

THIS, Mr. Wray thought proper to mention to the Society, in order to ascertain the date of the discovery of what is doubtless the true measure of the walls of Rome. At the same time acknowledging the obligation the lovers of Antiquity have to Mr. Danville for confirming this truth, by a careful consideration and measurement of the accurate and beautiful plan of Rome, published by Nolli in 1748.

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XXXI. *A Copy of a Letter from Florence ; by Mr. John Talman, to the Dean of Christ Church ; relating to the Italian Drawings.*

S I R,

I HAVE lately seen a collection of Drawings, without doubt, the finest in Europe, for the method and number of rare designs; nor is the price, considering the true value, at all too much. Mr. Envoy is of the same opinion, and has desired me to let an abstract of my catalogue, which I am making with all exactness, be copied out, to send to my Lord President.—I send an abstract with this post, as I have done to Mr. Topham.——

THIS collection belonged to Monsignor Marchetti, bishop of Arezzo, now in possession of Chevalier Marchetti of Pistora, nephew to the said bishop; which collection is to be sold. It consisteth of 16 volumes, folio, (14 inches broad, and 20 high) gilt, and bound in red Turkey leather: They were at first collected by the famous Father Resta, a Milanese, of the oratory of Philipppo Neri at Rome; a person

a person so well known in Rome, and all over Italy, for his skill in drawings, that it would be needless to say any more of him, than that these collections were made by him, and that through the whole work, he has abundance of observations (gathered by the application and experience of thirty years), no where else to be seen; every book being filled with Notes on each drawing, with several collections of those who have wrote the lives of Painters. The design of this work is to shew the rise and fall of painting in divers periods of time.

IN the Ist Vol. painting is divided into “*Pittura, nascente, crescente, et adulta.*” In the first page are the heads of those Popes, who reigned during those periods in the time of Gregory IX, 1227. containing twenty-one Popes. The IId, in the time of Innocent VI, 1352, containing fourteen Popes. The third period in the time of Paul II, 1464, containing five Popes. In the Index are all the names of the painters whose works are contained in this volume. It contains pages 69, and drawings 137, of the most considerable masters. In this book are Albert Durer, 2. Leonard de Vinci, 4. M. Angelo, 4. Andreas Mantegna, 23. P. Perugin, 6. Raph. Urbin, 7. Under every drawing is set down the master’s name, from whence it came, by whom given, and when.

The IId Vol. containeth the golden age, or painting compleat, with a copious Index; there are nine pages relating to the works of Buonareti, Raphael, Titian, and Correggio, the heads of the golden age. Leonardi da Vinci, as being the most antient, and first who gave light to this age, is placed by himself, and forms a close alone; but by way of introduction, to shew the drawing of this bright period, here are exhibited some specimens of the masters of the afore said four heads of grand families, viz. of Grilandia, master to M. Angelo; of John Bellini, master to Georgione and Titian; of P. Perugin, master to Raphael; of Andr. Mantegna, master to Correggio. The first drawing in this book, is the Ritratto of Bramantino, a Milanese painter, who, though properly belonging

to the former period, yet to do honour to the country of Father Resta, a Milanese, where he did so much in the art of painting as to be esteemed the introducer of the golden age into that city, is therefore placed in the front. Before the annotations is set the *Ritratto* of Father Resta, looking on this Vol. and as it were shewing it with great joy to Carlo Maratta: This drawing was made by the said Carlo, 1689, as his own hand-writing underneath shews.

THIS book contains 169 pages and 300 drawings. This age began in the pontificate of Julius II, and comprises that of Paul III, &c. This tome ends in the reign of Julius III. And the last design but one is a beautiful Cartel, containing the arms of that Pope, supported by the figures of Justice and Victory, to intimate that this age terminated triumphantly. The number of Drawings of the principal masters are, Andr. del Sarto, 6. B. Blandinelli, 6. Correggio, 5. Dan. di Voldigone, 9. Polidoro, 28. Parmeggiano, 16. Penno, 19. Raphael, 7. Titian, 6. Vasano, 4.

THE III<sup>d</sup> Vol. contains the practical or age of experience, beginning in the time of Pius IV. 1560, comprehending ten Popes, to 1591. The division is into three grand schools, Zuccari, Mutiano, and the Caracci; under which three heads, all the other masters are ranged. This book has 222 pages, 330 drawings.

