



UNIVERSITÄTS-  
BIBLIOTHEK  
PADERBORN

## Universitätsbibliothek Paderborn

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

In Four Volumes

**Addison, Joseph**

**London, 1721**

Rome.

[urn:nbn:de:hbz:466:1-53633](https://nbn-resolving.org/urn:nbn:de:hbz:466:1-53633)

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 μάρτυρ 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.

---



---

## 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

of *Rome* is much more even and level than it was formerly; the same cause that has raised the lower grounds having contributed to sink those that were higher.

There are in *Rome* two sets of Antiquities, the Christian and the Heathen. The former, though of a fresher date, are so embroiled with Fable and Legend, that one receives but little satisfaction from searching into them. The other give a great deal of pleasure to such as have met with them before in ancient Authors; for a man who is in *Rome* can scarce see an object that does not call to mind a piece of a *Latin* Poet or Historian. Among the remains of Old *Rome*, the grandeur of the Commonwealth shows it self chiefly in works that were either necessary or convenient, such as Temples, High-ways, Aqueducts, Walls and Bridges of the City. On the contrary the magnificence of *Rome*, under the Emperors, is seen principally in such works as were rather for ostentation or luxury, than any real usefulness or necessity, as in Baths, Amphitheatres, Circus's, Obelisks, Triumphal Pillars, Arches and Mausoleums; for what they added to the Aqueducts was rather to supply their Baths and Naumachias, and to embellish the city with fountains, than out of any real necessity there was for them. These several remains have been so copiously described by abundance of travellers, and other writers, particularly by those concerned in the learned collection of *Grævius*, that it is very difficult to make any new discoveries on so beaten a subject. There is however so much to be observed in so spacious a field of Antiquities, that it is almost impossible to survey them without taking new hints, and raising different reflections, according as a man's natural turn of thoughts, or the course of his studies, direct him.

No part of the Antiquities of *Rome* pleased me so much as the ancient Statues, of which there is still an incredible variety. The workmanship is often the most exquisite of any thing in its kind. A man would wonder how it were possible for so much life to enter into marble, as may be discovered in some of the best of them; and even in the meanest one has the satisfaction of seeing the faces, postures, airs and dress of those that have lived so many ages before us. There is a strange resemblance between the figures of the several heathen Deities, and the descriptions that the *Latin* Poets have given us of them; but as the first may be looked upon as the ancients of the two, I question not but the *Roman* Poets were the copiers of the *Greek* Statuaries. Though on other occasions we often find the Statuaries took their subjects from the Poets. The *Laocoon* is too known an instance among many others that are to be met with

at *Rome*. In the *Villa Aldabrandina* are the figures of an old and young man, engaged together at the *Cæstus*, who are probably the *Dares* and *Entellus* of *Virgil*; where by the way one may observe the make of the ancient *Cæstus*, that it only consisted of so many large thongs about the hand, without any thing like a piece of lead at the end of them, as some writers of Antiquities have falsely imagined.

I question not but many passages in the old Poets hint at several parts of Sculpture, that were in vogue in the Author's time, though they are now never thought of, and that therefore such passages lose much of their beauty in the eye of a modern reader, who does not look upon them in the same light with the Author's contemporaries. I shall only mention two or three out of *Juvenal*, that his Commentators have not taken notice of. The first runs thus,

*Multa pudicitia veteris vestigia forsan,  
Aut aliqua extiterint, et sub Jove, sed Jove nondum  
Barbato* —————

Sat. 6.

Some thin remains of chastity appear'd  
Ev'n under *Jove*, but *Jove* without a beard.

*Dryden.*

I appeal to any reader, if the humour here would not appear much more natural and unforced to a people that saw every day some or other statue of this God with a thick bushy beard, as there are still many of them extant at *Rome*, than it can to us who have no such Idea of him; especially if we consider there was in the same city a Temple dedicated to the young *Jupiter*, called *Templum Væjovis*, where, in all probability, there stood the particular Statue of a \* *Jupiter Imberbis*. *Juvenal*, in another place, makes his flatterer compare the neck of one that is but feebly built, to that of *Hercules* holding up *Antæus* from the earth.

*Et longum invalidi collum cervicibus æquat  
Herculis Antæum procul a tellure tenentis.*

Sat. 3.

His long crane neck and narrow shoulders praise;  
You'd think they were describing *Hercules*  
Lifting *Antæus* —————

*Dryden.*

What a strained unnatural similitude must this seem to a modern reader, but how full of humour, if we suppose it alludes to any celebrated

\* Vid. Ov. de fastis, Lib. 3. Ecl. 7.

statues' of these two champions, that stood perhaps in some publick place or high-way near *Rome*? And what makes it more than probable there were such statues, we meet with the figures, which *Juvenal* here describes, on antique Intaglio's and Medals. Nay, *Propertius* has taken notice of the very statues.

— *Luclantum in pulvere signa*  
*Herculis Antæique* —

Lib. 3. Car. 1.

*Antæus* here and stern *Alcides* strive,  
And both the grappling statues seem to live.

I cannot forbear observing here, that the turn of the neck and arms is often commended in the *Latin* Poets among the beauties of a man, as in *Horace* we find both put together, in that beautiful description of jealousy.

*Dum tu Lydia Telephi*  
*Cervicem roseam, et cerea Telephi*  
*Laudas brachia, væ meum*  
*Fervens difficili bile tumet jecur:*  
*Tunc nec mens mihi, nec color*  
*Certâ sede manent: humor et in genas*  
*Furtim labitur, arguens*  
*Quàm lentis penitus macerèr ignibus.*

While *Telephus's* youthful charms,  
His rosie neck, and winding arms,  
With endless rapture you recite,  
And in the tender name delight;  
My heart, enrag'd by jealous heats,  
With numberless resentments beats;  
From my pale cheeks the colour flies,  
And all the man within me dies;  
By fits my swelling grief appears  
In rising sighs, and falling tears,  
That show too well the warm desires,  
The silent, slow, consuming fires,  
Which on my inmost vitals prey,  
And melt my very soul away.

