

The Life and Works of Robert Wood

Classicist and Traveller (1717-1771)

Rachel Finnegan and Lynda Mulvin

ARCHAEOLOGICAL LIVES



ARCHAEOPRESS PUBLISHING LTD

Summertown Pavilion

18-24 Middle Way

Summertown

Oxford OX2 7LG

www.archaeopress.com

ISBN 978-1-80327-176-7

ISBN 978-1-80327-177-4 (e-Pdf)

© Rachel Finnegan, Lynda Mulvin and Archaeopress 2022

Cover image: Portrait of Robert Wood, by Allan Ramsay, 1755; oil on canvas, 1755;
99.1 x 74.9cm (courtesy National Portrait Gallery, London: Ref. 4868)

All rights reserved. No part of this book may be reproduced, or transmitted, in any form or by any means, electronic, mechanical, photocopying or otherwise, without the prior written permission of the copyright owners.

This book is available direct from Archaeopress or from our website www.archaeopress.com

Contents

List of Figures	iv
Foreword	vii
Acknowledgements	viii
Dedication	ix
Introduction	x
Note on the Spelling, Terminology and Authorship	xii
Eighteenth-Century British Travellers in the East	1
A British Extension of the Grand Tour.....	1
Motives for Undertaking the Eastern Voyage	2
Eighteenth-Century Interest in the East	3
The Popularity of Eastern Travel Literature	3
The Role of Learned Societies and Academies	4
The Western View of the East	5
The Sources	6
Part 1: Primary Sources as Evidence for Wood's Eastern Travels.....	6
Summary of Relevant Items in the Wood Collection.....	6
Dawkins's Diaries	7
Bouverie's Diary.....	10
Wood's Diary (1750-1751).....	11
Wood's Notebooks of Inscriptions	13
Borra's Sketchbooks	15
Wood's Notebooks	16
Brief Bibliography Relating to the Collection.....	19
Part 2: Literary Sources Available to Robert Wood Prior to His First Eastern Voyage (1742-1743)	22
Private Libraries as Evidence for the Use of Literary Sources	22
Ancient Geographers, Historians and Other Classical Authors	22
Modern Literature, Books of Antiquities and Travels on the East	23
The Availability of Other Published Sources Not Mentioned in Wood's Manuscripts	25
Works in Preparation.....	25
Part 3: Literary Sources Available to Robert Wood for His Second Eastern Voyage (1750-1751)	28
Internal Evidence	28
Letter to Joseph Spence.....	28
Unpublished Manuscript Sources in Circulation	29
Biographical Account of Robert Wood	31
Early Life.....	31
Date, Place of Birth, Family and Home.....	31
Education.....	37
Schooling	37
Undergraduate Degree, University of Glasgow	37
Middle Temple, London.....	39
Doctorate, University of Padua	40
First Grand Tour and Eastern Voyage (1738-1743)	40
Summary of First Grand Tour and Eastern Voyage	40

Secretary to Joseph Leeson	43
Return Home from First Grand Tour (1746).....	46
Second Grand Tour and Eastern Voyage (1749-1751).....	47
Back in Rome with Leeson	47
Bouverie, Dawkins and Borra: Invitation and Preparations for the Eastern Voyage .	48
Bouverie	48
Dawkins	51
Borra	53
Preparations for the Eastern Voyage	54
Summary of the Eastern Voyage.....	55
The Troad.....	55
Palmyra	56
Baalbek.....	56
Return to England	57
Publication of <i>Ruins of Palmyra</i>	58
Third Grand Tour as Tutor to the 3rd Duke of Bridgewater (1754-1755)	59
France.....	60
Italy.....	63
Wood Settles in London	67
Marriage and Family	67
Political Life: Under Secretary to Lord Chatham (1756-1759).....	69
Publication of <i>Ruins of Balbec</i>	69
Political Life: Under Secretary to Lord Egremont (1761-1763) and MP for Brackley	70
Political Life: Under Secretary to Viscount Weymouth (1768-1770) and	
Shipping Venture	70
Dilettanti Society, 1763	71
Death and Posthumous Matters.....	72
Death, Will and Chancery Court Case	72
Tomb and Inscription	74
Posthumous Publication of <i>The Original Genius of Homer</i> (1775)	80
<i>Ruins of Palmyra</i> (1753)	82
Physical Description, Structure, Publication and Price of the Book.....	82
Preface	85
Immediate Reception of the Book	87
Narrative.....	89
An Enquiry into the Antient State of Palmyra.....	89
The Inscriptions	90
A Journey through the Desart	91
Explanation of the Plates	91
Historic Monuments of Palmyra in Context	91
Selection of Plates.....	92
Conclusion	98
<i>Ruins of Balbec</i> (1757).....	100
Physical Description, Structure, Publication and Price of the Book.....	100
Preface	102
Immediate Reception of the Book	103
Narrative.....	104
Journey from Palmyra to Balbec	104
Antient State of Balbec	104
Explanation of the Plates	105
Historic Monuments of Baalbek in Context.....	105
Selection of Plates	107

