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The Works Of The Right Honourable Joseph Addison, Esq.

In Four Volumes

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French King, support them in their attempts, there is no government in *Italy* that would dare to interpose. This Republick, for the extent of its dominions, is esteemed the richest and best peopled State of *Italy*. The whole administration of the government passes into different hands at the end of every two months, which is the greatest security imaginable to their liberty, and wonderfully contributes to the quick dispatch of all publick affairs: But in any exigence of state, like that they are now pressed with, it certainly asks a much longer time to conduct any design, for the good of the Common-wealth, to its maturity and perfection.

F L O R E N C E.

I Had the good luck to be at *Florence* when there was an Opera acted, which was the eighth that I had seen in *Italy*. I could not but smile to read the solemn protestation of the Poet in the first page, where he declares that he believes neither in the Fates, Deities, or Destinies; and that if he has made use of the words, it is purely out of a poetical liberty, and not from his real sentiments, for that in all these particulars he believes as the Holy Mother Church believes and commands.

P R O T E S T A.

Le voci Fato, Deità, Destino, e simili, che per entro questo Drama trovarai, son messe per ischerzo poetico, e non per sentimento vero, credendo sempre in tutto quello, che crede, e comanda Santa Madre chiesa.

There are some beautiful Palaces in *Florence*; and as *Tuscan* pillars and *Rustic* work owe their original to this country, the Architects always take care to give them a place in the great Edifices that are raised in *Tuscany*. The Duke's new palace is a very noble pile, built after this manner, which makes it look extremely solid and majestick. It is not unlike that of *Luxemburg* at *Paris*, which was built by *Mary of Medicis*, and for that reason perhaps the workmen fell into the *Tuscan* humour. I found in the court of this palace what I could not meet with
any

any where in *Rome*. I mean an antique Statue of *Hercules* lifting up *Anteus* from the earth, which I have already had occasion to speak of. It was found in *Rome*, and brought hither under the reign of *Leo* the tenth. There are abundance of pictures in the several apartments, by the hands of the greatest masters.

But 'tis the famous gallery of the old palace, where are perhaps the noblest collections of curiosities to be met with in any part of the whole world. The gallery it self is made in the shape of an L, according to Mr. *Laffei*, but, if it must needs be like a letter, it resembles the *Greek* Π most. It is adorned with admirable pieces of sculpture, as well modern as ancient. Of the last sort I shall mention those that are rarest, either for the person they represent, or the beauty of the sculpture. Among the Busts of the Emperors and Emperesses there are these that follow, which are all very scarce, and some of them almost singular in their kind. *Agrippa*, *Caligula*, *Otho*, *Nerva*, *Ælius Verus*, *Pertinax*, *Geta*, *Didius Julianus*, *Albinus* extremely well wrought, and, what is seldom seen, in alabaster, *Gordianus Africanus* the elder, *Eliogabalus*, *Galien* the elder, and the younger *Papienus*. I have put *Agrippa* among the Emperors, because he is generally ranged so in sets of Medals, as some that follow among the Emperesses have no other right to the company they are joined with. *Domitia*, *Agrippina* wife of *Germanicus*, *Antonia*, *Matidia*, *Plotina*, *Mallia Scantilla*, falsely inscribed under her Bust *Julia Severi*, *Aquilia Severa*, *Julia Mesa*. I have generally observed at *Rome*, which is the great magazine of these antiquities, that the same heads which are rare in Medals are also rare in Marble, and indeed one may commonly assign the same reason for both, which was the shortness of the Emperors reigns, that did not give the workmen time to make many of their figures; and as the shortness of their reigns was generally occasioned by the advancement of a rival, it is no wonder that no body worked on the figure of a deceased Emperor, when his enemy was in the throne. This observation however does not always hold. An *Agrippa* or *Caligula*, for example, is a common Coin, but a very extraordinary Bust; and a *Tiberius* a rare Coin, but a common Bust, which one would the more wonder at, if we consider the indignities that were offered to this Emperor's statues after his death. The *Tiberius in Tiberim* is a known instance.