P 2

This

This we should be at a loss to account for, did we not observe in the old *Roman* statues, that these two parts were always bare, and exposed to view, as much as our hands and face are at present. I cannot leave *Juvenal* without taking notice that his

*Ventilat æstivum digitis sudantibus aurum  
Nec sufferre queat majores pondera Gemmæ.*

Sat. 1.

Charg'd with light summer rings his fingers sweat,  
Unable to support a gem of weight.

*Dryden.*

was not anciently so great an Hyperbole as it is now, for I have seen old *Roman* rings so very thick about, and with such large stones in them, that 'tis no wonder a Fop should reckon them a little cumbersome in the summer season of so hot a climate.

It is certain that Satyr delights in such allusions and instances as are extremely natural and familiar: When therefore we see any thing in an old Satyr that looks forced and pedantick, we ought to consider how it appeared in the time the Poet writ, and whether or no there might not be some particular circumstances to recommend it to the readers of his own age, which we are now deprived of. One of the finest ancient statues in *Rome* is a *Meleager* with a spear in his hand, and the head of a wild Boar on one side of him. It is of *Parian* marble, and as yellow as ivory. One meets with many other figures of *Meleager* in the antient *Basso Relievo's*, and on the sides of the *Sarcophagi*, or funeral monuments. Perhaps it was the arms or device of the old *Roman* hunters; which conjecture I have found confirmed in a passage of *Manilius*, that lets us know the pagan hunters had *Meleager* for their patron, as the christians have their *St. Hubert*. He speaks of the constellation which makes a good sports-man.

—————*Quibus aspirantibus orti  
Te Meleagre colunt*—————

Manil. Lib. 1.

I question not but this sets a verse, in the fifth Satyr of *Juvenal*, in a much better light than if we suppose that the Poet aims only at the old story of *Meleager*, without considering it as so very common and familiar a one among the *Romans*.

—————*Flavi dignus ferro Meleagri  
Spumat aper*—————

Juv. S. 5.

A

A Boar intire, and worthy of the sword  
Of *Meleager*, smoaks upon the board.

Mr. Bowles.

In the beginning of the ninth Satyr *Juvenal* asks his friend why he looks like *Marsya* when he was overcome?

*Scire velim quare toties mihi Nevole tristis  
Occurris fronte obductâ, seu Marsya victus?*

Tell me why faunting thus from place to place,  
I meet thee, *Nevolus*, with a clouded face? *Dryden's Juvenal.*

Some of the Commentators tell us, that *Marsya* was a Lawyer who had lost his cause; others say that this passage alludes to the story of the Satire *Marsyas*, who contended with *Apollo*; which I think is more humorous than the other, if we consider there was a famous statue of *Apollo* fleaing *Marsya* in the midst of the *Roman Forum*, as there are still several ancient statues of *Rome* on the same subject.

There is a passage in the sixth Satyr of *Juvenal*, that I could never tell what to make of, 'till I had got the interpretation of it from one of *Beliorio's* ancient *Basso Relievo's*.

*Magnorum artificum frangebant pocula miles  
Ut phaleris gauderet equus: celataque cassis  
Romuleæ simulachra feræ mansuescere jussæ  
Imperii fato, et geminos sub rupe Quirinos,  
Ac nudam effigiem clypeo fulgentis et hastâ,  
Pendentisque Dei, perituro ostenderet hosti.*

Juv. Sat. 11.

Or else a helmet for himself he made,  
Where various warlike figures were inlaid:  
The *Roman* Wolf suckling the twins was there,  
And *Mars* himself, arm'd with his shield and spear,  
Hov'ring above his crest, did dreadful show,  
As threatening death to each resisting foe. *Dryden's Juvenal.*

*Juvenal* here describes the simplicity of the old *Roman* soldiers, and the figures that were generally engraven on their helmets. The first of them was the Wolf giving suck to *Romulus* and *Rhemus*: The second, which is comprehended in the two last verses, is not so intelligible. Some of the Commentators tell us, that the God here mentioned is *Mars*, that he comes to see his two Sons sucking the Wolf, and that the old Sculptors

Sculptors generally drew their figures naked, that they might have the advantage of representing the different swelling of the muscles, and the turns of the body. But they are extremely at a loss to know what is meant by the word *Pendentis*; some fancy it expresses only the great embossment of the figure, others believe it hung off the helmet in *Alto Relievo*, as in the foregoing translation. *Lubin* supposes that the God *Mars* was engraven on the shield, and that he is said to be hanging, because the shield which bore him hung on the left-shoulder. One of the old Interpreters is of opinion, that by hanging is only meant a posture of bending forward to strike the enemy. Another will have it, that whatever is placed on the head may be said to hang, as we call hanging gardens, such as are planted on the top of the house. Several learned men, who like none of these explications, believe there has been a fault in the transcriber, and that *Pendentis* ought to be *Perdentis*; but they quote no manuscript in favour of their conjecture. The true meaning of the words is certainly as follows. The *Roman* soldiers, who were not a little proud of their Founder, and the military genius of their Republick, used to bear on their helmets the first history of *Romulus*, who was begot by the God of war, and suckled by a wolf. The figure of the god was made as if descending upon the priestess *Ilia*, or as others call her *Rhea Silvia*. The occasion required his body should be naked,

*Tu quoque inermis eras cum te formosa sacerdos*

*Cepit: ut huic urbi semina magna dares.*

Ov. de Fas. L. 3.

Then too, our mighty Sire, thou stood'st disarm'd,

When thy rapt soul the lovely priestess charm'd,

That *Rome's* high founder bore——

though on other occasions he is drawn, as *Horace* has described him, *Tunicâ cinctum adamantinâ*. The Sculptor however, to distinguish him from the rest of the gods, gave him what the Medallists call his proper attributes, a spear in one hand, and a shield in the other. As he was represented descending, his figure appeared suspended in the air over the Vestal Virgin, in which sense the word *Pendentis* is extremely proper and poetical. Besides the antique *Basso Relievo*, that made me first think of this interpretation, I have since met with the same figures on the reverses of a couple of ancient coins, which were stamped in the reign of *Antoninus Pius*, as a compliment to that Emperor, whom for his excellent government and conduct of the city of *Rome*, the Senate regarded as a second kind of founder.