Conclusion	111
<i>The Original Genius of Homer (1775)</i>	112
Development of the Book.....	112
Physical Description and Structure of the Book	118
Publication and Price of the Book	119
Preface	120
Immediate Reception of the Book.....	122
Narrative.....	125
The Essay	125
Order and Distribution of the Subject.....	127
Homer's Country	127
Homer's Travels. And First His Navigation	128
Homer's Winds.....	129
Homer's Geography and Pope's Translation.....	130
Description of Pharos and Alexandria	131
Homer's Religion and Mythology	132
Homer's Manners	134
Homer an Historian.....	134
Homer's Chronology	135
Homer's Language and Learning.....	136
Conclusion	138
Brief Analysis of the Essay	139
A Comparative View of the Ancient and Present State of the Troade	140
Introduction.....	140
The Description of the Troade	140
Illustrations and Map.....	143
Frontispiece.....	143
Title Page Vignette.....	144
View of Ancient Troas together with the Scamander and Mount Ida.....	145
View of the Ruined Bridge below the Junction of the Two Rivers	145
View of the Ancient Bridge below Bornabaschi	146
Ancient Ruins near Troy upon the Aegean Sea	147
Tailpiece.....	147
Brief Analysis of the Comparative View	148
Conclusion: The Legacy of Robert Wood	151
Translations and Further Editions of Robert Wood's Books	151
Ruins of Palmyra: Eighteenth- and Nineteenth-Century Editions.....	151
Ruins of Palmyra: Modern Editions.....	152
Ruins of Balbec: Eighteenth- and Nineteenth-Century Editions.....	152
Ruins of Balbec: Modern Editions.....	152
The Original Genius of Homer: Eighteenth- and Nineteenth-Century Editions	152
The Original Genius of Homer: Modern Editions.....	153
Portraits of Wood	153
Wood's Contribution to the Study of Classical Literature	160
Wood's Contribution to Architectural Drawing in Late Eighteenth- and Nineteenth-Century Europe.....	160
The Cultural Significance of Wood's Work on Building Design	162
Epilogue	165
Bibliography	167
Index	183

