

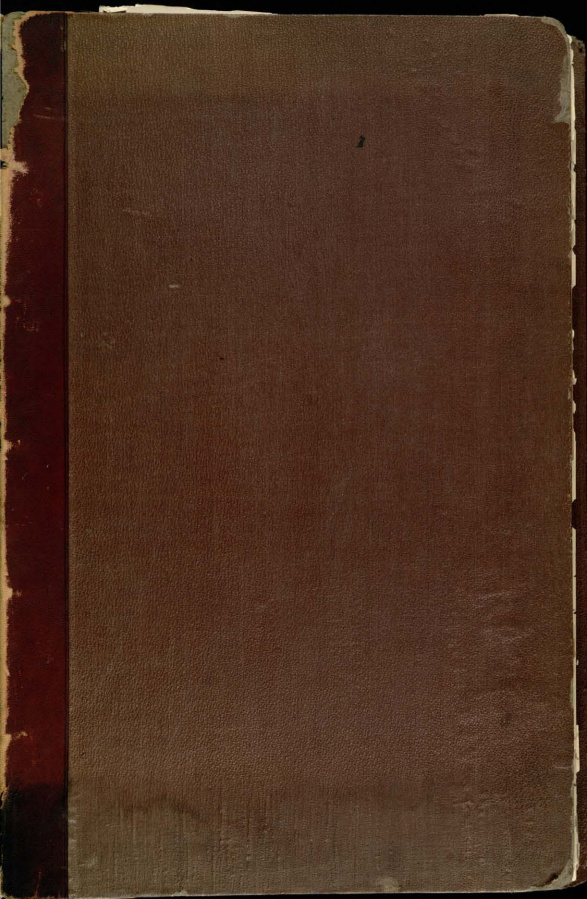
## **The architectural antiquities of Rome**

George Ledwell Taylor 1788-1873  
Edward Cresy 1792-1858, joint author  
London, Lockwood  
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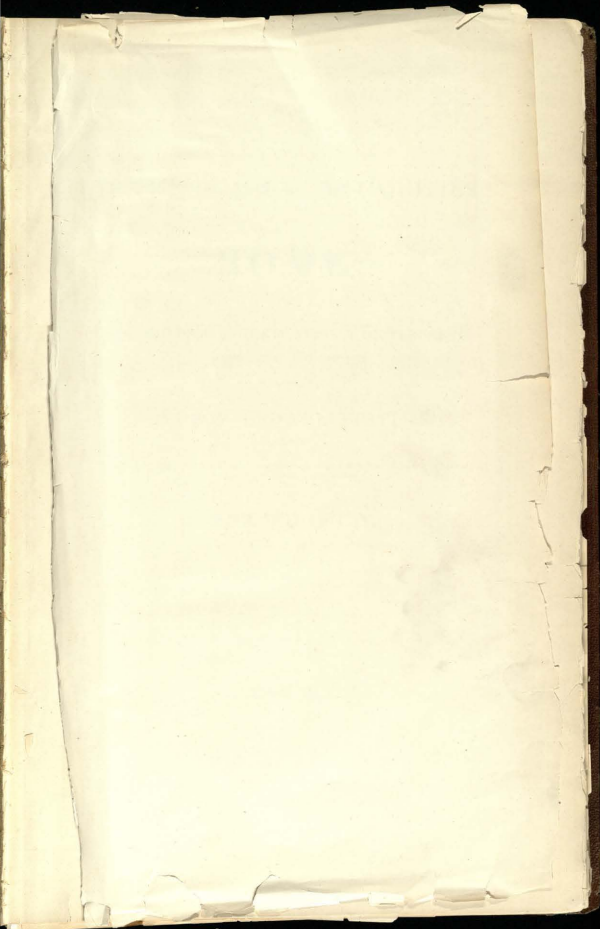


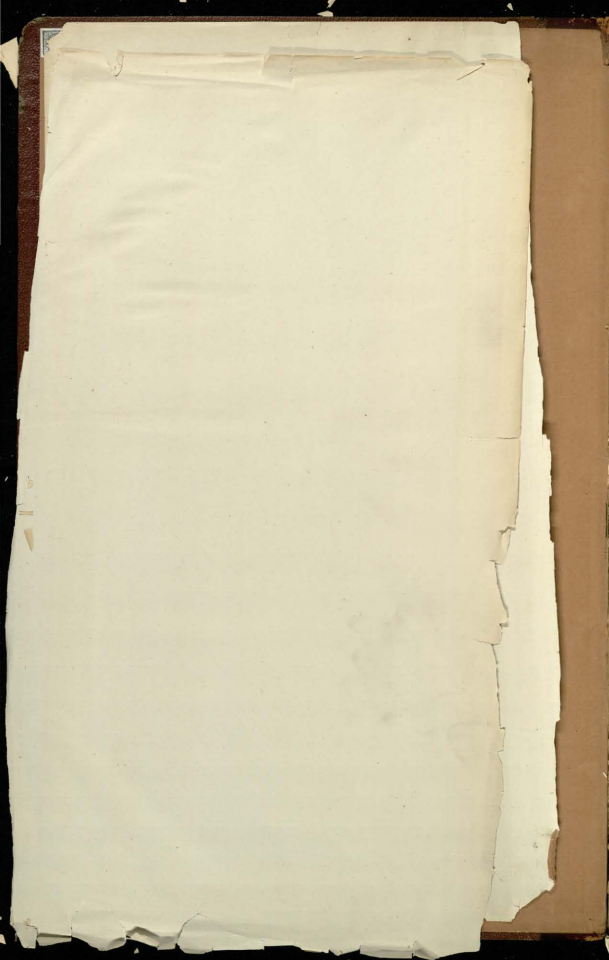
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THE  
ARCHITECTURAL ANTIQUITIES  
OF  
**ROME;**

WITH  
ONE HUNDRED & THIRTY VIEWS & MEASUREMENTS  
TAKEN IN 1817, 1818, AND 1819,

BY  
GEORGE LEDWELL TAYLOR,  
ARCHITECT,

For many years Civil Architect to the Naval Department of Great Britain; Fellow of the Society of Antiquaries, of the Society of Arts,  
and of the Royal Institute of British Architects;

AND  
EDWARD CRESY,

ARCHITECT, AND FELLOW OF THE SOCIETY OF ANTIQUARIES.

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A NEW EDITION,  
INCLUDING THE MORE RECENT DISCOVERIES.

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LONDON:  
LOCKWOOD AND CO., STATIONERS' HALL COURT.

1874.

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1874

## ADVERTISEMENT.

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THE ARCHITECTURAL ANTIQUITIES OF ROME, the joint work of the late GEORGE LEDWELL TAYLOR and EDWARD CRESY, Architects, was first published in the year 1821, in Two Vols. Folio, at the price of Eighteen Guineas, or on India paper, Twenty-four Guineas.

It has now long been out of print.

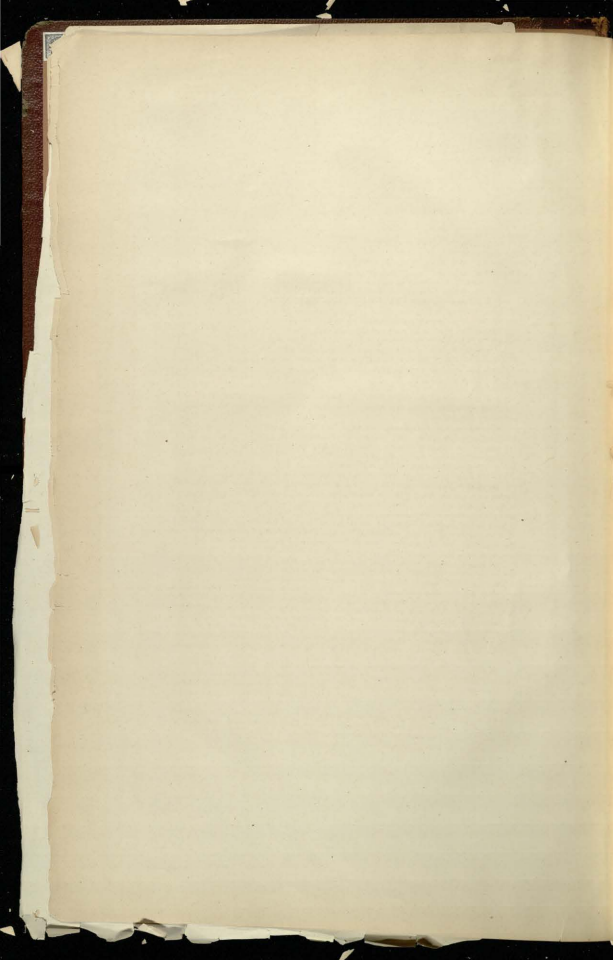
The sole work to present on a large scale, and with the precision of minute professional measurement, the chief Monumental remains of the City, in plan, elevation, and detail, it has always held the place of the standard authority upon the subject of the Architectural Monuments of Rome.

In the belief that the book would prove to be of no less value in the eyes of a later generation of the profession, or of amateurs in architecture, Mr. TAYLOR (Mr. CRESY having been several years dead) had, during a recent visit to Rome, prepared for publication, and had at the date of his death in May last half carried through the press, a new edition of the work, thoroughly revised in presence of the edifices themselves, and supplemented by such recent accessions to the Topography and Archaeology of Rome as fell within its design and scope.

This work has since been completed for Publication under the editorial care of his son, the REV. ALEXANDER TAYLOR, M.A., Fellow of Queen's College, Oxford, and Chaplain to the Hon. Society of Gray's Inn.

January, 1874.





## ORIGINAL PREFACE, 1821.

HAVING undertaken and performed an extensive tour through Greece, Sicily, Italy, and France, for the purpose of prosecuting the study of our profession as Architects, and acquainting ourselves with the remains of antiquity, as well as with the arrangement of modern buildings, in those countries, by personal inspection, we have been induced to present to the public that part of our labours which relates to the Ancient Edifices of Rome; from the persuasion that, although they are justly considered as the standards of proportion and taste in Architecture, they have never yet been faithfully represented, particularly in the variety and beauty of the ornament with which they abound, and which is in great part absolutely requisite to be known, as well as their proportions, by all those who would practise their profession with the hope of reputation.

It may be proper to premise, that no publication, containing the drawings or dimensions of these buildings, exists in our own language \* or measurements; and as those of Greece have been most ably represented by our countrymen, Stuart and Revett, we have endeavoured to frame our work on that model, by giving to each subject, Views, showing the localities and present state of the buildings, together with Plans, Elevations, Sections, and Details of the parts remaining, carefully measured and delineated, the ORNAMENTAL PARTS being drawn to a quarter of the actual size: with restorations of the entire buildings where authorities exist, which are always separately and clearly distinguished.

It would be an unpleasant task, and might be considered presumptuous, were we to find fault with the publications of others; we shall, therefore, avoid doing so as much as in our power. But had we not considered that the subject required further illustration, and been urged to the production of the present work from a similar feeling by many of our fellow artists and professional and other friends, we should not have undertaken it.

Of the works on the subject before us, that of Desgodets has always been held up as almost the only accurate geometrical one: but, supposing it to be so, such dimensions as are given are in French feet; and the principal part is reduced to modules, which give no idea of the dimension of the subjects; and in the ornamental parts, it is universally allowed that a supplement has been always a desideratum. We have endeavoured to supply the latter want, which has given us great pleasure in the execution; and we are persuaded that none have seriously and minutely studied them, without deriving the same satisfaction. We request an examination of the Plates representing the ornamental parts, and comparison with the same subjects in the work alluded to, as part of our excuse (if any were necessary) for appearing before the public.

Of Piranesi sufficient cannot be said in praise: but his work will be found to embrace very few of the subjects here given, and most of those are not geometrical, and are without dimensions; in addition to which, the rarity and great price of the work prevent its being possessed by many.

With regard to the method adopted by us in procuring the measurements for the geometrical drawings, on the accuracy of which we consider the principal value of the work to depend, it may be permitted us to state, that we erected, at great expense, sufficient scaffolds to every building, to enable us to take the dimensions both in general and of the particular parts; and to draw the latter to a large scale from close inspection, as well as to take CASTS of the best preserved parts of the originals, which we have of every subject herein contained; and they are open to the view of those who wish to convince themselves whether we are accurate in the representation of them or not.

In the prosecution of the greater part of this labour we had the advantage of the presence and kind assistance of our much esteemed friend, Mr. John Sanders, whose matured knowledge and extensive practice of his profession rendered his directions and opinions of the most essential service to us; and we cannot sufficiently evince our gratitude to that gentleman for his disinterested friendship to us on all occasions.

Having given our reasons for undertaking the task we have imposed on ourselves, and which has been one of no ordinary exertion, we leave it to our liberal and discerning countrymen, to determine whether it is worthy of their patronage, or likely to be serviceable to our students in Architecture, or an amusing auxiliary to the classic reader and amateur.



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## INTRODUCTION

### AND EXPLANATION OF THE PLATES.

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#### (PLATE CXXX.)

PLAN SHOWING THE POSITION OF MOST OF THE BUILDINGS HEREIN  
TREATED OF.

On the occasion of forming the *Strada Bonella* and *Via Alessandrina* by Pope Pius V, the temple in the Forum of Nerva was destroyed.

The Temple dedicated to the Emperor Nerva, and its relative position with regard to the two columns remaining of those which decorated the peribolus wall of the Forum of Nerva to the right, and the three columns of the Temple of Mars Ultor to the left, are clearly shown in two old drawings of the sixteenth century, in the *Palazzo Barberini*, of which I give facsimiles.

In No. 1, the relative positions of these remains are clearly shown, and the part of the façade with the inscriptions as they then remained.

No. 2 corroborates the same, and it is evident that the drawings are faithful representations of the then state of these buildings.

These drawings, I think, clearly show how the area from the Basilica of Constantine to the Column of Trajan was occupied in the palmy days of Rome, as represented in Plate CXXX; and thus we may form a judgment of all the buildings, from the Colosseum to the Column of Trajan.

The sculpture in cornices, capitals, &c. will be found with the descriptions of each building.

personal measurement, is laid down here to the same scale. Those who have not seen St. Peter's, may be led to contemplate its magnitude and arrangement, as well as those of the Colosseum, by the section of our elegant cathedral, St. Paul's, drawn also to the same scale, and placed within the former.

The nave of St. Peter's is one hundred and forty feet in height in the centre, and its exterior wall and that of the Colosseum nearly the same; the extent of St. Peter's exceeds the Colosseum, besides the whole of its magnificent cupola.

The nave of St. Paul's is ninety feet high in the centre, which agrees with the height of the pilasters of the order in St. Peter's; the latter, including the entablature, is one hundred feet in height, while that of St. Paul is but fifty feet! The other relative proportions may be seen by reference; but it must be observed that, although in interior arrangement and dimensions our metropolitical Church falls short of those of Rome; yet, in the exterior it yields to no building in existence for imposing effect, and the elegant combination of parts to form a whole.

For the plans, elevations, sections, and details, see Plates CXIV to CXXIX.

The exterior View, Plate CXIV, is taken from the point marked on the platform in the east front of the Temple of Venus and Rome. The interior View, Plate CXV, is taken from the east end of the Colosseum.

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\* The state of these buildings is represented in the drawings.

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OF THE TEMPLE OF VESTA, TIVOLI

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OF THE TEMPLE OF JUPITER TONANS, AT ROME

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OF THE ANTONINE COLUMN, AT ROME

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## INTRODUCTION

AND EXPLANATION OF THE PLATES.

(PLATE CXXX.)

PLAN, SHOWING THE POSITION OF MOST OF THE BUILDINGS HEREIN  
TREATED OF.

ALTHOUGH nearly the whole of the space occupied by the modern city of Rome is covered with the ruins of ancient buildings, yet, unfortunately, those which have escaped the ravages of time, and the destructive hand of man, sufficiently to afford any *useful* information to the Architect or Antiquary, are comparatively very few: the principal of these, which are chosen for the subjects of the present work, are situated in a particular quarter of the city, between the CAPITOLINE, the PALATINE, the CÆLIAN, ESQUILINE, and VIMINAL HILLS, in the middle of which is the site of the Roman Forum.

We have, therefore, given a Plan occupying the space from the Colosseum to the Capitol, and extending northward to the Temple of Mars Ultor and the Forum and Column of Trajan, with the sites and bearings of the buildings contained in that space, from actual measurement; which we hope will interest those who have not visited the spot; and, being accurately laid down, enable the student, with classic authorities before him, to determine the probable situations of the ancient buildings in that quarter at any particular period of the Roman era, or to form his judgment on the productions of those who have done so.

The sites from which the different Views in the work were taken, are also distinguished on the plan, and reference made to the particular description of each monument.\*

The buildings represented in the angle are such of the subjects of the work as do not come in the space of the plan, with some other edifices, ancient and modern, to assist the student in forming a judgment and comparison of the whole, as to design and extent; all are drawn to the same scale.

We shall now explain the plan, proceeding regularly from the right to the left.

No. 1.—One half of the COLOSSEUM is included in this plan, the other is easily supplied in the imagination; and the immense superiority in point of scale in this edifice over all the others, is visible at one glance. In the angle above, is the longitudinal elevation of the COLOSSEUM, to afford comparison with the other buildings; and by way of a familiar exemplification, the comparatively modern edifice, ST. PETER'S, at Rome, taken by personal measurement, is laid down here to the same scale. Those who have not seen St. Peter's, may be led to contemplate its magnitude and arrangement, as well as those of the Colosseum, by the section of our elegant cathedral, St. Paul's, drawn also to the same scale, and placed within the former.

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For the plans, elevations, sections, and details, see Plates CXIV to CXXXIX.

The exterior View, Plate CXIV, is taken from the point marked on the platform in the east front of the Temple of Venus and Rome. The interior View, Plate CXV, is taken from the east end of the Colosseum.

\* The state of these buildings is represented in the drawings.



# INTRODUCTION.

- No. 2.—The ARCH OF CONSTANTINE is next in proceeding.

The original pavement now appears under this Arch.

The spot from which the View of this Arch was taken, Plate XXX, is marked, and the measurements and details of it will be found in the Plates XXX to XL.

- No. 3.—Northward of the Arch of Constantine are the remains of the META SUDANS; between it and the Colosseum recent excavations have been made, and the ancient road exposed.

- No. 4.—Proceeding westward, a great portion of the space between the Colosseum and the Temple of Peace (or Basilica of Constantine), is occupied by the precinct of the Temples known to have been erected by ADRIAN, and dedicated to VENUS and ROME. A raised platform, four hundred and eighty feet in extent by three hundred and thirty, still exists; and several traces of the marble pavements and situations of steps, sufficient to determine with tolerable certainty the extent of the joint Temples. Of the cells but little remain, as drawn with a darker tint; traces of marble steps are found at A, which appear to denote the situation of the peristyle, and fragments of columns found on the spot would by proportion make their height nearly sixty-three feet.

We learn that ADRIAN constructed a Temple to VENUS and ROME, near the Colosseum, and that he requested the opinion of APOLLODORUS on the distribution of it. The coins represent this Temple as one of magnitude, and with ten columns in front, from all which it appears probable that the restoration here drawn may be correct, or at least serve to give some idea of its magnitude and extent; it is supposed that there were porticoes round the edge of the platform; recent discoveries enable us to trace the whole with certainty, and the Plan is given.

- No. 5.—At the south-west angle of the precinct of the Temple last described, is the ARCH OF TITUS; for a description of which see Plates I to X.

The Palatine Hill extends southward of this Arch, from the road by the Arch of Constantine to the Church of Santa Maria Liberatrice.

- No. 6.—The next edifice in rotation is that formerly supposed to be the TEMPLE OF PEACE (now the BASILICA OF CONSTANTINE): it is magnificent in its dimensions, and consists of a central nave eighty-three feet broad, whose vault has risen to the height of one hundred and fifty feet, thus corresponding nearly with the central nave of St. Peter's: at the sides are three immense arches, eighty feet span and eighty feet rise. The vaults are formed in tile and stucco, and richly ornamented with coffers: the three arches northward only remain, and parts of the springings of those to the centre vault. One of the columns supporting the latter was removed, and placed in front of Sta. Maria Magiore, by Pope Paul the Fifth.

In some very recent excavations the foundation of a flight of steps and portico, on the south side, of porphyry columns, three feet eight inches diameter, were discovered, as here represented: also a vestibule along the east side, and the original pavement there.

The edifice is constructed of rubble work, faced with tiles. The soffits of the arches have enriched coffers. The pavement was composed of marbles of various descriptions, parts of which were lately discovered.

- No. 7.—Near the Basilica of Constantine are the remains of a round Temple, supposed to have been the Temple of REMUS. It is now used as the Church of St. Cosmo and Damien. The pavement of this building had in old plan of the city of Rome engraved on its surface, which is now preserved in fragments at the museum of the Capitol. The doors of this building are of bronze, and ancient; the architrave is of marble, and also antique. To the east of this building are two columns of the Corinthian order, much mutilated, and buried; they appear to be placed there without any order or regularity.

- No. 8.—The next building is the Temple of ANTONINUS and FAUSTINA. The cell is now used as the Church of St. Miranda of the Druggists. The extent of the atrium in front of this Temple is represented as in Palladio, but I doubt whether there ever was any enclosure in front of this Temple.

For the plans, &c. of this Temple, see Plates LVII to LXII.

- No. 9.—Opposite to it, further westward, is the site of the Temple formerly called JUPITER STATOR (now considered to have been dedicated to the DIOSCURI, or CASTOR and POLLUX), see Plates LXXXIV to XCIII. Of this Temple three columns only remain, as shown in Plate LXXXIV, but an idea is here given (in Plate XCII) of the plan of the Temple and its extent, framed from some fragments of pedestals found at A. At B are the high brick buttresses, which form part of Cesar's Palace, seen in Plate XCI, supposed by Canina to be the remains of the Curia Atriana.

- No. 10.—The remains of a round Temple, called the Temple of ROMULUS, now the Church of St. Theodore (out of the area).

- No. 11.—After the Temple of the Dioscuri comes the BASILICA, dedicated by AUGUSTUS to his daughter JULIA.

Of this Basilica, which is to the extent of above three hundred feet, the marble pavement in great part remains. The part No. 22 is composed of marble blocks, each six feet long, three feet ten inches wide, and six inches thick; seventy-three in the length.\*

\* See the Plan.

The part No. 23 is of similar blocks, each six feet seven inches by three feet ten inches, and three inches thick; seventy-nine in the length.

The sites of piers are traceable where shown on the Plan.

It is clear that this is the *Basilica* in question, for in the will of AUGUSTUS he states that it lies between the Temple of the DIOSCURI and that of SATURN, and directs that if not completed at his decease, it is to be.

This document establishes the names of the Temple dedicated to the DIOSCURI family, erroneously called JUPITER STATOR, and the Temple of SATURN, formerly called of CONCORD.

No. 12.—Of the Temple of CONCORD, commonly so called, but now of SATURN, the six columns of the pronaos, and two returning on each side, are only visible; the cell is restored from sepposition. The shafts of the columns are of granite, and are of unequal sizes. The whole appears to be composed of fragments from other buildings.

No. 13.—The Temple of JUPITER TONANS is restored from Palladio. The space from the angular columns still remaining, up to the wall of the tabularium, is not sufficient for the usual distribution of Temples, as mentioned by Vitruvius to be proportioned; and the Romans appear to have adapted their plans to the convenience of the sites.

The Plates LXXIX to LXXXIII represent the parts remaining of this Temple.

No. 14.—At C were discovered some remains, with inscriptions, said to have been the true TEMPLE OF CONCORD. Fragments of the cornice of this Temple were found by Canina, and set up in the tabularium, from which I obtained the dimensions, and have given them to compare with that of the Dioscuri, in Plate LXXXVIA. Much of the pavement and the door step remain.

Behind the Temples of CONCORD, JUPITER TONANS, and the Temples of the DII CONSENTES (latterly discovered) rises the grand ancient TABULARIUM. The area of this noble edifice is indicated on the Plan, and the remains of the Etruscan arcade, which consisted of fifteen arches.

To the east of the Arch of Septimius is the column dedicated to PHOCAS, who was Emperor A.D. 600; it seems to have been taken from some other building.

No. 15.—The Arch of Septimius Severus. See Plates XI to XIX.

To the right are the steps or inclined planes leading to the Capitol: and at the foot of them, No. 16, the Mannerstine prison, in which St. Peter is supposed to have been confined.

No. 17.—The walls of an ancient building, supposed the Basilica of Paulus Emilius, now the Church of S. Adriano.

Between the two last is the Church of St. Luke, belonging and attached to the Academy of Painting of St. Luke.

No. 18.—At the end of the Strada Boscella is the Arch called "ARCO DEI PANTANI;" and, at No. 18, the remains of the Temple of MARS ULTOR, described in Plates LXXII to LXXVIII.

No. 19.—Near it are the two columns remaining of the decorations of the peribolus wall of the Forum of Nerva, described in Plates CIX to CXIII.

Further westward is the Column and Forum of TRAJAN, with such of the pavements as are exposed by excavation.

The sites of the different FORA in this extensive area are shown.

The Strada Alessandrina extends from the Basilica of CONSTANTINE to the Piazza around the Column of TRAJAN; the position and bearing of which is here represented at No. 20.

The whole of this plan was taken by measurement on the spot, in 1818, with the angles and bearings as represented in red lines. The principal dimensions are figured, and the scale will supply those not given.

In the *ANGLE* are the various *EDIFICES* contained in this Work, and others, all drawn to the same scale, for reference as to magnitude, &c.

- No. 1.—Section of the Pantheon, as it is supposed to have been originally arranged.  
 No. 2.—Elevation of the Portico of the Pantheon.  
 No. 3.—Elevation of the Pronaos of the Temple of Minerva, at Athens, for comparison.

These two porticoes are justly considered the finest existing; their extent differs only ten feet, but their height, considerably. The beauty of the Portico of the Pantheon consists greatly in its depth and arrangement.

- No. 4.—The Temple of Mars Ultor. See Plates LXXII to LXXVIII.  
 No. 5.—The Temple of Jupiter Tonans. See Plates LXXIX to LXXXV.  
 No. 6.—Transverse Section of the Temple of Peace, or Basilica of Constantine.  
 No. 7.—Transverse Section of the Basilica of Trajan. See Plates CII to CIV.  
 No. 8.—Section of the Temple of Venus and Rome.  
 No. 9.—Elevation of the Temple of Venus and Rome.  
 No. 10.—Elevation of the Temple of Jupiter Stator, or the Dioscuri. See Plates LXXXIV to XCIII.  
 No. 11.—Trajan Column. See Plates CII to CIV.  
 No. 12.—Antonine Column. See Plates CVI and CVII.

These Columns differ only three inches in height, but vary considerably in their proportions, and in the height of their pedestals.

- No. 13.—The Arch of the Goldsmiths. See Plates XX to XXV.  
 No. 14.—The Arch of Trajan, at Ancona. See Plates XXVI to XXIX.  
 No. 15.—The Arch of Septimius Severus. See Plates XI to XIX.  
 No. 16.—The Arch of Titus. See Plates I to X.  
 No. 17.—The Temple of Vesta, at Rome. See Plates XCIV to XCVI.  
 No. 18.—The Temple of Vesta, at Tivoli. See Plates LXIII to LXXI.  
 No. 19.—The Forum of Nerva. See Plates CVIII to CXIII.  
 No. 20.—The Temple of Fortuna Virilis. See Plates XCVII to CI.  
 No. 21.—Longitudinal Section of St. Peter's, and Section of St. Paul's, within ditto.  
 No. 22.—Longitudinal Elevation of the Colosseum. See Plates CXIV to CXXIX for details.



N° 20

PURA VIRTUS



17



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W.C.



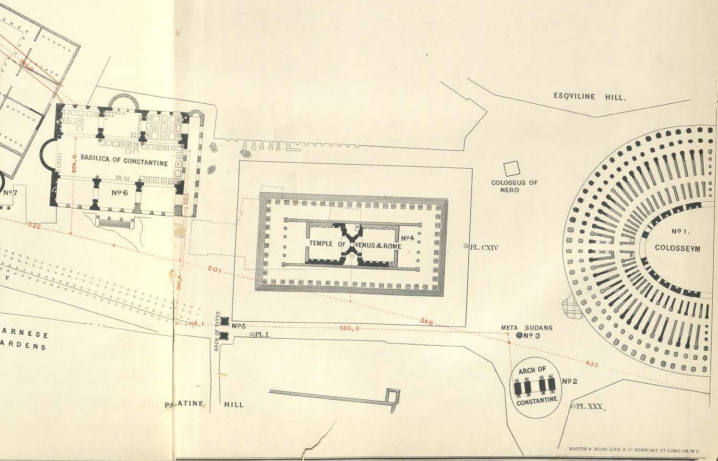
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Measured & Designed by G.L. Taylor & E. Croy  
LONGITUDINAL

LONGITUDINAL SECTION OF ST PETERS AND ST PAVLS WITHIN DR

LONGITUDINAL ELEVATION OF THE COLOSSEUM



ARNESE  
ARDENS

PRATINE HILL

ESQVILINE HILL.

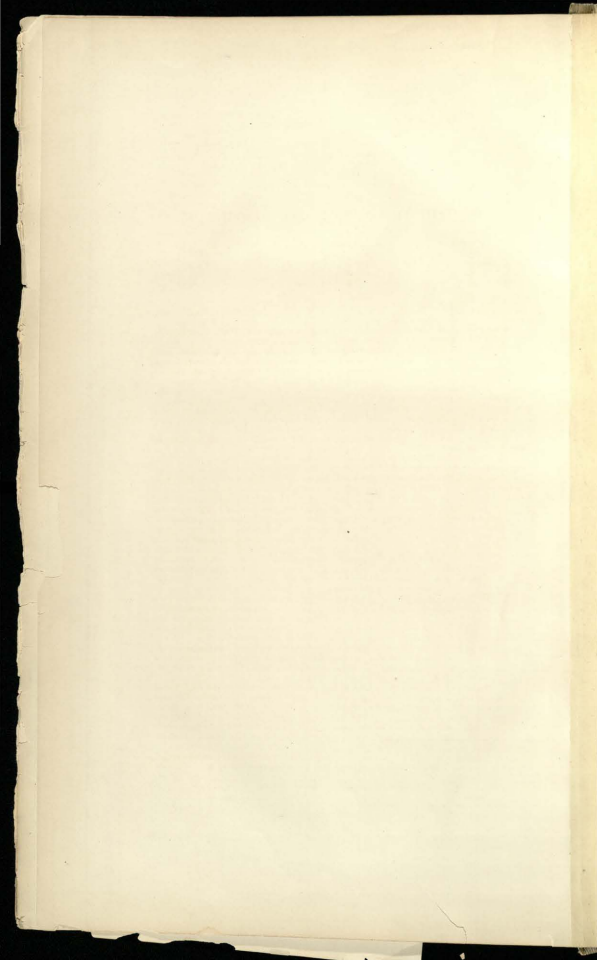
COLOSSUS OF  
NERO

⊙ PL. CXTV

META SUDANS

ARCH OF  
CONSTANT

MARTIN A HOOD, LTR 8 ST NEWPORT ST LONDON, WC





## OF THE TRIUMPHAL ARCH OF TITUS.

### PLATE I.

#### VIEW OF THE EAST SIDE, TOWARDS THE COLOSSEUM.

THE remains of this beautiful Arch are found on the course of the SACRED OR TRIUMPHAL WAY, which commenced at the Circus Maximus, and extended to the Capitol. It had various directions under different Emperors, and especially under the Emperor Nero; and may now be traced, first under the Arch of Constantine, again under the one now described, and also under the Arch of Septimius Severus, till winding round between the Temples of Jupiter Tonans and Concord,\* it led the victorious processions to the TEMPLE OF JUPITER FERETRIUS, on the Roman Capitol.

At each of these places the very stones that formed the pavement of this sacred road are *now* visible. Here, as well as at the Arch of Septimius Severus, it is composed of large smooth masses of lava, all the acute angles being rounded, and the forms of the stones assorted to each other, so as to form a surface at once solid and easy of traffic. Under the Arch of Constantine, and the side openings of the Arch of Septimius Severus, it was found in 1817 to be formed of large flat blocks of white marble, in some instances fifteen feet long, but the roadway at the Arch of Constantine is now paved with the ancient lava stones.

This TRIUMPHAL ARCH was raised by the Senate and Roman People in honour of TITUS, son of the Emperor Vespasian, after the conquest of Judea, as appears by the inscription in the attic. The precise period of its erection is difficult to be determined. The Abbé Richard says that Trajan erected it to the honour of Titus; and brings forward, to confirm his opinion, an inscription found in demolishing the old Basilica of the Vatican, on which we read, "D. Tito D. Vespasiani F. Augusto Imp. Cæs. D. Nervæ E. V. Traianus Germanicus Dacicus Pont. Max. Trib. Pot. Cos. P. P.:" but as this inscription does not allude to the Arch, or to the conquest of Judea, and was found at so considerable a distance, it does not probably belong, or refer to it, any more than the many medals which bear testimony that Trajan venerated the memory of Vespasian. Another author considers that it may have been raised under the Emperor Domitian, from the great resemblance (which there certainly is) in its taste and style to the peribolus wall of the Forum of Nerva, commonly called the Temple of Pallas (now considered to have been the Forum Transitorium), said to have been erected by him. However, from the expression "Divus" in the inscription, and the apotheosis of the Emperor, represented in the soffit of the Arch, we may gather that it was a posthumous tribute.

The exterior is composed of massive blocks of white Paros marble, most exquisitely worked and constructed; the beds and ends are finely polished, and so well fitted, that in many places the joints are scarcely perceptible; and, though the earliest instance remaining of a Roman Triumphal Arch, and consisting of but a single opening, still it is one of the most beautiful monuments of that description that time, or the destructive hand of man, have spared us, both for its architecture and sculpture.