*Ilia*





*Ilia Vestalis (quid enim vetat inde moveri)*  
*Sacra lavaturas manè petebat aquas :*  
*Fessa resedit humi, ventosque accepit aperto*  
*Pectore; turbatas restituitque comas.*  
*Dum sedet; umbrosæ salices volucresque canoræ*  
*Fecerunt somnos, et leve murmur aquæ.*  
*Blanda quies victis furtim subrepat ocellis,*  
*Et cadit a mento languida facta manus?*  
*Mars videt hanc, visamque cupit, potiturque cupitâ :*  
*Et sua divinâ furta fefellit ope.*  
*Somnus abit : jacet illa gravis, jam scilicet intra*  
*Viscera Romanæ conditor urbis erat. Ov. de Fast. Lib. 3. Eleg. 1.*

As the fair Vestal to the fountain came,  
 (Let none be startled at a Vestal's name)  
 Tir'd with the walk, she laid her down to rest,  
 And to the winds expos'd her glowing breast  
 To take the freshness of the morning air,  
 And gather'd in a knot her flowing hair :  
 While thus she rested on her arm reclin'd,  
 The hoary willows waving with the wind,  
 And feather'd choirs that warbled in the shade,  
 And purling streams that through the meadow stray'd,  
 In drowsie murmurs lull'd the gentle maid. }  
 The God of war beheld the Virgin lye,  
 The God beheld her with a lover's eye,  
 And by so tempting an occasion press'd,  
 The beauteous maid, whom he beheld, possess'd :

Conceiving

Conceiving as she slept, her fruitful womb  
Swell'd with the founder of immortal *Rome*.

I cannot quit this head without taking notice of a line in *Seneca* the Tragedian.

——— *Primus emergit solo*  
*Dextrâ ferocem cornibus premens taurum*  
*Zetus* —————

Sen. OEdip. Act. 3.

—— First *Zetus* rises through the ground,  
Bending the Bull's tough neck with pain,  
That tosses back his horns in vain.

I cannot doubt but the Poet had here in view the posture of *Zetus* in the famous groupe of figures, which represents the two brothers binding *Dirce* to the horns of a mad bull.

I could not forbear taking particular notice of the several musical instruments that are to be seen in the hands of the *Apollo's*, *Muses*, *Fauns*, *Satyrs*, *Bacchanals*, and *Shepherds*, which might certainly give a great light to the dispute for preference between the ancient and modern musick. It would perhaps be no impertinent design to take off all their models in wood, which might not only give us some notion of the ancient Musick, but help us to pleasanter Instruments than are now in use. By the appearance they make in marble, there is not one String-instrument that seems comparable to our *Violins*, for they are all played on, either by the bare fingers, or the *Plectrum*, so that they were incapable of adding any length to their notes, or of varying them by those insensible swellings, and wearings away of sound upon the same string, which give so wonderful a sweetness to our modern musick. Besides, that the string-instruments must have had very low and feeble voices, as may be guessed from the small proportion of wood about them, which could not contain air enough to render the strokes, in any considerable measure, full and sonorous. There is a great deal of difference in the make not only of the several kinds of instruments, but even among those of the same name. The *Syringa*, for example, has sometimes four, and sometimes a more pipes, as high as the twelve. The same variety of strings may be observed on their *Harps*, and of stops on their *Tibiae*, which shows the little foundation that such writers have gone upon, who from a verse perhaps in *Virgil's* *Eclogues*, or a short passage in a *Classic* Author, have been so very nice in determining the precise shape of the ancient musical instruments, with the exact number  
of

of their pipes, strings and stops. It is indeed the usual fault of the writers of Antiquities, to streighten and confine themselves to particular models. They are for making a kind of stamp on every thing of the same name, and if they find any thing like an old description of the subject they treat on, they take care to regulate it on all occasions, according to the figure it makes in such a single passage: As the learned *German* author, quoted by Monsieur *Baudelot*, who had probably never seen any thing of a Household-God, more than a *Canopus*, affirms roundly, that all the ancient *Lares* were made in the fashion of a jug-bottle. In short, the Antiquaries have been guilty of the same fault as the Systeme-writers, who are for cramping their subjects into as narrow a space as they can, and for reducing the whole extent of a science into a few general Maxims. This a man has occasion of observing more than once, in the several fragments of Antiquity that are still to be seen in *Rome*. How many dresses are there for each particular Deity? What a variety of shapes in the ancient Urns, Lamps, Lachrymary vessels, *Priapus's*, Household-Gods, which have some of them been represented under such a particular form, as any one of them has been described with in an ancient Author, and would probably be all so, were they not still to be seen in their own vindication? Madam *Dacier*, from some old cuts of *Terence*, fancies that the *Larva* or *Persona* of the *Roman* Actors, was not only a vizard for the face, but had false hair to it, and came over the whole head like a helmet. Among all the statues at *Rome*, I remember to have seen but two that are the figures of Actors, which are both in the *Villa Matthei*. One sees on them the fashion of the old *Sock* and *Larva*, the latter of which answers the description that is given of it by this learned Lady, though I question not but several others were in use; for I have seen the figure of *Tbalia*, the comic Muse, sometimes with an entire head-piece in her hand, sometimes with about half the head, and a little frizze, like a tower, running round the edges of the face, and sometimes with a mask for the face only, like those of a modern make. Some of the *Italian* Actors wear at present these masks for the whole head. I remember formerly I could have no notion of that fable in *Phædrus*, before I had seen the figures of these entire head-pieces.

*Personam tragicam fortè vulpes viderat:*

*O quanta species, inquit, cerebrum non habet!*

L. i. Fab. 7.

As wily *Renard* walk'd the streets at night,

On a Tragedian's mask he chanc'd to light,

VOL. II.

Q

Turning

Turning it o'er, he mutter'd with disdain,  
How vast a head is here without a brain!

I find Madam *Dacier* has taken notice of this passage in *Phædrus*, upon the same occasion; but not of the following one in *Martial*, which alludes to the same kind of masks.

*Non omnes fallis, scit te Proserpina canum,  
Personam capiti detrahabet illa tuo.* L. 3. Ep. 43.

Why should'st thou try to hide thy self in youth?  
Impartial *Proserpine* beholds the truth,  
And laughing at so fond and vain a task,  
Will strip thy hoary noddle of its mask.

