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**The Works Of The Right Honourable Joseph Addison, Esq.**

In Four Volumes

**Addison, Joseph**

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From Naples to Rome, by Sea.

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Quem rupes Caprearum tetra latebit  
Incesto possessa seni? —

Cl. de 4to Conf. Hon.

Who has not heard of *Caprea's* guilty shore,  
Polluted by the rank old Emperor?

## From *NAPLES* to *ROME*, by Sea.

I Took a Felucca at *Naples* to carry me to *Rome*, that I might not be forced to run over the same fights a second time, and might have an opportunity of seeing many things in a road which our voyages-writers have not so particularly described. As in my journey from *Rome* to *Naples* I had *Horace* for my guide, so I had the pleasure of seeing my voyage, from *Naples* to *Rome*, described by *Virgil*. It is indeed much easier to trace out the way *Aeneas* took, than that of *Horace*, because *Virgil* has marked it out by Capes, Islands, and other parts of nature, which are not so subject to change or decay as are towns, cities, and the works of art. Mount *Pausilypo* makes a beautiful prospect to those who pass by it: At a small distance from it lyes the little Island of *Nisida*, adorned with a great variety of plantations, rising one above another in so beautiful an order, that the whole Island looks like a large Terrace-Garden. It has two little Ports, and is not at present troubled with any of those noxious steams that *Lucan* mentions.

—Tali spiramine Nefis

Emittit Stygium nebulosis aëra saxis.

Lib. 6.

*Nefis's* high rocks such *Stygian* air produce,  
And the blue breathing pestilence diffuse.

From *Nisida* we rowed to cape *Miseno*. The extremity of this cape has a long cleft in it, which was enlarged and cut into shape by *Agrippa*, who made this the great port for the *Roman* fleet that served in the Mediterranean; as that of *Ravenna* held the ships designed for the *Adriatic*

*atic* and *Archipelago*. The highest end of this promontory rises in the fashion of a sepulchre or monument to those that survey it from the land, which perhaps might occasion *Virgil's* burying *Misenus* under it. I have seen a grave *Italian* Author, who has written a very large book on the *Campania Felice*, that from *Virgil's* description of this mountain, concludes it was called *Aërius* before *Misenus* had given it a new Name.

*At pius Æneas ingenti mole sepulchrum  
Imponit, suaque arma viro remumque tubamque  
Monte sub Aërio, qui nunc Misenus ab illo  
Dicitur, aeternumque tenet per secula nomen.* Æn. L. 6.

There are still to be seen a few ruines of old *Misenum*, but the most considerable antiquity of the place is a sett of galleries that are hewn into the rock, and are much more spacious than the *Piscina Mirabilis*. Some will have them to have been a reservoir of water, but others more probably suppose them to have been *Nero's* baths. I lay the first night on the Isle of *Procita*, which is pretty well cultivated, and contains about four thousand inhabitants, who are all vassals to the Marquis *de Vasto*.

The next morning I went to see the Isle of *Ischia*, that stands further out into the sea. The ancient Poets call it *Inarime*, and lay *Typhæus* under it, by reason of its eruptions of fire. There has been no eruption for near these three hundred years. The last was very terrible, and destroyed a whole city. At present there are scarce any marks left of a subterraneous fire, for the Earth is cold, and over-run with grass and shrubs, where the rocks will suffer it. There are indeed several little cracks in it, through which there issues a constant smoke, but 'tis probable this arises from the warm springs that feed the many baths with which this Island is plentifully stocked. I observed, about one of these breathing passages, a spot of myrtles that flourish within the steam of these vapours, and have a continual moisture hanging upon them. On the south of *Ischia* lyes a round lake of about three quarters of a mile diameter, separate from the sea by a narrow tract of land. It was formerly a *Roman* port. On the north end of the Island stands the town and castle, on an exceeding high rock, divided from the body of the Island, and inaccessible to an enemy on all sides. This Island is larger, but much more rocky and barren than *Procita*. *Virgil* makes them both shake at the fall of part of the Mole of *Bajæ*, that stood at a few miles distance from them.

*Qualis*

*Qualis in Eubœico Bajarum littore quondam  
Saxea pila cadit, magnis quam molibus ante  
Constructam jaciunt pelago: Sic illa ruinam  
Prona trahit, penitusque vadis illisa recumbit;  
Miscent se maria et nigrae attolluntur arenæ:  
Tum sonitu Prochita alta tremit, durumque cubile  
Inarime, Jovis Imperiis imposta Typhæo.*

Æn. 9.