Among the Busts of such Emperors as are common enough, there are several in the gallery that deserve to be taken notice of for the excellence of the sculpture, as those of *Augustus*, *Vespasian*, *Adrian*, *Marcus Aurelius*,

lius, Lucius Verus, Septimius Severus, Caracalla, Geta. There is in the same gallery a beautiful Bust of *Alexander* the Great, casting up his face to Heaven, with a noble air of grief or discontentedness in his looks. I have seen two or three antique Busts of *Alexander* in the same air and posture, and am apt to think the Sculptor had in his thoughts the Conqueror's weeping for new worlds, or some other the like circumstance of his history. There is also in Porphyry the head of a Faun, and of the God *Pan*. Among the entire figures I took particular notice of a Vestal Virgin, with the holy fire burning before her. This statue, I think, may decide that notable controversy among the Antiquaries, whether the Vestals, after having received the Tonsure, ever suffered their hair to come again, for it is here full grown, and gathered under the veil. The brazen figure of the Consul, with the Ring on his finger, reminded me of *Juvenal's majoris pondera gemmæ*. There is another statue in brass, supposed to be of *Apollo*, with this modern inscription on the pedestal, which I must confess I do not know what to make of. *Ut potui huc veni musis et fratre relicto.* I saw in the same gallery the famous figure of the wild Boar, the Gladiator, the *Narcissus*, the *Cupid* and *Psyche*, the *Flora*, with some modern statues that several others have described. Among the antique figures there is a fine one of *Morpheus* in touchstone. I have always observed, that this God is represented by the ancient Statuaries under the figure of a Boy asleep, with a bundle of Poppy in his hand. I at first took it for a *Cupid*, till I had taken notice that it had neither a bow nor quiver. I suppose Doctor *Lister* has been guilty of the same mistake in the reflections he makes on what he calls the sleeping *Cupid* with Poppy in his hands.

— *Qualia namque*

Corpora nudorum tabulâ pinguntur Amorum

Talis erat, sed nè faciat discrimina cultus,

Aut huic adde leves aut illis deme Pharetras.

Ov. Met. L. 10.

Such are the *Cupids* that in paint we view;
But that the likeness may be nicely true,
A loaden Quiver to his shoulders tie,
Or bid the *Cupids* lay their quivers by.

'Tis probable they chose to represent the God of sleep under the figure of a Boy, contrary to all our modern designers, because it is that age which has its repose the least broken by cares and anxieties. *Statius,*
in

in his celebrated invocation of Sleep, addresses himself to him under the same figure.

*Crimine quo merui, juvenis placidissime Divam,
Quove errore miser, donis ut solus egerem
Somne tuis? tacet omne pecus, volucresque feraeque, &c. Silv. Lib. 5.*

Tell me, thou best of Gods, thou gentle Youth,
Tell me my sad offence; that only I,
While hush'd at ease thy drowsie subjects lye,
In the dead silence of the night complain,
Nor taste the blessings of thy peaceful reign.

I never saw any figure of Sleep, that was not of black marble, which has probably some relation to the night, which is the proper season for rest. I should not have made this remark, but that I remember to have read in one of the ancient Authors, that the Nile is generally represented in stone of this colour, because it flows from the country of the *Ethiopi-ans*; which shows us that the Statuaries had sometimes an eye to the person they were to represent, in the choice they made of their marble. There are still at *Rome* some of these black Statues of the Nile which are cut in a kind of Touchstone.

Usque coloratis annis devexus ab Indis. Virg. Geor. 4. de Nilo.

At one end of the gallery stand two antique marble pillars, curiously wrought with the figures of the old *Roman* arms and instruments of war. After a full survey of the gallery, we were led into four or five chambers of Curiosities that stand on the side of it. The first was a Cabinet of Antiquities, made up chiefly of Idols, Talismans, Lamps and Hieroglyphics. I saw nothing in it that I was not before acquainted with, except the four following figures in brass.

I. A little Image of *Juno Sispita*, or *Sospita*, which perhaps is not to be met with any where else but on Medals. She is cloathed in a Goatskin, the horns flicking out above her head. The right arm is broken that probably supported a shield, and the left a little defaced, though one may see it held something in its grasp formerly. The feet are bare. I remember *Tully's* description of this Goddess in the following words. *Hercle inquit quàm tibi illam nostram Sospitam quam tu nunquam ne in Somniis vides, nisi cum pelle Caprina, cum bastâ, cum scutulo, cum calceolis repandis.*

II. An



A Medal
of Juno Sispita. Vid. Fulv.
Ursin. in Fa-
miliâ Tho-
riâ & Porci-
liâ.

This is a
Reverse of
Anton. Pius.

II. An antique Model of the famous *Laocöon* and his two Sons, that stands in the *Belvidera* at *Rome*. This is the more remarkable, as it is entire in those parts where the statue is maim'd. It was by the help of this Model that *Bandinelli* finished his admirable copy of the *Laocöon*, which stands at one end of this gallery.

III. An *Apollo* or *Amphion*. I took notice of this little figure for the singularity of the Instrument, which I never before saw in ancient sculpture. It is not unlike a Violin, and played on after the same manner. I doubt however whether this figure be not of a later date than the rest, by the meanness of the workmanship.