In the *Villa Borgheſe* is the Buſt of a young *Nero*, which ſhows us the form of an ancient *Bulla* on the breaſt, which is neither like a heart, as *Macrobius* deſcribes it, nor altogether reſembles that in Cardinal *Chigi's* cabinet; ſo that without eſtabliſhing a particular inſtance into a general rule, we ought, in ſubjects of this nature, to leave room for the humour of the artiſt or wearer. There are many figures of Gladiators at *Rome*, though I do not remember to have ſeen any of the *Retiarius*, the *Samnite*, or the antagoniſt to the *Pinnirapus*. But what I could not find among the ſtatues, I met with in two antique pieces of Moſaic, which are in the poſſeſſion of a Cardinal. The *Retiarius* is engaged with the *Samnite*, and has had ſo lucky a throw, that his net covers the whole body of his adverſary from head to foot, yet his antagoniſt recovered himſelf out of the toiles, and was conqueror, according to the inſcription. In another piece is repreſented the combat of the *Pinnirapus*, who is armed like the *Samnite*, and not like the *Retiarius*, as ſome learned men have ſuppoſed: On the helmet of his antagoniſt are ſeen the two *Pinne*, that ſtand up on either ſide like the wings in the *Petaſus* of a *Mercury*, but riſe much higher, and are more pointed.

There is no part of the *Roman* Antiquities that we are better acquainted with, than what relates to their ſacrifices. For as the old *Romans* were very much devoted to their religion, we ſee ſeveral parts of it entering their ancient *Baſſo Relievo's*, Statues, and Medals, not to mention their altars, tombs, monuments, and thoſe particular ornaments of Architecture which were borrowed from it. An heathen Ritual could not inſtruct a man better than theſe ſeveral pieces of Antiquity, in the particular ceremonies and punctilio's that attended the different kinds of ſacrifices.

crifices. Yet there is much greater variety in the Make of the sacrificing instruments, than one finds in those who have treated of them, or have given us their pictures. For not to insist too long on such a subject, I saw in Signior *Antonio Politi's* collection a *Patera* without any rising in the middle, as it is generally engraven, and another with a handle to it, as *Macrobius* describes it, though it is quite contrary to any that I have ever seen cut in marble; and I have observed perhaps several hundreds. I might here enlarge on the shape of the triumphal chariot, which is different in some pieces of sculpture from what it appears in others; and on the figure of the *Discus*, that is to be seen in the hand of the celebrated *Castor* at *Don Livio's*, which is perfectly round, and not oblong, as some Antiquaries have represented it, nor has it any thing like a sling fastened to it, to add force to the toss.

*Protinus imprudens, actusque cupidine lusus*  
*Tollere Tænarides orbem properabat*——

——De Hyacinthi disco.

Ov. Met. L. 10. 11

Th' unwary youth, impatient for the cast,  
 Went to snatch up the rolling orb in haste.

Notwithstanding there are so great a multitude of cloathed statues at *Rome*, I could never discover the several different *Roman* garments, for 'tis very difficult to trace out the figure of a vest, through all the plaits and foldings of the drapery; besides, that the *Roman* garments did not differ from each other, so much by the shape as by the embroidery and colour, the one of which was too nice for the statuary's observation, as the other does not lye within the expression of the chissel. I observed, in abundance of *Bas Reliefs*, that the *Cinctus Gabinus* is nothing else but a long garment, not unlike a surplice, which would have trailed on the ground had it hung loose, and was therefore gathered about the middle with a girdle. After this it is worth while to read the laborious description that *Ferrarius* has made of it. *Cinctus Gabinus non aliud fuit quam cum togæ lacinia lævo brachio sudducta in tergum ita rejiciebatur, ut contracta retraheretur ad pectus, atque ita in nodum necteretur; qui nodus sive cinctus togam contraherat, breviorēque et strictiorē reddidit.* *De re Vestiar.* L. 1. C. 14. *Lipsius's* description of the *Samnite* armour, seems drawn out of the very words of *Livy*; yet not long ago a statue, which was dug up at *Rome*, dressed in this kind of armour, gives a much different explication of *Livy* from what *Lipsius* has done. This

Q 2

figure

figure was superscribed *BA. TO. NI.* from whence *Fabretti* concludes, that it was a monument erected to the gladiator *Bato*, who after having succeeded in two combates, was killed in the third, and honourably interred by order of the Emperor *Caracalla*. The manner of punctuation after each syllable is to be met with in other antique inscriptions. I confess I could never learn where this figure is now to be seen, but I think it may serve as an instance of the great uncertainty of this science of antiquities.

In a palace of Prince *Cesarini* I saw busts of all the *Antonine* family, which were dug up about two years since, not far from *Albano*, in a place where is supposed to have stood a *Villa* of *Marcus Aurelius*. There are the heads of, *Antoninus Pius*, the *Faustina's*, *Marcus Aurelius*, *Lucius Verus*, a young *Commodus*, and *Annius Verus*, all incomparably well cut.

Though the statues that have been found among the ruins of old *Rome* are already very numerous, there is no question but posterity will have the pleasure of seeing many noble pieces of sculpture which are still undiscovered, for doubtless there are greater treasures of this nature under ground, than what are yet brought to light. They have often dug into lands that are described in old Authors, as the places where such particular statues or obelisks stood, and have seldom failed of success in their pursuits. There are still many such promising spots of ground that have never been searched into. A great part of the *Palatine* mountain, for example, lies untouched, which was formerly the seat of the imperial palace, and may be presumed to abound with more treasures of this nature than any other part of *Rome*.

*Ecce Palatino crevit reverentia monti,  
Exultatque habitante Deo, potioraque Delphis  
Supplicibus latè populis oracula pandit.  
Non alium certè decuit rectoribus orbis  
Esse Larem, nulloque magis se colle potestas  
Æstimat et summi sentit fastigia juris,  
Attollens apicem subjectis regia rostris  
Tot circum delubra videt, tantisque Deorum  
Cingitur excubiis*——

Claud. de Sexto Consulatu Honorii.

\* Vid. Fabr. de Columnâ Trajani.