It had, originally, four columns on each front, of the Composite Order; and, being the first instance of the use of that order, it has therefore been designated, by some, the Triumphal Order. Only two of these columns now remain on each front, and those considerably mutilated, particularly on the face towards the Forum.†

The sides of the Archway are decorated by bas-reliefs, the northern one representing the Triumphal Entry of the Emperor into Rome, in a car drawn by four horses, conducted by the Goddess Rome, and attended by Senators, crowned with laurel, while Victory holds a wreath over his head. On the opposite side is shown the Train, bearing the spoils of Jerusalem; the golden candlestick, of seven branches; the golden table; silver trumpet, &c. proceeding under an arch, which is adorned with horses on its summit. On the frieze are also relief figures, leading oxen to sacrifice, and the River Jordan, symbolically expressed, following in the procession.

The soffit of the Arch is ornamented by eighty-two richly carved coffers, with roses in high relief; and in the centre of it is the apotheosis of the Emperor, who is represented as borne to Heaven on an eagle.

\* Now SATURN.

† It is now restored, as in Plate III.



## OF THE TRIUMPHAL ARCH OF TITUS.

Two Fames, well sculptured, fill the spandrells over the archivolts of the Arch on each side.

The inscription in the attic was filled originally with letters of bronze, fourteen inches in height. The metal is all removed, but the holes for the cramps which held the letters are still visible.

To give an idea of the masses of marble used in this edifice, it will be well to mention, with reference to the View, a few of their sizes. The part of the attic now remaining is formed of three blocks, two of which are nine feet square, and two feet thick. The cornice is six feet broad, and two feet two inches deep; one of the pieces ten feet long. The architrave and frieze are in one block in height; the central piece being twelve feet long, five feet thick, and three feet three inches and a half high. The Arch is turned in eleven voussoirs, sixteen feet deep; in some instances in one piece each, and in none more than two pieces. The joints of all these are worked perfectly smooth, and formed to a solid level at the line of the architrave, on the top of which are appearances of strong cramps of bronze; now removed for the value of the metal. The bas-reliefs are worked in blocks of marble, six feet six inches high, some of them ten feet long. We have to regret all trace of the outer columns; but sufficient remains to render it evident, that they were placed on the angle, returning both ways; and that the pedestals ran through, without a break, to the extent of the two columns on each side of the archway.

Through the Arch we see the remains of the principal buildings which adorned the Roman Forum. The first to the left, beyond the modern façade or entrance to the Villa Farnèse, are the remains of the Temple of Jupiter Stator (now Dioscuri); beyond it is the Temple of Concord (now Saturn); and to the right, tracing the line of the Sacred Way, now edged by a lofty row of trees, we see the Arch of Septimius Severus; beyond all these, the modern buildings on the once famed Roman Capitol. The tower of the present Senate raises its summit above the trees, and affords a fine situation for a panoramic view of ancient and modern Rome.

This Arch is now restored, as in Plate III, the new parts being constructed with travertine stone, and the Arch is isolated.

## PLATE II.

### VIEW OF THE WEST SIDE OF THE ARCH, TOWARD THE FORUM ROMANUM.

AFTER admiring the eastern face of this edifice, and passing through its elaborately decorated archway, we naturally turn to view the present state of the other side, toward the Forum. Here we have to lament still greater destruction than we have before witnessed; very little indeed remains of its ancient beauty. The shapeless mass surrounding the antique part was principally raised (as well as that over the attic on the other side) by the Frangepani family, to whom it served as a fortress during the civil wars, and was called *Turris Cartularia*. At this time, probably, the projections of the cornices, &c. were removed, to prevent their being of assistance to an enemy in assailing it. The other side might have been preserved, in consequence of its not forming a part of the exterior, and not being exposed to attack.

Through the Arch we see part of the majestic amphitheatre of Vespasian, called the Colosseum: to the right of it the *Meta Sudana*, where the victorious gladiators washed and refreshed themselves, after the combats exhibited in the amphitheatre: near this spot, the Sacred Way, turned to the right, passing under the Arch of Constantine, which is but a few yards distant, and extends across the road reversely to the Arch of Titus; its principal façades being north and south, while those of the latter are east and west.

In order to explain clearly the course of this Sacred Way, and the relative situations of the different monuments, a general plan will be given, in the course of the work, from an actual survey.

The scaffold shown in this View was erected under the direction of Mr. Sterne, architect to the Apostolic Chamber, with a view of upholding the ancient part of the Arch while he removed the more modern encumbrances; intending either to leave the former standing alone, or to assist in supporting it, by restoring the general mass of the ancient building, but using travertine stone in his work, to distinguish it in its appearance.

This scaffold was useful to us in taking part of the measurements and geometrical drawings, which we shall now proceed to explain. They have constituted the principal labour and expense of the Work, neither having been spared to render them correct. By the kind assistance and orders of the Marquess Canova, who has the direction of all the monuments of antiquity, we obtained leave to erect scaffolds to each; and every facility was afforded us in prosecuting our studies. It is in consequence of the solicitations of many of our friends, that we are induced to lay them before the public, to whom we hope they may be useful and interesting. At the same time, we cannot but feel great anxiety as to their reception.

## PLATE III.

## PLAN AND ELEVATION OF THE ARCH, IN PART RESTORED.

In this Plate are given the plan and elevation, showing the proportion of the Arch when it was complete.\* The whole mass,—restoring the attic cornice, of which there are, however, no remains,—will be found very nearly a square. The attention of the ancients to geometrical figures, in the general proportions of their buildings, is evident in most of them; and even extends to the more minute parts. Thus we find, generally, that the cornices of their best examples are equal in projection to their height; and the different members composing them are very frequently made to follow the same rule.

The opening, or archway, is an exact square to the springing of the archivolt; consequently, a square and a half in the whole aperture; not a double square, as described by Serlio. The pedestals are in height nearly half the opening of the Archway, which is asserted by Palladio† to have been a rule observed by the ancients, in some instances: they thus become a third of the order, including the entablature. The entablature is a quarter of the height of the column, including the socle under its base. The attic is very lofty, being nearly half the height of the order.

The modillions are not precisely over the columns; and the members of the entablature are not set out regularly, or plumb, relatively one with another.

Here are shown the authorities to prove, that the outer columns were placed on the angles, returning both ways; which was difficult to be decided until lately, when some of the modern walling was removed, by Mr. Sterne, for the repair or reinstatement of the edifice alluded to in the preceding page. Serlio appears to have had the same means of judging; and Desgodetz is incorrect in the manner in which he represents it. The base moulding of the pedestal was found to proceed along the flank at A, at the distance drawn from the central archway, without any break; and by setting out the angular column equidistant from the opening in the piers on each side of the Arch, the proper space remains for the projection of bases, &c.

That the pedestals continued, to the extent of these two columns, without a break, there can be no doubt. The cramp-holes, which secured the marble, remain in the top of the base moulding, which runs straight through; and the inner joint of the marble die, now remaining, is not equidistant from the centre of the columns with the other side of it. There is no evidence as to whether the upper moulding of the pedestal ran in an uninterrupted line; but it most probably did. The mouldings of the bases are continued through the pier, on the authority of those at Ancona, Beneventum, Pola, &c.; and the termination of the opening between the columns is set out, to the best of our judgment as to its probable proportion, the upper part only of the architrave now remaining.

By the plan it will be seen, that the columns project nearly one half of their diameter on the side toward the archway, but that the pier recedes farther on the other side, as appears more clearly in Plate V. This does not seem to have been remarked by Serlio or Desgodetz; for the former asserts, that they project three quarters of their diameter; while the latter affirms, that they project only one half.

The archivolt being ornamented only in a small part to the right of the key-stone, may serve to prove, that the custom of the ancients was to cut many of the ornaments after the building was erected.

\* It is now restored to this elevation, and isolated.

† Book I, esp. 19. "In order that the architect may have a perfect knowledge of pedestals, and be able to use them upon all occasions, it is to be observed, that the ancients made them sometimes square, equal in height and width, as in the Arch of Lami, at Verona. These I have given to the *Abac* order, because it requires solidity. They sometimes made them by taking the measure from the opening, as in the Arch of Tivo, in Rome, and that of Trajan, over the port of Ancona (see Plate XXVI to XXXI), where the height of the pedestal is half the void of the Arch, which kind of pedestal I have placed to the *Ionic* order. They sometimes took them from the height of the column, as an Arch that was erected to the honour of Augustus Cæsar, at Suva; in the Arch of Pola, and the Amphitheatre at Rome, in the *Ionico* and *Corinthian* orders; in which orders the pedestals are one-fourth of the height of the column, as those observed in the *Corinthian* order. In the Arch of Castel Vecchio, at Verona, which is exceedingly beautiful, the pedestal is a third of the height of the column, as I have placed it in the *Composite* order. These are the most beautiful forms of pedestals, and such as have a fine proportion to the other parts; but pedestals that exceed a third part of the column may be seen in the Arch of Constantine, at Rome, where the pedestals are two-fifths of the height of the column; and it was observed, in almost all the ancient pedestals, to form the base twice as thick as the cimelia, as shall be seen in my Book of *Arches*."—We have to regret that this book never appeared.

PLATE IV.

SECTION OF THE ARCH, AND PART OF THE COFFERS IN THE SOFFIT TO A LARGER SCALE.

In this section the more modern brick erection over the attic is omitted. The entablature of the western façade is entirely destroyed.

The depth of the masonry of the Arch, which is all formed solid to the level of the top of the key-stone, is here seen, and the bold relief of the apotheosis in the centre. The key-stone is in two blocks of marble. The bas-relief shown in this section is the northern one, and represents the triumphal procession of the Emperor in his car, led by the Goddess Rome.

The entablature and attic to the right are perfect, and composed of four blocks of marble, as represented in the Plate. From the three lower courses on the left agreeing in height with the opposite ones, it may be inferred that they are the original blocks, despoiled of their external mouldings. The void over the Arch is now of the irregular form here represented.

The soffit of the Arch is exuberantly ornamented; it is divided into eighty-two coffers, and there is in the centres of them a great variety of roses in very bold relief; a few of the specimens may be seen in Plate VIII. The space of the nine central coffers is occupied by the apotheosis of Titus, surrounded by a margin or band of oak leaves. There is also a row of ornaments at the foot of the Arch, containing two roses under each coffer.

The impost moulding is richly ornamented, except the part between the pilasters, which is plain.\* The faces of the pilasters are ornamented by a repetition of scrolls of foliage springing from a central stem, which rises at the bottom from a bold leaf, and is terminated by an eagle; there appears to have been much fancy exerted in the decoration of these with various devices; but they are much mutilated: most of the varieties now discernible are collected in this Plate, consisting of birds, animals, and leaves. The foliage in the soffit of the archivolt is particularly graceful.

PLATE V.

THE ENTABLATURE, WITH THE BASE AND CAPITAL OF THE COLUMNS;  
ALSO THE MOULDINGS OF THE PEDESTALS AND ATTIC.

SERLIO's critique on this order is so apposite, and accords so well with our own remarks, that perhaps we cannot do better than give it in his own concise manner:—

"It would be a great fatigue and confusion to the writer, as well as to the reader, were I to describe, member by member, all the parts of the ornaments; so that, as they have been minutely measured by feet, minutes, and parts of minutes, the prudent reader, with his compasses in his hand, can discover their proportions. It is very true that the ornaments of the greater part of the arches of Rome are far from the rules of Vitruvius; and this I consider to proceed from the said arches being made from the spoils of other edifices; and also, perhaps, because the ancients were licentious, not having much respect for things for the use of triumphs, and perhaps built in haste.† The cornice, in my idea, is licentious, for several reasons. First, it is too high in proportion to the architrave; besides which, there is too great a number of members, and particularly the modillions and dentels, which in one and the same cornice, are repudiated by Vitruvius. Nevertheless, it is very well worked, and particularly the cima above. Had I a similar cornice to make, I should observe the following order:—I would make the cima smaller, and the corona larger; the modillions as they are; I would not cut the dentel band, but leave the cima at bottom as it is. The architrave of this example pleases me exceedingly. The impost of the Arch is truly rich with members; indeed it is so rich, that the one confounds the other; and if the members were so divided that one should be sculptured and the adjoining one plain, I should praise it more: and in this the architect who restored the Pantheon was very judicious, because in his ornaments we do not see such confusion. The work under the Arch is well divided, and the members

\* Despolets enriches the impost moulding between the pilasters, which is not the case; he is incorrect in saying that base moulding does not break round the pilasters.

† These general observations will apply to the Arch of Constantine, but not to the one which we are now illustrating.

do not confuse each other. It may appear to some that I am too bold in passing my judgment on these things, being executed by the ancient Romans, who were considered so learned: but in this case they must take my expressions in good part, because it is one thing to imitate exactly the ancient examples as they stand, and another to know how to make an election of the beautiful, with the authority of Vitruvius, and discard the bad. It certainly is the most difficult part for the architect not to mistake, as many do, who, obstinate in their opinions, follow the things they have seen in Rome, and say, the ancients have done so; and with this they content themselves, without any other reason. Some also say of Vitruvius that he was but a man, and that they are also men capable of making new inventions; forgetting that Vitruvius confesses to have learnt from many learned men of his time, as well as by reading of, and, seeing the works of others.\*

Milizia also remarks, "the impost and cornice are too much loaded with ornament, which, with the dentels and modillions, take away all repose from the eye."

## PLATE VI.

### THE DIFFERENT MEMBERS OF THE ENTABLATURE, ONE HALF THEIR ACTUAL SIZE.\*

THE cymatium of the cornice A is much mutilated, as here shown; but sufficient remains to decide the character of its ornaments, which consisted of separate leaves, each seven inches in extent; with honeysuckles in them alternately, as at B. Scrlin particularly eulogises this moulding and its ornaments.

The front of the corona C is very deeply and minutely cut, as appears by the section of that ornament, D. It is difficult to imagine what these ornaments are intended to represent, but they are found in many of the Roman examples as decorations for this member, though they vary a little in their forms and proportions.

E is the section of the soffit of the corona, and I the plan of the same; the coffers are deeply sunk, and have a variety of flowers in them: one of the specimens is here shown, and two more in Plate V.

The modillions are peculiarly fanciful and pleasing in their design; the introduction of fish entwining together, instead of the leaves usually placed as ornament and apparent support to the modillion, may have some reference to the naval part of the conquest commemorated by this Arch.

F is the representation of the side, G of the front, and H the plan of the modillion.

The oves, K, are very deeply cut and relieved; the rims are plain on their face, that is, without the flute observable in many other examples.

The lower member of the cornice L has a peculiar character of leaf, very graceful in its forms.

M, the upper member of the architrave, has also a peculiar, though different character from the last member, the face being nearly smooth, with no stalk indicated, and but slightly raised veins at the eyes of the leaves. This moulding is also much approved by Scrlin.

By the sections of these mouldings and ornaments, and that of the cornice, Plate V, will appear the bold manner in which they are relieved; and it may be generally remarked, that the outer contour of the ornament, which always takes the curve of the moulding, is reversed, for the back line of undercutting or relief, in the spaces between the ornaments. The depth of shade produced by this system occasions a great degree of effect, and the labour is by no means lost.

The method adopted in setting out the ornaments in most of the buildings of Rome, and particularly in this, is worthy of observation. At the division of every small leaf, or subdivision of larger ones, a bold circular deep hole is bored with a drill, which gives a very remarkable decision to the character of the foliage, though performed in so simple a way. It may be inferred that this method was continued in all the deep cuttings of division to the ornaments and foliage, from its causing less jarring, and, consequently, less risk of breaking the marble, in removing the small angles that are then only left. This method is practised by the most eminent sculptors of the present day: and indeed, in the works of those periods when art was on the decline, we see similar holes, though less decided, and the spaces not cleared away, yet forming, at little distances, the mark or contour on the ornaments. This, with the degree of rudeness in the sculpture, is an infallible rule for judging of the date of such works.

\* It is our intention to give the parts of every edifice one quarter their actual size, to enable the reader to form a general comparison; but the rule is here departed from, in consequence of the minute scale of them in this example.

## PLATE VII.

## DETAILS OF THE VARIOUS PARTS OF THE ARCH.

A, the front; B, the aide; C, the soffit of the key-stone; D, the section of the ornament at the angle of the key-stone; E, the archivolt moulding, the ornamenting of a small part only of which is began; F, the plan of the opening in the pier, on each side of the archway, with the moulding of the architrave; G, the elevation of the angle of ditto; H, the section of the same moulding, and of those in the panel over the opening; I, the band which surrounds the apothæosis; K, the section of the same; and L, the mouldings of the attic.

## PLATE VIII.

HALF THE CAPITAL OF THE COLUMNS, AND THE KEY-STONE OF THE ARCH, ONE QUARTER THEIR ACTUAL SIZE; ALSO, SPECIMENS OF THE FLOWERS IN THE COFFERS OF THE ARCH.

THIS is supposed to have been the first instance of the use of the Composite Order. Its various parts are sufficiently perfect to complete the capital, except the turning over of the leaves. We have preferred representing them as they are. The volutes are very deeply relieved, and the ornaments finely cut, and but little raffled. The leaves have the character of the olive.\*

Palladio appears so highly to have esteemed this example, as to have selected it for his Composite Order, except the height of the volutes, which he makes smaller. He says:—

"The dimensions of the Composite Capital are the same as those of the Corinthian, but they differ in the voluta, ovolo, and fusarolo, which members are attributed to the Ionic. The method of forming it is this:—From the abaco downward the capital is to be divided into three parts, as in the Corinthian; the first to be given to the first leaf, the second to the second, and the third to the voluta, which is formed in the same manner, and with the same points, with which it was said the Ionic was made; and takes up so much of the abaco, that it seems to grow out of the ovolo near the flower, which is placed in the middle of the curvature of the said abaco. The thickness of the ovolo is three parts in five of the abaco: its lower part begins parallel with the lower part of the eye of the voluta, and projects three-fourths of its height, and is, with its projecture, perpendicular to the curvature of the abaco, or a little more. The fusarolo is one-third of the height of the ovolo, and its projecture a little more than half its thickness, and goes round the capital under the voluta, always in sight. The gradetto (or fillet), which is placed under the fusarolo, that forms the oelo of the campana of the capital, is half the fusarolo. The body of the campana answers directly to the bottom of the flutes of the column. I have seen one of this kind at Rome, from which I have taken my dimensions, because I thought it extremely beautiful and well contrived."

The key-stone A is most elegant in its design, execution, and ornament. The curves of the scrolls, or volutes, are particularly graceful, and flow easily into each other: the ornament of these curves, consisting of a deeply cut hollow between two strings of beads sunk in a square, and carved so as to be almost entirely detached, has a particularly sparkling and rich appearance. The foliage is all beautifully arranged and executed.

The soffit of the architrave B is ornamented with scrolls of foliage, in which animals are entwined. C, D, E, F, are specimens of the roses in the coffers of the great arch and sections of the same.

## PLATE IX.

THE BAS-RELIEFS ON EACH SIDE OF THE ARCHWAY; AND THE APOTHEOSIS IN THE CENTRE OF THE SOFFIT OF THE ARCH.

A, The bas-relief on the north side of the archway, in which we see Titus in a triumphal car, drawn by four horses, crowned by Victory, and led by Rome symbolically represented, attended also by Senators, crowned with laurel, Licitors, &c.

A', The Procession,—carrying the spoils of Jerusalem; the golden table, cup, and silver trumpets, the golden candlestick of seven branches, &c.—passing through a triumphal Arch, adorned at the top with horses.

\* Desgodetz calls these leaves *Acanthus*.

B. The Apotheosis of the Emperor, in the soffit of the Arch. The sculpture of these bas-reliefs is very good, and the expression of such of the countenances as remain is fine; they are, however, much mutilated. The parts thus defaced are restored from Santi Bartoli's representations of them when they were more perfect.

## PLATE X.

### THE ALTO-RELIEVO PROCESSION IN THE FRIEZE, ON THE EAST FRONT OF THE ARCH.

THIS Plate represents all the figures which remain, of the procession to sacrifice, sculptured in high relief on the frieze of the East front. The men are 16 inches in height, and wholly relieved from the line of the frieze; to which they are attached by only a small part of the marble being left, not visible from below. The blocks of marble on which the figures remain are here given: their respective dimensions may be seen by the scale; and a reference to the view, Plate I, will explain their situation. A, is the commencement of the train; B, the centre, over the key-stone; C, the termination to the left.

The following particulars of this grand pageant, as related by Josephus, will perhaps be interesting to the reader, as they contain a very minute account of it by an eye-witness. They will serve to illustrate the Plates IX and X better than any other method; and at the same time explain the magnificence of a Roman triumph.

"So Titus took the journey he intended into Egypt, and passed over the desert very suddenly, and came to Alexandria, and took up a resolution to go to Rome by sea. And as he was accompanied by two legions, he sent each of them to the place where they had before come; the 8th he sent to Myra, and the fifteenth to Panarea; as for the leaders of the captives, Simon and John, with the other seven hundred men, whom he had selected out of the rest, as being eminently tall and handsome of body, he gave order that they should be sent carried to Italy, as resolving to produce them in his triumph. So when he had a prosperous voyage to his mind, the city of Rome beheld itself in his reception, and their meeting him at a distance, as it did in the case of his father. But what made the most splendid appearance in Titus's opinion was, when his father met him, and received him; but still the multitude of the citizens conceived the greatest joy, when they saw them all three together, as they did at this time; nor were many days elapsed when they determined to have but one triumph, that should be common to both of them, on account of the glorious exploits they had performed, although the Senate had decreed each of them a separate triumph by himself. So, when notice had been given beforehand, of the day appointed for this pompous solemnity to be made on account of their victories, not one of the immense multitude was left in the city, but every body went out as fast as to gain only a station where they might stand, and left only such a passage as was necessary for those that were to be seen to go along it.

"Now all the soldiers marched out beforehand by companies, and in their several ranks, under their several commanders, in the night, and were about the gates, not of the upper palaces, but those near the temple of Isis; for there it was that the Emperor had rested the foregoing night. And as soon as ever it was day, Veepasian and Titus came out, crowned with laurel, and clothed in those ancient purple habits, which were proper to their family, and then went as far as Octavian's walks; for there it was that the Senate, and the principal rulers, and those that had been recorded as of the equitatus order, waited for them. Now a tribunal had been erected before the colonades, and ivory chairs had been set upon it, when they came and sat down upon them. Whosoever the soldiers made an acclamation of joy to them immediately; and all gave them attestation of their valour, while they were themselves without their arms, and only in their silken garments, and crowned with laurel; then Veepasian accepted of these shouts of theirs; but while they were still disposed to go on in such acclamations, he gave them a signal of silence. And when every body entirely held their peace, he stood up, and covering the greatest part of his head with his cloak, he put the accustomed solemn prayers; the like prayers did Titus put up also: after which prayers Veepasian made a short speech to all the people, said then sent away the soldiers to a dinner, prepared for them by the Emperor. Then he retired to that gate which was called the gate of the pomp, because pompous shows do all go through that gate; there it was that they tasted some food; and when they had put on their triumphal garments, and had offered sacrifices to the gods that were placed at the gate, they sent the triumph forward, and marched through the Theatres, that they might be more easily seen by the multitude.

"Now it is impossible to describe the multitude of the shows as they deserve, and the magnificence of them all; such indeed as a man could not easily think of, as performed, either by the labour of workmen, or the variety of riches, or the riches of nature; for almost all such curiosities as the most happy men ever got by piece-meal, were here one heaped upon another, and those both admirable and costly in their nature; and all brought together on that day, demonstrated the vastness of the dominions of the Romans; for there was here to be seen a mighty quantity of silver, and gold, and ivory, contrived into all sorts of things, and did not appear as carried along in pompous show only, but, as a man may say, running along like a river. Some parts were composed of the rarest purple hangings, and so carried along; and others accurately represented to the life, what was contrived by the arts of the Hellenists. There were also precious stones, that were transparent; some set in crowns of gold, and some in other devices, so the workmen pleased; and of these such a vast number were brought, that we could not but thence learn, how rarely we imagined any of them to be rarities. The images of the gods were also carried, being as well wonderful for their largeness, as made very artificially, and with great skill of the workmen; nor were any of these images of any other than very costly materials; and many species of animals were brought, every one in their own natural ornaments. The men also who brought every one of these shows were great multitudes, and adorned with purple garments, all over interwoven with gold; those that were chosen for carrying these pompous shows, having also about them such magnificent ornaments, as were both extraordinary and surprising. Besides these, one might see that even the great number of the captives was not unadorned; while the variety that was in their garments, and their fine tresses, concealed from the sight the deformity of their bodies. But what afforded the greatest surprise of all, was the structure of the pageants that were borne along; for indeed he that met them could not but be afraid, that the beams would not be able firmly enough to support them, such was their magnitude: for many of them were so made, that they were on three or even four stories, one above another. The magnificence also of their structure afforded one both pleasure and surprise; for upon many of them laid carpets of gold. There was also wrought gold and ivory fastened about them all; and many more kinds of the war, and those in several ways, and variety of countenances, affording a most lively picture of itself. For these

was to be seen a happy country laid waste, and entire squadrons of enemies slain; while some of them run away, and some were carried into captivity; with walls of great altitude and magnitude overthrow, and raised by machines; with the strongest fortifications taken, and the walls of most populous cities upon the tops of hills seized on, and an army pouring itself within the walls; as also every place full of slaughter; and supplication of the enemies, when they were no longer able to lift up their hands in way of opposition. Five also sent upon temples was here represented, and houses overturned and falling upon their owners; rivers also, after they came out of a large and suddenly desert, run down, not into a land cultivated, nor as drink for men, or for cattle, but through a land still on fire upon every side; for the Jews related that such a thing they had undergone during the war. Now the workmanship of these representations was so magnificent and lively in the construction of these things, that it exhibited what had been done to such as did not see it, as if they had been there really present. On the top of every one of these pagans was placed the commander of the city that was taken, and the manner wherein he was taken. Moreover, there followed these pagans a great number of ships; and for other spoils they were carried in great plenty. But for those that were taken in the Temple of Jerusalem, they made the greatest figure of them all; that is, the golden table, of the weight of many talents; the candlestick also, that was made of gold, though its construction was now changed from that which was made use of;\* for its middle shaft was fixed upon a basis, and the small branches were produced out of it to a great length, having the likeness of a trident in their position, and had every one a socket made of brass for a lamp at the top of them. These lamps were in number seven, and represented the dignity of the number seven among the Jews; and the last of all these spoils, was carried the law of the Jews. After these spoils passed by a great many men, carrying the images of victory, whose structure was either entirely of ivory, or of gold. After which, Vespasian marched in the first place, and Titus followed him. Domitian also rode along with them, and made a glorious appearance, and rode on a horse that was worthy of admiration.

\* Now the last part of this pompous show was at the temple of Jupiter Capitolinus, whither when they were come they stood still; for it was the Romans' ancient custom to stay till somebody brought the news, that the General of the enemy was slain. This General was Sison, the son of Gioras, who had been led in this triumph among the captives; a rope had also been put upon his head, and he had been drawn into a proper place in the forum, and had, whilst, been tormented by those that drew him along; and the law of the Romans required that malefactors condemned to die should be slain there. Accordingly, when it was related that there was an end of him, and all the people had set up a shout of joy, they then began to offer those sacrifices, which they had consecrated in the prayers used in such solemnities; which when they had finished, they went away to the palace. And as for some of the spectators, the Emperors entertained them at their own feast; and for all the rest, there were noble preparations made for their feasting at home; for this was a festival day to the city of Rome, as celebrated for the victory obtained by their army over their enemies, for the end that was now put to their civil dissensions, and for the commencement of their hopes of future prosperity and happiness.

After these triumphs were over, and after the affairs of the Romans were settled on the surest foundations, Vespasian resolved to build a temple to peace, which was finished in so short a time, and in so glorious a manner, as was beyond all human expectation and opinion: for having now, by Providence, a vast quantity of wealth, besides what he had formerly gained in his other exploits, he had this temple adorned with pictures and statues; for in this temple was collected and deposited all such rarities as men anywhere used to wonder all over the habitable world to see, when they had a desire to see one of them after another: he also laid up therein those golden vessels and instruments that were taken out of the Jewish temple, as emblems of his glory. But still he gave order that they should by up their law, and the purple veils of the holy place, in the royal palace itself, and keep them there."—*Josephus*, Vol. IV, page 247.

\* See Plate IX. B.

## GENERAL REMARKS.

So much has been said in the explanation of the Plates, and quoted from far abler authorities, that little more remains for us to observe on the building now under our consideration.

It cannot but be allowed that a redundancy of ornament prevails in this Arch; yet, though it must be classed among the specimens of the decline of art, it still possesses many intrinsic merits, and affords much useful matter for adaptation to the student, when used more sparingly.

The method recommended by Serlio, of ornamenting the members alternately, would have materially improved the present fabric, now rich even to profusion.

An inventive faculty is discernible in the ornaments, and mark the Architect to have been one of great merit. The supposition that this Arch may have been erected by Trajan, has given rise to the idea, that Apollodorus, who was always employed by that Emperor, may have been the Architect of it.

It is our intention to confront the various edifices, and their parts, with the precepts laid down by Vitruvius, Palladio, and other esteemed writers on antiquity, as we proceed. The style of the Drawings and Engravings will be improved in execution, in proportion to the purity and elegance of the objects to be displayed.



OF THE  
TRIUMPHAL ARCH OF SEPTIMIUS SEVERUS.

PLATE XI.

VIEW OF THE EAST SIDE OF THE ARCH, TOWARD THE ROMAN FORUM.

PROCEEDING from the Arch of Titus, which was described in the first Number of this Work, and pursuing the course of the Sacred Way, we find on the west side of the Forum, and at the foot of the Capitoline Hill, the Arch of SEPTIMIUS SEVERUS. It is constructed of white marble, and has three apertures or openings, communicating with each other by lateral arches.

By the inscription on the attic we are informed that the Senate and Roman People dedicated this Triumphal Arch in honour of the Emperor Septimius Severus, for the several victories obtained by him in the East, in conjunction with his two sons, Caracalla and Geta.

Spartianus relates that Caracalla's hatred towards his brother occasioned him to erase Geta's name from all public monuments; and this is confirmed by Fontanini, who discovered that the fourth line, "*optimis fortissimisque principibus*," was sunk below the ordinary surface of the marble; and by more careful observation he found the holes of the cramps that secured the original inscription, and traced it to have been "*Et Publio Septimio Getæ Cæs. Pontif.*" A similar erasure of the name, and also of a bas relief of the figure of Geta, is observable in the Goldsmiths' Arch.

This Arch is decorated with four fluted columns on each front of the Composite Order, detached from the building and placed on pedestals having pilasters behind them, and supporting a rich entablature, over which is an attic extending uninterruptedly in one panel to the outer columns.

Between the pilasters are bas reliefs, which, though of bad design, not having the advantage of perspective in their distribution, and executed in rather an inferior manner, yet are very interesting, as they represent the successful expeditions of Severus against the Parthians, Arabians, &c.; and the events recorded on them may be clearly traced by reference to the accounts of ancient authors.\*

On both faces of the Arch, above the principal opening, are two winged Victories, each bearing a trophy in their hands. Two Genii also, holding symbols, intended perhaps to represent the Seasons. There are four River Gods above the side Arches, two of which are bearded, and two not: the pedestals are panelled, and have bas reliefs of captive Parthians, &c.†

The vaults of this Arch are ornamented with coffers, filled with roses of different designs, and well sculptured; the central Arch has one hundred and fifty of these coffers; the side Arches one hundred and thirty-five; and the Arches of communication forty-eight.

In the pier on the south side is constructed a marble staircase, which leads to the top, where, as various medals show us, were formerly placed the Statues of the Emperor, with his sons, Caracalla and Geta, in a chariot drawn by four horses, with a horse and foot soldier on each side. Lucan says, that Septimius did not accept this Triumph, being too ill with the gout to admit of his standing in his car.

Tertullian‡ affirms that he was at Rome, and saw the magnificence of the gems used in the Triumph of Severus.

The bas reliefs and sculptural ornaments are very much mutilated, partly occasioned by attaching various buildings to the sides of the Arch. The Church of S. S. Sergio à Basso, together with many dwellings, were pulled down when Charles V. visited Rome. But the most probable cause of the decay was the softness of the saline marble with which this Arch is constructed. The Emperor Nero is said by Vassari to have been the first who occasioned its introduction into Rome. We do not observe the same decay and corrosion in the other Triumphal Arches, as they are built of Paros marble, which is much more hard and durable.

A modern inscription on the flank of this Arch,—"*PIVS VII. P. M. Roderibus circum Egestis, Arcum restitutum et muro sepandam curavit An. MDCCCIII*"—informs us that an excavation was made about it in that year (till which time it was interred to the bases of the columns), and a wall built around it, as it now appears; the depth of this excavation on the side toward the Forum, is about fifteen feet, and toward the Capitol about twenty-five feet; the greater depth on this side being occasioned by

\* See Plates VIII and IX, and notes thereto.

† See also Plate III.

‡ De Habitu Mulieris, c. 7.



the commencement of the Capitoline Hill. It was conducted by T. Zappati, a skilful architect, who found it necessary to incline the surrounding wall a little inwards on the north side, in consequence of a modern conduit which conducted the Aqua felice to the Capitol, coming in the way of his oval enclosure.

The mortice holes, below the impost, probably were cut for the purpose of inserting the timber floor mentioned to have been seen by Nardini, in the time of Gregory XV. (about 1622). He says, this Pontiff had a bridge placed under the great vault, in order that the sculptures might be examined minutely; the rubbish was also removed from about the Arch at that time, but shortly after filled in again.

Behind the Arch are the present steps, or inclined planes, which lead to the Capitol. At the commencement of these, to the right, you enter the Mamertine Prison, where St. Peter was confined. At their summit is seen a part of one of the buildings by Michael Angelo, which adorns the three sides of the square of the modern Capitol: it is the Museum of Sculpture; opposite it is that of Painting; and, on the east side, the apartments of the Senate, the back of which extend across the picture, behind the Arch, an irregular pile. The square is approached from the west by a handsome broad flight of steps, decorated on the top by the trophies of Marius, and in the centre of it is a fine equestrian statue of Marcus Aurelius. The Tower of the Senate is here cut off by the picture: it is seen entire in the view of the Arch of Titus. To the left of the Arch are the remains of the Temple of Jupiter Tonans, erected by Augustus in gratitude for his escape from a thunderbolt, which killed his armour-bearer by his side.