Not with less ruine than the *Bajan Mole*  
(Rais'd on the seas the surges to control)  
At once comes tumbling down the rocky wall,  
Prone to the deep the stones disjointed fall  
Off the vast pile; the scatter'd ocean flies;  
Black sands, discolour'd froth, and mingled mud arise.  
The frighted billows rowl, and seek the shores:  
Trembles high *Prochyta*, and *Ischia* roars:  
*Typhæus* roars beneath, by *Jove's* command,  
Astonish'd at the flaw that shakes the land,  
Soon shifts his weary side, and scarce awake,  
With wonder feels the weight press lighter on his back. *Dryden.*

I do not see why *Virgil* in this noble comparison has given the epithet of *alta* to *Prochita*, for it is not only no high Island in it self, but is much lower than *Ischia*, and all the points of land that lye within its neighbourhood. I should think *alta* was joined adverbially with *tremit*, did *Virgil* make use of so equivocal a Syntax. I cannot forbear inserting in this place, the lame imitation *Silius Italicus* has made of the foregoing passage.

*Haud aliter structo Tyrrhena ad littora saxo,  
Pugnatura fretis subter cæcisque procellis  
Pila immane sonans, impingitur ardua ponto;  
Immugit Nereus, divisaque cærule pulsu  
Illisum accipiunt irata sub æquore montem.*

L. 4.

So a vast fragment of the *Bajan Mole*,  
That, fix'd amid the *Tyrrhene* waters, braves  
The beating tempests and insulting waves,  
Thrown from its basis with a dreadful sound,  
Dashes the broken billows all around,

And

And with resistless force the surface cleaves,  
That in its angry waves the falling rock receives.

The next morning going to *Cumæ* through a very pleasant path, by the *Mare Mortuum*, and the *Elisian* fields, we saw in our way a great many ruins of sepulchres, and other ancient edifices. *Cumæ* is at present utterly destitute of inhabitants, so much is it changed since *Lucan's* time, if the Poem to *Piso* be his.

— *Acidaliâ quæ condidit Alite muros  
Euboicam referens fecunda Neapolis urbem.*

Where the fam'd walls of fruitful *Naples* lye,  
That may for multitudes with *Cumæ* vie.

They show here the remains of *Apollo's* Temple, which all the writers of the antiquities of this place suppose to have been the same *Virgil* describes in his sixth *Æneid*, as built by *Dædalus*, and that the very story which *Virgil* there mentions, was actually engraven on the front of it.

*Redditus his primùm terris tibi Phæbe sacra vit  
Remigium Alarum, posuitque immania templa.  
In foribus lethum Androgeo, tum pendere pænas  
Cecropidæ jussi, miserum! Septena quotannis  
Corpora natorum: stat ductis sortibus urna.  
Contra elata mari respondet Gnoſſia tellus, &c.*

Æn. 6.

To the *Cumean* coast at length he came,  
And, here alighting, built his costly frame  
Inscrib'd to *Phæbus*, here he hung on high  
The steerage of his wings that cut the sky;  
Then o'er the lofty gate his art emboss'd  
*Androgeo's* death, and off'rings to his ghost,  
Sev'n youths from *Athens* yearly sent, to meet  
The fate appointed by revengeful *Crete*;  
And next to those the dreadful urn was plac'd,  
In which the destin'd names by lots were cast.

*Dryden.*

Among other subterraneous works there is the beginning of a passage, which is stopped up within less than a hundred yards of the entrance, by the earth that is fallen into it. They suppose it to have been the other mouth of the *Sibyl's* grotto. It lyes indeed in the same line with the entrance

entrance near the *Avernus*, is faced alike with the *Opus Reticulatum*, and has still the marks of chambers that have been cut into the sides of it. Among the many fables and conjectures which have been made on this grotto, I think it is highly probable, that it was once inhabited by such as perhaps thought it a better shelter against the Sun than any other kind of building, or at least that it was made with smaller trouble and expence. As for the Mosaic and other works that may be found in it, they may very well have been added in later ages, according as they thought fit to put the place to different uses. The story of the *Cimmerians* is indeed clogged with improbabilities, as *Strabo* relates it, but it is very likely there was in it some foundation of truth. *Homer's* description of the *Cimmerians*, whom he places in these parts, answers very well to the inhabitants of such a long dark cavern.