The *Palatine*, proud *Rome's* imperial seat,  
 (An awful pile!) stands venerably great:  
 Thither the kingdoms and the nations come,  
 In supplicating crouds to learn their doom;  
 To *Delphi* less th' enquiring worlds repair,  
 Nor does a greater God inhabit there:  
 This sure the pompous mansion was design'd  
 To please the mighty rulers of mankind;  
 Inferior temples rise on either hand,  
 And on the borders of the palace stand,  
 While o'er the rest her head she proudly rears,  
 And lodg'd amidst her guardian Gods appears.

But whether it be that the richest of these discoveries fall into the Pope's hands, or for some other reason, it is said that the Prince *Farnese*, who is the present owner of this seat, will keep it from being turned up 'till he sees one of his own family in the chair. There are undertakers in *Rome* who often purchase the digging of fields, gardens, or vineyards, where they find any likelihood of succeeding, and some have been known to arrive at great estates by it. They pay according to the dimensions of the surface they are to break up, and after having made Essays into it, as they do for coal in *England*, they rake into the most promising parts of it, though they often find, to their disappointment, that others have been beforehand with them. However they generally gain enough by the rubbish and bricks, which the present Architects value much beyond those of a modern make, to defray the charges of their search. I was shown two spaces of ground, where part of *Nero's* golden house stood, for which the owner has been offered an extraordinary sum of money. What encouraged the undertakers are several very ancient trees, which grow upon the spot, from whence they conclude that these particular tracts of ground must have lain untouched for some ages. 'Tis pity there is not something like a publick register, to preserve the memory of such statues as have been found from time to time, and to mark the particular places where they have been taken up, which would not only prevent many fruitless searches for the future, but might often give a considerable light into the quality of the place, or the design of the statue.

But the great magazine for all kinds of treasure, is supposed to be the bed of the *Tiber*. We may be sure, when the *Romans* lay under the apprehensions of seeing their city sacked by a barbarous enemy, as they have done

done more than once, that they would take care to bestow such of their riches this way as could best bear the water: besides what the insolence of a brutish Conqueror may be supposed to have contributed, who had an ambition to waste and destroy all the beauties of so celebrated a city. I need not mention the old common-shore of *Rome*, which ran from all parts of the town with the current and violence of an ordinary river, nor the frequent inundations of the *Tiber*, which may have swept away many of the ornaments of its banks, nor the several statues that the *Romans* themselves flung into it, when they would revenge themselves on the memory of an ill citizen, a dead tyrant, or a discarded favourite. At *Rome* they have so general an opinion of the riches of this river, that the *Jews* have formerly proffered the Pope to cleanse it, so they might have for their pains, what they found in the bosome of it. I have seen the valley near *Ponte molle*, which they proposed to fashion into a new channel for it, 'till they had cleared the old for its reception. The Pope however would not comply with the proposal, as fearing the heats might advance too far before they had finished their work, and produce a pestilence among his people; though I do not see why such a design might not be executed now with as little danger as in *Augustus's* time, were there as many hands employed upon it. The city of *Rome* would receive a great advantage from the undertaking, as it would raise the banks and deepen the bed of the *Tiber*, and by consequence free them from those frequent Inundations to which they are so subject at present; for the channel of the river is observed to be narrower within the walls, than either below or above them.

Before I quit this subject of the statues, I think it very observable, that among those which are already found there should be so many not only of the same persons, but made after the same design. One would not indeed wonder to see several figures of particular Deities and Emperors, who had a multitude of temples erected to them, and had their several sets of worshippers and admirers. Thus *Ceres*, the most beneficent and useful of the heathen divinities, has more statues than any other of the Gods or Goddesses, as several of the *Roman* Emperesses took a pleasure to be represented in her dress. And I believe one finds as many figures of that excellent Emperor *Marcus Aurelius*, as of all the rest together; because the *Romans* had so great a veneration for his memory, that it grew into a part of their religion to preserve a statue of him in almost every private family. But how comes it to pass, that so many of these statues are cut after the very same model, and not only of these, but of such as had no relation,



tion, either to the interest or devotion of the owner, as the dying *Cleopatra*, the *Narcissus*, the *Faune* leaning against the trunk of a tree, the Boy with the bird in his hand, the *Leda* and her swan, with many others of the same nature? I must confess I always look upon figures of this kind, as the copies of some celebrated master-piece, and question not but they were famous originals, that gave rise to the several statues which we see with the same air, posture, and attitudes. What confirms me in this conjecture, there are many ancient statues of the *Venus de Medicis*, the *Silenus* with the young *Bacchus* in his arms, the *Hercules Farnese*, the *Antinous*, and other beautiful originals of the ancients, that are already drawn out of the rubbish, where they lay concealed for so many ages. Among the rest I have observed more that are formed after the design of the *Venus* of *Medicis* than of any other, from whence I believe one may conclude, that it was the most celebrated statue among the Ancients, as well as among the Moderns. It has always been usual for Sculptors to work upon the best models, as it is for those that are curious to have copies of them.

I am apt to think something of the same account may be given of the resemblance that we meet with in many of the antique *Basso Relievo's*. I remember I was very well pleased with the device of one that I met with on the tomb of a young *Roman Lady*, which had been made for her by her mother. The Sculptor had chosen the rape of *Proserpine* for his device, where in one end you might see the God of the dead (*Pluto*) hurrying away a beautiful young virgin, (*Proserpine*) and at the other the grief and distraction of the mother (*Ceres*) on that occasion. I have since observed the same device upon several *Sarcophagi*, that have enclosed the ashes of men or boys, maids or matrons; for when the thought took, though at first it received its rise from such a particular occasion as I have mentioned, the ignorance of the Sculptors applied it promiscuously. I know there are Authors who discover a mystery in this device.

A man is sometimes surprized to find so many extravagant fancies as are cut on the old Pagan tombs. Masks, hunting-matches, and bacchanals are very common; sometimes one meets with a lewd figure of a *Priapus*, and in the *Villa Pamphilia* is seen a Satyr coupling with a Goat. There are however many of a more serious nature, that shadow out the existence of the Soul after death, and the hopes of a happy immortality. I cannot leave the *Basso Relievo's* without mentioning one of them, where the thought is extremely noble. It is called *Homer's Apotheosis*, and consists of a groupe of figures cut in the same block of marble, and rising one above

above another by four or five different ascents. *Jupiter* sits at the top of it with a thunderbolt in his hand, and, in such a majesty as *Homer* himself represents him, presides over the ceremony.