Farther to the left is a part of the Temple of Concord;\* it is between these two that the pavement of the ancient Sacred Way was recently discovered, winding round to the south-east angle of the Capitol. The ascent commences at the centre of the Arch of Septimius, and must have been rapid, as is proved by the part which is visible in the excavation made in front of the Temple of Jupiter Tonans.

## PLATE XII.

### PLAN OF THE ARCH, SHOWING THE COFFERS, PAVEMENT, &c.

This plan gives the dimensions of the piers, of the three main Arches, and the Arches of communication from the side opening to the central one; the positions of the columns, their projection from the mass of the building, and that of the pilasters. It will be seen that the centre Arch is paved with carriage way paving, similar to that described in the Arch of Titus; the side Arches, and those of communication, with flat marble pavement, of large dimensions, some being eight feet by four. At the western extremity of each of the side Arches are two steps † of marble, and the carriage way pavement of the main Arch rises gradually from the centre of the lateral Arches to meet the level of the former, and continues ascending the hill toward the Capitol. On the other half of the plan are shown the compartments of the coffers which ornament the soffits of all the Arches, and are filled with roses, of various forms, well sculptured.

Over the right or south pier, and part of the adjoining Arch, is also represented the staircase which leads to the summit of the Arch. You enter at A, by a door (marked A also in the side elevation, Plate XIV), over the impost of the side Arches, and proceed by a double revolution to the level of the top of the cornice, where you may go out at an opening, B, (also shown at B, Plate XIV). At this level commences the arched void, to lighten the building: it has piers over those below, and also one across the centre, each with an Archway of communication; from thence the staircase continues to the summit.

\* Now found to be of Saturn.

† See Section.

## PLATE XIII.

## ELEVATION OF THE ARCH TOWARD THE CAPITOL.

The mass of this edifice is very imposing and grand; the length being seventy-six feet four inches and a half, and the height sixty-eight feet two inches and seven-tenths, from the flat pavement of the side Arches to the top. The uninterrupted extent of the panel in the attic which contains the inscription, is peculiar to this Arch, and is in itself productive of good effect; but it renders the salient columns, which are always liable to objection from having no adequate use assigned them, particularly so in this instance; where the central ones have not even pilasters to support, and no trophies or statues, as at the Arch of Constantine. There appear, however, to have been some ornaments, probably of bronze, attached to the pith of the attic, from the appearance of holes in the marble there; such ornaments are frequently represented above the cornices on medals. In the Arch of Constantine similar holes are found on the frieze, which was inlaid with a veneer of porphyry, still visible in places: there are also holes in the panels of the pilasters of this attic, by which trophies appear to have been attached.

The metal letters of the inscription are all taken away; but the sinking in the marble to receive them is correctly cut and perfectly legible. The fourth line is altered, and the marble sunk lower.\* The entablature is evidently Ionic, though it will not bear the test of Vitruvian rules;† it is less than a quarter of the height of the column. The cornice is bold, the frieze very small; and, as Millia properly remarks, the upper member of the architrave out of proportion with the lower one; which, in strict propriety, should rather be the larger of the two.

The columns are ten diameters in height, including their sub-plinth. The pedestals exceed in height all other examples. The mouldings of their bases die against the piers; the breadth of them, comparatively with the diameter of the columns, is nearly according to Vitruvius‡. The Arches are more lofty than Roman Arches in general, the central one being nearly double its width, and the side ones still more, being twice their width up to the springing of the Arch; consequently, twice and a half their opening in height.

The masonry is excellently constructed, and the joints exquisitely fitted, without cement, and with blocks of greater solidity than any of the other Arches, particularly in the outer piers.§

The shafts of the columns are in one single piece, as well as the discs of the pedestals on which they stand.

The architrave, frieze, and lower member of the cornice, are in one block in height; and, in some instances, as in the centre, thirteen feet long.

The cornices projecting over the columns are mitred at the angles formed with the straight part, and most of them destroyed.

The panels, on which the bas reliefs are, consist of various pieces, carefully joined in an irregular manner.

The pilasters have the same courses of masonry as the wall they form a part of.

The joints of the archivolt are beautifully executed, and scarce perceptible.

The bas reliefs are more particularly represented in Plates VIII and IX.

## PLATE XIV.

## THE TRANSVERSE SECTION OF THE ARCH, AND THE ELEVATION OF THE SOUTH END.

In the section are shown the communicating Arches through the two inner piers; the coffers in the soffit of the great Arch; the void extending longitudinally over the Arches; the projection of the pedestals, columns, and pilasters; and of the pilasters of the attic.

In the elevation are seen the doors of communication, with the staircase leading to the top. The entrance at A, and an exit at B, over the principal cornice; at C is a loop-hole, which affords some light to the stairs.

\* See page 9.

† Vitruvius, book II. cap. 5.

‡ The walls above ground under the columns, are made thicker by half than the columns which rest upon them, that the inferior may be stronger than the superior; and that the bases may not project beyond their support. These walls are called *strutinae*, because they sustain the whole weight.

§ See Section.

The masonry of the attic is in large blocks, and more particularly that of the outer piers: the part of which level with the die of the pedestals has three blocks, the northern one only two.

To the left extremity are shown the two steps\* of the side Arches, at the end towards the Capitol, and the inclined line of pavement of the central Arch.

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## PLATE XV.

### THE ORDER, PEDESTALS, AND ATTIC.

A. The base. B. The capital. C. Plan of ditto. D. The section. E. The entablature. F. The mouldings of the pedestals. G. The mouldings of the attic.

The leaves of this capital are decidedly the acanthus, and differ entirely from those of the Arch of Titus, which are the olive. The character is well represented, though they are not so finely worked as the other.

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## PLATE XVI.

### THE VARIOUS MEMBERS, ONE QUARTER THEIR ACTUAL SIZE.

A. The cima reversa of the attic cornice, with section of the same.

The mouldings on the corona of the principal cornice, and the upper member of the architrave, are precisely the same in character, and very nearly so in their dimensions with this.

B. The moulding of the long panel in the attic.

C. The moulding under the corona of the main cornice.

D. The lower ornament of the impost of the great Arch.

E. The upper member of the impost of the side Arches.

F. The frieze under the dentils of the same.

G. The capital, with its volute, one of each of the eight upper and lower leaves, ranged round the capital, and the small leaf on the vase of it. All in their situations as to height, but laid out geometrically.

H. The impost moulding, and archivolt of the arches of communication, between the centre and side ones.

It is unnecessary to point out the peculiarities of these mouldings, the scale to which they are drawn renders them sufficiently explanatory.

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## PLATE XVII.

### DETAILS.

A. The key-stone and archivolt of the central Arch. B. Section of the archivolt. C. Profile of the key-stone in its present state. D. The leaf on the soffit of the same. E. Profile of the key-stone of the side Arches. F. Section of the mouldings, over and under the panels beneath the principal bas reliefs. G. The archivolt and outline of the key-stones; the latter are so much mutilated, that their design cannot be made out. H. The impost and coffers of the central Arch, with the section of the same. I. The coffers of the Arches of communication, with their section, and that of the archivolt. K. The impost and coffers of the side Arches, with their section.

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\* &c. See also C. D. and E. F. on the Plan.

## PLATE XVIII.

THE BAS RELIEFS ON THE EAST SIDE OF THE ARCH, TOWARD  
THE FORUM.

## PLATE XIX.

THE BAS RELIEFS ON THE WEST SIDE OF THE ARCH, TOWARD  
THE CAPITOL.

THE above bas reliefs are elucidated by HERODIAN in his third book, where he minutely describes all the events attending these expeditions of Severus to the east; and the following annual selected from him and other authorities,\* and reduced into dates by the Bishop Suarcius, will clearly explain them.

"In the year of the world 4149, from the birth of Christ, 192, Décius Julius Augustus living became odious to every person at Rome, because he had occasioned the death of the Emperor Pertinax, and purchased for money the empire which ought to be obtained by merit. Pertinax's Niger, a native of Aquilone, received the supreme power in the East, from the Syrian army; but Claudius Albinus, an African, (nearly of Adrametum), was named Caesar by the Gallian soldiers, and by this very L. Septimius Severus, who, also an African, having been at Lepta, had been saluted Augustus by the German legions, at Caracota, on the 15th of May, on which account Severus instantly set out for Rome, the strong hold of authority, and having conciliated the favour of the Egyptian and Gallic armies, he numbered the pretorian guards in the city, and having put Julian to death, after sixty-six days, he then established himself in the empire.

"In the year 4145, from the birth of Christ 194, Severus having marched without delay against Emilius and Niger, vanquished the first on the banks of the Hellespont; soon after he slew the other at Antioch, having previously routed his generals at Cyprian and Nicomedia, and was himself the third time saluted emperor, and besieged Byzantium, which was held by a garrison of Niger, and gallantly defended.

"In the year of the world 4144, A.D. 195, Severus permits the siege of Byzantium, which by the genius and cautiously contrived engines of Priscus Nicetas, an architect, was defended till the third year, when it was at length taken, and Priscus came over to Severus. On this occasion Severus proclaims the war in the East against the Partians, who had laid siege to Nisibis, which was defended by Latus; and, having addressed the soldiers, (see Plate XVIII, No. 1, A) he relieved it, (B) raised the siege, and the Partians were massacred by the Romans, (C); and king Volagases, (D) who commanded them, though he had a brother with Severus, fled on horseback; the Romans entered the deserted town of Camba, (E) thence Severus marched against the Adiabathians or Osrhoenians.

"In the year 4145, A.D. 196, Severus still remains in the East, and on account of his signal victories obtains the surname of Particulus and Adiabathicus, and on the calends of June he is honored with the title of Caesar his son Antoninus, called *Caesarella* from the Camelian robe, which he delighted to wear. As Severus threatened the kingdom of Armenia, the king meeting him gains his friendship by presents; Severus tender his his right hand; (Plate XVIII, No. 2, A.) he erects a tribunal, measures out a camp, (B) his tribunes encourage the soldiers, (C) J. Abagares, king of the Osrhoenians, or Adiabathians, fled to Severus, offered him the anchors and allied forces, which Severus received, (D) Cardinal Hieronimus, in the year 209, A.D. page 277, thinks him a Christian, descended from king Edmon, whom Thaddeus the apostle brought over to the Christian faith. Severus attacks the first time, with a common halting-run, (E), a strongly situated town, in which the Armeni were blackened.

"In the year 4146, A.D. 197, Severus having taken Byzantium, separated from Claudius Albinus, who affected the dignity of Augustus, goes into Gaul, hastes to meet Claudius Albinus, with whom he fought, near Lyons.

"In the year 4147, A.D. 198, on the first day the general of Severus is defeated; on the second, while he himself was victorious on the right wing, and was pursuing the routed forces of the enemy, his army falls into pits, and the fortune of war would have been changed, had he not, with his own hands, rallied the soldiers, and put the fugitives to death. At length, with great havoc and disaster, he gained the victory, having also slain Albinus on the 19th of February. Severus returned directly to Rome, made an oration to the Senate, and alarmed them; he declared his son Antoninus his partner in the empire, and Augustus; and having retired from the office of tribune, when he was entering upon his sixth tribuneship, he gave the title of Caesar to his younger son Septimius Geta.

"In the year 4148, A.D. 199, he returns to the East; goes back to Nisibis.

"In the year 4149, A.D. 200, again he invades the Partians; they abandon Babylon, which lay open to the Romans; Severus consults with the tribunes, Latorius, Cradifus, and Latus; by their suggestion he (Plate XIX, No. 2, A.) summons the soldiers (B), and sends them on excursions into Arabia, to burn the country and take the towns; then he divided his army into three parts, set Latus over the one, Amulianus over the other, and Phobus, his son-in-law, over the third. He attacked the Atreul a second time with a stronger halting-run (C), constructed by the engineers of Priscus. They stretch out suppliant hands (D), when however, they might have strongly defended themselves; at last, Amulianus, page 301, book sixth, has it so. Atreul was an ancient town, placed in the middle of a desert, and long since abandoned, which, at different times, the warlike princes, Trajan and Severus, attempted to raise, and were almost annihilated along with their army; and Dio, in Nihilis, asserts that the town Atreul was twice besieged by Severus, and not taken. A cistern (E), is seen prepared (as I think) to discharge a torrent of water by which the besiegers might be overwhelmed.

"In the year 4150, A.D. 201, having arranged his boats together, Severus passes the Euphrates, (Plate XIX, No. 4, A.) Cleophanes summons itself (B); there the rapid treasury is pillaged; the Tigris is crossed (C); Partian Scheraz is taken; Artabanus, the great king of the Partians, escapes from him on horseback (D); two chiefs, of the interior of Arabia, beg pardon

\* Herodian. Dion Cassius. Suetonius Victor Aurelius. Quintus Curtius de Babylone. Cezar.

on their knees (E); the country of the Bedouens Arabs is reduced to a province of the Roman empire; whence Severus is again called Parthicus and Arabicus. Water-basins (F), or receptacles for the overflow of Euphrates and Tigris, still exist. Caverns of this kind are described by Quétius Curtius, book 8, page 157, where this author treats of Babylon.

\* In the year 4151, A.D. 203, when the Parthian war was terminated, Severus returned to Mesopotamia, passed through Antioch, and went into Egypt.

\* In the year 4151, A.D. 203, Severus returned to Rome with his son; he celebrates the decennial games; having celebrated the Parthian triumph, he exhibited spectacles and sacrifices, he repaired the Pantheon, projected *several* games, so is sent on the gold coins which the very illustrations, and very reverend C. Julius Rionius, canon of St. Peter's, preserves. Hæver L. Supl. Sev. Aug. Imp. XI. Part. Max. is, in the decennial vows, adorned with the civic or oak leaf crown.

\* In the year 4153, A.D. 204, about the beginning of June, on the birth-day of Severus, when he assumed for himself the office of tribune, in the twelfth year, the triumphal Arch was completed; or rather, as I think, in the year before, (not in the year 4154, A.D. 205, as I gather from Cardinal Baronius,) for it is not possible to compute times with scrupulous exactitude, hence historians such as Xiphilius, the abridger of Dion, and others, viz. Eutropius, Cassiodorus, and Cardinal Baronius, very obscurely and perversely confused every thing in compressing the narrative of events. Herodian has confused them; Spartianus has merely glanced at them, and especially while they record foreign wars, which contribute to the glory and achievements of a prince. Flattens fabricate by suppressing or concealing disasters sustained, though, too frequently, false praise leads to ruin, and maintains the confidence both of senators and people. Dio places the flight of Volagases, and the relief of Nisibis, in the second expedition; but I think more credit is due to those stone tablets, and more certain proof to be extracted from them, unless that the disasters sustained in both sieges seem to be veiled in the gesture of the suppliant hands of the Altres. Ammianus testifies that he digested these in the acts of Severus, but the books which he wrote on martial achievements from the time of Nero to Constantine are lost.\*

## OF THE ARCH\* OF THE GOLDSMITHS.

### PLATE XX.

#### VIEW FROM THE SOUTH-WEST.

THIS Arch was erected by the Goldsmiths and Merchants, inhabitants of the Forum Boarium, and dedicated to Septimius Severus and his family, as appears by the inscription on its south front,† in honour of the signal victories obtained by him in the East, which are particularly referred to on the Arch raised to him in the same year, by the Senate and People, in the Roman Forum, which has been already described. It is said‡ to have formed the entrance to the Forum Boarium, so called from the statue of a bull, of *Ægina* metal, which was placed there, and is alluded to by Ovid, in his *Fæsti*, "*Area quæ posito de Bove nomen habet*;" also by Tacitus, in the twelfth of his *Annals*, "*a foro Boario ubi æreum tauri simulacrum conspicimus*;" and by Pliny in his second book, speaking of the Island of *Ægina*, "*Bos æreus inde captus in foro Boario est Roma, hic est exemplar Æginetici æris*." We may infer from the above, that the Forum was called Boarium, from the statue; and not from its having been a market for oxen, as is commonly supposed: such a place would not have been the probable abode of Merchants and Goldsmiths, who, as a part of the inscription, "*loci qui invehent*," informs us, were its inhabitants.

It appears from Spartianus, in his life of this Augustus, that the name of Geta was originally contained in the inscription, and erased by the order of Caracalla; the words "*Parthici maximi, Britannici maximi*," being inserted in its place. It will be also seen, that the bas reliefs on the panels are erased,§ which probably represented the figure of Geta.

The view is taken from a spot near the Arch of Janus Quadrifrons, which is but a few yards distant, and represents the building, as it now appears, partly enclosed by the walls of the Church of St. Giorgio in Velabro; the end of the porch and the lower portion of the tower of which form part of the view.

It is constructed of white marble, on pedestals of travertine stone, and is highly ornamented with foliage and sculpture on the sides here represented; but on the northern one, the mouldings of the entablature are quite plain, and there is no inscription.

The capitals of the pilasters are Composite, and their panels ornamented with military trophies and foliage; the entablature is interrupted to admit of the inscription, which occupies the space of the architrave and frieze, and has at each end a tablet containing sculpture: the one visible has the figure of Hercules; the other, enclosed by the wall of the church, probably still contains that of Bacchus; which were, according to Spartianus, the tutelary deities of the family of Severus.

On the east side of the opening we see Severus and his wife Julia sacrificing: she holds in her hand a caduceus, the symbol of concord; and on the corresponding panel of the west side, were their two sons, Caracalla and Geta, employed in a similar duty: the figure of the latter is erased; on the west end, a captive in chains, followed by Roman soldiers, and under that a fragment of sculpture, said to have represented Romulus, commencing from this spot with his plough to mark out the city.

The opening is covered with flat slabs of marble, divided into eighteen coffers, ornamented with a variety of roses, &c. The soffit of the architrave is also panelled, and ornamented with foliage.

The panel between the pilasters on the south front, appears to have had a single statue, of which the indication of the head alone now remains: over it, on the panel between the capitals of the pilasters, was a festoon supported by Victories, similar to those under the opening: this is now removed, and replaced by a plain stone.

\* The appellation of *Arch*, being generally given to this building, it is here adopted, though not strictly correct.

† See Plate XXI.

‡ Nordii, p. 276.

§ See Plate XXI and XXII A.

¶ See Plate XXII C.

## PLATE XXI.

## SOUTH ELEVATION AND PLAN, WITH THE COFFERS, &amp;c.

Is this elevation, the pier to the right, which is concealed in the wall of the church, is restored, to give the proportion of the mass, the extent of the cornice being equal to the whole height.

The pedestals are of travertine stone. The dies are two-thirds of their height in width, a proportion commended by Palladio; but as used in this instance and embracing two pilasters, they are too predominant; and probably were adopted with the intention of preserving the sculpture from the reach of injury by passengers. The cornice of the pedestals, and the whole of the superstructure, are of white marble. The opening between the pilasters appears to have been the regulation for their height.\* The entablature is formed more in proportion to the height of the whole edifice, than to that of the Order, for which it is far too heavy, being considerably more than a third of the height of the pilasters: whereas to the Arch in the Forum Romanum, built at the same period, and to the others at Rome, the entablature is less than a quarter of the height of the column. The pilasters on this front are eleven diameters in height, though on their returns they are but seven diameters. On the plan, the depth of the opening is two-thirds of its width, the pilasters are formed in one block from their bases to the capital, and the panels are each filled with a slab of marble, about six inches thick, secured by a groove in the pilasters; the body of the pier is formed of rough masonry and brick. The architrave and frieze is in one block in height, and the tablet for the inscription in one solid piece. The cornice appears to have been in four blocks, each the whole height.

## PLATE XXII.

## ELEVATION OF THE WEST END, AND SECTIONS OF EACH SIDE OF THE OPENING.

## A. The section of the east side of the opening.

The pilasters are considerably wider than on the fronts, being one-seventh of their height, and are ornamented with scrolls of foliage in bold relief, springing from a cluster of leaves, and each surmounted by an eagle. Between these pilasters, is a panel surrounded on three sides by an ornamented moulding, in which is represented Severus sacrificing, assisted by his wife Julia: under this, are the various instruments used in sacrifice,† delicately sculptured; and below them is the bottom panel, on which is shown the victim, and preparation for sacrifice; it is much mutilated; between the capitals of the pilasters, is a festoon of fruit and flowers, borne by two winged females. The frieze is ornamented with a scroll of foliage, highly relieved, of the same character as that in Plate XXV.

B. Elevation of the west end. The architectural arrangement and decoration are similar to the sections. In the principal panel is a captive in chains, guarded by two soldiers; under it, instruments of sacrifice, and beneath an enriched moulding, another panel, supposed to be Romulus guiding a plough: between the capitals of the pilasters, are figures performing some act of sacrifice; but all these are too much mutilated to be clearly discerned.

## C. Section of the west side of the opening.

The principal panel has the figure of Carnealla sacrificing. The figure of his brother Geta, which completed the subject, is rudely erased, it is supposed by the direction of the former; emblems of sacrifice, as in the other instances, fill the panels below; and those above are the same as described in the other section.

\* The height of the columns, as used in triumphal arches, seems, in most instances, to have determined the clear openings between the two central ones; this is the case precisely in those of Titus, Septimius Severus, and Constantine, as well as the present example.

† See also Plate XXVI.

## PLATE XXIII.

THE ORDER AND DETAILS, WITH THEIR ADMEASUREMENTS.

- A. The cornice of the pedestals.  
 B. The bases of the pilasters, which continue round the piers.  
 C. The panels of the pilasters.  
 D. The capital of the pilasters, &c. toward the south front.  
 E. The architrave. F. The frieze. G. The cornice of the entablature.  
 H. The soffit of the architrave; and I. The section of the same.  
 K. The coffer of the soffit to the opening; and L. Their section.  
 M. The moulding round the inscription, to the left of which is the figure of Hercules; it will be observed, that the tablet on which this figure is sculptured, is not over the centre of the piers.

## PLATE XXIV.

DETAILS OF THE SECTION.

THIS section, by comparison with the last, exhibits the variety of the width in the two sides of the same pilasters, and the consequent variety in the proportion of the capital on its two faces. The rest of the Plate shows, to a larger scale, the ornaments of the sections in Plate XXII.

## PLATE XXV.

THE ENTABLATURE, ONE QUARTER THE ACTUAL SIZE; WITH THE SOFFIT OF THE CORONA.

THIS Plate will give an accurate idea of the style and effect of the architectural ornament in this edifice. Its character is broad and highly relieved, though not delicately executed, and may be said to be too highly ornamental, scarcely any part of the marble having been left undecorated. The greatest similarity will be observed in the design of these ornaments, to those of the Arch dedicated to the same Emperor in the Roman Forum; but the execution of the latter is far superior to the present example.



## OF THE ARCH OF TRAJAN, AT ANCONA.

### PLATE XXVI.

#### VIEW OF THE ARCH FROM THE WEST.

THE inscription on the south side of the Arch\* informs us, that it was erected to the honour of Trajan, on the occasion of his completing this port; which is corroborated by Dion,† who says, that in the nineteenth year of his reign, A.D. 116, Lucius Ælius Lamia and Ælianus Verus being consuls, the Senate and Roman People returned the Emperor solemn thanks for having facilitated the entry into Italy, on the side of the Adriatic Sea, by a port made by his order at Ancona.

The Arch is of small dimensions, built of white marble, and consists of but one opening, which is only nine feet ten inches and two-tenths in width, not having been intended for a carriage-way.

The mole or causeway entrance from the sea being elevated, has occasioned the Arch to be erected on a basement, which gives it an extraordinary height when viewed from the bay; but its proportions above that line are more conformable to the principles observed in other Arches. It bears some resemblance to the Arch of Titus in its general disposition, having four columns to each front, returning in the same manner at the angles, and having tablets between the outer ones; these columns are of the Corinthian order: the whole is surmounted by an attic with one large panel in the centre. The key-stone over the Arch is peculiar, having a sculptured bust of the Emperor at each end: it has dropped about seven inches from its original situation, in consequence of a settlement in the masonry, which however is finely executed, and the joints scarcely perceptible.

This Arch has not any enrichment on the marble, except to the capitals and key-stone: all the mouldings are plain, and many of them peculiar in their contour. The panels have been decorated with festoons of bronze, the sinkings for which are left, and the holes of the cramps which secured them: the large panel of the attic has also been decorated with bronze ornaments, as well as the spandrels over the Arches; in these places the cramp holes still appear; but the metal, and that of the letters to the inscription on the other side, are removed.

On the top of the Arch were placed the statues of Trajan, of his wife Plotina, and sister Marciana, as a medal of that Emperor clearly shows, which also proves that the statue of Trajan was not equestrian, as some have supposed.

The view is taken from the port, looking toward the town, which lies principally to the right, out of the picture. The causeway forming the mole still remains, but is encumbered with a parapet, which hides part of the Arch; under it are store-houses: in the distance, on the summit of the promontory, is now the church of *Saint Ciriaco*. This promontory, which is a very commanding one, was called by the ancients "*Promontorium Cæmerum*;" and on the top of it was a temple dedicated to *Venus*, mentioned by Juvenal in his fourth satire: "*ante domum Veneris quam *Doricæ* sustinet Anconæ.*" Its site was probably that of the present church.

### PLATE XXVII.

#### THE PLAN, ELEVATIONS, AND SECTION OF THE ARCH.

ON the plan it may be noticed, that the columns, and particularly the angular ones, are disposed similarly to those of the Arch of Titus at Rome, on the returns—the columns being placed at the angles: the inner ones have also a greater projection on one side than the other, like the same example.

In the elevation, the basement is of travertine stone. From the projecting fragments, it cannot be determined precisely to what height the level of the mole or causeway originally reached, but most probably it was nearly as high as the top of this basement; at present, there are six modern steps up to that level on the side toward the town.

\* See Plate XXVII.

From this basement the mass of the order is nearly a square, not including the attic. The entablature is nearly a fourth of the columns, which are ten diameters in height.

The opening is very lofty, being more than a double square to the springing. The pedestals are nearly as described by Palladio;\* one half the opening of the Arch is height. The masonry is composed of large blocks of marble, as indicated on the elevations; the courses frequently are in one block, the whole size of the piers; the joints are very finely fitted without cement.

The south front has the inscriptions on the attic; and the large panel in the north front has cramp holes, to which some bronze ornaments appear to have been attached.

The sinkings in the panels of the fronts and sides also hold festoons of bronze, and the spandrels over the Arch some decoration of a similar nature.

On the west side of the opening† are grooves, which apparently contained some standard measures or scales of bronze or silver; the length of them will be found in Plate XXIX.

## PLATE XXVIII.

### DETAILS OF THE ORDER, PEDESTALS, AND ATTIC, WITH THEIR DIMENSIONS.

- A. Represents the base, mouldings, and cornice of the basement.
- B. The moulding of the pedestals, on which are the columns.
- C. The socle or sub-plinth under the columns, with its section at the side.
- D. The moulding of the bases.
- E. The capital of the columns, with its plan underneath.
- F. The soffit of the entablature between the central columns.
- G. The architrave. H. The frieze. I. The cornice of the entablature.
- K. The mouldings of the attic, with the one round the large panel, dotted within the die.

## PLATE XXIX.

### DETAILS, WITH THEIR DIMENSIONS.

- A. Is the plan of the panels of the pilasters in the attic.
- B. The front; and C. The profile of the key-stone.
- D. The impost moulding of the Arch; and E. The archivolt, showing the manner in which they are connected with the column.
- F. One of the upper tablets between the two outer columns; and G. The section of the same.
- H. The sinkings for the metal measures, with their lengths.
- I. A plan of part of one of the piers, explaining more clearly the different situations and projections of the columns at the angles, and next the opening.

\* See note, page 3.

† See Section and Plan at A.

## OF THE ARCH OF CONSTANTINE.

### PLATE XXX.

#### VIEW FROM THE SOUTH-EAST.

ABOUT nine miles from Rome, on the banks of the Tiber, at a place called Saxa Rubra (Red Rocks), and a little above the present *Ponte Mollo*, the Emperor Constantine overcame in a battle the tyrant Maxentius. In honour of which, the Senate decreed him the first place among the three Augusti, who then governed the empire, and a triumphal Arch, for having, by divine instinct, and with extraordinary courage, delivered the republic from the tyrant, and the whole faction.

This triumphal Arch is situated in a valley formed by the CELIAN, PALATINE, and ESQUILINE HILLS; and, according to many topographers, where the Via Sacra terminated by joining the triumphal way, and is the most magnificent, and best preserved, of those which remain at Rome. It has three Arches, like that of Septimius Severus; but the lateral ones have no communication with the central. Each of the two principal fronts is decorated with an entablature, supported by eight elegant fluted columns of the Corinthian order, the shafts of which are of yellow antique marble, detached from the wall, and placed on lofty pedestals, and each supporting the statue of a captive Dacian. The whole of the edifice, with the exception of these columns, is constructed with white marble, laid without cement, and cramped with bronze.

An inscription\* occupies the central compartment of the attic; and the words *Instinctu Divinitatis*, are said to supply the place of *Diis Faventibus*, which accorded better with the polytheism of the Romans.

The eight statues of Dacian prisoners, which decorate the attic, are of Phrygian marble, called "pavonazetto;" and were, with many of the other sculptures, brought from an Arch erected to Trajan in his forum, demolished for the purpose of decorating that of Constantine.†

There are bas-reliefs on the pedestals, and on the frize, over the small arches, which continue round the ends (the latter representing the taking of Verona, and the victory at *Ponte Mollo*), the four Fames in the spandrels of the principal, the eight river Gods in those of the side openings, and the two circles at the ends of the Arch, also the four panels under each of the side Arches, are the work of Constantine's time.‡

The other bas-reliefs, as well as most of the cornices, impost, &c. are of good sculpture, and were taken from the Arch of Trajan, which was erected by Apollodorus of Damascus when the arts were in their most flourishing state.

These superb bas-reliefs, which represent the various exploits of Trajan, are twenty in number; ten are placed in the attic, two under the centre Arch, and eight circular ones over the two small Arches.

The four bas-reliefs in the attic, between the statues, on the south side of the Arch shown in the accompanying view, represent Trajan declaring Parthamaspatas king of the Parthians;§ the discovery of a conspiracy of Decabalus against Trajan; the same Emperor haranguing his soldiers; and, at last, Trajan offering sacrifice called *sacredaurium*.

The four bas-reliefs in the attic, between the statues upon the north front, represent the triumphal entry of Trajan into Rome ||—The Appian way, lengthened by him to Brundisium—the same Emperor feeding the hungry throughout Italy—and Trajan supplicated by Parthemasire to restore him the kingdom of Armenia, taken from his father.

\* See Plate XXXII.

† Gibson, vol. ii. page 235, says it was not possible to find in the Capitol a sculptor who was capable of adorning the Arch erected to Constantine.

‡ This sculpture is of so inferior a cast, that it was considered useless to represent it.

§ See also Plate XXXVII.

| See also Plate XXXVIII.

The bas reliefs which decorate each end of the attic, and those under the central opening, formed originally but one piece, and represent the victory of Trajan over Decebalus, king of the Dacians.\*

The eight circles which are over the small arches,† represent different subjects; Trajan in the chase, and his sacrifices to Mars, Apollo, Diana, and Sylvia.

The pedestals on which the columns rest were half-buried in earth washed from the hills—till Pius VII. removed it, and built the wall of enclosure, as we learn from an inscription on the west end:

Pius VII. P. M.  
Arcum Triumph.  
restituit et  
muros super.  
Anno MDCCCV.

Some of the ancient pavement of marble remains under each opening,‡ and some carriage-way paving at one end, similar to that under the Arch of Titus. Clement XII. restored the heads of the Dacians, which had been broken off, it is said, by Lorenzo di Medici, and taken to Florence: but this is not to be believed, as one of the heads was discovered among the earth, and now deposited in the Museum, with this inscription on its pedestal: "*Ad Arcum.*"

To the right of the Arch are the remains of the *Meta Sudana*.

To the left, a part of the Palatine Hill, now a garden, and covered with the ruins of the once magnificent palace of the Cæsars.

## PLATE XXXI.

### PLAN OF THE ARCH.

In this plan are represented the piers, with the pilasters attached, the projection of the columns, their plinths, and the extent of the base mouldings surrounding the piers. The soffits of the Arches are plain; under them are indicated the ancient pavement, formed of large marble slabs, some of which are seventeen feet long. To the west of the Arch are the remains of some carriage-way pavement.

On the western pier is drawn the plan of the stairs leading to the vaulted chamber in the attic, the extent of which, with the piers and openings of communication, and also the plan of the upper part of the staircase, showing the ascent and descent, are expressed in *dotted lines*. The entrance to the staircase is immediately over the impost of the lower Arches, and the commencement of the steps is distinguished by the lines being drawn.

## PLATE XXXII.

### ELEVATION OF THE SOUTH FRONT.

The general disposition of this Arch is very similar to that of Septimius Severus; but its extent is greater, and the proportions of the side openings preferable, being wider and approaching nearer to a double square; they are also one-half the width of the central opening, which is nearly the same proportion and dimensions of that of Severus. The pedestals are very lofty, exceeding a third part of the order: they have an additional plinth, which, with their base mouldings, is continued round the piers as well as the pedestals. The order is half the height of the whole edifice; the columns are nine and a half diameters in height; the shafts of yellow antique marble, in one piece, fluted and cabled, and of fine workmanship, evidently selected from some other building. The bases and capitals are of white marble; behind them are pilasters fluted, and worked in regular masonry with the wall: the entablature is a quarter of the height of the column: the architrave is rudely moulded, the frieze left rough, and has indications of holes for cramps to attach a veneer of porphyry, fragments of which are visible in several places, as also around the circular medallions over the side Arches, where the marble has a similar unfinished surface. The cornice is in one block in height, and finely executed, excepting at the angles and returns over the salient columns, which appear to have been worked at the time of Constantine, and occasions the idea that it was brought from some edifice where projecting columns were not used. The upper member of the cornice over the corona was then cut away, as is evident from an additional height of the marble, which still remains not cut down in several places on the top of the cornice, invisible from

\* See also Plate XXXVI.

† See Plates XXXIX and XL.

‡ See Plate XXXI.

below, but is shown in the central part of this elevation. The attic is above half the height of the order; the present cornice does not accord with former representations of it, and may probably, therefore, be of modern execution.

The inscription occupies only the central compartment; the bronze letters are removed.

The sculpture on the key-stones of the Arches is nearly destroyed. On this front, above the medallions over the side Arches, are the inscriptions, SIC X. and SIC XX.; on the north front, in the corresponding situations, are VOTIS X. VOTIS XX.