List of Figures

Figure 1:	Engraved portrait of Revd Joseph Spence, by George Vertue, after Isaac Whood, published 1746; 23.5 x 18.4cm (image courtesy National Portrait Gallery, London: Ref. NPG D7818)	29
Figure 2:	Portrait of Sir Horace Walpole, by Sir Joshua Reynolds, c. 1756-1757; oil on canvas, 127.2 x 101.8cm (image courtesy National Portrait Gallery, London: Ref. NPG 6520)	32
Figure 3:	George Victor Du Noyer, 'Riverstown Castle. Parish of Tara in Meath. Sheet 31/4. Looking WNW. 13 Aug 1865'; pencil on paper (image courtesy Royal Society of Antiquaries of Ireland).....	33
Figure 4:	Photograph of Riverstown Castle, Co. Meath, looking WNW (photo David F. Kane, with permission of the owners)	33
Figure 5:	View of the original Presbyterian manse, Summerhill, Co. Meath, where Robert Wood grew up (photo David F. Kane)	36
Figure 6:	Six-inch Ordnance Survey Map from the 1840s showing the location of the Presbyterian manse, Summerhill, Co. Meath (image courtesy www.AskaboutIreland.ie).....	36
Figure 7:	Photograph of Revd Alexander Wood's Grave, Agher Church, Co. Meath (photo David F. Kane)	38
Figure 8:	Portrait of Joseph Leeson, 1st Earl of Milltown, by Anthony Lee, c. 1730; oil on canvas; 52 x 33.5cm (formerly in the collection of Sir Roy Strong, image courtesy of The Weiss Gallery, London)	44
Figure 9:	Engraved portrait of James Dawkins, by James McArdall, 1760s, after James Stuart; 32.5 x 22.3cm (image courtesy National Portrait Gallery, London: Ref. D34830)	52
Figure 10:	Engraved portrait of Frances Egerton, 3rd Duke and 6th Earl of Bridgewater, after unknown artist, published 1766; 23.3 x 12.8cm (image courtesy National Portrait Gallery, London: Ref. NPG D1100)	62
Figure 11:	Tomb of Robert Wood, St Mary's Burial Ground, Putney, London (photo Nick Blackburn, http://greented.co.uk/pages/london_25may18.php)	78
Figure 12:	View of Robert Wood's tomb, by Frederick, 3rd Earl of Bessborough, Stansted Park Library, Hampshire; watercolour (image courtesy the Trustees of the Stansted Park Foundation)	79
Figure 13:	View of the Ruined City of Palmyra Taken from the North-East, Plate I, Robert Wood, Ruins of Palmyra (1753) (image courtesy Marsh's Library, Dublin)	93
Figure 14a:	Upright of the Portico within the Court of the Temple, Plate XIV, Robert Wood, <i>Ruins of Palmyra</i> (1753) (image courtesy Marsh's Library, Dublin).....	95
Figure 14b:	Capital and Entablatures of the Order in the Foregoing Place, with the Plan of the Capital, Plate I, Robert Wood, <i>Ruins of Palmyra</i> (1753) (image courtesy Marsh's Library, Dublin)	95
Figure 15:	Two Soffits, of One Piece of Marble Each, Plate XIX, Robert Wood, <i>Ruins of Palmyra</i> (1753) (image courtesy Marsh's Library, Dublin)	96
Figure 16a:	Plan and Upright of the Arch Marked H, Plate XXII, Robert Wood, <i>Ruins of Palmyra</i> (1753) (image courtesy Marsh's Library, Dublin)	97

Figure 16b:	View of the Arch from the West, Plate XXXV Robert Wood, <i>Ruins of Palmyra</i> (1753) (image courtesy Marsh's Library, Dublin)	97
Figure 17a:	Plan of the Great Temple, and of the Portico and Courts Leading to It, Plate III, Robert Wood, <i>Ruins of Balbec</i> (1757) (image courtesy Marsh's Library, Dublin).....	108
Figure 17b:	Upright of the North Side of the Quadrangular Court, Similar to the South Side, Plate XIV, Robert Wood, <i>Ruins of Balbec</i> (1757) (image courtesy Marsh's Library, Dublin).....	108
Figure 18:	Upright of the Front of the Entire, in Its Present State, Plate XXV, Robert Wood, <i>Ruins of Balbec</i> (1757) (image courtesy Marsh's Library, Dublin).....	109
Figure 19a:	Upright of the North Side of the Quadrangular Court, Similar to the South Side, Plate XIV, Robert Wood, <i>Ruins of Balbec</i> (1757) (image courtesy of Marsh's Library, Dublin).....	109
Figure 19b:	View of the Inside of the Temple from the Door in Its Present State, Plate XXXV, Robert Wood, <i>Ruins of Balbec</i> (1757) (image courtesy Marsh's Library, Dublin).....	109
Figure 20:	Back of the Same (Temple of Venus) in Its Present State, Plate XLIV, Robert Wood, <i>Ruins of Balbec</i> (1757) (image courtesy Marsh's Library, Dublin).....	110
Figure 21:	Decorative headpiece, Thomas Blackwell, <i>Enquiry into the Life and Writings of Homer</i> (second edition, 1736) (photo David F. Kane, private collection)	118
Figure 22:	Frontispiece, Robert Wood, <i>The Original Genius of Homer</i> (1775) (image courtesy Roger Middleton Books, Oxford).....	143
Figure 23:	Title page vignette depicting the death of Patroclus, Robert Wood, <i>The Original Genius of Homer</i> (1775) (image courtesy Roger Middleton Books, Oxford).....	144
Figure 24:	Map of Troy, Robert Wood, <i>The Original Genius of Homer</i> (1775) (image courtesy Roger Middleton Books, Oxford).....	145
Figure 25:	View of Ruined Bridge, Robert Wood, <i>The Original Genius of Homer</i> (1775) (image courtesy Roger Middleton Books, Oxford).....	146
Figure 26:	View of Ancient Bridge, Robert Wood, <i>The Original Genius of Homer</i> (1775) (image courtesy Roger Middleton Books, Oxford).....	146
Figure 27:	View of Ancient Ruins near Troy upon the Aegean Sea, Robert Wood, <i>The Original Genius of Homer</i> (1775) (image courtesy Roger Middleton Books, Oxford).....	147
Figure 28:	Tailpiece Depicting Trojans Mourning over the Body of Hector, Robert Wood, <i>The Original Genius of Homer</i> (1775) (image courtesy Roger Middleton Books, Oxford).....	148
Figure 29:	Entry for Robert Wood in the Index to Le Chevalier's <i>Description of the Plain of Troy</i> (1791) (courtesy Google Books)	149
Figure 30:	Portrait of Robert Wood, by Anthony Raphael Mengs, 1755; oil on canvas (courtesy private collection).....	154
Figure 31:	Engraving of Robert Wood, after Anthony Raphael Mengs; published 1818 (courtesy The Trustees of the British Museum. All rights reserved).....	155
Figure 32:	Portrait of Robert Wood, by Allan Ramsay, 1755; oil on canvas, 1755; 99.1 x 74.9cm (courtesy National Portrait Gallery, London: Ref. 4868).....	156
Figure 33:	'James Dawkins and Robert Wood Esq. RS First Discovering Sight of Palmyra'. Engraved by John Hall, after Gavin Hamilton; published 12 May 1775, by J. Robson, London; 49.2 x 53.4cm (courtesy National Portrait Gallery, London: Ref. D14542).....	158