Ἐγεν δ' ἐν ὑπέρα χειρίδω ἀτερ ἥρμιον ἄλλων.  
 Ἀκροτάτῃ κορυφῇ πολυδείραδ' Ὀ. Οὐδ' ὕμποι.

Immediately beneath him are the figures of the nine *Muses*, supposed to be celebrating the praises of the Poet. *Homer* himself is placed at one end of the lowest row, sitting in a chair of state, which is supported on each side by the figure of a kneeling woman. The one holds a sword in her hand to represent the *Iliad*, or actions of *Achilles*, as the other has an *Aplustre* to represent the *Odyssey*, or voyage of *Ulysses*. About the Poet's feet are creeping a couple of Mice, as an emblem of the *Batrachomyomachia*. Behind the chair stands *Time*, and the *Genius* of the Earth, distinguished by their proper Attributes, and putting a garland on the Poet's head, to intimate the mighty reputation he has gained in all ages and in all nations of the world. Before him stands an Altar with a bull ready to be sacrificed to the new God, and behind the victim a train of the several Virtues that are represented in *Homer's* works, or to be learnt out of them, lifting up their hands in admiration of the Poet, and in applause of the solemnity. This antique piece of sculpture is in the possession of the Constable *Colonna*, but never shown to those who see the Palace, unless they particularly desire it.

Among the great variety of ancient coins which I saw at *Rome*, I could not but take particular notice of such as relate to any of the buildings or statues that are still extant. Those of the first kind have been already published by the writers of the *Roman* Antiquities, and may be most of them met with in the last edition of *Donatus*, as the pillars of *Trajan* and *Antonine*, the arches of *Drusus Germanicus*, and *Septimius Severus*, the Temples of *Janus*, *Concord*, *Vesta*, *Jupiter tonans*, *Apollo* and *Faustina*, the *Circus Maximus*, *Agonalis*, and that of *Caracalla*, or, according to *Fabretti*, of *Galienus*, of *Vespasian's* Amphitheater, and *Alexander Severus's* Baths; though, I must confess, the subject of the last may be very well doubted of. As for the *Meta sudans* and *Pons Ælius*, which have gained a place among the buildings that are now standing, and to be met with on old reverses of Medals; the coin that shows the first is generally rejected as spurious; nor is the other, though cited in the last edition of *Monsieur Vaillant*, esteemed more authentick by the present *Roman* Medalists, who are certainly the most skilful in the world, as to the  
 37018  
 mechani-

mechanical part of this science. I shall close up this set of Medals with a very curious one, as large as a Medalion, that is singular in its kind. On one side is the head of the Emperor *Trajan*, the reverse has on it the *Circus Maximus*, and a view of the side of the *Palatine* mountain that faces it, on which are seen several edifices, and among the rest the famous Temple of *Apollo*, that has still a considerable ruine standing. This Medal I saw in the hands of Monseigneur *Strozzi*, brother to the Duke of that name, who has many curiosities in his possession, and is very obliging to a stranger, who desires the sight of them. It is a surprising thing, that among the great pieces of Architecture represented on the old coins, one can never meet with the *Pantheon*, the *Mausoleum* of *Augustus*, *Nero's* golden house, the *Moles Adriani*, the *Septizonium* of *Severus*, the Baths of *Dioclesian*, &c. But since it was the custom of the *Roman* Emperors thus to register their most remarkable buildings, as well as actions, and since there are several in either of these kinds not to be found on Medals, more extraordinary than those that are: we may, I think, with great reason suspect our collections of old coins to be extremely deficient, and that those which are already found out scarce bear a proportion to what are yet undiscovered. A man takes a great deal more pleasure in surveying the ancient Statues, who compares them with Medals, than it is possible for him to do without some little knowledge this way; for these two arts illustrate each other; and as there are several particulars in History and Antiquities which receive a great light from ancient coins, so would it be impossible to decipher the Faces of the many statues that are to be seen at *Rome*, without so universal a key to them. It is this that teaches to distinguish the Kings and Consuls, Emperors and Emperesses, the Deities and Virtues, with a thousand other particulars relating to statuary, and not to be learnt by any other means. In the *Villa Pamphilia* stands the statue of a man in woman's cloaths, which the Antiquaries do not know what to make of, and therefore pass it off for an *Hermaphrodite*; but a learned Medallist in *Rome* has lately fixed it to *Clodius*, who is so famous for having intruded into the solemnities of the *Bona Dea* in a woman's habit, for one sees the same features and make of face in a Medal of the *Clodian* family.

I have seen on coins the four finest figures perhaps that are now extant: The *Hercules Farnese*, the *Venus of Medicis*, the *Apollo* in the *Belvidere*, and the famous *Marcus Aurelius* on horseback. The oldest Medal that the first appears upon is one of *Commodus*, the second on one of *Faustina*, the third on one of *Antoninus Pius*, and the last on one of *Lucius*

*cius Verus*. We may conclude, I think, from hence, that these Statues were extremely celebrated among the old *Romans*, or they would never have been honoured with a place among the Emperor's coins. We may further observe, that all four of them make their first appearance in the *Antonine* family, for which reason I am apt to think they are all of them the product of that age. They would probably have been mentioned by *Pliny* the Naturalist, who lived in the next reign save one before *Antoninus Pius*, had they been made in his time. As for the brazen figure of *Marcus Aurelius* on horseback, there is no doubt of its being of this age, though I must confess it may be doubted, whether the Medal I have cited represents it. All I can say for it is, that the horse and man on the Medal are in the same posture as they are on the statue, and that there is a resemblance of *Marcus Aurelius's* face, for I have seen this reverse on a Medalion of *Don Livio's* cabinet, and much more distinctly in another very beautiful one, that is in the hands of Signior *Marc. Antonio*. It is generally objected, that *Lucius Verus* would rather have placed the figure of himself on horseback upon the reverse of his own coin, than the figure of *Marcus Aurelius*. But it is very well known that an Emperor often stamped on his coins the face or ornaments of his colleague, as an instance of his respect or friendship for him; and we may suppose *Lucius Verus* would omit no opportunity of doing honour to *Marcus Aurelius*, whom he rather revered as his father, than treated as his partner in the Empire. The famous *Antinous* in the *Belvidere* must have been made too about this age, for he dyed towards the middle of *Adrian's* reign, the immediate predecessor of *Antoninus Pius*. This entire figure, though not to be found in Medals, may be seen in several precious stones. Monsieur *La Chausse*, the Author of the *Musæum Romanum* showed me an *Antinous* that he has published in his last volume, cut in a *Cornelian*, which he values at fifty pistoles. It represents him in the habit of a *Mercury*, and is the finest *Intaglia* that I ever saw.