### PLATE XXXIII.

#### SECTION THROUGH THE CENTRE, AND ELEVATION OF THE EAST END OF THE ARCH.

THE projection of the columns and entablature, pedestals and statues, are here shown, and the chamber in the attic over the Arches: the soffit of the centre Arch, as well as the others, is without ornament: the masonry is shown on the drawings; that of the interior is very irregular; and many fragments of other buildings, as cornices, &c. are seen in ascending the staircase, and in the chamber above, some of which are finely executed. This chamber extends the whole length of the attic, and is constructed of brick, with two cross walls. The sculpture, both in the section and elevation, is described in Plates XXXVI and XXXIX.

### PLATE XXXIV.

#### ORDER AND DETAILS.

- A. The base and capital of the column.
- B. The entablature. The upper member of the cornice has been cut away.
- C. Soffit of the corona.
- D. Mouldings of the pedestals.
- E. Mouldings of the attic.
- F. Impost and archivolt of the side Arches.

### PLATE XXXV.

#### IMPOST AND ARCHIVOLT OF THE MAIN ARCH, ONE QUARTER THEIR ACTUAL SIZE.

- A. The impost of the principal Arch.
- B. The plan of the soffit of the corona.
- C. The archivolt to the south side.
- D. A variety in ditto, on the north side.

The impost is finely executed, and the modillions are decorated with various soffits, in which are discernible eagles, fish, and men: it is evidently removed from some other edifice.

The archivolts are rudely worked, and of Constantine's period.

## PLATE XXXVI.

BAS RELIEFS UNDER THE CENTRE OPENING, AND AT EACH END  
OF THE ATTIC.

THESE bas reliefs formed a part of the decoration of an Arch erected to the Emperor TRAJAN in his Forum, after his conquest over the DACIANS. They appear to have formed one panel, fifty-eight feet in length; it is probable they extended the whole length of the attic, and are, from their bold style of relief, well calculated for that situation, which is evident from those now remaining in the ends of the attic of the present Arch, marked C and D. The other two are placed under the central opening; the one marked A, on the east side, surmounted by the inscription, *FUNDATORI QUIETIS*; the one marked B, on the west side, under the inscription, *LIBERATORI URBIS*. The subject is the defeat of Decabalus, King of the Dacians, on the banks of the Danube, anno Domini 105, who not being able to withstand the Emperor Trajan by open force, had recourse to deceit and treachery, sending assassins, under the appearance of deserters, to murder him; but one of these, being apprehended on suspicion, and put to the torture, discovered the whole plot, together with his accomplices, who were immediately seized and executed. This is represented between the letters B and D, where their heads are brought to the Emperor, at whose feet Decabalus appears to be in the act of falling, and acknowledging himself Trajan's vassal. After these victories, the Senate decreed Trajan extraordinary honours: among the rest, that he should, upon his return to Rome, triumph over each particular nation that he had subdued; a triumphal Arch was built in his own forum, to perpetuate the memory of his conquests; and the people of Rome made preparations to receive him with the utmost pomp, upon his return. But he never returned to Rome, having died at Selinus, in Cilicia, (which was afterwards called Trajanopolis), after a reign of nineteen years, six months, and fifteen days.

Over the letter A, Victory, and the Goddess Rome, are seen conducting him to the honours intended for him by the Senate and Roman people.

## PLATE XXXVII.

## BAS RELIEFS ON THE ATTIC ON THE SOUTH SIDE.

EACH of these bas reliefs is in one block of marble, nearly twelve feet by eight.

The first subject to the left represents TRAJAN declaring Parthamaspates King of the Parthians; thus described by Spartianus: \* "Trajan repaired to Ctesiphon, where, having assembled on a large plain the Romans and Parthians, he ascended a high throne, and declared Parthamaspates King of the Parthians, placing, with great pomp and solemnity, the crown upon his head."

The second subject appears to be, the deserter brought before the Emperor, and making the discovery of the plot of Decabalus.

The third subject is, the Emperor haranguing his soldiers from a tribunal.

The fourth subject represents Trajan offering the sacrifice called "Suovetaurilia."

## PLATE XXXVIII.

## BAS RELIEFS ON THE ATTIC ON THE NORTH SIDE.

THE first subject to the left is Trajan's intended triumphal entry into Rome.

The second subject represents the Appian Way, lengthened by him to Brundisium.

The third subject is, Trajan relieving the distressed throughout the empire.

The fourth subject is, the supplication of Parthamaspates to restore him the kingdom of Armenia, taken from his father.†

\* *Scout*, in *Art*, page 6.

† *Eton*, book 66, page 779.

## PLATE XXXIX.

THE FOUR MEDALLIONS ON THE SOUTH FRONT, AND (E) THE ONE  
AT THE EAST END OF THE ARCH.

THESE medallions are each in one block of marble, eight feet in diameter. A, represents TRAJAN going to, and C in, the chase. B, the same Emperor sacrificing to Apollo; and D, to Diana. E, is the medallion on the east end, and appears to be of the period of Constantine, and to be a symbolical representation of the morning.

## PLATE XL.

THE FOUR MEDALLIONS ON THE NORTH FRONT, AND (E) THE ONE  
AT THE WEST END OF THE ARCH.

A, REPRESENTS the Emperor continuing the chase; and C, the termination of it. B, he sacrifices to Sylva; and D, to Mars.

E, is the medallion at the west end of the Arch, of the period of Constantine, and represents the close of day.

## OF THE PANTHEON, ROME.

### PLATE XLI.

#### VIEW FROM THE NORTH-WEST.

THIS superb edifice is situated in the Campus Martius: it now loses much of its imposing effect from being incumbered by the houses of modern streets, which pass close to its walls, and in front by a common market-place, kept continually in a filthy state, and crowded by the lower classes, as well as from the accumulation of the ground that has buried nearly all the steps which led to its magnificent portico, justly considered the perfection of art. The inscription on the frieze,

M. AGRIPPA. L. F. COS. TERTIUM FECIT.

acquaints us that the portico, at least, of this Temple was erected by him. The opinions of antiquaries being various as to what portion of the edifice is attributable to Agrippa, we shall proceed to examine into its history, use, and various changes.

Among the artists who have considered this edifice is the great Michael Angelo, who mentions three different epochs; one for the portico, one for the interior order and arrangement, and another for the superior or attic. Serlio, Palladio, Desgodetz, Fontana, Märcin, the Abbé Uggeri, and Piranesi, have produced many designs and studies; Demonziolo, Lipsius, Lazzari, and the whole of the topographers of Rome, have profusely spoken of it, but none with more method or more clearness than Signor Hirt;\* and, following his method, we shall be able to unite and arrange all the reflections which appear to us to give a proper idea of the subject, and at the same time reconcile the various opinions of the learned.

In the first place, it is necessary to consider who was the builder of the Pantheon; and for many reasons we attribute it to Agrippa. Rome, according to Pliny, Plutarch, Strabo, &c., had not edifices of such magnificence and workmanship before the time of Sylla; it is certain there were many buildings before that time, but, according to several accurate writers, the Temple of Fortuna Pretestina, and that of Jupiter Capitolinus, were the first temples that were particularly distinguished for their elegance and for their ornaments. At this time we might mention other admirable structures from history, where they are alluded to and described; but the Pantheon, which is unique and peculiar in its construction, is not mentioned by any one before the time of Agrippa, although they have described other buildings of inferior magnificence.

These observations are strengthened by Vitruvius,† who writes an account of the various works executed up to the first years of Augustus, and does not mention the Pantheon, or any vault of a similar kind, which, had it existed at the time, he would not have failed to praise and describe; and further by Pliny, who, in his mention of the edifice,‡ hints at the novelty of the form of its vault. Pliny also says,§ that the Pantheon was built by Agrippa, and dedicated to Jupiter the Avenger; all of which serves to prove that the whole of the edifice was erected by him. From a passage of Dion a contrary argument is drawn by some, for he says|| Agrippa terminated the Pantheon; but by this he does not deny that he commenced it some time before. Dion also mentions,¶ that Agrippa wished to place a statue of Augustus (whom perhaps he valued more than Jupiter the Avenger), within the Temple, but the Emperor would not allow this honour to be paid him, and permitted only that his statue should be

\* Osservazioni sul Pantheon.

† Book 5.

‡ Pantheon Jovi Utroq; ab Agrippa factum, cum theatrum ante esset; Romæ Valerius Orosius architectus Jedis Libani.

§ Luc. c. 41.

|| Pantheon quoque perficit Agrippa. Id de dicere, fortasse quod in simulacris Martis et Veneris ædificis decorem insignem accipere, et non nihil videtur inde et templa habere quod forma convexa singularem Cæli similitudinem ostenderet.—B. 51.

¶ Voluit Agrippa in eo Augusti quoque statuas collocare, nonneque opus est adhibere; nostrum autem eo scripturæ, in Pantheon ipso Cæsaris prius Augusti, et suum in vestibulo posuit.—B. 51.



placed in the exterior of the edifice, in one of the lateral niches, under the portico. Venuti draws from this circumstance an ingenious argument, that Agrippa might previously, in the hope that Augustus would accord this favour, have intended to make the interior the most ornamental part of the edifice, and the exterior plain, probably with the upper pediment only, and a large niche on each side of the entrance; but, on the declaration that the Emperor's modesty dictated, Agrippa then exerted all his talent to form a portico worthy its destiny, and has certainly succeeded in producing, with the simplest combinations, a result the most sublime that has ever been consummated in architecture.

The foregoing reasons having clearly proved that a temple called Pantheon,\* and the portico, were constructed by Agrippa, it remains to examine and describe the various changes they have undergone.

The portico is in its front octastyle, systyle, arranged pseudodipterally; the whole is formed by sixteen columns forty-six feet five inches in height, the shafts of granite, five feet in diameter, each of a single block. The whole of the eight front columns were originally of grey, and the inner ones of red oriental granite;† they are placed on a platform, approached by a flight of steps,‡ of which three only are now to be seen; the capitals and bases are of white marble, the former considered one of the most elegant specimens of the Corinthian order existing; the entablature and pediment are also of white marble; the architrave and frieze are in one block, extending to the centres of the columns, and being fifteen feet long each, six feet eight inches high, and nearly six feet in thickness, including the projection of the moldings on both sides; the angular blocks are above seventeen feet in length. The cornice is in one block in height; some of the level parts are fifteen feet long; in the upper cornice of the pediment the blocks are still larger.

The simplicity and elegance of the arrangement of this portico,§ and its details, cannot be sufficiently commended;||—the only fault attributed to it by any critics is the height of its pediment, the effect of which would remove the objection if it were not deprived of the bas relief in bronze that formerly filled the tympanum; the holes which received the cramps to fasten it still remain over the whole surface; and in the time of Pope Eugene IV, who died about 1431, were found here a fragment of a head of metal, representing Agrippa, a fore leg of a horse, and part of the wheel of a metal chariot, which undoubtedly were the remains of the decorations of the tympanum. We also learn from Pliny,¶ that this Temple was ornamented with statues, the work of Diogenes the Athenian, which he praised, although from their height they were not sufficiently discernible. These statues are supposed by some to have been placed on the acroteria of the pediment, and would have considerably improved the effect of the portico—although they were not probably designed for this situation, it not being customary to place caryatides on pediments. The inscription on the frieze was filled with letters also of bronze; and we see another inscription, in smaller letters, on the two upper faces of the architrave;

*Imp. Cæsar. Septimius Severus. Pater Patriar. Arabic. Adulætic. Partic. Pers. Max. Trib. Pot. XI. Cos. III. P. P. Proca. et*  
*Imp. Cæsar. Marcus Aurelius Antoninus Pater Felix Avg. Trib. Pot. V. Cos. Proca. Pantheon vetustate corrupta cum omni civis*  
*restituit.*

which describes that Septimius Severus and Marcus Aurelius caused the edifice to be repaired; but no alterations in its exterior appear attributable to them.

The campanile, which are on the mass behind the portico, and disfigure the building, were erected by Bernini, under Pope Urban VIII, who cut away the central part of the cornice of the upper pediment, and that part of the wall, in order to form projections to receive his towers.\*\* Entering the portico, we find it divided into three naves, the central one consisting of three intercolumniations, and terminated by the grand doorway; the side ones each of two intercolumniations, terminated by niches, in one of which was placed the statue of Augustus, and in the other that of Agrippa.†† Corresponding with the internal columns, are placed pilasters in white marble, fluted, and the walls between them are ornamented with bas reliefs, representing festoons with candelabra, sacerdotal apici, acerræ, pateræ, litui, capibunculae, aspergilli, and other sacred utensils, all of which serve to prove that the Pantheon was really a temple; these same ornaments are seen also between the pilasters of the exterior. The three naves appear to have been covered with bronze; the central division probably was vaulted, to correspond with the arch of masonry over the entrance; the sides were probably flat, covered by lacunariæ, resting on trabeæ or beams. These beams of metal were taken away under the pontificate of Urban VIII, to

\* Dion, in the preceding note, mentions that some considered the Pantheon to derive its name from being dedicated to all the gods, but that he rather attributed it to the vaulted form of its roof.

† Pope Alexander VII. and Urban VIII. repaired the north-east angle of the portico, and restored three columns which were wanting in their sites, and were found near the church of St. Luigi dei Francesi. In this restoration the position of the angular columns, which was purposely formed of a larger diameter than the rest, and of grey granite, similar to the one at the other angle, was altered, and it is now the second column of the front. See Plate XLIII.

‡ The number of these steps, as given by Palladio, Serlio, and Fontana, is seven.

§ See Plate XLIV.

|| It has been well observed by Feyerh. "This portico is more than fastidious; it is positively the most sublime result that was ever produced by so little architecture."

¶ Agrippæ Pantheon docuisti Diogenes Atheniensis, et caryatides in columnis utraque ejus, prolatus inter patra operari, sicut in festigio posita supra, sed postea ablatam loci minor celebrata.—Cap. 5, lib. 36.

\*\* See Plate LIII.

†† Under this statue was preserved the ashes of Agrippa, in a beautiful porphyry sarcophagus, now containing those of Pope Corsini, and placed in his chapel, in the church of St. John Lateran. This statue is in the Palace Giustiniani, at Venice.

form the four columns of the confessional of Saint Peter's, in the Vatican; as well as some cannon, one of which is in the fortress of Saint Angelo, and is said to have two of the bronze nails appearing cast in the metal; another nail is also preserved, as well as one of the plates, in the Casa Barberini, which a man can scarcely lift; another in the museum of the King of Prussia; and one in the Casa Strozzi; and another, in the year 1739, was brought into England, which weighed forty-seven pounds. In the memoirs of the building of St. Peter's it is found that the nails weighed 9374 pounds, and the whole of the metal 450,250 pounds.

We now come to a description of the cell of the Temple, the walls of which are above twenty feet in thickness, and built of *opus incertum*, strengthened every three feet in height with a layer of tiles, the weight over each opening being discharged by arches formed also of tiles; the dome is constructed in a similar manner, diminishing by degrees to the thickness of five feet at the top, with an opening of thirty feet in diameter. The outside has been covered with stucco, and probably was ornamented by two ranges of pilasters, as represented by Palladio; but of these there are now no remains.

The entablature of the portico does not unite with the body of the building, and there is a space between the walls of the two.

The entrance to the Temple is through a grand door-way, thirty-nine feet high and nineteen feet wide in the clear between the architraves, which are of marble in solid blocks: this space is filled up by metal folding doors, with pilasters and frieze, over which the light is admitted through metal perforated panels. The original doors are said to have been taken away by Genseric, King of the Vandals, and shipwrecked in the Sicilian sea. Those which at present suit the jambs very well, as Nardini observes, seem to have been brought from some other edifice, or more probably were made after an antique model. Winckelman proves,\* from some examples of ancient mosaics, that this was the original gate of the Temple, and that those who call it modern are in error.

The interior of the Temple has undergone many changes since the time of Agrippa, who decorated it with columns, statues, and ornaments of bronze and silver, dedicating it to Jupiter the Avenger, and all the gods: he placed the statue of Julius Caesar in the most conspicuous situation.

The internal diameter is one hundred and forty-three feet, and the clear height the same.

Festina, in his representation of the Pantheon,† considers it of the time of the republic; and that it originally consisted of eight great niches, three semi-circular and five square, with two rows of smaller niches in the intermediate spaces. Festina certainly must have had the best opportunities to judge of the original arrangement of the cell, when restoring it; as he might have observed traces behind the rich incrustation of marble, in part removed by him, in consequence of the damages occasioned by time; but he could have had no means of deciding whether that arrangement was Agrippa's, or, as he says, of a previous period.

The interior was certainly decorated with columns of marble, which had capitals of Syracusan brass;‡ but their arrangement was probably different from the present. Several of the authors already mentioned have supposed, that the columns placed by Agrippa were salient, in the manner of those now standing on each side of the large niche opposite the entrance: this must, of course, be a matter of surmise, as we have nothing to prove their position.

In the time of Titus this Temple was injured by fire; and was repaired successively by Adrian and other Emperors, down to Septimius Severus and Caracalla. If this repair amounted to a change in the disposition, so that the architecture of the lower order round the Temple may be attributable to any of those dates, it must, from the good taste and workmanship of the present columns and entablature, which is the only criterion we have to go by, be referred to the more distant period.

Pancirolo says that this Temple was first covered with silver tiles, which were destroyed by lightning; that the Emperor Adrian, in the year 130, covered it with bronze; and that Severus and Caracalla repaired it generally.

Pomponius Leto and Prospero Parisio add, that the exterior was not, but that the interior was, adorned with plates of silver, the remains of which were not destroyed, as Pancirolo says, by the fire in the time of the Emperor Trajan and in that of Commodus; but that they were taken away by Eraclius, the nephew of Constantine, in the year 636, together with the statues and other ornaments, for the purpose of adorning the new city of Constantinople. The Temple was abandoned till the time of the Emperor Phocas, from whom Pope Boniface obtained it, and dedicated it to the Virgin and holy Martyrs, which title it still bears.

In the present arrangement of the interior, as represented in Plates LI, LII, and LIII, the dome occupies exactly one half the whole height, resting on an attic decorated by recesses and panels, all executed in stucco, under the pontificate of Benedict XIV. The pilasters and incrustations of various marbles, which till that time ornamented the attic, were then removed, the cornice and frieze only being left. The principal order which continues round the building is less in height than that of the exterior. The entablature is of white marble, except the frieze, which is of porphyry, and is supported by fourteen fluted columns of yellow antique and pavonazetto marble, with Corinthian capitals, and bases of white marble. Each of the recesses has two of these columns, and every pier has a fluted pilaster of the same materials at each angle. The surface of the piers is incrustated with thin slabs of marble, of various

\* Storia delle Arti, tom. II, p. 66.

† Tempio Vat. lib. ix, p. 469.

‡ Syracusana sunt in Pantheo capita columnarum, à M. Agrippa posita.—Pliny, l. xxvii, cap. 3.

colours; and in their centres are eight altars, on pedestals, with angular and circular pediments alternately. The two columns on the side of the grand altar opposite the entrance are projecting, and their fluting differs from the others. The pilasters round the niches are of a different marble, called pavonazzetto, and are considered by Venuti to be the most ancient part.

The pavement of the interior is still lower near the columns than that of the portico, although part of their bases are hidden by it. In the centre it is very irregular in its levels; but is still composed of the remains of the ancient marbles, in the form represented in Plate XLII. The circles are of porphyry and granite alternately, each in one piece; the bands are composed of various marbles. Under the portico the greater part of the pavement is destroyed, and repaired with brick.

The whole is inundated generally, in the course of the year, during the floods to which the Tiber is subject, there being a communication by a sewer with that river. On these occasions, the whole of the interior architecture is clearly reflected on the surface of the water, and the effect produced on looking in from one of the side chapels is, as it were, magical.

Some walls, belonging to the Baths of Agrippa, are attached to the outside of the cell, and now form the sacristy; but as there is no original communication from these to the Temple, it is not probable that it formed any part of the Baths, as some have supposed.

Clement IX. enclosed the portico with the cumbrous iron railing between the columns shown in the View, which takes away much of its elegance. The magnitude of the parts of this portico, and the difficulties the architect must have had to surmount in erecting it, are worthy to be examined into. The shafts of the columns being thirty-eight feet eight inches and a half long, five feet diameter at the bottom, in one piece, are each of the weight of forty-five tons; and the immense masses of architrave placed horizontally over them, at the height of fifty feet, some of which are of the weight of thirty-six tons, and the blocks of the cornice nearly as much, must all have required great skill to raise, and place in their situation.\*

On the western side, where the portico unites with the cell, an excavation was lately made, which is described by Guntani,† when a circular ambulatorium was found, following the curve of the cell, about ten feet wide, covered by slabs of travertine stone, about nine inches thick, level with the portico, resting on a wall of *opus incertum*, about three feet thick. The ambulatorium continued beyond the first door, which enters the void in the wall of the cell, and was stopped there by a wall parallel with the flank of the portico,‡ but supposed to continue on the other side of the wall. This ambulatorium was placed on a square plinth, forming a base to the cell, compared by Venuti to that of a column. In this excavation he states it was found that the substructions of the portico were of large blocks of travertine stone, and the cell of the same species of construction as it is above.

## PLATE XLII.

### GROUND PLAN OF THE TEMPLE.

In this Plate are represented the plan of the Temple and portico, and the disposition of the pavement. The Temple is of a circular form, one hundred and forty-three feet in diameter in the clear of the wall, which is twenty-three feet in thickness, and has eight recesses in it, forming seven chapels and the entrance, five of which are square, and three semi-circular in their plan. The wall is farther lightened by eight niches in the piers, repeated three times in their height. The lower ones are fifteen feet in diameter, rather above the semi-circle on the plan, and nineteen feet in height, to the springing of their hemispherical heads. They are level with the pavement, and entered from without; two of these only were accessible to us, the rest being enclosed and hidden by buildings. The second tier are on the level of the inner cornice, and the third are entered from the second cornice on the outside, as shown in Plates XLV. LII. and LIII. They serve to lighten the building, and at the same time counteract the great pressure of the dome.

The recess opposite the entrance, now the high altar, is thirty-one feet in diameter, and with its hemispherical head occupies nearly all the space up to the attic cornice. The entrance rises to an equal height, and the other recesses are supposed originally to have done the same. They are now each partly enclosed by two columns, of the Corinthian order, supporting an entablature, which follows the whole circle, without a break, except at the two before-mentioned places.

At the back of the high altar a narrow entrance is made to the sacristy, which, being modern, is not indicated on the plan. The walls, shown without the cell in this situation, are supposed to have formed part of the Baths of Agrippa. The interior of the four square recesses, which are now chapels, do not correspond exactly in their arrangement, and may have undergone several changes.

Between the pilasters of the eight piers are small projecting altars.

\* For the method adopted by the ancients to raise such these stupendous weights, see Vitruvius, book x.

† Page 204.

‡ See the View.

The portico is octastyle, being one hundred and ten feet in extent, to the outside of the shafts of the angular columns. The intercolumniations are systyle, but the bases are less in extent than the spaces between them, which removes one of the objections that Vitruvius makes to the systyle arrangement.\* The peculiar arrangement of the rest of the portico and cell, to which it is attached,† prevent the further examination of them, following precisely the system of Vitruvius; but many of the forms commended by him appear to have been applied in this instance. He states that Hermogenes was the inventor of the octastyle pseudodipteral, by suppressing the interior range of columns in the dipteral temples; thus lessening the expense and labour, and making them more convenient to those persons who were detained by violent rains, and obliged to wait in and about the Temple; this is in part effected in the portico of the Pantheon, by suppressing the second range of columns, and the desired end obtained by a happy and judicious combination, which fully justifies the remark made by a modern writer;‡ "The portal is more than faultless; it is *positively* the most sublime result that was ever produced by so little architecture."

Behind the niches are the staircases, by which you ascend to the various parts of the edifice: the eastern one only was entered by us.

### PLATE XLIII.

#### ELEVATION OF THE NORTH FRONT AND SECTION, THROUGH THE PORTICO.

THE body of the building, the exterior of which is of brick, is encompassed by three cornices; the lower one of brick or tile, the mouldings of which are now obliterated; the upper ones also of brick, with plain stone modillions. The middle cornice is continued round the square projection, against which the portico is placed; and rises in front to form a pediment, the central part of which was cut away, and the wall recessed, to form breaks under the two towers erected by Bernini, which are purposely omitted in the elevation, as they would conceal the dome; the upper cornice also continues round the projection above it. The wall which rises as a plinth to the dome, recedes ten feet from the face of the main wall. The dome is further strengthened by six other degrees, now unequal in size; and above them it assumes its globular form. The whole is now covered with lead, except the rim to the opening on the summit; it is surrounded by plates of bronze, with which the whole is said to have been covered.

The elevation of the portico is described in Plate XLIV.

In the section are shown the pilasters, which are attached to the projection behind the portico. They have seven flutes on each face; between the outer ones are the niches which contained the statues of Augustus and Agrippa; they are despoiled of their marble coatings. The central opening is covered by an arch, the *soffit* of which is sunk into five coffers, as shown on Plate LII. The metal which covered the rest of this central nave, is supposed by some to have followed the form of the arch; though others, applying the curvatures mentioned by Vitruvius to a useful purpose, place them on the architrave, over the columns of the portico, where the rough masonry represented in Plate LII now appears, to sustain the metal covering, which, in that case, must have been level with or above the crown of the arch. The covering to the sides was probably flat, and rested immediately on the architrave. The marble coating to the walls on each side the doorway and the ornamented panels remain.

The doorway is more particularly represented in Plate XLIX.

### PLATE XLIV.

#### ELEVATION OF THE PORTICO, TO A LARGER SCALE.

THE intercolumniation is described in Plate XLII to be systyle. The whole extent may be said to be divided into twenty-two parts and one fifth, which latter portion is added to the others for the central opening: each of these parts form a module equal to the average of the diameters of the columns, making them nine diameters and a half in height; all which accord with the rule and proportion laid down by Vitruvius for systyle temples.

\* Book iii, cap. 2.

† See Plan.

‡ Forsyth.

The lower diameter being on an average four feet eleven inches, and the upper one four feet three inches five tenths, causes the diminution to accord also with the rules of Vitruvius.\*

The entablature swelling of the shaft of these columns is very perceptible; but, from the decay of some, and encumbrances attached to others, is difficult to be accurately ascertained.

The capital is a little more in height than the lower diameter, which latter is the proportion assigned by Vitruvius for it; the base is very nearly a half of the same.

The epistylum or architrave is in height the eleventh part of the shaft of the column; being also the proportion assigned by Vitruvius, in his scale for that member, according to the height of the shaft.†

The soffit of the architrave agrees nearly with his instructions, as well as the breadth on the top, including the moulding.‡

The entablature is nearly a quarter of the height of the column, including its capital and base: the members of the cornice and architrave, and proportion of the frieze, do not accord with Vitruvius.

The pediment is in height considerably above a ninth part of the extent of the cymatium, which is his rule; § but the height in this instance seems to have been determined by striking the segment of a circle from the two extremities of the cornice, having the centre at the line of the pavement of the portico. This rule is proved, by the following among other ancient Roman examples, where it is practised, to have been applied to octastyle temples, as in the present instance; hexastyle, as in the Temple of Augustus at Nîmes; and tetrastyle, as in the Temple of Fortuna Virilis at Rome.

The architrave is without enrichments, the frieze also plain; and in the cornice the ornaments are used sparingly, which causes a simplicity much admired. The modillions are in number forty-seven, on the level cornice; they are not regularly disposed over the columns. In the pediment there are twenty-two modillions to the right, and twenty-three to the left; the angle of the latter was restored by Urban VIII, which may account for the difference.

The ovolo under the modillion band is carved with eggs, which are placed regularly, one under each modillion, and two between; those in the pediment are disposed in a mean between the perpendicular, and a line square with the raking cornice.

## PLATE XLV.

### ELEVATION OF THE SOUTH SIDE.

HERE is shown the return of the portico, and its connexion with the cell of the Temple.

The entablature forms a small break over the three pilasters, occasioned by the projection of the latter at the top beyond the upper diameter of the columns. Between the pilasters are festoons of the same character as those under the portico, but much decayed. The base moulding runs through between the pilasters, except where interrupted by the doorway, the present architraves of which are modern: the astragal, under the capitals, also continues through. At the line where these pilasters join the cell, it is evident that the walls of the projection are not bonded into it.

The arrangement of the cell, and the arches of discharge, indicated on the wall between the two upper cornices, are described in Plate XLIII.

- A. Profile of the two upper cornices.
- B. Profile of the steps of the portico.

\* "If the shaft of the column is from thirty to forty feet high, the bottom diameter is divided into seven parts and a half, of which six and a half is the measure for the diameter at the hypotrachelium."—VITRUVIUS, book II, chap. 2.

† "The proportion of the epistylum is as follows. If the column be from twelve to fifteen feet, the height of the epistylum is half the thickness of the bottom of the column. If from fifteen to twenty feet, the height of the column is divided into thirteen parts, and one part makes the height of the epistylum. If from twenty to twenty-five feet, the height is divided into twelve parts and a half, one of which makes the height of the epistylum. If from twenty-five to thirty feet, it is divided into twelve parts, and one part makes the height. In this manner, according to the height of the column, that of the epistylum is proportionally determined." Thus the shaft of the column, being thirty-eight feet, should by this scale be divided into eleven parts, and one given to the epistylum; which is the case.

‡ The breadth of the epistylum at the bottom part, which rests upon the capital, is made equal to the thickness of the top of the column, just under the capital; and the top of the epistylum is equal to the bottom of the shaft of the column.

§ "The height of the tympanum of the frontispiece is thus determined: the whole front of the cornice, from the extremities of the cymatium, being divided into nine parts, one of those parts makes the height of the middle point of the tympanum. Its surface is perpendicular with the lower fascia of the epistylum, and with the hypotrachelium of the columns. The cornice, which lies upon the tympanum, one, excepting the sima, disposed like those below. Over the cornice are the sima, which the Greeks call *guttatus*; they are made one-eighth part higher than the cornice."

## PLATE XLVI.

## DETAILS OF THE ENTABLATURE, BASES, &amp;c. OF THE PORTICO.

A. The mouldings of the bases to the columns and pilasters. These bases do not accord with Vitruvius \* in their mouldings, but they do nearly in their height; and their projection is formed nearly as described by him for the Ionic mode.

B. The plan of the pilasters, representing one half of their front and return, with the elevation attached, showing the termination of the flutes at the bottom, and that of the bead at the angle. These pilasters have seven flutes on each face.

C. The plinth moulding, which runs round the cell, level with the bases of the portico; it remains from the portico to the first door in the cell.

D. The mouldings of the architrave, on the exterior; and E. Those to the interior of the same; the space between these two is the width of the soffit of the architrave, which is formed into an oblong panel, by the sinking of a double sima, represented in part at E. the members of this architrave do not accord with the rules of Vitruvius † there is no enrichment on any of them.

G. The frieze, which is plain, and has a hollow to prevent the lodgment of wet on the moulding of the architrave.

H. The cornice. The members of the cornice do not accord with the rules of Vitruvius; ‡ I. The soffit of the corona and modillions of the same.

## PLATE XLVII.

## PLAN AND ELEVATION OF THE CAPITALS TO THE COLUMNS OF THE PORTICO.

THESE capitals are of white marble, each formed of one block. They are justly ranked among the most elegant examples of the Corinthian order; and the arrangement and symmetry nearly correspond with the rules of Vitruvius, § by which we shall proceed to examine them.

\* The height of the capital, including the abacus, is to be equal to the thickness of the column at

\* "The bases are so proportioned, that, including their plinth, they have in height half the thickness of their columns, and in projection, which the Greeks call *epistoma*, a quarter; so that their breadth and length will be once and a half the thickness of the column. But if the bases are to be made in the Ionic mode, they are so proportioned, that their measure on every side be equal to the thickness of the column, added to a quarter and an eighth of the said thickness. The height is the same as those of the Attic kind, so also is the plinth. Excluding the plinth, the remainder, which will be equal to the third part of the thickness of the column, is divided into seven parts, of which three are for the torus that is at the top; the remaining four parts are equally halved, and one part makes the upper torus, with its *anaglyph* and *apophana*, and the other part is left for the lower torus; but the lower one appears to be the largest, because it projects to the extremity of the plinth. The astrigle are the eighth part of the torus. The projection of the bases is an eighth and a sixteenth part of the thickness of the columns."

† "The cymation is the seventh part of the height of the epistylion, and in projection it is the same. The remainder, exclusive of the cymation, is divided into twelve parts; and of these the first fascia has three, the second four, and the uppermost five. The *apophana* is a fourth part less than the epistylion, on which it rests; but if it is intended to be ornamented, it should be a fourth part higher than the epistylion, that the sculpture may be conspicuous. Its cymation is the seventh part of its height; the projection of the cymation is equal to its thickness."

‡ "Upon the *apophana* the *dentilium* is formed equal in height to the middle fascia of the epistylion, and in projection is the same as its height. The *dentilium*, which by the Greeks is called *anale*, is so ordered, that the *dentil* has in front the half part of its height, and the void of the intersection is two-thirds of the breadth of the front; its cymation is the sixth part of its height. The cornice, with its cymation, exclusive of the *dentil*, is equal in height to the middle fascia of the epistylion. The projection of the cornice, together with the *dentil*, is made equal to the height; but from the *apophana* to the top of the cymation of the cornice, and of the mouldings in general, will have the best effect when their projections are made equal to their heights."

§ "The height of the capital, including the abacus, is to be equal to the thickness of the column at bottom. The breadth of the abacus is so regulated, that its diagonal, from angle to angle, may be twice as much as the height of the capital; for this gives a proper dimension to each face. The front of the abacus are bowed inward from the corners angles, a sixth part of its breadth. The bottom of the capital is as thick as the top of the column, without the epistylion and astrigle. The thickness of the abacus is the seventh part of the height of the capital. The remainder, when the thickness of the abacus is deducted, is divided into three parts; of which one is given to the lower leaves; the second is for the height of the middle leaves; and to the *calliculus* or stalk, from which leaves project, so as to support the abacus, the same height is given. From these concludes the volute spring, projecting to the extreme angles; and the lesser helices are wrought under the flowers, which are in the middle of the front of the abacus. The flowers on the four sides are in size equal to the thickness of the abacus. Thus the Corinthian capital will have its proper symmetry."

the bottom." Here the lower diameter is nearly five feet, and the height five feet three inches and seven tenths, which differs so little that they may be said to accord.

