. Titian, 4. Zuccari, 5. The last drawing but one is a lofty and noble portico, called the Academical; in which are represented Father Resta, and several other figures, bringing this collection to the bishop, who is sitting in a chair with the Cavalier Marchetti, his nephew, standing by him; to whom the bishop, by laying his hand on his heart, shews the great satisfaction he has in being the possessor of so noble a collection, which consists of 2111 drawings. This great drawing is of Passeri, and finely coloured.

TOTAL number of drawings in this whole collection, excepting those books where there are no Indexes: Leon. da Vinci, 12. M. Angelo, 27. Andr. Mantegna, 23. Perugino, 6. R. Urbino, 25. Andr. del Sarto, 10. B. Bandinelli, 6. Correggio, 63. Dani. di Volterra, 6. Giorgione, 7. Jul. Romano, 15. Pordenone, 9. Polidoro, 32. Parmens, 35. Perino, 21. Titian, 12. Bernini, 14. Sacchi, 8. The 5 Caracci, 74. Domenchino, 45. Guido, 6. Della Bella, 12. Callot, many. In all, with the rest mentioned in this catalogue, 527. For which 2111 drawings, they demand three thousand crowns, or 750*l.* sterling. They are worth any money.

J. T.

XXXII. *Extracts (from several Letters) relating to a Statue of Venus, lately found at Rome.*

Read February 5, 1761.

MR. Wray informed the Society, that Mr. Mackinlay, in a letter to the Earl of Morton, dated Rome, January 9th, 1761, gives an account, that in September last, a Venus, of most exquisite workmanship, was dug up in the Mons Coelius, near the Clivus Scauri, at Rome. It is in the possession of the Marquis Carnovallia, who gave fifty scudi to the workmen, their full demand, on the half of the value, according to agreement; though it is worth some thousands. It is full six feet high, in the same attitude as the Venus of Medicis, with this difference, that she holds her right hand before her breast, and her left supports a light.

light drapery before. On the base, which is of one piece with the statue, and quite entire, is the following inscription:

ΑΠΟ ΤΗΣ
ΕΝ ΤΡΟΙΑΔΙ
ΑΦΡΟΔΙΤΗΣ
ΜΗΝΟΦΑΝΤΟΥ
ΕΠΟΙΕΙ

Read April 2, 1761.

MR. Jenkyns, in a letter to the Secretary, dated Rome, January 17th, 1761, informs us, that at the first reading of this inscription, the Dilettanti seemed greatly to interest themselves, from its being understood to express, “copied from the “Trojan Venus;” whereas he believes it means, copied from the Venus of the Trojan country. Had the former been the case, he thinks it would have given a strong proof of the excellence of the art of sculpture at the time that Troy was in being; but, according to the latter explanation, it may admit of a considerable difference; for many cities in the Trojan country subsisted some centuries probably after the destruction of Troy. He is nevertheless of opinion, that the statue alluded to was of the greatest excellence, and of a very early age.

Read April 9, 1761.

BY the minutes read last Thursday, we were informed, “that “a statue of Venus of most exquisite workmanship was “dug up in September last, in the Mons Coelius, near the Clivo, “at Rome; that it is in the same attitude as the Venus of Medici, but with some drapery added; and that the name of the “sculptor is inscribed on the base of it;” to which particulars I shall desire leave to offer a few notes.

NOTWITHSTANDING the theatre built by M. Scaurus, the rich son-in-law of Sylla, when he was aedile, was the largest
ever

ever erected, whose pit could contain eighty thousand people, and which was adorned with three thousand brass statues [a]; yet, as it was only temporary, and to remain scarcely a month in use [b], we need not be surprized that the place where it stood is not mentioned in antient authors. But the situation of the magnificent house of this rich and expensive Roman is most accurately described by Asconius [c], who says it stood in the Palatium, at the end of the first street, on the left hand as they descended from the Sacra Via. “Demonstrasse vobis memini me, hanc
“domum in ea parte palatii esse, quae, cum ab Sacra via de-
“scenderis, et per proximum vicum, qui est ab sinistra parte, pro-
“dieris, posita est.” And it was this grand structure which probably gave name to the Scauri Clivus, mentioned by Saint Gregory, as I find him quoted in Nardini [d]; which Clivus Nardini places indeed on Mons Coelius, but on that part of it next the Mons Palatinus.

Rossi, in his “Raccolta di Statue,” pl. 144, gives a print of a Venus in the attitude mentioned by Mr. Mackinlay’s letter, except that the drapery is fringed, and part of it is thrown over her right arm; and that her head is dressed like that of the Belvedere Apollo; a Dolphin is also by her, as in the Medicean Venus, but without the little Cupids. This statue is said to be “in casa di Ignatio Configlieri.”

AND Mr. Richardson [e] mentions “a small Venus in the attitude of that of Medici, only ’tis cloathed from the waist downwards, and has the head dressed as the Apollo of the Belvedere.” It was the “Villa of Cav. Caffali, in monte Coelio,” the very part of Rome where the statue of the Marquis Carnovallia was found.

[a] Plin. Nat. Hist. lib. xxxvi. cap. 24. § 7.

[b] Ib. cap. 2.

[c] In Cic. orat. pro M. Scauro.

[d] Lib. vii. Epist. 13. apud F. Nardini Rom. Vet. Lib. iii. cap. 7.

[e] An Account of Statues, &c. Engl. p. 285. Fr. p. 527.

MR. Richardson also says [*f*], that “ in the Palazzo del Duca
 “ di Bracciano, which was of the prince Don Livio Odescalchi,
 “ there was a Venus of Medicis, her bosom covered with a thin
 “ drapery, and down to below the knee on the right side, the
 “ left not quite so low. This drapery is exquisite—’tis much
 “ larger than that of Medicis.” He had also “ seen other Ve-
 “ nus’s in this attitude, and thus covered: one, if not more, in
 “ the gardens of Aldobrandini.”

THE observation of the learned Gentleman [*g*] to whom we
 are obliged for this communication, that the number of the statues
 of Venus was greatly increased at Rome after the exaltation of
 the Julian family, who would be thought to have descended
 from her, is corroborated by the drapery given to some of them;
 which was undoubtedly done by the directions of Romans who
 employed the sculptors; for Grecian artists, unless prevented,
 would have concealed nothing; as Pliny informs us [*h*], “ Graeca
 “ res est, nihil velare.”

THE statuary having inscribed his name on it, is a proof that
 he himself thought it excellent, as the great connoisseur the
 Baron de Stosch observes in his preface to the *Gemmae Antiquae*,
 graved by B. Picart [*i*]. He has there given us a list of such in-
 scribed names as he had seen himself, some of which are not men-
 tioned in the catalogue of Fr. Junius, as is neither Menophantos
 the sculptor of this Venus.

Laurence Pountney-Lane,
 Feb. 25, 1761.

CHA. ROGERS.

[*f*] Ib. Engl. p. 176, 7. Fr. p. 280, 1.

[*g*] Mr. Wray.

[*h*] Lib. xxxiv. cap. 10.

[*i*] P. 14.