Next to the statues, there is nothing in *Rome* more surprising than that amazing variety of ancient Pillars of so many kinds of marble. As most of the old statues may be well supposed to have been cheaper to their first owners, than they are to a modern purchaser, several of the pillars are certainly rated at a much lower price at present than they were of old. For not to mention what a huge column of *Granite*, *Serpentine*, or *Porphry*, must have cost in the quarry, or in its carriage from *Egypt* to *Rome*, we may only consider the great difficulty of hewing it into any form, and of giving it the due turn, proportion, and polish. It is well known

known how these sorts of marble resist the impressions of such instruments as are now in use. There is indeed a *Milanese* at *Rome* who works in them, but his advances are so very slow, that he scarce lives upon what he gains by it. He showed me a piece of *Porphyry* worked into an ordinary salver, which had cost him four months continual application, before he could bring it into that Form. The ancients had probably some secret to harden the edges of their tools, without recurring to those extravagant opinions of their having an art to mollifie the stone, or that it was naturally softer at its first cutting from the rock, or what is still more absurd, that it was an artificial composition, and not the natural product of Mines and Quarries. The most valuable pillars about *Rome*, for the marble of which they are made, are the four columns of oriental Jasper in *St. Paulina's* chappel at *St. Maria Maggiore*; two of oriental Granite in *St. Pudenziana*; one of transparent oriental Jasper in the *Vatican* library; four of *Nero-Bianco* in *St. Cecilia Trans-tevere*; two of *Brocatello*, and two of oriental Agate in *Don Livio's* palace; two of *Giallo Antico* in *St. John Lateran*, and two of *Verdi Antique* in the *Villa Pamphilia*. These are all intire and solid pillars, and made of such kinds of marble as are no where to be found but among antiquities, whether it be that the veins of it are undiscovered, or that they were quite exhausted upon the ancient buildings. Among these old pillars I cannot forbear reckoning a great part of an alabaster column, which was found in the ruins of *Livia's Portico*. It is of the colour of fire, and may be seen over the high altar of *St. Maria in Campitello*, for they have cut it into two pieces, and fixed it in the shape of a cross in a hole of the wall that was made on purpose to receive it; so that the light passing through it from without, makes it look, to those who are in the church, like a huge transparent cross of amber. As for the workmanship of the old *Roman* pillars, *Monsieur Desgodetz*, in his accurate measures of these ruins, has observed, that the ancients have not kept to the nicety of proportion, and the rules of art, so much as the moderns in this particular. Some, to excuse this defect, lay the blame of it on the workmen of *Ægypt*, and of other nations, who sent most of the ancient pillars ready shaped to *Rome*: Others say that the Ancients, knowing Architecture was chiefly designed to please the eye, only took care to avoid such disproportions as were gross enough to be observed by the sight, without minding whether or no they approached to a mathematical exactness: Others will have it rather to be an effect of art, and of what the *Italians* call the *Gusto grande*, than of any negligence in the

Architect; for they say the Ancients always considered the situation of a building, whether it were high or low, in an open square or in a narrow street, and more or less deviated from their rules of art, to comply with the several distances and elevations from which their works were to be regarded. It is said there is an *Ionic* pillar in the *Santa Maria Transverere*, where the marks of the compass are still to be seen on the volute, and that *Palladio* learnt from hence the working of that difficult problem; but I never could find time to examine all the old columns of that church. Among the pillars I must not pass over the two noblest in the world, those of *Trajan* and *Antonine*. There could not have been a more magnificent design than that of *Trajan's* pillar. Where could an Emperor's ashes have been so nobly lodged, as in the midst of his metropolis, and on the top of so exalted a monument, with the greatest of his actions underneath him? Or, as some will have it, his statue was on the top, his urn at the foundation, and his battles in the midst. The sculpture of it is too well known to be here mentioned. The most remarkable piece in *Antonine's* pillar is the figure of *Jupiter Pluvius*, sending down rain on the fainting army of *Marcus Aurelius*, and thunderbolts on his enemies, which is the greatest confirmation possible of the story of the Christian Legion, and will be a standing evidence for it, when any passage in an old Author may be supposed to be forged. The figure that *Jupiter* here makes among the clouds, puts me in mind of a passage in the *Aeneid*, which gives just such another image of him. *Virgil's* interpreters are certainly to blame, that suppose it is nothing but the air which is here meant by *Jupiter*.

*Quantus ab occasu veniens pluvialibus hædis  
Verberat imber humum, quàm multâ grandine nimbi  
In vada præcipitant, quum Jupiter horridas austris  
Torquet aquosam hyemem, et cælo cava nubila rumpit.*

Æn. 9.

The combat thickens, like the storm that flies  
From westward, when the show'ry Kids arise:  
Or patt'ring hail comes pouring on the main,  
When *Jupiter* descends in harden'd rain,  
Or bellowing clouds burst with a stormy sound,  
And with an armed winter strew the ground.

Dryden.

I have seen a Medal that, according to the opinion of many learned men, relates to the same story. The Emperor is entitled on it *Germanicus*,

*nicus*, (as it was in the wars of *Germany* that this circumstance happened) and carries on the reverse a thunderbolt in his hand; for the Heathens attributed the same miracle to the piety of the Emperor, that the Christians ascribed to the prayers of their Legion. *Fulmen de cælo precibus suis contra hostium machinamentum Marcus extorsit, suis pluvia impetratâ cum siti laborarent.* Jul. Capit.