"The breadth of the abacus is so regulated, that its diagonal, from angle to angle, may be twice as much as the height of the capital." By examining the plan of the capital, it will be found that the block was exactly to this extent before the angle of the abacus was played off.

"The fronts of the abacus are bowed inwardly, from the extreme angles, a ninth part of its breadth." In this instance the extent of the abacus is seven feet four inches, and it recedes ten inches in the centre which very nearly accords with the ninth part.

"The bottom of the capital is as thick as the top of the column, without the astragal and fillet." By this Vitruvius of course means the face of the leaves, which correspond.

"The thickness of the abacus is the seventh part of the height of the capital." In this instance it is less.

"The remainder, when the thickness of the abacus is deducted, is divided into three parts; of which one is given to the lower leaves; the second is for the height of the middle leaves; and to the caulicles, or stalks, from which leaves project, so as to support the abacus; the same height is given. From these caulicles the volutes spring, projecting to the extreme angles; and the lesser helices are wrought under the flowers which are in the middle of the fronts of the abacus. The flowers on the four sides are in size equal to the thickness of the abacus." In all these distributions, the Pantheon capital may be said to correspond, except a trifling reduction in the height of the second range of leaves, and that the flower in the centres descends lower than the thickness of the abacus.

## PLATE XLVIII.

### THE VARIOUS MEMBERS OF THE CAPITAL, ONE QUARTER THEIR ACTUAL SIZE.

- A. REPRESENTS the termination of the volute of the caulicular, as seen geometrically.
  - B. Represents the angle or return, showing the junction of the two volutes of the caulicular, and the leaves which support them.
  - C. The central flower dividing the helices, and supporting the flower of the abacus; it is worked on the vase of the capital.
  - D. Represents the helices or lesser volutes, meeting in the centre with the above flower on the abacus.
  - E. Represents the arrangement and character of foliage in the lower range of leaves; also one-half of a leaf of the second range, with its projection destroyed, which exhibits a fourth subdivision of leaves, that would otherwise be hidden.
- The stem from which the caulicular spring is also here shown.
- These leaves are of regular and delicate execution, having the character of the olive, and are well relieved. Their stems are plain; those of the lower leaves have a deep sinking in the centre.

## PLATE XLIX.

### PLANS, ELEVATIONS, AND DETAILS OF THE DOOR-WAY.

- A. The elevation of the door-way; and, B. The section of ditto.
  - C. The plan of half the door, showing one valve, with one of the pilasters or door-posts, called by Vitruvius cardinal scap.
  - D. Plan of the rail, or impages, and mouldings of the large panels, with the roses on the same, and studs on each side: the plan of the latter is marked B.
- These roses, marked H. and L. are placed alternately on the rails, and are here drawn half their actual size.
- E. The mouldings of the frieze panels, and the roses in them, which are represented half their actual size at K.
  - F. Is the small moulding in the centre of the valves, or folding doors.
  - G. The moulding round the perforated metal plates over the doors.
  - L. Is the architrave round the door, with the frieze and cornice above the same: the frieze is swelled at the ends, but not on the face.



M. The architrave, frieze, and cornice, running through over the door-way on the inside\*. In the angle is the base of the metal pilasters to the doors.

The architrave round this door-way is of white marble, as well as the frieze and cornice over the same, on both sides; the clear opening is nearly forty feet high, and twenty wide. The doors, with the pilasters and cornice over them, are of bronze; and the perforated light over, also of cast metal above an inch thick, in five plates. We shall examine its proportions, with the arrangement of Vitruvius for portals of temples.†

1st. The top of the corona agrees with the top of the capital of the column, as he describes.

2d. The clear aperture, also, is in height two parts out of the division of three and a half up to the lunaria, which were probably level with the arch over the entrance.‡ This may be urged as a corroboration of the arrangement, mentioned in page 47, relative to the flat lunaria of metal at that height, supported on caryatide.

3d. The height is divided by him into twelve parts, of which five and a half are given to the width; but these being valves, or folding doors, are made somewhat more in width, namely, six parts out of the twelve nearly, as described in a future part of the instructions: thus the arrangement of this door-way suits the Doric rather than the Ionic or Attic kind. The size of the door-way is such as to preclude the necessity of diminishing its width at the top, which is also according to his rule. The antægments, or jambs, are less than he prescribes. The mouldings and enrichments of these jambs and of the cornice are on his principles generally; but the various members do not follow them. The doors are not reconcilable to his doctrine, which is somewhat obscure: the cardinal scapi, or pilasters, are narrower than prescribed, and the width of the panel is the only part which accords with his arrangement.

There are no "ancons or prothyrids" (trusses) in this example.

\* See over A. Plate LIII. to the right of the centre.

† The rules relating to the portals of temples, and their antægments (or jambs), are these: first, it is to be determined of what kind they are to be made; for there are three kinds, Doric, Ionic, and Attic.

‡ In those of the Doric kind, these rules are to be observed.—The top of the corona, which is placed above the upper antægment, is made level with the top of the capitals of the column, which are in the pterons. The aperture, or hypæthrum, is thus determined. The height from the pavement of the temple to the lunaria is divided into three parts and a half, of which two parts make the height of the aperture of the door. This height is divided into twelve parts, of which five and a half make the breadth of its aperture at its bottom; and at the top it is contracted, if the height of the aperture is not more than sixteen feet, as much as the third part of the antægment. If the height is from sixteen to twenty-five feet, the upper part of the aperture is contracted a fourth part of the antægment. If from twenty-five to thirty feet, the upper part of the aperture is contracted an eighth part; and those that are yet higher, are to be disposed perpendicular. The antægments are made as thick as the breadth of the height of the aperture, and are diminished at the top the fourteenth part of their thickness. The height of the upper scapi is equal to the thickness of the antægment at the top. The cymatium is to be made the one-sixth of the antægment, and its projection is equal to its thickness. The Lesbian cymatium (the OG), with the astragal, is to be sculptured. Upon the cymatium, which is in the supercilium, the hypæthrum (the frieze, or the frieze with the head mould of the cornice), is to be placed, its thickness equal to the supercilium; and therein is to be wrought the Doric cymatium, Lesbian astragal, and sculpture. Then the plain corona, with its cymatium, is formed, and its projection is equal to the height of the supercilium, which is laid upon the antægments.

§ But if the Ionic kind is to be used, the height of the aperture being formed in the same manner as for the Doric, the breadth is determined by dividing the height into two and a half parts, of which one and a half part makes the breadth of the aperture at bottom. The construction is the same as in the Doric. The thickness is the fourth of the antægments is the fourteenth part of the height of the aperture: their cymatium is the sixth part of their thickness. The remainder, exclusive of the cymatium, is divided into twelve parts, three of which make the first coria (the fascia) with its astragal, four the second, and five the third. These coria, with their astragals, extend all round. The hypæthrum is formed in the same manner as that of the Doric. The ancons or prothyrids (the trusses) are wrought on the right and left, and, exclusive of the head, descend as low as the bottom of the supercilium. The thickness of these is from the third part of the thickness of the antægment; and at the bottom, they are one-fourth thinner than at top. The doors are so framed that the cardinal scapi (hinge styles or door-panels) may be the twelfth part of the whole height of the aperture. Out of the twelve parts between the two scapi, the tympana (the panels) have three parts. The impostes (the rails) are so distributed, that the height being divided into five parts, two superior and three inferior are disposed. Upon the middle, the middle impostes are placed; of the rest, some are framed at top, and some at bottom; the breadth of the impostes is the third part of the tympana. The cymatium is the one-sixth part of the impostes. The breadth of the scapi is the half of the impostes. The replan (the raising) is the half and a sixth part of the impostes. The scapi which are nearest the antægments are also the half of the impostes. But if they are valves, the height remaining the same, the width of the door is augmented.

¶ The Attic kind are formed to the same rules.\*

‡ See Section, Plate XLIII.

§ Level part of the architrave.



## PLATE L.

## ONE OF THE BAS-RELIEFS IN THE PANELS AT THE SIDES OF THE ENTRANCE.

THESE panels are each in one slab of marble, six feet three inches in length, and two feet ten inches in height\*. The festoons are composed of branches of fruit and flowers, elegantly arranged and executed, with the appropriate leaves attached to each—as may be remarked on the Plate, where grapes are seen backed by the vine leaf, the acorn by the oak leaf: the pomegranate, the olive, the bay, &c. each also with their respective leaves. By this arrangement, an elegant effect is produced without confusion, and nature seems to have guided the artist in his design. These festoons are attached gracefully by ribands to candelabra, which vary in the minute points of their design, though they present the same general appearance. On the summit is a flame. In the centre of the panels, over the festoons, the ornaments are various: in the one here represented is the *lituus*, or augural staff, which was a symbol used to express the office of pontifex maximus.

## PLATE LI.

## INTERIOR VIEW OF THE TEMPLE.

THIS view is taken at the entrance, and shows the metal doors opening into the Temple, with the general effect and present arrangement of altars for the Catholic worship. The high altar is seen opposite the entrance, enclosed by a marble balustrade, and covered by a canopy suspended from the dome. The dome is whitened, and, from the magnitude and present unadorned state of its compartments, but ill accords with the rich incrustation of marbles which are attached to the walls, and the columns, of giallo antico and pavonazzetto, adorning the circumference, with their entablature, also of various marbles. The attic is in plaster, coloured, to resemble these marbles: the statues in its recesses are for a temporary effect, being only of wood. The walls within the receding chapels have many busts of illustrious modern characters, from the chisel of Canova. The Temple is amply lighted by the aperture in the centre of the dome.

## PLATE LII.

## LONGITUDINAL SECTION, FROM NORTH TO SOUTH.

THE fires in the time of Tiberius, &c. devastated this Temple, and occasioned Domitian to restore it; and the last time it was so injured was, perhaps, in the time of Adrian, who varied the form and arrangement of this edifice. It is possible that, under Adrian, the whole of the ornaments of metal, which, from the lightning, had received great damage, the caryatides and the capitals of Syracusan brass, which formed its first arrangement, were removed to give it the present one, as the work of the capitals, and the elegant cornice now running throughout the whole circumference, cannot be referred to a later period, but may rather be attributed to an earlier one. The sides of the large recess opposite the great doorway, and where is now placed the high altar, has the lower part of its walls covered with pavonazzetto marble, above which other marbles have been used in later times. The pilasters are of the same marble.

Following the circle, and turning to the right, you see, after the great pilaster of pavonazzetto, the small temple or altar, with a triangular pediment, resting on two columns of yellow antique, very finely fluted, with pilasters of the same marble behind them, and placed upon pedestals, and a basement of pavonazzetto. The whole of the wall between the great pilasters is incrustated with marble of various descriptions. Between the capitals is a band of African, yellow, and other marbles, variously disposed. The astragal under the capitals continues through, under which are circles of African marble on a yellow ground; the niches are of pavonazzetto; the fascia and the ground are of verd antique; and in this manner the whole wall of the Temple beneath the principal entablature is covered.

\* The Plate is stated by mistake to be drawn to a scale of one quarter the original; it is about one-eighth.

Continuing round, we next come to one of the large square recesses or chapels, ornamented with pilasters, and with columns, fluted, of beautiful yellow antique marble, the shafts of which are in one piece, the capitals and bases of white marble. Between the pilasters, and formed in the walls of the chapels, were, probably, niches; and over the main architrave, where now is a modern soffit covering the chapels, was, perhaps, originally a metal covering, divided into caissons or panels, of the same description as those described to have been placed in the great portico on the outside; or the light may have been admitted into this recess from the window in the attic immediately above it.

The next solid or wall with pilasters, and the small temple with a circular pediment, is nearly similar to the one already described, except that the columns were of porphyry, as well as the corresponding one on the opposite side of the central chapel; but now you see these columns of granite,\* with pilasters behind them of rosso antico.

We next come to one of the large circular recesses, which is adorned with columns and pilasters of pavonazetto, which might have been lighted from the window in the attic, in a similar manner to that described in the square chapels.

Between the great pilasters of the next solid, or pier, is the small temple or altar, in the middle; over it is likewise a circular pediment, and it has still columns of porphyry, with pilasters of rosso antico behind them.

The next great recess is square; and the whole corresponds with the first, as well as the solid pier with its temple next the door. At the high altar, the columns project before the arch, and are of pavonazetto, with their fluting more ornamentally worked†, and the pilasters which divide the circular back of the tribune are also of pavonazetto marble.

It is not necessary to particularize the other side, as it is a counterpart to the one already described.

Above the entablature of this lower or principal order, is an attic, with windows or recesses, and panels, executed under the order of Pope Benedict XIV. Before these alterations were undertaken, there were pilasters, and a casing of rare marbles, which covered the whole wall; and are thus described by Piranesi‡:—

“The second order of this Temple was formed by a casing of beautiful marbles; its ground being of pavonazetto, with bases and cymatium of white marble; and the pilasters were entirely of porphyry, with bases and capitals of yellow antique; which pilasters were placed upon socles of pavonazetto, which run round the interior of the Temple, with a round or astragal of porphyry between it and the bases. The jambs of the windows and their cornices were of pavonazetto, and their frieze of serpentine. The architrave of the order was ornamented by a sima of marble, under which was an astragal, with an upper and lower face of pavonazetto, and middle face of serpentine. The frieze was of yellow antique. The cornice at present remains, and is of white marble. Between the pilasters, the walls were adorned with different squares and circles, enclosed by various bands; the bands were of pavonazetto and serpentine; the squares and circles of yellow antique and porphyry; and all within a square of pavonazetto.”

This decoration was perhaps given to it by Septimius Severus, or at the restoration made by the early Christians, when they converted the Pagan temple into a church. It seems to have been executed by the latter, as it more resembled the works of their time, when it was usual to produce effect by inlaying marbles, without giving any projections. In the present instance, the shafts of the pilasters were flush with the face of the wall, and only distinguished by being porphyry, laid on a ground of other coloured marbles. The bases and capitals were slightly relieved.

Above the attic just described is placed the great dome, divided into caissons; there are twenty-eight in the whole circumference, and five ranges of them in height. The upper part of the vault is plain, and has a circular opening, twenty-seven feet in diameter in the clear, between a metal cornice, which now remains; and about thirty feet in diameter below, between the faces of the vault.

From the metal cornice round the eye having been gilt, it has been supposed that the whole vault or dome was decorated in a similar manner.

In the walls above the attic, where they are twenty feet in thickness, are shown the sections of the recesses, which are formed over the lower chapels.

Attached to the cell of the Temple is exhibited the section of the portico, through the middle nave or division. Above the architrave, which rests on the columns, is now constructed some modern masonry, where originally, as has been supposed, were situated the coloured caryatides of Pliny§; and above are shown the timbers, which support a modern covering of tiles.

The three pilasters, by the principal entrance, have each seven flutes; and in the space between the two nearest the door, panels similar to those in Plates XLIII. and XLIV. are placed. Above these springs an arch, sunk into five coffers, and also shown in the section.

\* The porphyry columns are said, by Venuti, to have been removed to the Vatican.

† See Plate LIV.

‡ Part II. tav. 12.

§ A caryatide is stated by Guattani, in his “*Memorie dell'Inedito*,” to have been found near the Pantheon, ten palms and a half in height, which he states to be now in the Farnese Collection.

## PLATE LIII.

TRANSVERSE SECTIONS, ONE HALF LOOKING NORTH, AND THE OTHER  
HALF LOOKING SOUTH.

To the right is represented half the interior of the entrance door-way; and to the left half the great recess opposite to it.

The great arch over the doorway, which rests on the principal entablature, is of a horse-shoe form.

In almost every other respect these sections are the same in their arrangement as Plate LII., already described.

The plan, B, shows one of the recesses in the wall, above the principal order, now formed into a chapel, and fitted up in a modern style, and lighted from the interior of the Temple. There is a communication between the two chambers, and they are entered from the stairs, which commence under the portico. From the hemispherical recess are steps, which lead on to the top of the principal order of the interior.

D. Represents the plan of the walls on the third story.

The plan of the cofers and opening in the centre of the vault are also shown.

## PLATE LIV.

## DETAILS OF THE INTERIOR ORDER, &amp;c.

A. The mouldings of the base of the columns, with the lower diameter of the shaft: some of the plinth is hidden by the present level of the pavement.

B. The capital, with the upper diameter of the shaft. It is in its arrangement very similar to that of the portico, but the stems of the leaves are ornamented.

C. The architrave.

D. The frieze.

E. The cornice.

By comparing the members of the entablature, they will be found very different in their proportions from those of the exterior, and farther from the principles laid down by Vitruvius, which are proofs of their being of a later period.

The ornaments are not regularly arranged relatively one with the other.

F. Plan of the soffit of the cornices, and section of the same.

G. Plan of one quarter of the column, at the lower diameter.

H. Plan and elevation of the half of one face of the pilasters, with their bases. These pilasters have nine flutes on each face.

I. Plan of one quarter of the projecting columns, at the sides of the high altar, showing the peculiarities of their fluting; the terminations of which, at the top and bottom, are represented at K. and L.

In the angle of this Plate, to the left, is represented the shaft of one of the interior columns, with the proportion of its entasis.

## PLATE LV.

PIER NEXT THE ENTRANCE, WITH THE LITTLE ALTAR; PART OF THE  
ADJOINING RECESS; AND ATTIC OVER THE WHOLE.

This includes the decoration of the whole height of a portion of the interior walls, from the pavement to the springing of the vault.

The whole, to the top of the lower order, is incrustated with marble of various descriptions. The attic cornice is also of the original marble: the intermediate space of the attic is modern plaster, coloured in imitation.

The use of marble slabs to decorate walls constructed of brick, appears to have been adopted by the ancients at a very early period.

The manner of splitting marble is described by Pliny, book xxxvi, cap. 6; where he states that Mausolus, King of Caria, 303 years after the foundation of the city of Rome, about 451 years before Christ, built a palace of brick, and cased it with marble of Proconessus.

These slabs of marble are of various substance, the panels being of a very thin veneer: they are secured to the walls by being bedded in cement and tiles, and further by cramps of metal.

The various kinds of marble here used are particularly given in the description of Plate LIII.

## PLATE LVI.

DETAILS OF THE LITTLE ALTARS, &c.

- A. The mouldings of the pedestals.
- B. The base of the columns.
- C. The capital of the same. One of these altars has capitals of a composite order: the rest as here represented.
- D. The architrave, which is plain.
- E. The frieze. F. The cornice. The proportions and execution of these altars are inferior to the principal order.
- G. The cornice of the attic, from which the dome springs.

# OF THE TEMPLE OF ANTONINUS AND FAUSTINA.

IN ITS PRESENT STATE.

### PLATE LVII.

On the Sacred Way, in or near to the Forum Romanum, is the Temple raised by the Senate to Antoninus, and Faustina his wife, as the inscription on the architrave imports.

The portico consists of ten columns, six of which form the front of the Temple. The shafts of these columns are of cipollino marble, each in one piece, four feet ten inches three tenths in diameter, and thirty-eight feet three inches one tenth in height. This marble is supposed \* to have been brought from Carysta, one of the Cyclades Islands, in the Ægean Sea; and alluded to by Statius,† "Non te, saxosa Caryste;" and also by Lucan,‡ "Quæ maris angustar fauces saxosa Carystos." The green veins, or layers, of which it is composed, are justly compared, by the former poet, to the waves of the sea, "Et Chios, et gaudens fluctus æquare Carystos."

The present name of "cipollino" appears to be given to it from the resemblance of its layers to the green and white shades of the leek. The peculiar decay of these columns, which separate in large flakes, is attributable to their being placed in the building differently from their natural bed in the quarry. Although their effect, as here used, is evidently preferable to that which would arise from a repetition of horizontal layers or rings, that would appear on the surface, had they been set in the same position as they were found, it does not rank among the fine sorts of marble used by the ancients in their buildings.

The bases and capitals are of white marble; the foliage of the latter is finely executed, but much dilapidated. The entablature is also of white marble, slightly veined. On the front architrave and frieze is the inscription,

DIVO ANTONINO, ET

DIVÆ FAUSTINÆ, EX. S. C.

The upper face of the architrave is cut away for the latter line. The architrave and frieze are in one block in height, which extends to the centres of the columns.

The whole of the cornice and pediment of this front is destroyed. On the flank of the Temple considerable portions of the former remain, in solid blocks; it is well executed, and very peculiar in its character, having neither dentils nor modillions, though the capitals of the columns are Corinthian. It is the only example among the Roman remains of the omission of these members; and has by some, for this reason, been attributed to a Greek artist. The frieze on this side differs from the front, being ornamented with sculpture, in mezzo-relievo, representing griffins in pairs, with a vase between them; each pair separated by candelabra, from which spring foliage and volutes of elegant design. The walls of the cell, which appear, are composed of the stone called peperino, found at Albano. They have been covered with slabs of marble, about ten inches in thickness, as may be ascertained at the capital of one of the antæ now remaining at the angle of the cell. The marble shaft of this pilaster is destroyed; the opening between it and the third column of the flank is enclosed by the return wall of a modern church, formed within the walls of the Temple, and dedicated to San Lorenzo in Miranda. Its façade, crowned by a broken pediment, and the roof, are seen rising behind the portico of the original Temple; and the site of the latter part of the wall of the cell is now occupied by a modern dwelling. The ground has been lately excavated in front of this Temple; and continues open to the depth of about ten feet, as seen in the View, viz. to the level of the platform of the pronaos. The earth was further excavated to the top of the Via Sacra, which was sixteen feet below the latter, when the remains of

\* Visconti Museo Pio Clem. tom. vii. pag. 23.

‡ De Bel. Civ. lib. v. c. 23.

† Stat. Theb. vi. c. 370.

§ Stat. Syl. lib. ii.

the flight of steps which led to the pronaos was discovered; so that the ground has accumulated twenty-six feet above the ancient level on this spot.

In the distance to the left, beyond the Temple, are modern houses, terminated by a modern church; over which is that of *Ara Caeli*, supposed to be the site of *Jupiter Capitolinus*; and close behind the tree the Arch of *Septimius Severus*.

## PLATE LVIII.

### PLAN OF THE TEMPLE, RESTORED.

In this Plan, the ancient parts are represented by a darker tint; the walls of the cell which remain are unequal in their length, A and B; but neither to their original extent, which cannot be ascertained, on account of the houses that occupy the site. The position of the door is also concealed in the modern church; the plan is therefore restored, according to the principles laid down by *Vitruvius*,\* wherever they can be applied, verified by such examples as remain.

The portico is hexastyle and pycnostyle; the intercolumniations being rather less than a diameter and a half; the central intercolumniation is very little more than the others. This species of temple is not particularly characterized by *Vitruvius*; but alluded to by him,† where he speaks of columns added to the right and left of the shoulders of the pronaos. The first temple of this kind he states to have been built at Athens, and dedicated to *Minerva Polias*; also one at Sunium, dedicated to *Pallas*; another in Rome, to *Castor*, in the *Circus Flaminius*; and one, on a greater design, in the Temple of *Diana* at Nîmes. The first only of these temples remains.

In the excavation ‡ some pieces of the marble steps were discovered, the height of which was nine inches and a quarter. The whole height, from the level of the Sacred Way to the pavement of the pronaos, being sixteen feet four inches five tenths, gives the number of twenty-one steps for the approach to this Temple, which is confirmed by the space, and further by the situation of two, clearly discernible in the section B, Plate LIX. The uneven number of steps is conformable to the precepts of *Vitruvius*,§ who makes them so, that those who ascend may place the right foot on the first step, and land with the same on the pronaos.

## PLATE LIX.

### ELEVATION OF THE TEMPLE, RESTORED.

THE height of the stylobate and steps of approach to this Temple is clearly discernible, from the excavations made and represented at A and B on this Plate. It may be said to be one third of the height of the column, including its capital and base.

*Vitruvius*, in treating of the description of the Temple now before us, does not assign a height to the podium or stylobate placed under the columns; but in speaking of the tribunal of round temples, called *monopteral*,|| and also of the podium for the first order of a scene,¶ he certains that the stylobate shall be of this proportion, which has been followed by *Vignola*, *Palladio*, and *Scamozzi*.

The mouldings of the pedestals were not found, but are restored in this Plate.

The bases are Attic, and in height one half of the lower diameter; but the parts do not agree with his disposition.\*\*

The shafts are each in one piece: the diminution recommended by *Vitruvius* for columns between thirty and forty feet,†† is a seventh of their lower diameter, as in this instance. The entasis is represented at C, diminishing in an elegant curve from the bottom, preserving the diameter at one third of the height nearly equal to that at the lower part.

The capital is equal in height to the lower diameter of the column; not including the abacus.

The entablature is less than a fourth of the column, including the capital and base.

The pediment is restored, according to the principle laid down in page 30, by striking a circle from

\* Book iv, cap. 4. "The cell is to be in length a fourth part more than the breadth, including the wall, in which the doors are placed."

† See also Plate LIX.

‡ Book v, cap. 3.

§ Book iv, cap. 3.

\*\* See Note, page 33, and Plate LXL.

† Book iv, cap. 3.

‡ Book v, cap. 3.

†† See Note, page 30.

the centre, at the pavement, touching the angles of the cornice; which also makes the whole height of the portico equal to its breadth, including the bases; and thus it accords with that beautiful hexastyle temple at Nîmes, called the *Maison Quarrée*, dedicated to *Augusta*.

The door and cell of the Temple are also restored, from that and other examples.

D. Represents the number of blocks forming the architrave and frieze, and the manner of cutting the angular ones, so as to give those on the return an equal bearing upon the angular columns, with those of the front.

R. Is the section, showing the remains of the brick foundation of the steps as found at the excavation, and the courses of travertine stone under the columns of the portico; and A. The front elevation of the same.

## PLATE LX.

### ELEVATION OF THE FLANK, RESTORED.

THE length of this front of the Temple will be found double the height of the columns and entablature. The parts of this elevation which remain, may be seen by reference to the plan and to the view.

Of the architrave and frieze six blocks remain, extending as far as the letter A; and the wall of the cell to the same extent, in an irregular line. The latter is composed of large blocks of peperino stone, regularly jointed; the courses of equal height, and of excellent workmanship, being the species of work denominated by Vitruvius "*isodoma*." This has been covered by marble slabs, about ten inches in thickness, which probably had sinkings at the joints, as represented: nothing remaining of the *asta* except the capital, it cannot be determined whether they were fluted or not.

The stylobate is restored and prolonged, to receive the ends of the steps, under which the sill of a door was found, as shown in Plate LIX. The door is not here represented, as the height and arrangement could not be precisely ascertained. The stylobate before the columns was probably occupied by statues.

The Temple appears to have been surrounded by a peribolus wall, the interior of which was decorated with columns, statues, &c. similar to that surrounding the Temple of Mars *Uxor*, and commonly called the Temple of Pallas, in its having the figure, in bas relief, of that goddess, on the attic. This wall formed a large court in front of the Temple of Antoninus and Faustina, which was entered, opposite the portico, by beautiful arches.\* In the centre of it was placed the bronze equestrian statue of Marcus Aurelius, which is now in the square of the Capitol, and universally admired for its execution.

There are no apertures in the *sima* of the cornice, or indications on the same of the ornamental tiles which generally decorated the flanks of temples: the restoration of the roof is, therefore, made without any. There were probably *acroteria* for the support of statues at the angles of the pediment.

## PLATE LXI.

### DETAILS OF THE BASE, CAPITAL, AND ENTABLATURE.

THE bases of the columns to this Temple are of the Attic kind; and accord in some degree, though not strictly, with the order of Vitruvius†. The projection is less than he prescribes, as in the Pantheon; and is the more requisite in this instance, the columns being pycnostyle, or thick set, to render the access to the Temple more spacious.

The capital is in height the same as the lower diameter of the column; not including the abacus.

The proportion for capitals given by Vitruvius seems to be exceeded in most of the ancient examples remaining.

Excluding the abacus, Vitruvius divides the height of the capital into three equal parts; one he allots to the lower, and one to the second range of leaves; the third is occupied by the caulicels and helices, with their leaves and flowers.

To the flower in the centre of the abacus he assigns the height of the same; but in this instance, and indeed generally, it descends lower.

These capitals are so much dilapidated, that any plan for their restoration would be, in a great degree, uncertain: their arrangement, as nearly as can be determined, is very similar to that given in the

\* *PALLADIUS*, lib. iv. cap. 9.

† See Note, page 41.

exterior of the Pantheon, except in the character of the leaves, the stalks of which, in this instance, are ornamented with small leaves.

The architrave is in height very nearly one of eleven parts and a half of the shaft of the column, as prescribed by Vitruvius; it has a plain cymatium, under which it is divided into two unequal faces; the small *simä* under the first face is peculiar, the moulding dying into the surface of the lower face.

The frieze, with its cymatium, is nearly a quarter more than the architrave in height, which accords with his rule\* for friezes ornamented with sculpture.

The cornice is very peculiar, and differs from most other Roman examples of the Corinthian order, the dentils and modillions being omitted. It, however, has an admirable effect, though the dentil band and the *simä* appear too small in proportion to the other members: the bold projection of the corona produces a fine shade; the soffit is lightened, as represented at B. The top of the cornice takes the inclination of the roof.

A. Is the plan of the soffit of the architrave, between the columns and section of the mouldings. The ornament is interrupted by the rose in the centre of the *alaeus*.

## PLATE LXII.

### THE CORNICE AND FRIEZE, TO A LARGER SCALE.

On the frieze are represented two varieties of ornament, which are placed alternately between the griffins, along the flank of the Temple; they are in *baso-relievo*, and the griffins in *mezzo-relievo*; the latter have one leg resting on the foot of the vase, which is extended to an unnatural length comparatively with the other. They are symbolic guardians, or protectors, of the oblations supposed to be contained in the vases, which have been offered to the deity of the Temple. The *candelabra* are supposed to be portable ones; they branch into beautiful curves, or volutes, ornamented with foliage: the stem emits fire, which shows their destination to burn the perfumes and incense for the Temple.

Vitruvius distinguishes this member of the entablature by the Greek name "*xephora*," in consequence of its generally bearing the resemblance of figures and living things; in the first instance animal, and finally vegetable representations.

The lower member of the cornice is ornamented by a leaf and flower, placed alternately, and raised separately from the plain moulding, without any connexion or general design. The oves under the corona are exquisitely cut, and well relieved; and the face of the corona is well preserved. None of the ornaments are plumb relatively one with the other.

\* Book II, cap. 3.



ARTICLE 10. OF THE CONSTITUTION

SECTION 1. The judicial power of the United States shall be vested in one Supreme Court, and in such inferior Courts as the Congress may from time to time ordain and establish. The Judges, both of the Supreme and inferior Courts, shall hold their Offices during good Behaviour, and shall, at any time during their Continuance in Office, be removable by Impeachment.

SECTION 2. The Judges, both of the Supreme and inferior Courts, shall hold their Offices during good Behaviour, and shall, at any time during their Continuance in Office, be removable by Impeachment.

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SECTION 18. The Judges, both of the Supreme and inferior Courts, shall hold their Offices during good Behaviour, and shall, at any time during their Continuance in Office, be removable by Impeachment.

## PART II.

### OF THE TEMPLE OF VESTA, TIVOLI.

#### PLATE LXIII.

##### VIEW OF TIVOLI, FROM A COURT-YARD IN THE TOWN.

THE town of Tivoli is about eighteen miles distant from Rome, in a situation scarcely to be surpassed for picturesque scenery, which is greatly assisted by the ruins of two ancient Temples, situated to the north of the town; the one is a peripteral Temple, of beautiful proportions, and very peculiar workmanship and ornament: it is sufficiently preserved to elucidate many of the rules described by Vitruvius to have been used by the ancients in the construction of circular temples, and generally supposed to have been dedicated to the goddess Vesta. The other is too much dilapidated to be useful to the architectural student; it has been a tetrastyle, prostyle Temple, of the Ionic order, and is supposed to have been dedicated to the Tiburtine Sibyl.

The point from which this view is taken was selected in order to give an idea of the position of the Temples, amidst the miserable modern houses of the town, which are crowded together in a most irregular manner, and present but little appearance of comfort; but the orange trees flourishing in the open air, and the beauty of the surrounding scenery, show that the climate and situation amply compensate for such deprivations, and induce both natives and visitors to live chiefly out of doors.

The Anio, now called the Teverone, which has its source among the Apennines, and divides the town of Tivoli, is seen flowing gently toward the Temple of Vesta, which is in the centre of the picture, until it arrives at the edge of the grand cascade, where it falls in one broad expanse to a depth of near an hundred feet, when it is divided, and still falling considerably, finds its way, partly naturally, partly artificially, through various fissures in the rock, as represented in Plate LXIV, till it reaches the valley; it then winds to the left, through a most beautiful defile, and meeting the Tiber, nearly a mile above the Ponte Mollé, proceeds in its course to Rome.

The town is built principally on the left bank of the river, on a promontory of broken rock, composed of a tartareous deposit, which forms the stone called travertine, and is continually increasing, where exposed to the action of the water. The quarries of Tivoli have supplied the stone for most of the principal buildings of Rome, where marble and brick have not been used. The peripteral Temple is on a prominent point of this rock, at the edge of a steep precipice, and forms a conspicuous feature from most quarters. The communication with the two parts of the town, which are separated by the waterfall, is over a ruinous wooden bridge: on the left bank of the river is the general washing-place; and, as well as on the opposite bank, a station for public prayers.

The Temple is in the court-yard of the inn of the Sibyl, which is seen close to the former, on its left. This inn is generally preferred by visitors, from its proximity to the Temple.

The View, Plate LXV, is taken from a window in the church, to the right of the bridge.