The gloomy race, in subterraneous cells,  
Among surrounding shades and darkness dwells;  
Hid in th' unwholsome covert of the night,  
They shun th' approaches of the chearful light:  
The Sun ne'er visits their obscure retreats,  
Nor when he runs his course, nor when he sets.  
Unhappy mortals! —————

*Odyf. L. 10.*

*Tu quoque littoribus nostris, Ænëia nutrix,  
Æternam moriens fomam Cajeta dedisti:  
Et nunc servat bonos sedem tuus, ossaque nomen  
Hesperia in magna, si qua est ea gloria, signat.*

*Æn. 7.*

And thou, O Matron of immortal fame,  
Here dying, to the shore hast left thy name:  
*Cajeta* still the place is call'd from thee,  
The nurse of great *Æneas'* infancy.  
Here rest thy bones in rich *Hesperia's* plains;  
Thy name ('tis all a ghost can have) remains.

*Dryden.*

I saw at *Cajeta* the rock of marble, said to be cleft by an earthquake at our Saviour's death. There is written over the chappel door, that leads into the crack, the words of the Evangelist, *Ecce terra-motus factus est magnus*. I believe every one who sees this vast rent in so high a rock, and observes how exactly the convex parts of one side tally with the concave of the other, must be satisfied that it was the effect of an earthquake, though I question not but it either happened long before the time

time of the *Latin* writers, or in the darker ages since, for otherwise I cannot but think they would have taken notice of its original. The port, town, castle, and antiquities of this place have been often described.

We touched next at *Monte Circeo* which *Homer* calls *Insula Æëa*, whether it be that it was formerly an Island, or that the *Greek* sailors of his time thought it so. It is certain they might easily have been deceived by its appearance, as being a very high mountain joined to the main land by a narrow tract of earth, that is many miles in length, and almost of a level with the surface of the water. The End of this promontory is very rocky, and mightily exposed to the winds and waves, which perhaps gave the first rise to the howlings of Wolves, and the roarings of Lions, that used to be heard thence. This I had a very lively Idea of, being forced to lye under it a whole night. *Virgil's* description of *Æneas* passing by this coast can never be enough admired. It is worth while to observe how, to heighten the horror of the description, he has prepared the reader's mind, by the solemnity of *Cajeta's* funeral, and the dead stillness of the night.

*At pius exequiis Æneas rite solutis  
 Aggere composito tumuli, postquam alta quierunt  
 Equora, tendit iter velis, portumque relinquit.  
 Adspirant auræ in noctem, nec candida cursus  
 Luna negat: splendet tremulo sub lumine pontus.  
 Proxima Circeæ raduntur littora terræ:  
 Dives inaccessos ubi solis filia lucos  
 Assiduo resonat cantu, tectisque superbis  
 Vrit odoratam nocturna in lumina cedrum,  
 Arguto tenues percurrens pectine telas:  
 Hinc exaudiri gemitus, iræque leonum  
 Vincla recusantum, et serâ sub nocte rudentum:  
 Setigerique sues, atque in præsepibus urse  
 Sævire, ac formæ magnorum ululare luporum:  
 Quos hominum ex facie Dea sæva potentibus herbis  
 Induerat Circe in vultus ac terga ferarum.  
 Quæ nè monstra pii paterentur talia Troes  
 Delati in portus, neu littora dira subirent  
 Neptunus ventis implevit vela secundis:  
 Atque fugam dedit et præter vada fervida vexit.*

Æn. L. 7.