IV. A *Corona Radialis* with only eight spikes to it. Every one knows the usual number was twelve, some say in allusion to the signs of the *Zodiac*, and others to the labours of *Hercules*.

———— *Ingenti mole Latinus*

*Quadrijugo vehitur curru; cui tempora circum
Aurati bis sex radii fulgentia cingunt,
Solis avi specimen*————

Virg. Æn. 12.

Four steeds the Chariot of *Latinus* bear:
Twelve golden beams around his temples play,
To mark his lineage from the God of day.

Mr. *Dryden*.

The two next chambers are made up of several artificial Curiosities in Ivory, Amber, Chrystal, Marble, and precious stones, which all voyage-writers are full of. In the chamber that is shown last stands the celebrated *Venus of Medicis*. The statue seems much less than the life, as being perfectly naked, and in company with others of a larger make: It is notwithstanding as big as the ordinary size of a woman, as I concluded from the measure of her wrist; for from the bigness of any one part it is

easy to guess at all the rest, in a figure of such nice proportions. The softness of the flesh, the delicacy of the shape, air and posture, and the correctness of design in this statue, are inexpressible. I have several reasons to believe that the name of the Sculptor on the pedestal is not so old as the statue. This figure of *Venus* put me in mind of a speech she makes in one of the *Greek Epigrams*.

Γομφίω διδὲ Πάρις μὲ καὶ Ἀχιλλῶνος καὶ Ἄδωνος,
Τὰς τρεῖς διδά μόνος. Πραξιτέλης δὲ πῶδ᾽ ἔστι;

Anchises, Paris, and Adonis too

Have seen me naked, and expos'd to view;

All these I frankly own without denying:

But where has this *Praxiteles* been prying?

There is another *Venus* in the same circle, that would make a good figure any where else. There are among the old *Roman* Statues several of *Venus* in different postures and habits, as there are many particular figures of her made after the same design. I fancy it is not hard to find among them some that were made after the three statues of this Goddess, which *Pliny* mentions. In the same chamber is the *Roman* Slave whetting his knife and listning, which from the shoulders upward is incomparable. The two *Wrestlers* are in the same room. I observed here likewise a very curious Bust of *Annius Verus*, the young Son of *Marcus Aurelius*, who dyed at nine years of age. I have seen several other Busts of him at *Rome*, though his Medals are exceeding rare.

The Great Duke has ordered a large chamber to be fitted up for old Inscriptions, Urns, Monuments, and the like sets of Antiquities. I was shown several of them which are not yet put up. There are the two famous Inscriptions that give so great a light to the histories of *Appius*, who made the High-way, and of *Fabius* the Dictator; they contain a short account of the honours they passed through, and the actions they performed. I saw too the Busts of *Tranquillina*, Mother to *Gordianus Pius*, and of *Quintus Herennius*, Son to *Trajan Decius*, which are extremely valuable for their rarity, and a beautiful old figure made after the celebrated *Hermaphrodite* in the *Villa Borgheze*. I saw nothing that has not been observed by several others in the *Argenteria*, the Tabernacle of *St. Laurence's* chapel, and the chamber of Painters. The chapel of *St. Laurence* will be perhaps the most costly piece of work on the face of the earth when completed, but it advances so very slowly, that 'tis not

not impossible but the family of *Medicis* may be extinct before their burial place is finished.

The Great Duke has lived many years separate from the Dutcheſs, who is at preſent in the court of *France*, and intends there to end her days. The Cardinal his brother is old and infirm, and could never be induced to reſign his purple for the uncertain proſpect of giving an Heir to the Dukedom of *Tuſcany*. The Great Prince has been married ſeveral years without any children, and notwithstanding all the precautions in the world were taken for the marriage of the Prince his younger brother (as the finding out a Lady for him who was in the vigour and flower of her age, and had given marks of her fruitfulneſs by a former Husband) they have all hitherto proved unſucceſſful. There is a branch of the family of *Medicis* in *Naples*: The head of it has been owned as a kiſman by the Great Duke, and it is thought will ſucceed to his dominions, in caſe the Princes his ſons die childleſs; though it is not impossible but in ſuch a conjuncture, the Common-wealths, that are thrown under the Great Dutchy, may make ſome efforts towards the recovery of their ancient liberty.