Figure 34: Engraving of the Monument of Philopappos, 1762, with Robert Wood in the background, facing the ruin (extreme right), by James Stuart and Nicholas Revett, *Antiquities of Athens* (1794 edition) (courtesy Aikaterini Laskaridis Foundation Library) 159

Figure 35a: Engraving of Palmyra Temple of Bel, by J.A. Defehrt, Denis Diderot, *L'Encyclopédie ou Dictionnaire Raisonné* (1767) (private collection)..... 161

Figure 35b: Engraving of Palmyra Temple of Bel Compared with Plate XXXVI, Plan of the Sepulchre Marked I in Plate I, Plate, Robert Wood, *Ruins of Palmyra* (1753) (courtesy of Marsh's Library, Dublin)..... 161

Figure 36: Photo of the ceiling of the entrance to the mansion at Osterley Park in the London Borough of Hounslow (photo Ethan Doyle White: https://commons.wikimedia.org/wiki/File:Ceiling_detail_at_Osterley_Park.jpg) 163

Foreword

To have been invited to place a few thoughts at the beginning of this book is an honour. Dr Finnegan's scholarly life has been watched by me with admiration for almost four decades. Her firm grounding in Greek and Roman studies in Trinity College Dublin and at Maynooth was supplemented with a sojourn in Greece.

Over the years she has acquired a diverse knowledge of members of the Anglo-Irish Ascendancy of the eighteenth century and in consequence has written about those of them who travelled to Greece, the Levant, and Egypt. The Mulvin family has also been devoted to antiquarian and architectural scholarship: Dr Lynda Mulvin is well known in Ireland and beyond for her studies in Graeco-Roman archaeology and she has exercised exemplary skill in cataloguing objects, large and small. The present book has thus become a happy combination of their special abilities.

The greatest merit of the book is to be seen in the presentation and discussion of hitherto unpublished primary testimonies. The manuscripts of Wood and his friends have not been neglected by architectural historians concerned with Baalbek and Palmyra, but Hellenists may have been less diligent in contemplating the significance of Wood in the chronicles of Homeric studies. His determination to link parts of the *Iliad* and the *Odyssey* to landscapes (notably in the Troad and Ionia) and to the coastland of Egypt deserve respectful attention. Furthermore, his reflections upon the powers of memory in illiterate reciters of poems indicate that some epics may well have been fixed – for social or other reasons – in speech for some time before they were fixed in writing. It remains true, as Wood perceived, that ‘... in a rude and unlettered state of society the memory is loaded with nothing that is useless or unintelligible’ Let us bear in mind that the Muses are daughters of Mnemosyne.

I hope that this enlightening work will prompt the making of an annotated facsimile reprint of *The Original Genius of Homer*.

G.L. Huxley

17. x. 2021.

Acknowledgements

We are grateful to Professor G.L. Huxley for reading an early draft of the manuscript and for writing the Foreword to the book; and we are indebted to the late Professor Michael McCarthy for providing inspiration and archival material. We are also extremely grateful to the Hellenic and Roman Library, London, for kind permission to quote extracts from the Wood diaries and other manuscripts in the collection; and to Marsh's Library, Dublin, for their support and generosity in providing access to the engraved plates of Wood's books on Palmyra and Baalbek.