Now,

Now, when the Prince her fun'ral rites had paid,  
 He plow'd the *Tyrrhene* seas with sails display'd.  
 From land a gentle breeze arose by night  
 Serenely shone the stars, the moon was bright,  
 And the sea trembled with her silver light.  
 Now near the shelves of *Circe's* shores they run,  
 (*Circe* the rich, the daughter of the Sun)  
 A dang'rous coast: The goddess wastes her days  
 In joyous songs, the rocks rebound her lays:  
 In spinning, or the loom, she spends her night,  
 And cedar brands supply her Father's light.  
 From hence were heard, (rebellowing to the main)  
 The roars of Lions that refuse the chain,  
 The grunts of bristled Boars, and groans of Bears,  
 And herds of howling Wolves that stun the sailor's ears.  
 These from their caverns, at the close of night,  
 Fill the sad Isle with horror and affright.  
 Darkling they mourn their fate, whom *Circe's* pow'r,  
 (That watch'd the Moon, and planetary hour)  
 With words and wicked herbs, from human kind  
 Had alter'd, and in brutal shapes confin'd.  
 Which monsters left the *Trojan's* pious host  
 Should bear, or touch upon th' enchanted coast;  
 Propitious *Neptune* steer'd their course by night  
 With rising gales, that sped their happy flight.

Dryden.

*Virgil* calls this promontory *Æëa Insula Circes* in the third *Æneid*, but 'tis the Heroe, and not the Poet that speaks. It may however be looked upon as an intimation, that he himself thought it an Island in *Æneas's* time. As for the thick woods, which not only *Virgil* but *Homer* mentions, in the beautiful description that *Plutarch* and *Longinus* have taken notice of, they are most of them grubbed up since the promontory has been cultivated and inhabited, though there are still many spots of it which show the natural inclination of the soil leans that way.

The next place we touched upon was *Nettuno*, where we found nothing remarkable besides the extreme poverty and laziness of the inhabitants. At two miles distance from it lye the ruines of *Antium*, that are spread over a great circuit of land. There are still left the foundations of several buildings, and what are always the last parts that perish in a  
 ruine,



ruine, many subterraneous grotto's and passages of a great length. The foundations of *Nero's* port are still to be seen. It was altogether artificial, and composed of huge moles running round it, in a kind of circular figure, except where the ships were to enter, and had about three quarters of a mile in its shortest diameter. Though the making of this port must have cost prodigious sums of money, we find no Medal of it, and yet the same Emperor has a Medal struck in his own name for the port of *Ostia*, which in reality was a work of his predecessor *Claudius*. The last Pope was at considerable charges to make a little kind of harbour in this place, and to convey fresh water to it, which was one of the artifices of the grand Duke, to divert his Holiness from his project of making *Civita-vecchia* a free port. There lyes between *Antium* and *Nettuno* a Cardinal's *Villa*, which is one of the pleafantest for walks, fountains, shades, and prospects, that I ever saw.

*Antium* was formerly famous for the Temple of Fortune that stood in it. All agree there were two Fortunes worshipped here, which *Suetonius* calls the *Fortuna Antiates*, and *Martial* the *Sorores Antii*. Some are of opinion, that by these two Goddesses were meant the two *Nemeses*, one of which rewarded good Men, as the other punished the wicked. *Fabretti* and others are apt to believe, that by the two Fortunes were only meant in general the Goddesses who sent prosperity, or she who sent afflictions to mankind, and produce in their behalf an ancient monument found in this very place, and superscribed *Fortuna Felici*, which indeed may favour one opinion as well as the other, and shows at least they are not mistaken in the general sense of their division. I do not know whether any body has taken notice, that this double function of the Goddesses gives a considerable light and beauty to the Ode which *Horace* has addressed to her. The whole Poem is a prayer to Fortune, that she would prosper *Cesar's* arms, and confound his enemies, so that each of the Goddesses has her task assigned in the Poet's prayer; and we may observe the Invocation is divided between the two Deities, the first line relating indifferently to either. That which I have marked speaks to the Goddesses of prosperity, or if you please to the *Nemesis* of the good, and the other to the Goddesses of adversity, or to the *Nemesis* of the wicked.

O *Dira* gratum quæ regis *Antium*,  
Præfens vel imo tollere de gradu  
Mortale corpus, vel superbos  
*Vertene* funeribus triumphos! &c.

Great

Great Goddess, *Antium's* guardian power,  
 Whose force is strong, and quick to raise  
 The lowest to the highest place ;  
 Or with a wondrous fall  
 To bring the haughty lower,  
 And turn proud triumphs to a funeral, &c.

Creech.

If we take the first interpretation of the two Fortunes for the double *Nemesis*, the compliment to *Cæsar* is the greater, and the fifth Stanza clearer than the Commentators usually make it, for the *Clavi trabales, cunei, uncus, liquidumque plumbum*, were actually used in the punishment of criminals.