I was in the library of manuſcripts belonging to *St. Laurence*, of which there is a printed Catalogue. I looked into the *Virgil* which diſputes its antiquity with that of the *Vatican*. It wants the *Ille ego qui quondam*, &c. and the twenty two lines in the ſecond *Æneid*, beginning at *Jamque adeo ſuper unus eram*—I muſt confeſs I always thought this paſſage left out with a great deal of judgment by *Tucca* and *Varius*, as it ſeems to contradict a part in the ſixth *Æneid*, and repreſents the Heroe in a paſſion, that is, at leaſt, not at all becoming the greatneſs of his character. Beſides, I think the apparition of *Venus* comes in very properly to draw him away immediately after the ſight of *Priam's* murder; for without ſuch a machine to take him off, I cannot ſee how the Heroe could, with honour, leave *Neoptolemus* triumphant, and *Priam* unrevenged. But ſince *Virgil's* friends thought fit to let drop this incident of *Helen*, I wonder they would not blot out, or alter a line in *Venus's* ſpeech, that has a relation to the rencounter, and comes in improperly without it.

*Non tibi Tyndaridæ facies inviſa Lacæna,
Culpatuſve Paris*—————

Æn. 2.

Florence for modern ſtatues I think excels even *Rome*, but theſe I ſhall paſs over in ſilence, that I may not tranſcribe out of others.

The

The way from *Florence* to *Bologna* runs over several ranges of mountains, and is the worst road, I believe, of any over the *Appennines*; for this was my third time of crossing them. It gave me a lively idea of *Silius Italicus's* description of *Hannibal's* march.

*Quoque magis subiere jugo atque evadere nisi
Erexere gradum, crescit labor, ardua supra
Sese aperit, fessis et nascitur altera moles:*

L. 3.

From steep to steep the troops advanc'd with pain,
In hopes at last the topmost cliff to gain:
But still by new ascents the mountain grew,
And a fresh toil presented to their view.

I shall conclude this chapter with the descriptions which the *Latin* Poets have given us of the *Appennines*. We may observe in them all the remarkable qualities of this prodigious length of mountains, that run from one extremity of *Italy* to the other, and give rise to an incredible variety of rivers that water this delightful country.

— *Nubifer Apenninus.*

Ov. Met. L. 2.

— *Qui Siculum porrectus ad usque Pelorum.
Finibus ab Ligurum populos amplectitur omnes
Italiae, geminumque latus stringentia longè
Utraque perpetuo discriminat aquora tractu.*

Clau. de Sexto Conf. Hon.

————— *Mole nivali
Alpibus aequatum attollens caput Apenninus.*

Sil. It. L. 2.

*Horrebat glacie saxa inter lubrica summo
Piniferum cælo miscens caput Apenninus:
Condiderat nix alta trabes, et vertice celsò
Canus apex strictâ surgebat ad astra pruina.*

Li. 4. Id.

*Umbrosis mediam quâ collibus Apenninus
Erigit Italiam, nullo quâ vertice tellus.
Altius intumuit, propiusque accessit Olympo,
Mons inter geminas medius se porrigit undas
Inferni superique maris: collesque coercent
Hinc Tyrrhena vado frangentes aquora Pise,
Illinc Dalmaticis obnoxia fluctibus Ancon.
Fontibus hic vastis immensos concipit amnes,
Fluminaque in gemini spargit divertia ponti.*

Luc. L. 2.

In

In pomp the shady *Appennines* arise,
 And lift th' aspiring nation to the skies;
 No land like *Italy* erects the fight
 By such a vast ascent, or swells to such a height:
 Her num'rous states the tow'ring hills divide,
 And see the billows rise on either side;
 At *Pisa* here the range of mountains ends,
 And here to high *Ancona's* shores extends:
 In their dark womb a thousand rivers lye,
 That with continu'd streams the double sea supply.

Bologna, Modena, Parma, Turin, &c.

AFTER a very tedious journey over the *Appennines*, we at last came to the river that runs at the foot of them, and was formerly called the little *Rhine*. Following the course of this river we arrived in a short time at *Bologna*.

——— *Parvique Bononia Rheni.* Sil. It. 8.

Bologna water'd by the petty *Rhine*.

We here quickly felt the difference of the northern from the southern side of the mountains, as well in the coldness of the air, as in the badness of the wine. This town is famous for the richness of the soil that lyes about it, and the magnificence of its Convents. It is likewise esteemed the third in *Italy* for pictures, as having been the school of the *Lombard* painters. I saw in it three rarities of different kinds, which pleased me more than any other shows of the place. The first was an authentick silver Medal of the younger *Brutus*, in the hands of an eminent Antiquary. One may see the character of the person in the features of the face, which is exquisitely well cut. On the reverse is the cap of liberty, with a dagger on each side of it, subscribed *Id. Mar.* for the Ides of *March*, the famous date of *Cæsar's* murder. The second was a picture of *Ra-*

phel's