We also thank the following individuals and organisations for their kind assistance: Paul L. Jackson, Deputy Librarian, Sue Willetts, Senior Library Assistant, and Aaran Fordwoh, A.G. Leventis Scanner Operator, the Hellenic and Roman Library, London; Amy Boylan, Librarian, and Sue Hemmens, Deputy Director, Marsh's Library, Dublin; Tom French, Local Studies Librarian, Meath County Council; Valerie Adams, Presbyterian Historical Society of Ireland; Jeff Kattenhorn, Manuscripts and Maps, the British Library; Aimee Burnett, Rare Books & Music Reference Team, the British Library; Maurits van den Boogert, Brill, Leiden; Graeme Siddall, Archive and Heritage Assistant, Sheffield Archives; Alexandra Mitchell, Archivist, University of Salford; Colin Thom and Adriano Aymonino, Enfilade, Digital Project | Adam Grand Tour, Letters and Other Writings; Georgiana Green; Celia Hodges, House Steward Coordinator, Stansted Park, West Sussex; the Trustees of the Stansted Park Foundation; staff at the Hertfordshire Archives and Local Studies Library; Professor Robert C. Palmer, Administrator, AALT/WAALT Project, University of Houston; Dr Frances Sands, Curator of Drawings and Books, Sir John Soane's Museum, London; Colm O'Riordan, CEO of the Irish Architectural Archive, Dublin; Dr Patricia Allerston, Deputy Director and Chief Curator, Scottish National Gallery; Sarah Connaghan, Librarian, Royal Society of Antiquaries of Ireland; Meadhbh Haicéid, Senior Library Assistant, Local Government Management Agency; Ask about Ireland; Nick Blackburn; Konstantinos Thanasakis, Aikaterini Laskaridis Foundation Library; Roger Middleton and Dr Margarita Reeve, Roger Middleton Books, Oxford; Charles Mackay, Gallery Director, The Weiss Gallery, London; Martin Kearns, Madrid; Jim Reynolds; Professor James Ryan; Liam Gaffney, Summerhill, County Meath; and Cora and Val O'Brien, County Meath.

Finally, we are indebted to Muiris Moynihan for photography; and to David F. Kane for photography and for providing other assistance in the final stages of the book.

Dedication

This book is dedicated to:

Terence (Terry) Edward Beechey (1939-2016),
architect, father of Rachel Finnegan

Dr Frances (Frankie) Finnegan (1949-2022),
historian, mother of Rachel Finnegan

Niall McCullough (1958-2021), architect and author,
brother-in-law of Lynda Mulvin

Introduction

On the 250th anniversary of his death in 1771, this volume reviews the life and writings of an extraordinary Irishman Robert Wood (1716/17-1771), occasionally mistaken for an Englishman,¹ whose travels in the Middle East and subsequent pioneering books on the classical sites of Palmyra and Baalbek, together with his inspirational study on the poetry and geography of Homer, were celebrated during his lifetime and recorded on his sumptuous epitaph, and whose influence has continued to survive into the twenty-first century. There are numerous minor biographical accounts that appear either in dictionaries or encyclopaedias, or as introductory elements to various aspects of Wood's extensive achievements. However, he shares the fate of many eighteenth-century travellers and scholars of this type, in that he has never been the primary subject of a book, thus leaving him a somewhat obscure figure in literary history. In particular, the sources for his travels and writings have been given relatively little attention. The present volume attempts to address this lacuna and to provide the general reader with a study that can be regarded as a source book for the fascinating life and career of a much-neglected figure in the realm of Irish eighteenth-century travels and antiquarianism.

Chapter 1 briefly sets the context of eighteenth-century travels to the east. It outlines some of the motives for British travellers undertaking the eastern voyage and considers the interest in the east, in terms of the popularity of eastern travel literature, the role of learned societies and academies, and the western view of the east.

Chapter 2 considers the sources. Part 1 examines the primary (manuscript) sources emanating from Wood's own eastern voyages (1742-1743 and 1750-1751), in the form of the surviving diaries, notebooks and journals kept by him and the other members of his travelling party. These were James Dawkins (1722-1757), John Bouverie (1722-1750), and Giovanni Battista Borra (1713-1770). They are further discussed in Chapter 3, in relation to the particular part they played in the production of Wood's three books. Part 2 examines the relevant literary sources that may have been available to Robert Wood before he undertook his first eastern voyage, as well those with which he was definitely familiar, as they are mentioned in his memoirs, published accounts and sale catalogue for his library; and Part 3 considers additional sources that he consulted for his second voyage.