VOL. IV. This is called the age of painting restored by Caracci. and is as it were a second part of the last school in Vol. III. — Pages 144. With an Appendix, 7 pages, and drawings 221.

VOL. V. This Volume, drawn more richly than the other four, is against Vasari, or Florentin Vasari against Bolonese Vasari. The title of this book is, “*Felsina vindicata*,” or, “*Felsina in aureo seculo argentea, in argenteo aurea*.” The last drawing in this book, is a victory of Correggio, to shew that Lombardy justly triumphs over Tuscany, pages 87, drawings all bordered with gold, 109.

VOL. VI. This contains the ancient paintings in the Mosaicks at Rome, and elsewhere, all by one hand, number 24, bound in parchment, gilt back and sides.

VOL. VII. Curious landkips and views of towns, with borders of gold. Pages 60, drawings 96. Bound in plain parchment, no index. These drawings are all of the great masters.

VOL. VIII. Saggio Dei Secoli (curiously bound in blue Turkey, gilt) or specimens of painting for five centuries, viz. 1300 to 1700 inclusive, beginning with the story of Coriolanus, done by Caracci, from the baths of Titus at Rome, and a most curious miniature of Ciambue: No Index. The drawings are bordered with gold. Pages 110, drawings 79. The two last drawings are of Caracci, as well as that in the beginning after Corial; for which reason there is wrote underneath: "Let us end with the best, since that, Finis habet rationem optimi, et sic respondent ultima primis."

VOL. IX. This is called, Senators in the Cabinet, or, The cabinet council of the grand Judges of art, to whose works, exhibited in this book, all causes of appeal are to be carried. These senators are Leonardi da Vinci, M. Angelo, Andr. del Sarto, Georgione, Titian, Raphael and Correggio, for the grand tribunal, or high court of Parliament, for the golden age. For the prerogative court, in the beginning of the silver age, or Hilary term, the judges are Zuccari; none are permitted to plead in these courts, but such as are truly worthy and experienced persons: Lanfranco, with his great Correggiescan and Carracescan genius, is the last of those in this book, and of the cabinet council. His school opens the grand senate of both houses of parliament, and courts of common law: But Hannibal Caracci, by a special privilege, can vote in all courts, and in all causes. The drawings 43, all bordered with gold, and of the prime masters only. Pages 24. No Index.

VOL. X. Saggio Dei Secoli, shewing specimens of paintings in the early ages, beginning with the drawing of a Greek, in the time of Ciambue and Giotto. Drawings 150, bordered with Gold; the Index not finished.



VOL. XI. and XII. Two books full of curious drawings of all sorts of masters, for 200 years; designed for entertainment, without any regard to the history of painting; though every drawing hath notes to it. In the first book, pages 111, drawings 144. In the second, pages 70, drawings 172; among which are a great many of Raphael's, and the other great masters.

VOL. XIII. A small, but very excellent series of drawings, placed in order of time, and beginning with P. Perugino, 1446, and brought down to the present time. Here, among the drawings of Raphael, is one, which the father calls the Oriental Pearl. Pages 40, drawings 72; adorned with gold.

VOL. XIV. This book contains “Schemata prima Tholi, magni monumenta laboris,” or several designs for the Cupola of Parma, viz. three different designs for the assumption, and two for the apostles, all in red chalk, by Correggio. Pages 7, drawings 5; with large notes.

VOL. XV. This Volume has more designs for the said Cupola, of the hand of Correggio: and with abundance of notes.

VOL. XVI. This Volume contains a variety of designs of all the great masters, as of Correggio, his disciples and imitators, &c. In the title page is an emblem, with this motto, “Nostri quondam libamen amoris.” Pages 65, drawings 219. Of the principal masters, Del Sarto, 4. Procacino, 3. Baroci, 4. Bernin, 2. Correggio, 35. Lod. Caracci, 2. Anab. Caracci, 12. Polidoro, 4. Parmeggiano, 19. 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

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. Corregio, 63. Dandi vol Terra, 6. Gorgione, 7. Jul. Romano, 15. Perdinone, 9. Polidoro, 32. Parmens, 35. Perino, 21. Titian, 12. Bernin, 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 relating to a Statue of Venus.*

Read at the SOCIETY of ANTIQUARIES, 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 Clivo 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 of the Venus de Medicis, with this difference, that she holds her right hand before her breast, and her left supports a light drape-  
 pery.