#### PLATE LXIV.

##### VIEW OF THE TWO TEMPLES, FROM THE OPPOSITE SIDE OF THE DEFILE.

THIS View gives an idea of the promontorial position of Tivoli, and displays the confused and busy scene of the waters gushing out through various apertures in the rock, after the grand fall, which is not visible from this station, and is best seen from the Temple itself, or the small platform round it, which is enclosed by a railing on the edge. To the right of the peripteral Temple are the remains of the Temple supposed to have been dedicated to the Sibyl; it is now the church of St. George: the columns, which formed the porticus, are walled up in modern masonry; they are placed on a lofty basement: to the

right are a few of the modern houses of the town, and to the left the inn is again seen: you descend at the side of the Temple of the Sibyl by a steep pathway, cut in the rock in a zig-zag direction, a considerable portion of the depth of the ravine, to a platform, where is a cavern, called the Grotto of Neptune, and at the angle of it a stair-hewn in the rock, from which a sight is obtained into the principal embouchure of the waterfall, from a very near position. The scene here is quite indescribable: the rush of waters is tremendous, and produces a misty foam for a considerable distance along their course, which, after passing the promontory, winds to the left by the defile seen in the distance. The pathway was formed by General Miollis, in the year 1809, when this part of Italy was under the subjugation of the French. In the rock to the left, a pigeon-house has at some time been constructed, in a situation apparently inaccessible. The pigeons of Tivoli are celebrated for their size and fine flavour. In the foreground is represented the gathering of the vintage.

Tivoli would furnish innumerable picturesque views; but it is hoped that those now given will afford a sufficient idea of the situation.

## PLATE LXV.

### VIEW OF THE PERIPTERAL TEMPLE, FROM THE CHURCH OPPOSITE.

THIS View exhibits, from a closer point and more clearly, the architecture of the Temple, and its situation at the edge of a precipice of great height; a small part only of which comes in the picture. The angle is of ancient construction, of the kind called "*opus incertum*," and the foundation of the Temple is formed on arches now enclosed by the modern wall with buttresses and windows.

The cell of the Temple is also of "*opus incertum*," more carefully executed; the stylobate, the columns, and entablature, doorway and window jambs, are of the stone of the rock, called travertine; and the whole has been covered by a very thin coat of the finest stucco, which, where it remains, so nearly resembles marble, as to cause many to imagine it to be so.

The mouldings and ornaments of this Temple have many peculiarities, which will be represented in the geometrical drawings. Behind is the Temple of the Sibyl, now converted into a church; the tower or campanile only of which is seen.

We have but little assistance from the ancient writers, or from the edifice itself, to guide us in endeavouring to find the period of its erection. A part of an inscription, *S. L. GELLIO. L. F.*, is cut on the architrave, the whole of which extended over five intercolumniations. Piranesi has ingeniously calculated the space which was occupied by this inscription, and finding that it was probably composed of fifty-five letters, with the spaces between, has restored the part wanting, thus:

ARDEM VESTAE S. P. Q. R. PECVNIA PVBLICA RESTITVT  
CVRATORE. L. GELLIO. L. F.

It was customary, on the occasion of constructing or repairing the public or sacred buildings, to place inscriptions in a conspicuous situation, with the name of the edile or director, under whose care they were placed; and the first letter, *R*, remaining of this inscription, was probably the termination of *CVRATORE*. On examining the records of ediles, we find two *L. GELLII*, both sons of *LVCIVS*; the one in the year of Rome 682, *B.C.* 72; and the other in the year of Rome 717: and among the inscriptions in Gruterus is the following: *L. GELLIO. L. F. VICTORI II VIR IVR CIVL. PECVNIE PVBL. ET OPERVM PVBLICOR. OB MERITA. EIVS. SEN. POPVLVSQ. TIBERV.* Suetonius mentions, that in the first years of the reign of Augustus, the names of the directors of the restorations or erections of public buildings were placed on them, as in this instance: from all which we may infer, that in the time of Augustus this Temple at least underwent some reparation, if it was not entirely erected.

It is remarkable that the capitals of the columns in the Basilica, at Pompeii, are precisely of the character of these, though certainly not so well executed: there are also similar ancient capitals found at Cora, and at Praeneste. As the period of the destruction of Pompeii was the 79th year of the Christian era, it would seem that the composition of this beautiful example of the Corinthian order was certainly antecedent to that time.

In the distance are part of the romantic hills which surround the town; and to the right a portion of the pathway winding down to the Grotto of Neptune.

## PLATE LXVI.

## PLANS OF THE TEMPLE.

THE original destination of this Temple is not satisfactorily determined by any of the numerous antiquaries who have treated on the subject. Plutarch, in his life of Numa Pompilius, states that a round form should be given to the Temple of Vesta, as it is expressive of the figure of the universe; and it appears more probable that the building we are now describing was dedicated to that goddess, than to the Sibyl, which some have supposed. The fabric is composed of various materials and different constructions. The wall of the cell and substruction of the Temple are of the species of work called, by Vitruvius, "opus incertum." The surface is formed by angular blocks of tuffo, not regularly worked, as in the "opus reticulatum," but irregular in their disposition. The rest of the edifice, that is, the surface of the podium, the columns and entablature, the architraves of the door and windows, and the lacunarie covering the ambulatory round the cell, are of travertine stone, procured immediately on the spot: the shafts of the columns are in several blocks of unequal height; the bases and capitals are each in a single piece; and the architrave extends in one length from centre to centre of the columns. The blocks which form the lacunarie are unequal in their size; and the joints do not agree with the divisions of the coffers.

The cell\* was surrounded by a peristyle of eighteen columns, ten only of which remain, and are partly walled up; and the Temple is in most points arranged according to the precepts of Vitruvius for peripheral temples†. It is probable that the stylobate may have been placed on two steps, but of these there are now no remains.

The projection of the stylobate from the wall of the cell, nearly agrees with his instructions. The diameter of the interior of the Temple is equal to the height of the columns which surround the cell. The columns are rather larger than the proportion here prescribed, being only nine diameters and a half in height; but accord with the rules laid down by him for sicylic temples;‡ and the intercolumniation being equal to two diameters, constitute it of that species. The width of the ambulatory rather exceeds the intercolumniation with which it should agree.§ The stylobate was interrupted only opposite the entrance to the cell, where there is a part of the foundation for the steps by which the Temple was approached; but none of them now remain. The architrave is in height nearly half the diameter of the column. The cell received its light through two windows, each opposite the third intercolumniation from the entrance, by which means the light would fall advantageously on a statue, if placed in the centre of the Temple, where its most probable situation would be. The architrave of the doorway does not follow the curvature of the cell. There is a niche and small recess in the wall, no doubt formed when the Temple was used as a Christian church, in the middle ages. Some of the pavement of the ambulatory round the cell remains, being in blocks of travertine stone.

At B is a plan showing the upper diameter of the columns, with the lacunarie which covered the ambulatory. Thirty-six only of the coffers remain; the original number appears to have been one hundred, in a double row of fifty each. They do not in their arrangement agree with the disposition of the columns; the central coffer being over the middle of the intercolumniation opposite the entrance; whereas, in the transverse diameter, where a column occurs, instead of an intercolumniation;—is the division between two lacunarie.

## PLATE LXVII.

## ELEVATION AND SECTION OF THE TEMPLE, IN ITS PRESENT STATE.

A. FRONT elevation of the remains of the Temple, taken opposite the entrance.

B. The section of one half of the Temple, showing its construction, and the window in the wall of

\* See Fig. A.

† Vitruvius, book iv, cap. 2. "Temples are also made of a round form; of which those which have no walls within are called *monopostyli*; the others are called *peripteri*. If the temple is *peripteri*, the stylobate is to be placed upon two steps; and the wall is to be distant from the stylobate about a fifth part of the whole temple, leaving in the centre a space for the door. The diameter of the interior of the temple is to be equal to the height of the column, without the pedestal."

The columns are ten diameters in height, including their base and capital. The height of the architrave is one half the diameter of the column.

‡ Book iii, cap. 2.

§ Vitruvius, book iii, cap. 1.

the cell. The columns appear to have had their inner faces perpendicular, as prescribed by Vitruvius; \* but their inclination is now various, from the ruinous state of the Temple.

The height of the cornice of the door agrees with the rule of Vitruvius for door-ways, † but the opening does not. The width is nearly according to his precepts; the diminution of the opening, and of the architraves, also nearly accord.

## PLATE LXVIII.

### TRANSVERSE ELEVATION OF THE TEMPLE, RESTORED.

THE stylobate on which the columns are placed, is very nearly a third of their height, including the capital and base, as prescribed by Vitruvius. ‡ The column is the height of the clear diameter of the cell. The entablature is very light, being between a fifth and sixth part of the height of the column. The roof, from the top of the cornice, is restored from a bas relief in the museum of Florence, and from existing models of round temples, one of which is represented on this Plate; it is of the time of Augustus, and has the cell, with its door, clearly shown; the roof extends over the columns, as is the case in all coins, and rises conically to a flower in the centre, having antefixæ, or ornamental tiles on the edge of the cornice. As the various commentators have disagreed on this passage of Vitruvius we have preferred adopting the evidence of medals, with which it will be found that the interpretation of some coincides.

The wall of the cell was covered with cement, and probably rusticated, similarly to that of the Temple of Vesta, at Rome.

## PLATE LXIX.

### ORDER AND LACUNARIÆ.

A. THE mouldings of the stylobate. They are worked in travertine stone; the rest of the substruction is the "opus incertum."

B. The bases of the columns, which are without plinths, and consequently less than the height prescribed by Vitruvius; and the termination of the flutes, of which there are but twenty, both at the top, or summo scapo; and bottom, or imo scapo, of the shaft; are both very uncommon. The shafts of the columns vary from six to ten blocks in their height. Their diminution is nearly one-seventh of the lower diameter, according to his rule.

C. The capital is in height very nearly equal to the lower diameter of the column, as ordered by Vitruvius. The character of the leaves and volutes is very peculiar. The flowers in the centre are considerably more than the depth of the abacus; they are various in their designs, each alternate central flower being spiral.

D. Section through the entablature and lacunariæ. The architrave and frieze are in two blocks of travertine stone in height; the joint being rather above the top of the former. The cornice is in one piece in height, and cut away at the back to receive the blocks of the lacunariæ, which are various in their thickness. The ornament of the frieze is represented in Plate LXX. The mouldings of the architrave and cornice are plain.

E. Plan of the lacunariæ under their section. The divisions between the coffers of the lacunariæ are formed by a groove. The flowers vary in the minute parts of their design, but have the same general appearance; the difference not being distinguishable without a very close inspection.

F. The plan of the capital.

## PLATE LXX.

### THE CAPITAL AND FRIEZE, ONE QUARTER THE ACTUAL SIZE.

THE drawing is made to represent the actual effect of the ornament in this beautiful specimen of the Corinthian order, and has not that delicacy in its execution which is seen in other examples represented

\* Book iii, cap. 3.

† Page 52.

‡ Book iv, cap. 7.

§ See also Plate LXX.

in this work; as the original thin covering of fine stucco, in which the minuter parts of the ornament were, probably expressed, is generally destroyed. The same remark will apply to the ornament of the *frises*, which represents the heads of oxen sacrificed to the deity that was worshipped in the Temple. Varro\* mentions, that it was customary to ornament the victims with festoons in this way.

## PLATE LXXI.

### DETAILS OF THE DOOR AND WINDOWS.

A. The architrave, frieze, and cornice of the door-way, showing the position and enlargement of the architrave at bottom; with their dimensions: they do not follow the curve of the cell, being straight. The doors appear to have been valve, or folding doors: the holes in which the pivots were inserted remain in the sill, with indications of the action of the bolts in the opening and closing of the doors.

B. The section of the architrave, one quarter its actual size.

The moulding has an elegant and easy curvature, which varies in different parts, as the finishing of it was formed in the stucco. The projection of the bead at the foot is peculiar.

C. Elevation of the window on the exterior. It is remarkable, that the sill of the window on the outside follows the curve of the cell; but the cornice and horizontal architrave are straight.

D. Section of the above mouldings.

E. The exterior architrave, one quarter the actual size.

F. Plan of the window, showing the exterior and interior architraves, and the reduction of the aperture on the inside.

G. Elevation of the interior of the window. All these mouldings follow the curve of the cell.

H. Section of the same mouldings.

I. Section of the architrave, one quarter the actual size.

## OF THE TEMPLE OF MARS ULTOR,\* AT ROME.

### PLATE LXXII.

#### VIEW OF THE REMAINS OF THE TEMPLE.

THIS Temple is supposed to have been erected by Augustus, on the occasion of his going against Brutus and Cassius, to revenge the death of Caesar, and overcoming them at Pharsalia, and to have been dedicated by him to Mars Ultor, or the Avenger! From the ruins we trace that it was one of the greatest magnitude; the altitude of the columns being fifty-eight feet, which exceeds those now existing of any Temple in Rome. But the columns of the true Temple of Concord were no doubt of equal height, but none of the shafts remain—only parts of the main cornice (see Plate 86A.), and those of the Temple of Venus and Rome must have been nearly the same, also those of the Temple of Jupiter Olympius at Athens.

Of this magnificent edifice there remain only a small part of the wall of the cell, with three columns and a pilaster, of white marble, in blocks of immense magnitude; the columns being nearly six feet in diameter at the bottom, and some of the blocks fifteen feet in height; they are of the Corinthian order, bold and distinct in their design and arrangement, and the ornamental parts of the capitals are well adapted to the distance from which they are seen, in consequence of their great altitude. The capitals are nearly seven feet in height; and the workmen employed in making casts of the foliage and ornaments form a scale to judge of their magnitude. The earth has accumulated, and buried the columns nearly fifteen feet; and they are hidden in the view nearly one-third of their height by the shed or stable seen in the fore-ground. Between this shed and the Temple is a street passing through the arch seen in the masonry of the peribolus wall, which is now called the "Arco dei Pantani," or Arch of the Marshes. The peribolus wall was of great height, and formed the precinct of the Temple, enclosing a large space in front and at the sides of it; it was decorated with niches and statues, and ornamented with architecture, for which recesses were left or cut in it, and many are still visible. The wall reached above the pediment of the Temple†, and still remains, in great part, to its original altitude. It is constructed of peperine stone, in immense blocks, some being six feet long, four feet broad, and two ancient Roman feet high (1 foot 11 inches of ours) in regular lengths, the joints being scarcely perceptible; and is of the species called, by Vitruvius, "isodomos." The joints do not agree with those of the Temple; from which, and the style of work, it may be considered anterior to the latter, being the kind in use during the time of the Republic.‡

One of the columns is walled up in a modern house; and on the wall of the cell is erected the campanile of the convent of Nuns, called the "Annunciata." The buildings of the convent extend over the site of the ancient Temple.

The campanile§ is a good specimen of the description of towers in use about the ninth century, of which there are many in Rome: they are built of thick tiles, the columns and modillions of the cornices being of stone.

Beyond the peribolus wall are the modern houses of the town, rising with the hill.

\* The relative positions of this Temple, and that formerly in the Forum of Nerva, also those of the Colosseum and Forum of Trajan, are shown in Plate 139, and in a Drawing of the 16th century herewith.

† See Plate LXXVIII.

‡ The construction of this "Peribolus" wall, and that of the Tabularium and antient buildings and walls in Etruria, is fully described in my "Etruria and Rome,"—G. L. T.

§ This tower has since fallen, killing seven men.

## PLATE LXXIII.

## PLAN AND ELEVATION OF THE PARTS OF THE TEMPLE WHICH REMAIN.

A. Is the plan of the part of the wall of the cell, which is left, and three of the columns of the flank of the Temple. The intercolumniation is pycnostyle, being about a diameter and half of the columns\*, and their distance from the wall of the cell the same.

The columns are of white marble, the pilaster the same, and the wall of the cell is cased with similar marble, bonded into the peperine masonry about every fifth course; the marble is indicated by a lighter tint. The soffits of the beams, extending from the architrave over the columns to that of the cell, are ornamented with a rich fret, and the spaces between have caissons, surrounded by carved mouldings, and in the centre of each a flower.†

B. The elevation of the part of the flank which remains. The shafts of the columns are in five blocks of marble; of the entablature the architrave only remains. The cell has a stylobate; and the courses of marble, which are bonded in the wall, are the only ones which are left, as is more clearly seen in the section.

C. The section of the ambulatory, from E to F, on the plan, showing the pilaster and wall at the end. The wall of the cell has grooves at the joints of the marble. The ground has accumulated to the level of G, which prevented our taking the diameter of the columns accurately; they are nearly six feet. The pilasters diminish toward their upper diameter, and, as well as the columns, have a very graceful entasis; the courses of marble in the cell continue through the pilasters.

D. Is the upper moulding and ornament of the stylobate, to a larger scale, with its dimensions.

H. Section of the soffit of the architrave.

## PLATE LXXIV.

## PLAN AND DETAILS, TO A LARGER SCALE.

A. Is the plan of the columns and wall of the cell, which remain, with the ornaments of the soffit of the ambulatory, and their general dimensions.

B. Is the longitudinal section of the ambulatory, transferred from the plan below, and explains the situations of the various parts. The joints of the marble, in the wall of the cell, are regularly disposed, and answer to the centres of the columns, there being three blocks in that space.

C. The section of the lower part of the ambulatory.

D. The section of the upper part of the same. The pilaster diminishes in its width at the top, but is rather larger than the upper diameter of the columns.

None of the frieze now remains: on the architrave are some blocks of travertine stone.

## PLATE LXXV.

## PLAN AND ELEVATION OF THE CAPITALS OF THE COLUMNS, WITH THEIR DIMENSIONS.

There is a simplicity and boldness in the style of this capital well suited to its magnitude and destination. It is drawn to the same scale as that of the Pantheon, see Plate XLVII. On confronting it with the rules of Vitruvius, it will be found that the height is rather above the lower diameter. The diagonal dimension to the point of the block, out of which the capital is cut, is equal to double the height of the capital; but it is much reduced by the breadth of the return at the angle, which is unusually large. The front of the abacus is bowed in nearly one seventh, instead of a ninth, of its extent, as prescribed. The thickness of the abacus is an eighth, instead of a seventh, of the height of the capital, including itself: the lower leaves are rather less than one-third of the height of the remainder. The second range of leaves is less in height than prescribed; and the flower descends below the depth of the abacus, contrary to the rule.

\* See Vitruvius, book III. cap. 2.

† The larger flowers should be placed angularly, as in Plate LXXIV.



## PLATE LXXVI.

## FOLIAGE OF THE CAPITAL, ONE QUARTER THE ACTUAL SIZE.

- A. One of the lower range of leaves.  
 B. One of the upper ditto. The upper part of the leaf is destroyed, but has been terminated similarly to the lower one. The leaves are subdivided into four, instead of five, as in most of the examples.  
 C. The flower in the centre of the vase of the capital.  
 D. The ornament in the centre of the abacus, on each front of the column.

## PLATE LXXVII.

## DETAILS OF THE ORNAMENTS, ONE QUARTER THE ACTUAL SIZE.

- A. The upper moulding of the coffers over the ambalacrum. See E., Plate LXXIV., for its situation.  
 B. The second moulding of the same. See F., Plate LXXIV.  
 C. The lower moulding round the same. See G., Plate LXXIV. This ornament continues all round the square.  
 D. The upper moulding of the architrave. See H., Plate LXXIV.  
 E. The roses or flowers in the centres of the coffers. They are three feet five inches in diameter, and very boldly relieved.  
 F. A capital found in the convent, and supposed to have belonged to one of the pilasters of the interior of the Temple.

## PLATE LXXVIII.

## PLAN AND ELEVATION OF THE TEMPLE, &amp;c. IN PART RESTORED.

- A. The plan of the Temple; the parts which remain of the Temple, and also of the peribolus wall, are represented in a darker tint.

The restoration is formed from the plan given by Labacco, in whose time there may have been sufficient remains to enable him to measure the Temple, and give the dimensions as he has done. His measurements are correct, when confronted with such parts of the edifice as remain.

Palladio also gives plans of this Temple, and speaks of it as being to be seen in his time.

The Temple, restored from the above authorities, and which are corroborated partly by the parts still standing, will be found peripteral; the intercolumniation is pycnostyle.

Palladio says, "there are no appearances of tabernacles or ornaments within the cell," but that there probably were some. He, however, as well as Labacco, gives the drawings and dimensions of columns with bases and capitals of a very peculiar nature, having horses' heads introduced to support the abacus, instead of volutes; and a capital of a pilaster, corresponding to this design, was certainly found in the convent, from a cast of which the drawing F., Plate LXXVII., was made.

C. Is the representation in perspective of the cornice, also taken from Labacco, with his dimensions reduced to English feet and inches. None of this cornice now remains, nor any part of the frieze; but from its proportion, and as the parts which remain are found correctly measured, we may conclude it to be faithful, and have consequently used it in

B. The restoration of the front of the Temple, with a representation of such parts of the peribolus wall as remain to the right; on the left the walls are restored to the height to which they are still standing on the long line, F., toward the street on the plan.

The pediment, doorway, and steps, are restored from Labacco.

D. Is a representation of the two cornices (E. E. on the elevation) which ornament the wall; they are of travertine stone, as is also the course G., and the arches of the recesses; the rest of the wall is of peperine stone.

H. Arched openings in the wall at the level, dotted at H. on the elevation.

I. I. I. The level of the ground at present.

OF THE

TEMPLE OF JUPITER TONANS, AT ROME.

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PLATE LXXIX.

VIEW OF THE TEMPLE, FROM THE NORTH-EAST.

THIS Temple is supposed to have been erected by Augustus, and dedicated to Jupiter the Thunderer, in gratitude for his escape from lightning, which killed his armour-bearer at his side, while he escaped unhurt.

The View is taken near the south-west angle of the Arch of Septimius Severus; it represents the three columns of the north-east angle of the Temple, which are the only ones now standing, and the substructure lately exposed by reducing the high hill or bank which till then barred the columns nearly up to the capitals: as may be seen by Piranesi's views of the building; when, on reaching the bases, it was found that the support of the columns was very ruinous, and, in that inconvenient situation, the present irregular mass of travertine masonry was constructed under them; the block of marble on which the southern column rests, and the steps, being the only parts of the marble foundation visible from this point. Having restored the columns, which were considerably disarranged, to their perpendicular, and used the earth as a support and assistance during the progress of the works, he then removed the heap, and the shafts were exposed to view: they are each composed of three blocks of white marble, and of very elegant proportion. The capitals have been much sculptured, and must have been very fine, but are greatly destroyed.

On the front of the Temple are the remains of an inscription, . . . ESTITIT, which expresses that the Temple has been restored: the mouldings of the architrave are cut away for this inscription; on the return are sculptured instruments of sacrifice. The cornice has no part unornamented, and is very light.

The excavation has exposed the course of the Sacred Way; the pavement of which is visible on the left of the picture. It appears to have passed through the Arch of Septimius, and wound to the left between the Temple now describing and the Temple of Concord, and proceeded with a rapid ascent to the Capitol.

Behind the Temple, and to the right, are the remains of the tabularium, in which the ancient records were kept. Its basement is of peperine stone, well executed in large blocks; and on it are the remains of columns, and an architrave of the Doric order, and of Greek character. They are now enclosed by modern walling, in which are the marks of a small chapel; and above them are the windows of the apartments of the palace of the present Roman Senate.

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PLATE LXXX.

PLAN AND ELEVATIONS OF THE TEMPLE.

A. The plan of the three columns which remain; they are four feet eight inches and three-tenths in diameter. The intercolumniation of the front is pycnostyle, being very little above a diameter and a half. The return intercolumniation is still less, being only a diameter and a quarter.

At E was found a piece of moulding, belonging, perhaps, to the stylobate of the building: its position, as to level, is shown on the elevation D.

B. The elevation of the part remaining of the front of the Temple.

The columns are nearly ten diameters in height. They are, within a few inches, the same height as those of Antoninus and Faustina, and two feet less than those of Jupiter Stator.

The entablature is very light, being between a fourth and fifth part of the height of the column.

C. The section, looking north.

D. The elevation of the part remaining of the north flank of the Temple.

F

## PLATE LXXXI.

## DETAILS OF THE ORDER.

- A. The base. It is rather more than half the diameter of the columns.  
 B. The capital. It is considerably above the diameter of the column in height, and very light and ornamental in all its members, but too much dilapidated to enable us to give it more in detail.  
 C. The architrave. D. The frieze.  
 E. The cornice. The members of this cornice are very full of ornament, and much relieved, particularly the eggs, behind the rims of which you may pass your hands; and the spaces between the dentils are undercut, as represented at H.  
 F. The soffit of the corona. G. Section of one of the flutings of the column.

## PLATE LXXXII.

## THE VARIOUS MEMBERS OF THE ENTABLATURE, ONE QUARTER THEIR ACTUAL SIZE.

- A. The corona, with the cimatum above, and modillion under the same. The modillion band is ornamented with leaves.  
 B. A variety in the side of the modillions.  
 C. The soffit of the modillions. They are much mutilated.  
 D. The section of the soffit of the corona. E. The lower member of the cornice.  
 F. The section of ditto. G. The modelling round the panel of the inscription.  
 H. The upper members of the architrave.

## PLATE LXXXIII.

## ORNAMENTS OF THE FRIEZE, AND SOFFIT OF THE ARCHITRAVE.

A. REPRESENTS the ornaments on the frieze at the flank of the Temple. They consist of instruments in use by the priests at their sacrifices. 1. The *aquilinarius*. 2. The sheath with the *cultrus* or *secespita*. 3. The *aspersorium*. 4. The *putera*. 5. The *albogalerus*. 6. The *malleus*. 7. The *dolabra*.

B. The soffit of the architrave.

The Temple of Jupiter Tonans is represented on coins as hexastyle. The plan of the Temple, and approach to the pronaos (the steps for which continue between the columns), appear to have been very peculiar, in consequence of the confined space in which it was situated between the Sacred Way and the Capitol. But there are not sufficient authorities for restoring it satisfactorily;—an idea of its arrangement will be given on the general plan.

# OF THE TEMPLE OF THE DIOSCURI. OR CASTOR AND POLLUX.

FORMERLY CALLED

## JUPITER STATOR AT ROME.

ALSO OF THE TEMPLE OF CONCORD, RECENTLY DISCOVERED AT THE  
FOOT OF THE CAPITOL.\*

### PLATE LXXXIV.

#### VIEW OF THE DIOSCURI FROM THE SOUTH-EAST.

As antiquaries are not agreed on the destination of this Temple, we prefer giving it the appellation by which it has been generally known. It appears to have been situated at the south-east angle of the FORUM ROMANUM†; and certainly must be ranked the first among the edifices of Rome, for elegance and delicacy in the design and execution of its ornaments.

The present View is taken from the angle of the wall, in front of the Church of Santa Maria Liberatrice,‡ and exhibits the only three columns remaining (which formed part of the east flank of the Temple), with the entablature over them. It is difficult to conjecture to what we owe the preservation of this small portion of the edifice; for if the connected mass of the Temple could not withstand the shock or attack which occasioned its destruction, it seems almost miraculous that these three columns, with their entablature, the cornice of which is barely counterpoised, should hold together with so small a basis, particularly when it is considered that each column is composed of six or seven blocks, and built on a square pier of travertine stone,§ not larger than its diameter, and twenty-two feet in height. The columns and entablature are of the finest white marble; and the joints are worked to such a perfect level, and the construction is so excellent, as to render them as strong as if each were in one piece. It has however, been found expedient to secure their connexion by a clasp of iron round each, and a bar to prevent their extension.

The bases and foundation for the columns are not visible from this point,¶ in consequence of the accumulation of earth over the whole surface of the Forum, to the depth of above twenty feet; this has in part been lately excavated, as appears in the View, between these columns and the Arch of Septimius, and has disclosed the extent of the front of the Temple,|| which was found to have been octastyle.

In the distance is the CAPITOL, with the tower and apartments of the present Roman Senate, built on the ancient TABULARIUM. Before them, and between the two columns to the left, is part of the flank of the Temple formerly known as that of Concord, now that of Saturn, and the part remaining of the front of the Temple of JUPITER TONANS. The large mound of earth in front of these was thrown up when the Duchess of Devonshire ordered an excavation round the single column, seen through the next intercolumniation to the right, and discovered it to be placed on a pedestal, and dedicated, by an inscription, to the Emperor PHOCAS. The Apostolic Chamber grant leave to individuals to excavate round the objects of antiquity, and undertake to remove the ground so dug out; but generally, as in this instance, fail in the performance of their part of the contract. It is greatly to be lamented that sufficient public spirit does not exist, to induce them either to cause, or permit, to be excavated, the whole of the surface of this Forum, to its original level: much would probably be found to interest the antiquary.

\* Of this Temple fragments of the cornice only were found and put together by the Conservatore Cesina, in the Tabularium, from which I made drawings the full size, and have placed the cornice (86a) opposite that of the Discom (Plate 85) for a comparison. No part of the columns or capitals was found.

† See the general plan.

‡ They are represented in Plate XCI.

§ See Plates LXXXV. and XCI.

¶ See Plate XCI.

Behind the column of Phocas are the steps, or inclined planes, leading to the Capitol; and above them the Church of Ara Coeli, supposed to be the site of the Temple of JUPITER CAPITOLINUS. Next is the Arch of SEPTIMIUS SEVERUS, with part of the Church of St. Joseph of the Carpenters, built over the prison of St. Peter; and in the angle is the Church of St. Martin and St. Luke, attached to the National Academy of Painting of St. Luke. In front of it is the commencement of the grove of trees which now mark the course of the Sacred Way.

## PLATE LXXXV.

### PLAN AND ELEVATION OF THE PARTS REMAINING, WITH THEIR DIMENSIONS.

A. REPRESENTS the plan of the three columns remaining of the east flank of the Temple.

B. The elevation of the same, with their substructure, of travertine stone; and the position of the base moulding, in white marble, of a pedestal in the stylobate, found in its place, at a recent excavation: the further discovery of the arrangement of the Temple is represented in Plate XCII.

C. The elevation, looking south, of the north column and pedestal; with the relative projection of the said moulding of the stylobate. The travertine pier recedes in its height; and it is most probable that the Temple was placed on a double pedestal; being in the whole nearly one half the height of the column.

The columns are ten diameters in height; the intercolumniation is pycnostyle, being a diameter and a half. The entablature is above a quarter of the height of the column, which arises from the peculiar altitude of the cornice.

Two of the columns are in six, and one in seven blocks of marble, including their capitals and bases; the architrave in one block from centre to centre of the columns: the frieze is judiciously formed with an arch joint; the cornice is in two blocks in height. On the edge of the cornice are grooves three inches long, one inch wide, and an inch and a half deep, which appear to have held bronze ornaments.

The column diminishes at the top of the shaft, nearly a seventh of the lower diameter, which does not quite agree with the rule of Vitruvius.\*

## PLATE LXXXVI.

### DETAILS OF THE ORDER, WITH THEIR DIMENSIONS.

A. Is the plan and elevation of one half of the bases of the columns; they are in height rather above half the diameter.

B. The capital of the columns. This capital is justly considered the finest specimen of the Corinthian order existing; it is unfortunately much destroyed, but sufficient remains are now left with fragments found on the spot, to restore it correctly; as represented more at large in Plates LXXXVII and XC. On comparing it with the precepts of Vitruvius, we find its height exceed the lower diameter. The abacus is nearly one-seventh part of the height, and the second range of leaves do not occupy so much space as he allots.

C. The architrave is less than prescribed by Vitruvius † is in three faces, and much ornamented; the ornaments are given, to a quarter their actual scale, in Plate LXXXVIII. The upper member appears diminutive, but is a seventh of the whole epistolium, as prescribed by Vitruvius, not including the bead at the foot of it: the other members do not accord with his instructions.

D. The frieze, which is plain, is nearly the same height as the architrave.

E. The cornice. The proportions of this cornice are very peculiar and bold, and the effect of it very fine; all the members are exquisitely carved, and the subdivisions are regularly disposed, with regard to each other. A modillion is placed over each column, and three between. In the cimation are lions' heads, one over each column, and one intermediate. It must be acknowledged that the lower member of the cornice appears to want strength.

The dimensions and arrangement do not accord with the rules of Vitruvius; and the use of modillions and dentils in the same cornice is censured by him.

F. The soffit of the corona. The coffers are ornamented with flowers of various designs; one of them is here represented, and one in Plate LXXXVIII.

\* See Vitruvius, book ii. cap. 2.

† Book iii. cap. 3.

## PLATE LXXXVII.

## THE CAPITAL.

This capital is drawn for comparison to the same scale with those of the Temples of Mars Ultor and the Pantheon. These three form the finest and best preserved specimens of the Corinthian order in Rome, though they differ very materially in their proportions, and in the character of their ornament; as will be more clearly seen by comparing the Plates XLVII., LXXV., and LXXXVIII.; and also the Plates XLVIII., LXXVI., and XC.; the three latter of which are all executed to a quarter of the real size. It will be noted by the plan, that the angle of the abacus is considerably broader than either of the other examples in this work, although the member is more decorated. We are enabled to vouch for the accuracy of this plan and elevation of the capital, from fragments found on the spot during the late excavations.

The only part of the abacus wanting is the part under A.; the ornament is here restored from supposition in two various ways, here, and at Plate XC. A fragment of the angle, as here drawn, was found on the spot at the time of the excavation, and another with a little variety in the termination of the foliage which ornamented the abacus.

The angular volute was also found, and part of the leaf which supports it attached; it is sunk in the centre of its return, as represented on the plan.

The extent of the abacus diagonally is nearly equal to double the lower diameter of the column, as prescribed by Vitruvius; but the capital being more lofty than the rule laid down by him, it does not accord in that particular. The abacus is less than a seventh of the height; the flower agrees with it in depth. The second range of leaves does not occupy a third of the space left.

The character of the foliage is represented more at large in Plate XC.

## PLATE LXXXVIII.

## THE VARIOUS ORNAMENTS, ONE QUARTER THEIR ACTUAL SCALE.

The sculpture of these ornaments exceeds all other examples in elegance and delicacy of execution.

A. The front and return of the lions' heads which ornament the upper member of the cornice.

B. The section of the front and soffit of the corona, with the representation of the side of the modillions. They are peculiar in having both the volutes equal in size, and are very finely cut.

C. The elevation of the front of the corona; the front of the modillions and the member under the modillion band; and D. The section of the latter.

E. One half of the soffit of the modillions.

F. One of the flowers in the soffit of the corona.

## PLATE LXXXIX.

## THE VARIOUS ORNAMENTS, ONE QUARTER THEIR ACTUAL SCALE, AND THE PANEL IN THE SOFFIT OF THE ARCHITRAVE.

A. The lower member of the cornice; and B. The section of the same. This member is certainly overpowered by the dentel above it.