Our next stage brought us to the mouth of the *Tiber*, into which we entered with some danger, the sea being generally very rough in these parts, where the river rushes into it. The season of the year, the mudiness of the stream, with the many green trees hanging over it, put me in mind of the delightful image that *Virgil* has given us when *Aeneas* took the first view of it.

*Atque hic Aeneas ingentem ex aequore lucum  
 Prospicit: hunc inter fluvio Tiberinus amano  
 Vorticibus rapidis et multâ flavus arenâ  
 In mare prorumpit: varia circumque supraque  
 Assuetæ ripis volucres et fluminis abveo  
 Æthera mulcebant cantu, lucoque volabant.  
 Flectere iter sociis terræque advertere proras  
 Imperat, et letus fluvio succedit opaco.*

Æn. L. 7.

The Trojan from the main beheld a wood,  
 Which thick with shades, and a brown horror stood:  
 Betwixt the trees the *Tiber* took his course,  
 With whirlpools dimpled, and with downward force  
 That drove the sand along, he took his way,  
 And roll'd his yellow billows to the sea;  
 About him, and above, and round the wood,  
 The birds that haunt the borders of his flood,  
 That bath'd within, or bask'd upon his side,  
 To tuneful songs their narrow throats apply'd.  
 The captain gives command, the joyful train  
 Glide through the gloomy shade, and leave the main.

Dryden.  
It

It is impossible to learn from the ruins of the port of *Ofia*, what its figure was when it stood whole and entire. I shall therefore set down the Medal, that I have before mentioned, which represents it as it was formerly.



It is worth while to compare *Juvenal's* description of this port with the figure it makes on the coin.

*Tandem intrat positas inclusa per æquora moles,  
Tyrrenamque Pharon, porrectaque brachia, rursus  
Quæ pelago occurrunt medio longèque relinquunt  
Italiam: non sic igitur mirabere portus  
Quos natura dedit* ———

Juv. Sat. 12.

At last within the mighty Mole she gets,  
Our *Tyrrhene Pharos*, that the mid sea meets  
With its embrace, and leaves the land behind;  
A work so wond'rous Nature ne'er design'd.

*Dryd. Juv.*

The seas may very properly be said to be enclosed (*Inclusa*) between the two semicircular Moles that almost surround them. The *Colossus*, with something like a lighted torch in its hand, is probably the *Pharos* in the second line. The two Moles that we must suppose are joined to the land behind the *Pharos*, are very poetically described by the

——— *Porrectaque brachia, rursus  
Quæ pelago occurrunt medio, longèque relinquunt  
Italiam* ———

as they retire from one another in the compass they make, 'till their two ends almost meet a second time in the midst of the waters, where the figure of *Neptune* sits. The Poet's reflection on the haven is very just,  
since

since there are few natural ports better land-locked, and closed on all sides than this seems to have been. The figure of *Neptune* has a Rudder by him, to mark the convenience of the harbour for navigation, as he is represented himself at the entrance of it, to show it stood in the sea. The Dolphin distinguishes him from a river God, and figures out his dominion over the seas. He holds the same fish in his hand on other Medals. What it means we may learn from the *Greek Epigram* on the figure of a *Cupid*, that had a Dolphin in one hand, and a Flower in the other.

Οὐδὲ μάλιστα παλάμαις κατέχει δελφίνα κὶ ἄνθος,  
 Τῇ μὲν γὰρ γαῖαν τῇδε θαλάσσαν ἔχει.

A proper emblem graces either hand,  
 In one he holds the sea, in one the land.

Half a day more brought us to *Rome*, through a road that is commonly visited by travellers.

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## R O M E.

**I**T is generally observed, that modern *Rome* stands higher than the ancient; some have computed it about fourteen or fifteen feet, taking one place with another. The reason given for it is, that the present city stands upon the ruins of the former; and indeed I have often observed, that where any considerable pile of building stood anciently one still finds a rising ground, or a little kind of hill, which was doubtless made up out of the fragments and rubbish of the ruined edifice. But besides this particular cause, we may assign another that has very much contributed to the raising the situation of several parts of *Rome*: It being certain the great quantities of earth, that have been washed off from the hills by the violence of showers, have had no small share in it. This any one may be sensible of who observes how far several buildings, that stand near the roots of mountains, are sunk deeper in the earth than those that have been on the tops of hills, or in open plains; for which reason the present face

of