Chapter 3 offers an extensive and much-needed biographical account of Robert Wood, the sources for whose early years, especially in Ireland, are particularly scarce, but for whom they become more plentiful for the period after he had completed his formal education and begun to make a career in public life. The chapter ends with an account of certain posthumous matters, including Wood's will, the Chancery court

¹ Sir J.L. Myres, for example, twice refers to him as English in his book on Homer. See *Homer and His Critics*, edited by Dorothea Gray (Routledge & Kegan Paul, London, 1958), pp. 59 and 66.

case taken against his widow, and the arrangements she made to have a suitable tomb and epitaph made for her late husband, and to publish his third book.

Where appropriate, the text refers to the Irish contribution to eastern travel history, with particular reference to prominent members of the Anglo-Irish aristocracy, including William Ponsonby, 2nd Earl of Bessborough (1704-1793) and James Caulfeild, 1st Earl Charlemont (1728-1799), both of whose travels in the east were roughly contemporaneous with Wood's first eastern voyage. Joseph Leeson (1711-1783), later 1st Earl of Milltown, of Russborough House, County Wicklow, is especially important to this story, as he employed Wood as his private secretary for several years in Italy. Equally important is the English aristocrat Francis Egerton, 3rd Duke of Bridgewater, later 6th Earl of Bridgewater (1736-1803), with whom Wood was to have a lifelong relationship of patronage and friendship.

Chapters 4 and 5 examine the main results of the second tour, namely, the two publications: *The Ruins of Palmyra, Otherwise Tedmor, in the Desart* (London, 1753)² and *The Ruins of Balbec, Otherwise Helipolis in Coelosyria* (London, 1757).³ These two impressive folio-sized volumes, which describe and depict the remains of the ancient archaeological sites of Palmyra, in Syria, and Baalbek, in modern-day Lebanon, were written by Wood, illustrated by Borra, and financed by Dawkins.

Chapter 6 considers the author's famous and influential study entitled *An Essay on the Original Genius and Writings of Homer: with a Comparative View of the Ancient and Present State of the Troade* (London, 1775).⁴ Although this work was possibly closest to his heart, Wood failed to publish it (at least officially) in his lifetime. However, he circulated several privately printed copies to his friends and literary associates in later life and the positive responses he received from his peers must have assured him (and his wife Ann Wood, who published it posthumously) of its great literary merit.

Finally, Chapter 7 considers the enormous legacy of Robert Wood, in terms of the popularity of his books, as can be judged by the number of translations and editions through which they went; the variety and quality of portraits commissioned by his friends and associates; his contribution to the study of classical literature; his influence on architectural drawing in late eighteenth- and nineteenth-century Europe; and the cultural significance of his work on building design. The chapter ends with a reflection on the somewhat questionable nature of his works, in terms of the fact that his second voyage of the east, and the entire production of the first two books, were financed by his friend Dawkins, whose wealth derived from a slave plantation in Jamaica.

² Henceforth abbreviated to *Ruins of Palmyra*. Interestingly, 'desart' is the Irish spelling of 'desert'.

³ Henceforth abbreviated to *Ruins of Balbec*. This was Wood's spelling of Baalbek. Other contemporary writers used different spellings, such as Richard Pococke's 'Baalbeck'.

⁴ Henceforth abbreviated to *The Original Genius of Homer*. However, in Chapter 6, where the book is discussed in detail, the two distinct parts are referred to as the *Essay* and the *Comparative View*.

Note on the Spelling, Terminology and Authorship

We have retained Wood's eighteenth-century spelling of place names and given the modern name or spelling in brackets on first mention. For distances we have used miles (rather than kilometres) but for the dimensions of buildings and illustrations we have used metres and centimetres. Also, we have given a brief explanation, in brackets, after what may be regarded as uncommon architectural terminology (especially in relation to the architectural engravings); and we have given a brief identification of Homeric characters mentioned in Chapter 6.

The idea for this book originated with Rachel Finnegan, who has written the majority of the text. Lynda Mulvin has contributed material on the artistic, archaeological, and architectural aspects of Robert Wood's work in Chapters 4, 5 and 7. For reference purposes, we have included the name of the author at the end of each chapter or, in the case of co-authored chapters, at the end of major sections.

(Rachel Finnegan)