*Claudian* takes notice of this miracle, and has given the same reason for it.

————— *Ad templa vocatus,*

*Clemens Marce, redis, cum gentibus undique cinctam*

*Exiit Hesperiam paribus fortuna periclis.*

*Laus ibi nulla ducum, nam flammeus imber in hostem*

*Decidit: hunc dorso trepidum fumante ferebat*

*Ambustus sonipes; hic tabescente solutus*

*Subsedit galeâ, liquefactaque fulgure cuspis*

*Canduit, et subitis fluxere vaporibus enses.*

*Tunc, contenta polo, mortalis nescia teli*

*Pugna fuit; Chaldæa mago seu carmina ritu*

*Armavere Deos; seu, quod reor, omne tonantis*

*Obsequium Marci mores potuere mereri.*

De Sexto Conf. Hon.

So mild *Aurelius* to the Gods repaid  
The grateful vows that in his fears he made,  
When *Latium* from unnumber'd foes was freed:  
Nor did he Then by his own force succeed;  
But with descending show'rs of brimstone fir'd,  
The wild Barbarian in the storm expir'd.  
Wrapt in devouring flames the horse-man rag'd,  
And spurr'd the steed in equal flames engag'd:  
Another pent in his scorch'd armour glow'd,  
While from his head the melting helmet flow'd;  
Swords by the lightning's subtle force distill'd,  
And the cold sheath with running metal fill'd:  
No human arm its weak assistance brought,  
But Heav'n, offended Heav'n, the battel fought;  
Whether dark magick and *Chaldean* charms  
Had fill'd the skies, and set the Gods in arms;  
Or good *Aurelius* (as I more believe)  
Deserv'd whatever aid the Thunderer could give.

I do not remember that M. *Dacier*, among several quotations on this subject, in the life of *Marcus Aurelius*, has taken notice, either of the forementioned figure on the pillar of *Marcus Antoninus*, or of the beautiful passage I have quoted out of *Claudian*.

It is pity the Obelisks in *Rome* had not been charged with several parts of the *Egyptian* histories instead of hieroglyphics, which might have given no small light to the antiquities of that nation, which are now quite sunk out of sight in those remoter ages of the world. Among the triumphal arches, that of *Constantine* is not only the noblest of any in *Rome*, but in the world. I searched narrowly into it, especially among those additions of sculpture made in the Emperor's own age, to see if I could find any marks of the apparition, that is said to have preceded the very victory which gave occasion to the triumphal arch. But there are not the least traces of it to be met with, which is not very strange, if we consider that the greatest part of the ornaments were taken from *Trajan's* arch, and set up to the new conqueror in no small haste, by the senate and people of *Rome*, who were then most of them Heathens. There is however something in the inscription, which is as old as the arch it self, which seems to hint at the Emperor's vision. *Imp. Caf. Fl. Constantino maximo P. F. Augusto S. P. Q. R. quod instinctu Divinitatis mentis magnitudine cum exercitu suo tam de Tyranno quam de omni ejus factione uno tempore justis Rempublicam ultus est armis arcum triumphis insignem dicavit.* There is no statue of this Emperor at *Rome* with a cross to it, though the Ecclesiastical Historians say there were many such erected to him. I have seen of his Medals that were stamped with it, and a very remarkable one of his son *Constantius*, where he is crown'd by a Victory on the reverse with this inscription, *In hoc Signo Victor eris* ✠. This triumphal arch, and some other buildings of the same age, show us that Architecture held up its head after all the other arts of designing were in a very weak and languishing condition, as it was probably the first among them that revived. If I was surprized not to find the Cross in *Constantine's* arch, I was as much disappointed not to see the figure of the temple of *Jerusalem* on that of *Titus*, where are represented the golden candlestick, the table of shew-bread, and the river *Jordan*. Some are of opinion, that the composite pillars of this arch were made in imitation of the pillars of *Solomon's* temple, and observe that these are the most ancient of any that are found of that order.

It



It is almost impossible for a man to form, in his imagination, such beautiful and glorious scenes, as are to be met with in several of the *Roman* Churches and Chappels; for having such a prodigious stock of ancient marble within the very city, and at the same time so many different quarries in the bowels of their country, most of their chapels are laid over with such a rich variety of incrustations, as cannot possibly be found in any other part of the world. And notwithstanding the incredible sums of money which have been already laid out this way, there is still the same work going forward in other parts of *Rome*, the last still endeavouring to outshine those that went before them. Painting, Sculpture, and Architecture, are at present far from being in a flourishing condition, but it is thought they may all recover themselves under the present Pontificate, if the wars and confusions of *Italy* will give them leave. For as the Pope is himself a master of polite learning, and a great encourager of Arts, so at *Rome* any of these Arts immediately thrives under the encouragement of the Prince, and may be fetched up to its perfection in ten or a dozen years, which is the work of an age or two in other countries, where they have not such excellent models to form themselves upon.

I shall conclude my observations on *Rome*, with a Letter of King *Henry* the eighth to *Ann* of *Bulleyn*, transcribed out of the famous Manuscript in the Vatican, which the Bishop of *Salisbury* assures us is written with the King's own hand.

“ The cause of my writing at this time is to hear of your health and  
 “ prosperity, of which I would be as glad as in manner of my own, pray-  
 “ ing God that it be his pleasure to send us shortly together, for I pro-  
 “ mise I long for it; howbeit I trust it shall not be long too, and seeing  
 “ my darling is absent I can no less do than send her some flesh, progno-  
 “ sticating that hereafter thou must have some of mine, which, if he  
 “ please, I would have now. As touching your Sister's Mother, I have  
 “ consigned *Walter Welsh* to write to my Lord *Manwering* my mind  
 “ therein, whereby I trust he shall not have power to disseid her; for  
 “ surely, whatever is said, it cannot so stand with his honour, but that  
 “ he must needs take his natural Daughter in her extreme necessity. No  
 “ more to you at this time, my own darling, but that with a whistle I wish  
 “ we were together one evening; by the hand of yours,

H E N R Y.

These letters are always shewn to an *Englishman* that visits the *Vati-*  
*can* Library.

Towns