C. The cinctum, or upper member of the architrave. D. The section of the same.

E. The ornament on the central face of the architrave; and F. The section of the same. The above are drawn to a quarter the real size.

G. The soffit of the architrave to a smaller scale; and H. The section of the panel in the same.

## PLATE XC.

## THE CAPITAL, ONE QUARTER THE ACTUAL SCALE.

THIS capital is carefully restored from the various fragments found on the spot, and with great attention to the character of the foliage, which, in the original, is most delicately and beautifully executed. The two principal ranges of leaves are more strictly copied from nature, in resemblance of the olive, than those of any other capital. The turning over of these leaves is the only part not thoroughly authenticated; they are drawn from the fragments found, preserving their character in supplying the terminations. The rose in the centre of the abacus is also partly from previous representations of it, being greatly damaged. The angle of the abacus is drawn from a fragment in the Capitol, recently found, of which we have a cast; and at A, is a representation of another, the marble of which was found on the spot, and is in the possession of John Sanders, Esq., our fellow-traveller, to whose kindness and liberality we are much indebted, and take this opportunity of expressing our obligation to him for much assistance in this work. From this it is evident that there were three perfect eggs to the return, with a tongue at the angle, and not a leaf, as has been generally drawn. The dimensions of this angle are indisputably ascertainable; a slight variation in the termination of the ornament is observable in this fragment. We have also a cast of the angle of the large volute, and great part of the leaf which supports it attached; which has enabled us, we hope, to give the plan and elevation of the whole correctly, and to a scale sufficient to allow the artist to model it accurately.

For the variety of foliage used in Roman capitals and ornaments, we beg to refer to Plates VIII, XVII, XXV, XLVIII, LXX, and LXXVI, all of which are drawn a quarter the actual size.

It is generally considered that the acanthus is the leaf used in the decoration of Corinthian capitals: but the Plate No. XVII (of Septimius Severus) and LXX (of Tivoli), are perhaps more like that plant in nature than any of the rest. The others, though beautiful in their forms and arrangement, bear more the appearance of art than of nature.

## PLATE XCI.

## VIEW FROM THE NORTH-EAST, SHOWING THE EXCAVATION.

THIS View exhibits a part of the excavation undertaken in front of the Temple, when the substructure of the columns, and the foundation of the grand flight of steps by which the Temple was approached, were discovered. The square excavation behind the columns was made with a view of discovering the walls of the cell to the Temple, of which no traces were found in the first, and not very satisfactory ones in the second: some have, however, found sufficient ground for determining the extent of the return of the Temple; what we were enabled to collect will be seen in Plate XCII.\*

To the left is the wall in front of the church of St. Maria Liberatrice, from the angle in which the view, Plate LXXXIV, was taken: and over the roof of the building behind is seen part of the walls which sustained the palace of the Caesars, on the lofty Palatine Hill.

It has been supposed by some antiquaries,† that the building we are now describing was the Temple of Castor and Pollux, erected by Posthumus, which was afterwards converted into an atrium or approach to the palace of the Caesars.

Albertino‡ calls it the Temple of Vulcan; and Labacco, in his Plates XX, XXI, and XXII, follows the latter opinion; Palladio calls it the Temple of Vulcan; but mentions in his supplement that it is still called the Temple of Jupiter Stator, or the portico of Caligula.

Pierro Ligorio § calls it the Temple of Jupiter Stator; Marlianus ¶ says, that the Temple of Jupiter Stator was, according to Cicero and Livy, at the foot of the Palatine Hill, which is the case with this Temple.

Modern antiquaries \* have contended, from the accounts of Livy, that these remains belonged to the comitium.

As neither of the arguments above quoted are perfectly conclusive, we have adopted the traditional title by which the three columns have been generally known.

\* In the general plan an idea is given of the extent of the floor.

† Finetti, tom. i. p. 34; and Pev. p. 14.

‡ Book ii. § P. 32.

§ Urbanus Topographia, Venet. 1554. p. 79.

¶ Marliani, Veneti. 8c.

## PLATE XCII.

PLAN AND ELEVATIONS, SHOWING THE PARTS DISCOVERED BY THE  
RECENT EXCAVATIONS.

THE plan occupies the central space; the three columns now standing, of the east flank of the Temple, are etched with a dark tint; at A, B, and C, were found the base mouldings of the stylobate, which formed projections opposite each column. The intermediate one, between A and B, was not in its place.

The foundations of the steps which approached the Temple were discovered at the north-east angle, returning in a peculiar manner; and a vault under them continued through the whole front, as seen in the section above.

The extent of the Temple was determined by the discovery of another base moulding of the stylobate, at D, in its original situation. The space between these pedestals, A and D, is ninety-eight feet; and, as they extended six feet one inch beyond the centre of the external columns at each end, the exact space for eight columns in front is left, making the central intercolumniation equal to the others, which was probably the case; as, had there been any difference, it must have been to the extent of a modillion and space, viz. above three feet, for which there is not room.

The pedestal at A, represented more at large at H, being considerably wider than the other, and agreeing nearly with the termination of the flight of steps, when continued to the top, does not appear to have flanked a column; therefore, the probable situation of the angular column was two in advance of those now standing, and the whole distribution as shown by fainter lines on the plan.

Of the wall of the cell no traces were found; but the width of the marble steps, of the side flight, at K, were discovered, as represented by L, the plan, M, the elevation, and N, their section; they appear to have been enclosed at each end in the walls of the pedestals, which have the marks of hinges or enclosures. There appears to have been a platform at the top of the side flights of steps; it might either have extended the whole length, as here represented, or have been interrupted by the continuation of the principal flight, between two platforms; but this cannot be decided by the remains.

Above is a section, from G to D on the plan, showing the remains of the vault, under the steps; the positions of the mouldings of the stylobate, A and D; one of the columns, now standing, and its pedestal, of travertine stone; with the probable arrangement of the eight columns, and that of the double stylobate.

At the side, to the left, is the elevation of the flank, from E to F on the plan, showing the part of the foundation of the steps which remains, and the positions of the pedestals, &c. relatively, with the columns now standing; the vault under the steps is dotted in its situation.

O. The base moulding of the stylobate, to a larger scale.

P. The surbase moulding of the same, a piece of which was found.

Q. The foot and carriage-way pavement, discovered at the excavation.

## PLATE XCIII.

## ELEVATION OF THE PRONAOS OF THE TEMPLE, RESTORED.

THIS elevation is drawn to the same scale, to afford a comparison with the portico of the Pantheon, Plate XLIV. The extent of the base moulding of the stylobate is one hundred and one feet; that of the columns ninety-one feet, being twenty feet less than the Pantheon: the columns are, however, two feet higher, and the entablature considerably more massive. The pediment is restored, without which it would be incomplete; its height, at the point, is determined by placing the compasses in the centre, at the level of the bottom of the bases, and with the extent, to the edge of the cornice, striking a circle.

The steps of approach to the Temple, and the pedestals at the ends, are conjectured from the remains, described in Plate XCII. The Temple is drawn with a step at the bases of the columns, because, it being ascertained that there were twenty-seven steps, if the upper one were added to the second flight, its edge would not correspond with the line of the pedestal, A, Plate XCII. But, by this arrangement, the number of steps in the grand flight is not uneven, as they are directed by Vitruvius to be made, in order that, commencing with the right foot, the same should be the first to be placed on arriving at the top or entrance of the Temple.\*

The heights of the double stylobate are of course conjectural; but the recodings in the travertine foundation appear to determine them sufficiently.

It is needless to expatiate on the splendid effect this magnificent Temple must have produced, when perfect, both in its workmanship and materials: many of the parts here represented plain were probably sculptured.

\* Vitruvius, book 5, cap. 3.



## OF THE TEMPLE OF VESTA, AT ROME.

### PLATE XCIV.

#### VIEW FROM THE SOUTH-EAST.

On the left bank of the Tiber, near the site of the Forum Boarium, and the embouchure of the Cloaca Maxima, are the remains of a peripteral round Temple, of white marble. The walls of the cell are in part standing; and, of the twenty columns which surrounded it, the shaft of one only is wanting: many of the capitals are greatly injured; and, from the variety in their design and execution, it may be observed that the Temple has probably undergone various repairs, which, by the style of some, we may trace up to a late period: the prevailing character is Greek. The columns are very lofty, being eleven diameters in height: none of the entablature remains in its place; but some of the lacunaria, and a small piece of the upper member of the cornice, were found in a late excavation; together with some of the antefixæ, or tiles, which ornamented the edge of the cornice. It was also discovered, that the Temple was surrounded by a flight of steps, the foundations of which remain, instead of a tribunal, as at Tivoli; and that the foundation of the wall of the cell, and for the columns, were unconnected, and separated by a space, under the ambulatory. None of the marble steps remain.

Several inscriptions having been found here relating to *HERCULES*, it has been supposed that the Temple was dedicated to that deity. *Livy*\* mentions a round Temple of *Hercules*, in the Forum Boarium, which was near this spot; and *Victor*† refers also to a round Temple, in the same place.

On the other hand, we learn that there was a round Temple to *VESTA*, near the banks of the Tiber, from a passage in *Ovid*,‡ who mentions, that *Ilia*, the Vestal, took the sacred things to the Tiber to wash; and further, from *Horace*,§ who says, the Temple of *Vesta*, together with the sacred things, were threatened with destruction by the fury of the river. Most antiquaries give it the latter title.

The view is taken in the square, in front of the Church called the *Bocca della Verità*, from the south-east, looking up the *Strada di Porta Leone*; on the right of which, beyond the modern houses, is the Temple of *Fortuna Virilis*, now used as the Church of *Santa Maria Egiziaca*, and attached to the convent of the *Armenians*; beyond it is the house of *Rientz*, a structure of barbarous mixture of ornament, collected from other places, and used in the brick building: it is vulgarly called the house of *Pilate*. The transverse street, passing in front of this building, leads to the *Pons Sublicius*, now called the *Ponte Rotto*.

The columns round the cell of the Temple of *Vesta* were shut up till lately, when the wall was removed, and the present iron railing, between the columns, substituted in its place.

It is now the Church of *La Madonna del Sole*.

### PLATE XCV.

#### PLAN AND ELEVATION OF THE PARTS REMAINING.

The arrangement of this Temple differs in most respects from that at Tivoli. The cell was surrounded by twenty columns, and recedes from the outside of the ambulatory exactly one-fifth of the whole diameter, as prescribed by *Vitruvius*. The intercolumniation is pycnostyle, being nearly a diameter and three quarters.

At a late excavation it was discovered that the Temple was surrounded by steps, instead of the tribunal, as at Tivoli. Sections of the foundations for these steps are seen, dotted, at A and B, on the elevation; they are measured at the situations marked by corresponding letters on the plan.

The foundations are of peperine stone; the marble steps are wanting, except the one forming the

\* *Liv.* x. c. 23. D. 1.

† *Liv.* ix. 54. 46.

‡ *Pont.* lib. ii. v. 11.

§ *R.* i. Od. 2.

edge of the ambulatorium, taking which for a scale, the probable number is nine; these foundations are separated from that of the wall of the cell by a space, as seen in the dotted section; a modern stair, formed at C, leads to this space.

The columns do not accord in height with the interior diameter of the cell, as prescribed by Vitruvius, but exceed that dimension considerably; they are also very light in their proportion, being nearly eleven diameters in height.

None of the entablature remains in its place; but some fragments of the lacunaria were found; and by them it is ascertained that there was a double row of coffers in width, and that their arrangement agreed with that of the columns, there being the space for two lacunaria, from centre to centre of each, making a double row of forty in the circumference.

A few of the slabs of the ambulatorium are still in their place, which are disposed two to each column; and the slabs of the lacunaria were probably disposed in a similar manner; the dotted lines serving to show the situation of both.

The walls of the cell remain as shown on the elevation; the exterior is of white marble; a lofty stylobate with base and surface moulding runs round, stopping at the architrave of the door; above this the joints are channelled in alternate widths, two deep courses being plain; and a narrow course between them, having both joints channelled. The architraves of the door and step are straight in front, and there are no remains of the upper antipagment to determine the height of the door; but from its width, it does not appear that it could have extended to the height of the capitals of the columns, as prescribed by Vitruvius. In an old view which represents the wall of the cell and lacunaria existing, both the windows and door terminate their clear opening at the height of the upper broad course now standing; the architraves of the windows are wanting altogether. The windows are not so disposed as to come opposite an intercolumniation, as at Tivoli; but with one angle of an equilateral triangle in the centre, within the wall of the cell opposite the entrance, the other two will be found to determine the centre of the two windows.

## PLATE XCVI.

### DETAILS.

A. The mouldings of the base, which is less than half the diameter of the column; the square plinth being omitted to cause more space for the ambulatorium. The marble pavement of the latter is represented under the base.

B. The base moulding of the stylobate to the cell, corresponding in level with the bases of the columns.

C. The surface moulding of the stylobate, with the channelling of the wall above.

D. The moulding, on the same level, on the interior of the cell.

E. The moulding to the architrave of the door.

F. Half the lower diameter of the columns, which have twenty-four flutes terminated in a peculiar manner.

G. The section of the termination of the flutes.

H. The upper diameter of the column, with the plan of the capital; the abacus terminates in a point at the angles.

I. Elevation of the capital, which is particularly lofty. The abacus is deep, and its diagonal extent more than usual if measured to the point. The character of these capitals varies, the Greek style being predominant, and some are badly executed; four of the varieties of the flower in the centre of the abacus are represented at K.

L. M. Two specimens of the antifase found in the excavations; they are now in the Museum of the Vatican.

N. One of the panels of the lacunaria, with the flower and ornament thereon.

O. P. The ornamental mouldings which surrounded the panels, found also at the excavation.

Q. The shaft of the column, showing its entasis.

OF THE  
TEMPLE OF FORTUNA VIRILIS, AT ROME.

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PLATE XCVII.

VIEW FROM THE NORTH-WEST.

NEAR the Temple of Vesta, toward the north-east, are the remains of a Temple, supposed to have been dedicated to Fortuna Virilis. The situation of this Temple relatively with the Temple of Vesta is shown in the View. It is taken from the angle in front of the pronaos of the Temple, which is now walled up; some remains of the columns in the wall and in that of the convent, enable us to determine the extent of the Temple; the cornice is much mutilated on this front, and the building appears to have undergone some changes, part of the original mouldings of the architrave and cornice being covered with ornaments in stucco, which, however, appear of old date.

The ground has lately been removed, and exposed the stylobate along the flank and extending in front for the steps; but no remains of the latter are visible.

The Temple was tetrastyle prostyle of small dimensions, the pronaos occupying two intercolumniations of the return, and the cell four. The wall of the cell has been since perforated for light to the interior, which is now used as the Church of St. Mary the Egyptian. The door to the left is the entrance to the Hospital of the Armenians, to which this Church is attached. In the vestibule are some of the columns of the east flank of the Temple walled up; the capitals are there best preserved.

Beyond the Temple are the modern houses seen also in Plate XCIV; and in the distance, the Church called "La Boena della Verità," with its tower. This Church is built on the site of an ancient Temple, the columns of which are walled up; they have capitals of the Composite order, particularly well executed.

To the right of the picture is part of the Temple of Vesta.

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PLATE XCVIII.

PLAN OF THE TEMPLE.

THIS Temple is tetrastyle prostyle of the Ionic order: the intercolumniation is between the systyle and eustyle, the central one being a little extended.

There are no remains of the door of entrance to the cell, nor of the steps of approach. The latter are restored according to the heights prescribed by Vitruvius.

The pronaos fronts nearly north; the east wall is enclosed in the convent of the Armenians; the seven columns are visible, and the one marked B on the plan, has the northern volute of its capital angularly placed, in order to present the faces of the volutes of the columns at the angle of the wall of the cell toward the pronaos: it is therefore probable, that the adjoining columns were disposed in a similar manner, as well as the angular ones of the pronaos.

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PLATE XCIX.

ELEVATION OF THE PRONAOS.

THE proportions of this little Temple are very beautiful: the order being nearly equal in height to the extent of the front. The pediment was measured at the posticus, as the cornice was better preserved there.

The cornice and ornaments of the entablature are restored from those existing on the flank, and the number of steps and width of the pedestals is conjectural: as is the door to the cell.

## PLATE C.

## ELEVATION OF THE WEST FLANK OF THE TEMPLE.

THE length of the flank is nearly double the height of the order; the stylobate is in height between a third and a fourth of the order. The columns are placed on a step, which appears to have run round the Temple.\* Above the surbase moulding is also a socolo, upright with the die of the pedestal.† The columns are less than nine diameters in height; the angular columns are largest; the entablature is nearly a quarter the height of the column. The third column is front having an angular volute to one side of its capital, it follows that the intermediate one must have had four angular volutes, to correspond with the opposite faces.

The whole of this Temple is constructed of travertine stone. On the architrave, to the right, the original masonry and moulding appears; to the left it is covered with a coarse stucco: the contour of the mouldings is altered, and they are ornamented as represented; the frieze is also covered with stucco, and ornamented with festoons and figures. The cornice is also covered with stucco; the ornament of it and the frieze extend only as far as the ornamented part of the architrave; the rest is destroyed, but here restored to give a better effect to the whole.

The masonry of the cell is unequal in its courses; there is no appearance of channelling.

## PLATE CI.

## DETAILS OF THE ORDER, &amp;c. WITH THEIR DIMENSIONS.

- A. THE base moulding of the stylobate. B. The surbase moulding of the same.  
 C. and D. The two socoli,\* under the bases of the columns.  
 E. The mouldings of the bases.  
 F. The plan of one quarter of the column, at the lower diameter.  
 G. Plan of the column, at the upper diameter, with one angular and one straight volute.  
 H. The elevation of the same. Vitruvius describes the method of forming the Ionic capital, book i. cap. 3; but the proportions of this example accord only in a few particulars.  
 I. The architrave, where the original stone appears.  
 K. The architrave, where covered with stucco.  
 L. The frieze. M. The cornice.

\* Called by Vitruvius "lysis," book i. cap. 3.

† See Plate CI.

## OF THE COLUMN AND FORUM OF TRAJAN, AT ROME.

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### PLATE CII.

#### VIEW OF THE TRAJAN COLUMN, FROM THE EAST.

A VERY interesting and extensive excavation has lately been made in this quarter, which has exposed a considerable portion of the arrangement of the magnificent Forum of Trajan, in the midst of which rose the Column erected to his honour by the Roman people; a great number of houses have been removed, and the result has amply compensated for the expense and trouble of the undertaking.\* This View is taken from the south-west side aisle of the Basilica, attached to the Forum, on the original level of the pavement; fragments of which are seen in the foreground, covering the central aisle, which was eighty-three feet in width. The arrangement of this pavement, and variety of marbles composing it, are clearly discernible. The double range of columns, between us and the grand pillar, formed the two opposite side aisles; the plan of the whole will be better understood by reference to Plate CIV. The shafts are of granite, the bases of white marble.

The present level of the modern streets is seen by the surrounding wall, (which is level with their pavement,) to be about fifteen feet above the original one. The part excavated is enclosed by this wall, over the whole of which are arranged the numerous fragments of architectural ornaments discovered in the excavations. They are all of exquisite workmanship, and afford considerable assistance to the student, in the restoration of the probable arrangement of the most magnificent assemblage of buildings described to have been collected on this spot.

The principal Column and its pedestal are composed of white marble, in blocks of immense magnitude; the pedestal consisting of seven pieces, and the Column of nineteen pieces; each the whole diameter, and about five feet in height: in the centre the stairs of ascent are cut out of the solid blocks.†

The pedestal is ornamented with trophies and arms, and crowned with festoons, supported by four eagles.

The order of the Column is Doric, the attributes of which are seen at its capital and base; the flutings are visible only at the necking; the shaft being covered with sculpture, representing the exploits of Trajan, and proceeding spirally, in twenty-two revolutions, to the top.

The capital is in one block of marble, fourteen feet square, and five feet deep nearly: the eggs are beautifully sculptured. The pedestal supporting the statue above is partly ancient; but the original statue of the emperor is supplied by one of St. Peter.

The Church to the left is dedicated to the Madonna di Loreto; it was erected by Bramante, and its cupola is one of the earliest specimens of that modern appendage to a church, and is supposed to have been the prototype of the admirable dome of St. Peter's.

The other Church to the right, and seen only in part, is called the "Chiesa del Nome di Maria."

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\* Since 1822 much more has been discovered; see Plate CXXX.

† See Plate CIII.

## PLATE CIII.

## PLANS, ELEVATION, SECTION, AND DETAILS OF THE COLUMN.

A. The elevation of the Column toward the east. The pedestal is between a fifth and sixth of the height of the Column, including its base and capital. The Column is eight diameters in height nearly, being twelve feet two inches two tenths diameter, and ninety-seven feet nine inches high. The sculpture is minutely executed, with but little relief. The stairs are lighted by loop-holes. The ancient pedestal on the Column remains, nine feet six inches in height: above that it is modern, to receive the statue of St. Peter.

B. The section, showing the staircase to the top, the loop-holes for light, &c. On the pedestal is represented, faintly, the trophies with which the other sides are decorated. The pedestal and column are composed of twenty-three courses of marble. The plinth, under the torus, and the cornice of the pedestal, are in one block, twenty feet square, six feet four inches and a half deep; the other three courses of the pedestal are in two blocks each. The shaft of the Column is composed of nineteen blocks, each nearly five feet high, as figured on the section, twelve feet two inches two tenths diameter at bottom, and ten feet eight inches nine tenths at the top; each of these has eight steps, cut out of the solid marble: the number of steps is one hundred and eighty-two in the whole.

C. The plan taken at the level of the pedestal.

D. The plan at the lower diameter of the Column.

E. The plan at the upper diameter of the Column.

G. The mouldings of the pedestal on the top of the Column.

H. The upper mouldings of the large square pedestal, on which the Column is placed.

I. The lower mouldings of the same, all with their dimensions.

## PLATE CIV.

## PLAN, SHOWING THE DISCOVERIES AT THE EXCAVATION.

THIS plan exhibits the extent of the excavation, which is surrounded by a modern wall about fifteen feet high, in the form here represented; the top of the wall is nearly level with the pavement of the present street. To the right, the attention is directed to the principal column: it is situated in a comparatively small area, and on three sides are foundations of travertine stone, regularly disposed, they apparently have had columns on each, forming porticoes to the libraries and other buildings attached to the Forum; on the other side, viz. to the south-east, is the outer wall of the grand edifice, supposed to have been the Basilica. The length of this cannot be determined, as it must have extended far beyond the space disclosed to view, which is one hundred and seventy feet; the clear width appears to have been one hundred and eighty feet, divided by four rows of columns, three feet eight inches and two tenths diameter, into five sides, the central side being above eighty-three feet clear width.

We are enabled to ascertain, that the whole of this was under cover, from the arrangement and substance of the marbles of which the pavements are composed; it is found that in all the pavements exposed to the weather, the marbles are four inches in thickness: while to those under cover, they are only an inch and a half.

Of the eastern wall, there are but few traces, except a pier at C., and one at D., which is cut away.

The foundations for the steps of approach to the Basilica are visible as drawn; there appear to have been three entrances in the space discovered; pieces of all the marble steps remain, except the upper one.

The remaining space in front of the building is occupied by one regular and solid foundation of travertine stone, in uniform courses, about seven feet by four feet six inches each: and at B., is a piece of the marble pavement four inches thick, with which this foundation was covered; it undoubtedly formed a grand court before the Basilica. Below is a longitudinal section, showing the levels of the pavement.

*References to the various parts of the Plan.*

A. A. Travertine foundations visible below the regular pavement on which the marble was laid.

B. A piece of the marble pavement remaining: it is six inches thick.

1, 2, 3, 4, 5. Five of the marble steps remaining, the upper one only being wanting to arrive at the level of the pavement of the Basilica: see section below; the treads are one foot six inches and six tenths, and the rise ten inches nearly.

C. A travertine foundation for a pier; the corresponding space at D. is cut away.

E. Appears to have been a foundation of a step or pavement, in a doorway or archway; it is level with the foundation for the pavement over the whole Basilica.

F. The wall of this front of the building is all down to the level of the pavement, except the piers before noticed.

G. The west wall of the Basilica. The space between these two walls is one hundred and eighty feet.

This wall remains in part above the level of the pavement, and in it are seen the bases of pilasters corresponding with the columns.

Of the columns forming the aisles, forty are comprised in the space excavated. The bases of most of them remain, and sufficient traces of them or the foundations to leave no doubt of the arrangement as here represented. The mutilated granite shafts found on the spot, are placed on them; see Plate CII.

Nearly the whole of the pavement covering the surface of the Basilica, one hundred and eighty feet, by one hundred and seventy feet, is visible; it is one inch five tenths in thickness. The side aisles have each seven courses, viz. a margin to each edge of the pavonazetto, H. H., and five between of giallo antico, without regularity as to colour, but each five feet ten inches long. The central aisle is regularly laid out as represented: the margins proceed from column to column, the width of the base, viz. five feet one inch of light veined marble; at the meetings with the longitudinal margins is a square of giallo antico, I. I.; the large square formed within these is surrounded by a rim of giallo antico, K., and the centre being one piece of light veined marble.

L. A piece of pavement or step of white marble, ten inches in thickness; the top level with the general pavement of the Basilica.

M. M. Pieces of pavement of white marble, four inches thick: the top ten inches below the last.

N. O. Are in one piece of travertine stone, seven feet six inches in width; see also the section. N. is an inch below the general pavement, and O., cut out ten inches below that.

P. Foundation for pavement or step, five inches below O.

Q. Travertine foundation for paving to the area round the grand Column, five inches below X.

R. Travertine piers which appear to have supported columns; many of these columns are lying in the ruins, and the base of one corresponding to them is now standing at S.

The pavement here, as well as on the opposite side, is level with that of the Basilica, and has a similar margin of pavonazetto, H. H.

A fragment of the lower part of the shaft of a granite column, five feet four inches and a half diameter, lies at T.: as it exceeds those of the Basilica or porticos round the grand Column, which later appear to have had the same intercolumniation on the three sides, it must have belonged to some other building comprised in the precinct of this magnificent Forum.

V. The spot from which the view is taken.

\* Refer to the Forum of Nerva, Plate CVIII, and to Plate CXXX, for the situation of the buildings in this quarter.

## OF THE ANTONINE COLUMN, AT ROME.

### PLATE CVI.

#### VIEW FROM THE SOUTH-EAST.

THIS Column was erected by the Emperor Marcus Aurelius, in commemoration of victories obtained over the Germans, Armenians, and Parthians, and dedicated to Antoninus Pius. It was placed in a forum, the buildings of which do not remain. It is now surrounded by modern edifices, and called the Piazza Colonna, which is situated on the west side of the principal street of modern Rome, called the "Corso." The ground has accumulated considerably, and buried a great portion of the pedestal.

In the year 1589, Pope Sixtus the Fifth repaired the Column, which was ruinous; altered the character and proportion of the pedestal, and cased it with travertine stone, as represented in the View, placing four inscriptions on the die of the pedestal to record the event. The inscription on the east side is probably a copy of the original one:—

"M. AVRELIVS—IMP. ARMENIS. PARTHIS—GERMANISQ. BELLO, MAXIME. DEVICTIS. TRIUMPHALEM. HANC. COLUMNAM. REEUS. GESTIS. INSIGNIVM. IMP. ANTONINVS. PIO. PATRI. DEDICAVIT."

At that time the entrance to the Column, which was on the east side, was altered, and a new one cut at the increased level of the ground on the south side. The original pedestal was decorated with *fastoons*, supported by figures, of which drawings remain in the Vatican, and in books published before the alteration took place; the courses of marble are seen on the inside, and the top of the original doorway is still visible, which enabled us to restore the pedestal.\* It is said by Piranesi, in his Plate of the Antonine Column, to have been placed on steps; which we, of course, could not determine, but have put them on his authority.

The sculpture of the Column is in higher relief than that of the Trajan Column, though not so well executed. Parts of it are, however, much admired; particularly the figure of Jupiter *Parvius*, who is allegorically introduced refreshing the Roman army with rain, and destroying that of the enemy. The pedestal placed on the Column is in part ancient, but truncated; on it is a modern moulded *zoccolo*, to receive the statue of St. Paul.

In the distance is the Post Office, and to the right the Palazzo Chigi.

### PLATE CVII.

#### PLANS, ELEVATION, AND SECTION.

A. Is the elevation of the east side of the Column. The original door of entrance is on this side, as represented at B. on the plan; we found the top of the door at the level G. on the section, and the steps proceeding downward; there are one hundred and ninety steps to the present level of the ground, and it requires fifteen more to arrive at the bottom of the old door; making two hundred and five.

The pedestal is here restored. The courses of marble blocks we measured on the spot, except the lower one, which is buried; and, finding them agree with Piranesi's representation, and that of an old view of the Column before the modern pedestal was built round it, we have adopted them, to give an idea of the proportion of the pedestal comparatively, with that of Trajan's Column,† both being drawn to the same scale.

The mouldings and decorations of the pedestal are from Piranesi, as they no longer exist. The sculpture of the Column is in higher relief than that of Trajan.

The proportions differ very materially from those of the Trajan Column; but the height of the shaft, including base and capital, is only six inches less than the former. The diameter is nearly a foot more at the base, which makes it between seven and eight diameters high, while the Trajan is eight

\* See Plate CVII.

† See Plate CIII.



diameters; the diminution at the upper diameter is scarcely perceptible, being only one foot, or a twelfth of the lower diameter. The Trajan Column is only ten feet nine inches diameter at the top, while this is twelve feet one inch; and the abacus exceeds the former in extent above three feet each way: the result is greatly in favour of the Trajan Column; while the want of diminution gives to the Antonine the appearance of a huge stick rather than an elegant pillar.

The pedestal on the top of the Column is in part antique, but truncated; and on it is placed a modern base, with the statue of St. Paul.

B. The plan of the pedestal. The situation of the original door is at B, toward the east; the modern door is cut at the present level of the ground considerably above, as is seen in the section, and on the south side, at H., on the plan.

C. The plan, taken at the lower diameter.

D. The plan, taken at the upper diameter.

E. The plan of the pedestal, placed on the top of the Column, with the door therein.

F. The section of the Column, looking north. In this the half of the modern pedestal and door are represented, and the number of steps requisite to arrive at the level of the original door; the top of which was found at the level G. There appear to have been six courses of marble to the original pedestal, exclusive of the steps round it, which, with the lower course, are supplied from Piranesi; the other five courses we found as figured. The shaft of the Column, including base and capital, is composed of nineteen blocks of white marble, similar to the Trajan Column, each having eight steps cut out of the solid; the capital being a single block of marble, seventeen feet four inches square, and five feet deep. The staircase is lighted by loop-holes, as represented; none of the ancient mouldings of the pedestal remain, and the ornaments are all cut away.

## OF THE FORUM OF NERVA, AT ROME,

COMMONLY CALLED

### THE TEMPLE OF PALLAS.

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#### PLATE CVIII.

##### VIEW OF THE TEMPLE FROM THE NORTH-WEST.

THE two columns and the entablatures and attic, represented in this View, are of white marble, and are the only parts remaining of the decoration to the peribolus wall surrounding the Forum of Nerva; supposed to have been called, also, the Forum Transitorium. The wall is composed of peperine stone; and from its construction, in which is an arch not placed in the centre between the columns, it appears to be of greater antiquity than the decoration.

A Temple was situated at the north end of this Forum, similarly to that of Mars Ultor, (to which it is near) as is represented in an old view, taken while it existed.\* It was hexastyle of the Corinthian order, with an inscription to the Emperor Nerva, occupying the whole space of the architrave and frieze; a part of the cornice of the pediment was standing, and to the right, the columns against the peribolus wall, and an arched opening in the wall between them and the Temple, forming the north end, similar to the one at the Temple of Mars Ultor; the columns of the latter Temple are seen in the distance to the left. Palladio, also, gives the drawings and dimensions of the Temple, and the inscription to Nerva on the frieze.

The remains of this Temple are said to have been taken down under Pope Paul the Fifth,\* and used in erecting a fountain on the Janicular Hill.

The precinct wall appears to have enclosed a considerable space, and to have been decorated and formed into numerous compartments by salient columns; each compartment appears to have been dedicated to some particular deity, and to have contained their statues, and representations in bas-relief of their attributes. The one now preserved has the figure of Pallas or Minerva in the attic; and on the frieze she is represented encouraging the arts, and rewarding the merit of some, while others appear to have incurred her displeasure.

The entablature and cornice of the attic are profusely ornamented in every moulding; the ornaments are finely executed.

The shafts of the columns are considerably buried in the earth accumulated in the street. It being supposed that the columns are placed on pedestals, similarly to those of the triumphal arches, we made several applications to be allowed to remove the earth, in order to ascertain this and the precise height of the columns; but met with so much trouble and delay in answering our applications, that we were obliged to abandon it. The wall now forms the front to a modern house, and is perforated for its windows and doors. From recent discoveries, the extent of this Forum and the Temple is accurately defined in Plate CXXX, and the two old drawings, Plate CVIIIa.

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#### PLATE CIX.

##### ELEVATION OF THE PART REMAINING.

THE columns project from the wall, as well as the entablature and attic; in the same manner as those of the triumphal arches. There have been pilasters behind the columns, the capitals only of which remain. The soffit of the architrave is panelled, and decorated with sculpture, now in a mutilated state. The sculpture of the capitals is also much destroyed; every member of the architrave and cornice is ornamented, and the frieze is adorned with bas-reliefs.

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\* Plate CVIIIa.

In the attic is a figure of Minerva, in the centre. The cornice is highly enriched, and the upper member adorned with dolphins and foliage.

The execution and arrangement of this sculpture correspond with those of the Arch of Titus, with which it probably is contemporary.

The shafts are much interred, so that the bases are not discernible; they are here restored from supposition.

The wall behind the columns is composed of peperine stone, and may have been cased with marble when the decorations were entire.

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### PLATE CX.

PLAN WITH TWO SIDE ELEVATIONS.

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### PLATE CXI.

DETAILS OF THE ORDER.

THE capital is much mutilated; it is here restored. The columns being greatly interred, we were not able to measure the height and lower diameter. The architrave is divided into three faces, the mouldings of which are all enriched. The frieze is ornamented with figures in relief. Every member of the cornice is enriched. The spaces between the modillions are less over the salient columns than in the intercolumniation.

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### PLATE CXII.

THE CORNICE, ONE QUARTER THE ACTUAL SIZE.

THE ornament to each member of the cornice is here given, and the profile of the modillions. The whole is highly enriched, well executed, and clearly relieved, as will be seen by the section A.

B. Plan of the soffit of the corona.

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### PLATE CXIII.

CORNICE AND BASE OF THE ATTIC, ONE QUARTER THE ACTUAL SCALE.

THE members of this cornice are as highly enriched, and as well executed, as those of the order; by the section it will be perceived that the dentils and eggs are deeply undercut: the upper member is ornamented with dolphins and foliage.

## OF THE AMPHITHEATRE OF VESPASIAN,

CALLED

## THE COLOSSEUM, AT ROME.

### PLATE CXIV.

#### VIEW OF THE EXTERIOR, FROM THE WEST.

THIS immense edifice was commenced by the Emperor Vespasian, and finished by his son Titus, about the seventy-ninth year of the Christian era: three years only are said to have been occupied in its erection. It may justly be said to have been the most imposing building, from its apparent magnitude, in the world. The Pyramids of Egypt can only be compared with it in the extent of their plan, as they cover nearly the same surface: \* for, while they diminish nearly to a point as they rise, the Colosseum, viewed externally, presents its lofty wall, one hundred and sixty feet in height, to the whole extent of the periphery of its ellipsis.

The magnitude of this building has given rise to its name: † it is in form oval, the conjugate diameter being six hundred and twenty feet, and the transverse diameter five hundred and thirteen feet to the extent of the outer wall, which is one hundred and fifty-seven feet high, and decorated with four orders of architecture: the Doric, Ionic, Corinthian, and Composite; the three lower ones having columns projecting nearly half their diameter, and arches between, to the number of eighty on each story; those of the second and third range were originally all filled with statues, as we find represented on coins; the upper story has pilasters. Of this exterior wall above one half is now destroyed, and the travertine stone of which it was composed has served for the erection of many of the immense palaces of modern Rome: of the second wall dividing the two outer corridors, which ran all round the building, nearly the same quantity is dilapidated. Being composed wholly of solid masonry, they have been selected; while the inner masses of walls, which are principally formed of brick or tile, and consequently less convertible to use, have been allowed to stand.

A sufficient quantity of stone is said to have been carried away in one night to build the Farnese Palace. Great damage was done to the fabric by extracting the cramps of metal which connected the stones, and the holes made for this purpose are visible over the whole extent of the masonry. A check was put to these spoliation by Pope Benedict the Fourteenth, who consecrated the spot, and erected stations round the arena with altars, and in the centre the cross, with the implements of the passion on it, which are visible in the View: to this the Colosseum is indebted for the state of preservation it is in. Sentinels are constantly on the watch; and the decay of the various parts is prevented by repairs, as they threaten ruin.

The accumulated ground to the left of the building has been cleared away, and a wall erected. In the distance on this side are some remains of the Baths of Titus on the Esquiline Hill, from which that Emperor had an entrance.

To the right is part of the Cælian Hill, laid out as a public garden. The excavation seen on this side discovered parts of the substructure for the edifice, which appear to have required extensive foundation, being, as Martial informs us, built on the marbles of Nero. ‡

This View is taken from the platform on which the Temple of Venus and Rome was erected, § which brings the eye level with the architrave of the lower entablature; it is the transverse, or smaller diameter.

\* The Colosseum occupies a space of nearly six acres.

† Many consider the name to be derived from the Colossus of Nero, which was placed on this spot, and removed for the erection of the Colosseum. May it not be more probably derived from its own colossal size?

‡ His eloquent versatile amphitheatris  
Erigitur nubes, stagna Novæ erant.—MART. *Epp.* II.

§ See position on the general plan.

## PLATE CXV.

## INTERIOR VIEW OF THE AMPHITHEATRE.

THIS View is taken from the east end of the building, and represents, in the upper part, the present dilapidated state of the foundation walls, and arches, which supported the seats for the spectators of the games exhibited in the arena: eighty thousand are said to have been accommodated with seats at the same time.

In the year 1813 the ground was excavated over the surface of the arena, as represented in this View, which was taken on the spot at the time by Signior Pomardi; and affords so interesting a disclosure of the substructions discovered under it, that we have given a representation of the appearance it presented at that time. Many conjectures, and, of course, various opinions, were formed by antiquaries on the probable date and purpose of these substructions: some considering that they served as receptacles for the wild beasts used in the games, and other arrangements of the arena during these shows; while others considered them as erections of more modern date, and belonging to some manufactory. The disposition and arrangement of the walls are dotted, and shown in Plate CXVI. Four elliptical walls were found, following the curve of the building; and the intermediate space was formed into three alleys by square boxes, or cells, resembling cages or dens. The construction of these walls was very irregular; some being formed of finely worked blocks of peperine stone, well constructed; others apparently of similar materials, used a second time, and thrown together irregularly to form walls; the rest constructed with brick or tile. We have drawings of the whole; and consider, from their appearance, and from various inscriptions with dates found in the excavations, that they have served at different times the purposes of the Amphitheatre, and undergone many alterations. Some of the inscriptions are represented in the View; by one of which we learn that the arena and podium were repaired in the time of Theodosius.

Many fragments of columns, mouldings, and some of the marble seats, were discovered at the same time; which we have referred to in making the following drawings, and restored them to the parts they apparently belonged to.

The arena of this Amphitheatre has been the scene of much bloodshed. Suetonius says, that Titus celebrated the dedication of the Amphitheatre for one hundred days; exhibiting to the people five thousand wild beasts, fifty being appointed to the chase each day. Dion Cassius\* says, Titus dedicated the Amphitheatre for the chase of wild beasts, and he there exhibited a combat between certain large birds called Grû, and that four elephants and nine thousand wild beasts were killed there; that there were numerous exhibitions of gladiators, and battles on foot and in boats, representing the people of Corinth and Corfa fighting together; and that these diversions lasted for one hundred days, the emperor throwing presents among the people.

Domitian is said† to have given various entertainments to the people in this Amphitheatre; among the rest a representation of the fable of Orpheus. He appears to have repaired the building, as medals exist with the head of that emperor, and the Amphitheatre on the reverse. Trajan, Adrian, Antoninus Pius, Commodus, and Severus, also amused the people by gladiatorial and other spectacles. Dion mentions, that, during the government of Macrinus, the Amphitheatre was greatly injured by lightning. It was probably repaired under Heliogabalus or Alexander Severus, as there is a medal of the latter emperor, with the Amphitheatre on the reverse. A similar medal is extant of the time of the emperor Gordian, on which an elephant is seen in combat with a bull within the Amphitheatre.

Constantine enacted a law to prevent gladiatorial combats, but they appear to have been renewed after his time.

Among the fragments discovered at the excavations before mentioned, is the following inscription, on a large block of marble, which appears to have formed a part of the podium:

SALVS. DDNN. THEODOSIO. ET. FLACIO. VALENTINIANO. AVG  
KVPPS. CECINA. FELIX. LAMPADIVS. V. C. ET. IN. L. PRAEF. YERI  
HARENAM. AMPHITHEATRI. A. NOVO. VNA. CVM. PODIO. ET. PORTIS  
POSTICIS. SED. ET. REPARATIS. SPECTACVLII. GRADEBVS. RESTITVIT.

which proves that it was in use for that purpose, and repaired by Theodosius and Valentinian, who reigned about the end of the fourth century; and, up to the five hundred and twenty-third year of the Christian era, we find from Cassiodorus, "that people went with pleasure to see what human nature ought to have looked upon with horror."

Also, during the persecutions of Christianity, many martyrs suffered for their religion; of whom Fontana, in his treatise on the Flavian Amphitheatre, gives a long and minute list.

At the time of Justinian, an edict was passed, banishing all gladiators from the Roman empire, from which time the Amphitheatre was abandoned and neglected. About the commencement of the twelfth century it appears to have been converted into a fortress, and occupied for that purpose by the

\* Book lvi.

† MARTIAL; and Nihilivm in Severus.

Frangepani family, with whom Pope Innocent the Second took refuge. It was wrested from them, and held by the Anibaldi till the year 1312, and in 1332 it became the property of the republic.

On referring to the View, it appears probable that the arena was formed of a timber floor, supported by the walls there seen, in which there might have been apertures communicating with the cells beneath. Above and round the arena was the podium, elevated about twelve or fifteen feet; on this were seated the emperor, senators, ambassadors of foreign nations, and other personages of the highest distinction: they were protected from the wild beasts used in the games by a fence of iron railing and spikes. The throne or suggestum allotted to the emperor was decorated like a pavilion, lined with silk, and richly ornamented.

From the podium to the top of the second story were marble seats, occupied by the equestrian order, tribunes civil and military, and persons of inferior rank; they were divided into precincts, or *meniana*, the lower ones being considered the most honourable. Some of these seats were covered with cushions, but for the most part with boards. The marble seats found at the excavations enable us to determine their whole number; they are in the form of wedges, seventeen inches in height, and cut out for steps, descending at regular intervals. Above the second story is a wall, with openings therein. Above this wall the seats appear to have been constructed in wood. An inscription, discovered on the way to Ostia, about four miles from Rome, relating to places allotted to the *Fratres Arvales*, appears to refer to such seats "in lignis;" and proves that they were regularly allotted according to the rank of the various members of a family. In this inscription three *meniana* of marble, and one of wood, are referred to, and the number of feet reserved in each, described.

LOCA. ADEGNATA. IN. AMPHITHEATRO.  
L. AELIO. PLAVTIO. LAMIA. Q. FACTYMEO. FRONTONE. COS.  
ACCEPTYM. AB. LAURIDIO. MAXIMO. PROCVATORE. PLEF. ANNONAE.  
L. VENNIVLEO. AFRONANO. MAG. CVRATOR. THYRSO. L.  
FRATIBVS ARVALIBVS. MAENIANO. T. CVN. XII. GRADIBVS MARIVM VIII. GRADIV I. P. V.  
GRADIV III. PED. V. . . F. PED XXXIX. GRADIV I. VNO. PED. XXIX. ET MENIANO. SYMMA.  
II. CVN. VI. GRADIBVS. MAEN. IV. GRADIV. I. VNO. P. XXIX. ET. MAENIANO.  
SYMMA. IN. LICENS. TAB. LIII. GRADIBVS. XI. GRADIV. I. PED. V. . . L. GRAD.  
XI. PED. VI. . . . . PED. LXIII. . . . .  
SYMMA. PED. CXXVIII.

Unfortunately, before the excavations were completed, the waters accumulated, and no provision having been made for their drainage, they became stagnant, and rendered the air unwholesome. It was, therefore, found requisite to throw the earth in again above the walls, and it is now probably at the original level of the arena. The altars of the *Via Crucis* were then lowered to the latter level. In the distance are seen part of the Arch of Titus, and to the left the Palatine Hill.

## PLATE CXVI.

### GROUND PLAN OF THE AMPHITHEATRE.

THE form of this Amphitheatre is oval, the conjugate diameter being six hundred and twenty feet, and the transverse diameter five hundred and thirteen feet five inches, measured from the outer faces of the walls, from which the Doric columns project one foot ten inches. The clear opening of the present inner wall toward the arena, which probably formed the back of the podium, is two hundred and eighty-seven feet by one hundred and eighty feet three inches.

There were eighty arched openings round the periphery of the ellipsis, and piers between, with columns projecting a little more than half their diameter. The four central openings were the largest: the only one remaining is on the north side, and is said to have been the entrance for the Emperor from his palace on the Esquiline Hill; it is sixteen feet four inches in width, whereas the rest are generally fourteen feet six inches: a portico appears to have been attached to this situation, as is seen in medals, and the remains of it are represented in Plate CXXIX.

From the piers, the walls, which enclose the staircases and form the support to the seats, are directed towards four centres: of those toward the north and south, nineteen on each side are directed to a point at A A on the opposite side in the fourth corridor, and nineteen feet eight inches from the back of the podium.

Toward the east and west, fifteen at each end are directed to a point B B, eighty feet from the centre of the arena in each direction, excepting the walls of the central openings, which are nearly parallel.

There have been five corridors or passages of communication extending round the building: at present there are but four perfect, one side of the fifth, which was under the podium, being destroyed.

The two outer corridors are formed of open arches, the piers and arches from them being constructed of travertine stone: these piers have pilasters supporting an architrave, from which spring the vaults of

the corridors; the latter are composed of rubble and cement, and have evidently been turned upon boarded centres, the marks of the boards appearing where the thin coat of stucco is destroyed.

The pavement of these corridors remains in part, and is of thick travertine stone, extending five feet eleven inches beyond the face of the external wall: thence you descend two steps to a pavement, two courses only of which remain, and are shown opposite the arch No. 33; from the second corridor to the third, the pavement, very little of which remains, rises very rapidly;\* between these corridors are contrived the staircases and approach to the first story over the two outer corridors, which may be designated the Ionic range. There are two varieties in these staircases; in describing one quarter it will be found that opposite No. 40, is the commencement of a staircase occupying two divisions;† you ascend twelve steps to a broad landing; then by twelve other steps to a second landing, which is lighted by small windows from the third corridor; then, turning, you enter the next division, and by two similar flights arrive to the floor of the Ionic range at the line of the inner corridor of the two; the stairs are of this description also, opposite to Nos. 44, 48, 52, and 56.

Opposite Nos. 42, 46, 50, and 54, you commence from the third corridor a staircase which occupies but one division, and carries you to the same level as the others just described, having only one landing midway.‡

The walls between these staircases are composed of four distinct piers of travertine stone, filled in with peperine stone, the horizontal joints of the two not always according.§

From the third corridor on the opposite or inner side you ascend opposite Nos. 41, 45, 49, and 54, by a staircase of twenty-five steps, which occupies the space between the third and fourth corridor to the lower range of vomitories.

The vault of this corridor is nearly all destroyed, but the springing of the arch is discernible; it was paved with travertine stone.

The walls between the third and fourth corridor are faced with tile in regular courses, except the outer pier, which is of travertine stone, and forms a break.

It is worthy of remark, that to arrive at the stairs opposite No. 41, you pass under the second flight of the double stairs to the Ionic range.

Of the fourth corridor the vault is entirely destroyed; of the pavement a great part remains, and is of fine veined or white marble, five inches thick: the brick wall next the arena has been also cased with marble of various kinds. From this fourth corridor you ascended by marble steps to the top of the podium;§ these marble steps remain opposite Nos. 43 and 47, and did also at the end opposite No. 56, as is shown opposite No. 21; there were, also, probably three flights at the centre of the north and south sides, by which the Emperor and persons of rank ascended the podium. The other openings in the wall within the fourth corridor, which are opposite Nos. 40, 45, 51, and 52, communicated with the passage which was under the podium, by marble pavement and steps.

It may be remarked, that the central north entrance, and Nos. 38 and 39, on each side of it, have their vaults decorated with enriched stucco in panels, but of inferior execution. This circumstance, and the use of marble in the walls of the fourth corridor and steps of approach from thence, are proofs that the podium was in the situation we have appropriated to it.

The recesses shown in the inner wall were ornamented with stucco, and coloured; their use is difficult to account for.

The arch between the third and fourth corridor opposite No. 25, is also decorated with stucco, as many of the others may have been.

Great attention appears to have been paid to the drainage of the edifice; round the exterior is a wide drain or sewer, which received the water from all those of the interior.

The large drain which continues round the Amphitheatre within the second corridor is two feet six inches wide, and receives the water which is brought down by the perpendicular conduits, shown by indents in the walls, as well as the drainage from the third corridor, where they are one foot five inches wide, and three feet deep; they have their sides lined with tile.

On the outer side of the third corridor is another drain, which is of the same width and construction, and is formed with a current to the last mentioned drain; from it extend branches of other drains toward the arena, but they cannot be traced.

On the surface of the arena the walls which are supposed to have supported the floor of the arena are slightly indicated; and at No. 5, as well as at the east and west end, are subterranean passages communicating with these substructions.

The walls which remain are etched with a darker tint, and at the east end is formed a solid brick buttress which rises to the summit of the outer wall, and upholds the arches numbered 23, &c.; it was erected under Plus the Sixth.

\* See Section, Plate CXXIII.

† See Plate CXXV.

‡ See Section, Plates CXXIII and CXXIV.

§ See Section.

## PLATE CXVII.

## PLANS OF THE SECOND OR IONIC RANGE, AND MEZZANINE OVER DITTO.

A, B, C. Is the plan of half the second range or story, which is decorated on the outer face with Ionic columns.

It has a double corridor on the outside, as below; the exterior one, C, is vaulted in a similar manner to those already described. The inner one does not rise to so great a height; and the arch is groined, having a mezzanine story over it, the vault of which corresponds in height with the former. The outer corridor only is decorated with pilasters.

From the third or inner corridor, A, you ascend by five steps to the second range of vomitories; (one entrance is visible opposite No. 26, but the wall being dilapidated, the other entrances are not discernible); and from the corridor, B, by twenty-five steps to the third range of vomitories opposite Nos. 40, 45, 49, and 54; from the corridor, A, you ascend to the mezzanine story opposite Nos. 41, 47, 51, and 55, by twenty-eight steps.

The corridor, A, is paved with very small bricks laid herring-bone; close to the inner edge is a trough or drain, with large sink-stones. The corridors and passages were also paved in the same manner; some of the latter having a thick course of travertine stone, about two feet in width, on one side. The walls were covered with plaster, and coloured a deep red.

In the outer arches are some remains of pedestals, which appear to have supported statues in the openings.

The staircases on this range are not arranged so uniformly as those below; and towards the east and west ends, the four staircases to the upper vomitories are made across the spaces, differently from the rest.

G. Is the plan of the mezzanine over the last.

D. Is the mezzanine arched with tuffo and cement, and lighted by numerous slant apertures, E E E E, at the side of the vault: these apertures have been covered with iron gratings, as appears in the floor of the Corinthian range. The sides and vault of this mezzanine were covered with a thick coat of plaster, and coloured of a deep red or blood colour; it is paved with small bricks laid herring-bone, and the water carried off by a channel of travertine stone placed close to the inner wall.

From this mezzanine you ascended by stairs to the level of the Corinthian range.

## PLATE CXVIII.

## PLANS OF THE THREE UPPER STORIES.

A. PLAN of the Corinthian range, or third story.

This plan is taken on the top of the pedestals under the Corinthian range of columns. Two corridors continue round the building: the outer one appears to have been groined; the inner one was probably half groined, but the piers are much destroyed, and none of the arches remain. The inner wall is constructed of rubble, and faced with tile, which has been covered with slabs of different coloured marbles: it has doors in it opposite Nos. 21, 25, 30, 34, and centre, and the corresponding openings; with recesses between toward the interior.

In the inner corridor are flights of steps, D, which ascended to the seats above; and at E are steps, which conduct from the outer corridor to the mezzanine over it in a continued flight, with a landing in the midway.

These corridors were paved similarly to those described below; the inner one has a channel of travertine stone next the inner wall, communicating by perpendicular shafts with that underneath.

B. Plan of the mezzanine over the last story, indicating the seats, supposed to have been formed of wood.\* This plan is taken about the level of the entablature of the Corinthian range.

The stairs ascend against the outer wall, and, meeting at a landing, appear to have continued inward; but the latter flights are all destroyed, as well as the pavement and arching.

C. Is the plan of the upper internal range. The columns and seats are restored; but there are indications of the staircase at F, of which the vestiges remain, leading to the upper cornice of the building, where was the platform for adjusting the velarium.

\* See Plate CXXVI.



## PLATE CXIX.

## LONGITUDINAL ELEVATION AND SECTIONS.

THE elevation gives the general proportion and arrangement of the exterior of the edifice longitudinally. The measurements and details are fully explained in the succeeding Plates. In the arches of the second and third stories are shown the pedestals for supporting statues, which at the same time served as a protection to persons in the corridors, the levels of which are the top of the outer stylobates. Two of these pedestals only now remain in Nos. 30 and 33.

In the wall of the upper story are two ranges of windows, the smallest of which is in the stylobate under the pilasters, and affords light to the upper mezzanine story.\* One of these is over the central opening, and one in each alternate division. The upper windows afforded light to the upper range of seats, and are placed alternately where the last mentioned windows do not occur. Above the latter are the corbels that held the masts to which were attached the cords of the velarium, or awning, which protected the spectators from the sun or rain. The method in which this velarium was constructed might have been as follows:—

A cable being placed on the edge of the podium, following the curve of the ellipse, and strong ropes attached thereto, taking the direction of the concentrating walls on the plan, and passing through pulleys in the poles at the top of the building, which were two hundred and forty in number, the whole might be raised to any height, but would most probably take the inclination of the seats. This might be kept in its situation by other ropes attached to the podium. Rings for this purpose were lately found in the marble of a piece of the podium at the Amphitheatre at Nîmes, and the marks of the action of the ropes thereon. The awning, being formed in widths equal to the distance of the masts from each other, was probably made to move on these ropes by rings attached to the edges of each width; and it might be adjusted at pleasure with slighter ropes, to move it in either direction, by persons stationed at the top.

In the sections are shown the varieties in the construction of the walls supporting the seats, with the number of the latter, and positions of the various vomitories; and the two ranges of seats, supposed to have been in wood, the upper of which was probably covered by a roof supported by columns, many shafts and capitals having been found, and now lying on the third story, the diameters and heights of which are applicable to this situation. The details are more clearly expressed in Plates CXXII, and following.

## PLATE CXX.

## ELEVATION OF PART OF THE EXTERIOR WALL.

THE height of the external wall is divided into four stories, each ornamented with one of the orders of architecture; the columns projecting about half their diameter, with arches between.

The lower order is Doric; the bases are peculiar, and there are no triglyphs in the frieze. The entablature is about a quarter of the height of the columns, which are nine diameters and a half in height. The mouldings of this range are more particularly given in Plate CXXI.

The second order is Ionic, and is placed on a stylobate nearly a fifth of the height of the order; these columns are the same diameter as those below, and nearly nine diameters in height. The entablature is between a fourth and fifth of the height of the column; the cornice is plain. For the mouldings, &c. of this range, see Plate CXXI.

The pedestals which were placed within these arches to receive statues, are shown in Plate CXXIX. The third order is Corinthian. The columns are placed on pedestals, and are of the same height and diameter as those of the Ionic order below. For the mouldings and dimensions of this range, see Plate CXXII.

The fourth order is composed of pilasters placed on a double plinth, and more lofty than the columns below, being ten diameters and three-fourths in height; but having their width equal to the lower diameter of all the columns below. The entablature is of greater height than the others; instead of a cornice there is a species of architrave supported by corbels in the frieze.

This cornice is perforated for the purpose of inserting wooden masts, which passed also through the architrave and frieze, and descended to a row of corbels immediately over the upper range of windows, in which are holes to receive the masts. These masts were for the purpose of attaching cords to, for supporting and sustaining the velarium or awning, by which the spectators in the Amphitheatre were protected from the sun or rain. The arrangement of this velarium is considered in Plate CXIX.

\* See Section.

The masonry in the lower part of the edifice is more regularly and carefully executed than the upper part, which appears to have been done in haste.

The piers are formed of large blocks of travertine stone, some of which extend the whole depth of the pier; the joints are cramped and secured with metal. Each of the arches is formed of eleven blocks, the key-stone, as well as many others, extending the whole depth: the stones of these arches are held together at the joints by square projecting tenons and mortices, alternately assisted also by metal cramps.

The joints of the masonry are here represented, and an irregularity in the level beds may be observed in some places. The wall of the upper story is faced on the inside with tiles in horizontal courses, behind which tiles are indents containing circular earthen pipes for the purpose of conveying the water from the top of the building, where there must have been a platform for the management of the velarium.

## PLATE CXXI.

### DETAILS OF THE TWO LOWER ORDERS, WITH THEIR DIMENSIONS.

#### LOWER OR DORIC RANGE.

- A. The base of the columns. B. The capital of ditto.  
C. The architrave. D. The frieze. E. The cornice.  
F. Impost and archivolt.

#### SECOND OR IONIC RANGE.

- G. Base moulding of stylobate. H. Surbase moulding of ditto.  
I. Base of Ionic columns. K. Capital of ditto.  
L. Architrave. M. Frieze. N. Cornice.  
O. Return of capital. P. Impost and archivolt of the arches.  
Q. Base moulding of stylobate to third range.

## PLATE CXXII.

### DETAILS OF THE TWO UPPER ORDERS, WITH THEIR DIMENSIONS.

#### THIRD OR CORINTHIAN RANGE.

- A. Surbase moulding of the stylobate.  
B. Base of the columns; they are not appropriate to the Corinthian order.  
C. The capital of the columns; the leaves and centre rose of the abacus are not carved.  
D. The architrave. E. The frieze.  
F. The cornice. G. The sciffit of the same.  
H. The impost and archivolt to the arches.

#### FOURTH RANGE, OR UPPER ORDER.

- I. The stylobate. K. Base to the pilasters, which is the attic.  
L. The capitals, which are similar to those of the columns in the third range.  
M. The architrave. N. The frieze.  
O. The cornice. P. The face of the consoles which support the cornice.  
Q. The profile of the same, with the projection of the cornice.  
R. The indent for the masts in the architrave and frieze, which continues through the cornice, fifteen inches square.  
S. The profile of the corbel stones which receive the masts at bottom.

## PLATE CXXIII.

## SECTION THROUGH No. 47, IN PART RESTORED.

THIS section gives the profile of the external wall A to its whole height; the inner face is perpendicular, and the outer one recedes on each story; it is constructed of travertine stone, except the inner face of the upper range, which is formed with tiles in horizontal courses.

The next wall, B, dividing the two outer corridors, is also constructed of travertine stone; no part of this now remains above the line of the impost to the arches of the third or Corinthian range.

The third pier or wall, C, is constructed of travertine stone to the height of the floor of the third range, which is nearly at the level of the upper marble seat of the grand flight; above that, it is faced on both sides with tiles in horizontal courses, and now remains a little above the openings in it; both fronts of this wall were cased with slabs of marble.

The walls from C to F, extending from the second to the third corridor on the plan, are composed of peperine stone of rather a soft nature; but having two piers, D and E, as well as the outer ones, C and F, composed of travertine stone. These piers continue as high as shown on the section; and the upper part, instead of peperine stone, is filled in with rubble, faced on both sides with tile. Arches are also worked in the tiles, but they do not continue through the wall. Under this wall is the section of one of the drains shown on the plan, Plate CXVI, and the inclined line of pavement from the outer to the third corridor.

The cornice and podium, H, which are placed on the wall over C, are restored from supposition, as well as the two galleries of seats in wood above. The cornices over the doors in the wall C, together with the columns and entablature over the pier B, are restored from fragments found on the spot; the details of which are given in Plate CXXIX. The columns are placed over each pier; see Plate CXVIII.

It appears probable that the public seats did not extend higher than here drawn, as there were in all but four staircases from this floor at the level I, to the top of the building; the situation of these is shown on the plan C, Plate CXVIII, and their arrangement more particularly at I, K, Plate CXXVIII.

The flights of stairs in the upper mezzanine, the floor of which is level with the top of the Corinthian range of columns, are clearly discernible; there were twenty-four in all: their situation is shown on the plan B, Plate CXVIII, and more particularly at E F and G, Plate CXXVIII.

The flights of stairs in the second corridor of the third range are drawn, A B C and D, Plate CXXVIII, and their situations shown on the plan, A, Plate CXVIII. There were eighteen in number.

The flights of stairs in the lower mezzanine, over the second corridor at the level K, are shown at L H M and N, in Plate CXXVIII; and their positions at D, Plate CXVII. There were sixteen of these.

From this mezzanine you descend by twenty-eight steps to a gallery at the level M, which continued round the building under the grand flight of seats, and gave access to one of the middle ranges of vomitories. The number of these staircases is sixteen. For their situation, see plan A, Plate CXVII.

The lower staircase shown in this section is the upper half of one of the double flights leading from the ground floor to the level L, on the second range of corridors. There were twenty in number, and their situations shown in the plan, Plate CXVI.

The vaults under the seats and staircases, as well as to the corridors, are all formed in rough rubble work: the marks of the boarded centres over which they were turned are visible.

## PLATE CXXIV.

## SECTION THROUGH No. 21.

THIS section exhibits the lower part of the building, extending from the arena to the exterior.

To the left, the podium is restored, and the steps shown up to it from the fourth corridor, which remain. The situation of them is seen on the plan, Plate CXVI.

In the centre is the commencement of the double flights of stairs leading from the second corridor on the ground floor to the same situation on the Ionic range; the upper half of this flight is represented on the last Plate.

Over the last stairs on the Ionic range, between the second and third corridors, is shown part of the staircases opposite Nos. 21 and 53 on the plan, Plate CXVII. There were originally only four of these staircases; they lead to the upper range of vomitories, similar to those in Plate CXXVI; but appear to have been varied in their plan, in order to afford a communication under the upper part of them to the stairs from the third corridor to the mezzanine, shown in Plate CXXIII.

The third corridor was lighted by circular perforations in the vault, and the middle landing of the double flight of stairs borrows light from them by two openings.

The construction is described in Plate CXXIII.

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### PLATE CXXV.

#### SECTION THROUGH No. 46.

This section shows the single flights of stairs, from the third corridor on the ground floor to the second corridor of the Ionic range. They were sixteen in number; their situations are shown on the plan, Plate CXVII. Nearly the whole of the stairs in this division remain; they are of travertine stone, laid on brick or tile; and a section of one is given in Plate CXXVIII.

The mezzanine over the second corridor receives its light from the corridors of the third range, by an opening in the vault.

The construction will be seen by reference to the Plate.

---

### PLATE CXXVI.

#### SECTION THROUGH No. 45.

This section shows the staircases from the third corridor to the lower range of vomitories, which were sixteen in number; and their situations are shown on the plan, Plate CXVI.

Also the staircases from the second corridor on the Ionic range to the third range of vomitories, which were also sixteen in number.

The staircases to the second range of vomitories are shown in Plate CXXIII.

The access to the upper seat of the grand flight is attained by two steps through the openings in the wall over the third pier, which were twenty in number.

Two of the marble seats were found, see Plate CXXIX; they were each sunk to form two steps to descend from the vomitories.

The whole space from the face of the brick wall at the back of the upper seat to the wall behind the podium, being one hundred and sixteen feet, and the seats two feet five inches wide, it follows there were forty-eight in that space, which is corroborated in the height, it being sixty-eight feet from the lower seat to the upper one, and the height of the seat discovered being seventeen inches.

The top of the arches on which these steps were laid being much broken, the inclination was obtained by straining lines over those parts which remain, and the position of the lower step thus determined.

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### PLATE CXXVII.

#### DETAILS SHOWING THE CONSTRUCTION OF VARIOUS WALLS.

The two upper ranges, A and B, show the plan of the wall at the back of the podium, with the elevation over each as it now remains.

C. Is a section through the opening in this wall, opposite No. 45, on the ground plan, Plate CXVI; and D, a section through another in the same, opposite No. 53. All the openings have the number of the outer arch to which they are opposite inserted in them, that they may be traced by a reference to the ground plan.

E. Section through the fourth corridor from north to south, at No. 76, showing the arches which remain there to support the seats, and determining the inclined line on which the latter were placed.

F. Transverse section of the same through the arch G, looking toward the arena. The arches remain as here represented.

H. Elevation of the outer wall of the third corridor, at the double flights of stairs, shown in Plates CXXIII and CXXIV, explaining the method in which light is obtained at the midway landing.

I. Section looking inward, representing the outside of the wall over C, Plate CXXIII, from the level L of the second range to the present top of the wall, showing its construction and the openings therein, and the indents through which the water was conveyed from the upper part of the building.

## PLATE CXXVIII.

### DETAILS OF STAIRCASES.

D. PLAN of the staircases in the second corridor of the third or Corinthian range; their situation is given in Plan A, Plate CXVI. They were eighteen in number.

C. Elevation of ditto.

B. Longitudinal elevation of the flight next the outer wall.

A. Longitudinal elevation of the inner flight; these steps remain up to the landing, and continue after it sufficiently to determine their plan, except those which are dotted at D, crossing the second corridor from the landing, approached on each side as represented at A; but these could not have continued in any other direction than here drawn.

O. The pavement and two lower steps of the above stairs, more at large.

E. The plan; F, the section; and G, the elevation of the stairs in the upper mezzanine. Their situation on the plan may be seen in Plate CXVIII. They were twenty-four in number.

I. The plan, and K the elevation, of the stairs which led from the top of this mezzanine to the extreme height of the building. Their situation may be seen in plan C, Plate CXVIII. They were four only in number.

L. The plan of the stairs in the mezzanine over the second corridor. Their situation may be seen in plan B, Plate CXVII. They were sixteen in number.

M. Section, and N elevation, of the same. P. Section of watercourse next to inner wall in this mezzanine.

## PLATE CXXIX.

### DETAILS.

A. PLAN of the piers on each side of the north central opening on the ground floor, with the pavement and steps and indication of a portico, which is supposed to have communicated with the Baths of Titus, and is represented on medals.

B. Section through the same.

C. Half the plan of a column found on the spot, and supposed to have been part of this portico; it is of fine pavonazetto marble. The flutes and filets are represented at D.

E. Plan of the outer piers, ground story.

F. Plan of the second pier on the same story. G. Plan of the third ditto.

H. Plan of the outer pier on the Corinthian or third range, with the situation of the stylobate in the openings.

I. Plan of the whole length of the stylobate taken on the top, with the mortice holes to which the statues are supposed to have been fixed.

K. Exterior elevation of the stylobate.

L. Inner elevation of ditto.

N. Base, and M the surbase moulding of the same.

O. Plan of the sink stones in the mezzanine over the third corridor on the Ionic range. Their situation may be seen close to the inner wall on plan A, Plate CXVII.

- P. Moulding of same.
- Q. Specimen of herring-bone pavement in the upper corridors.
- R. Section through the wall, showing their construction of rubble, faced with triangular tiles.
- S. Section of the steps on the Ionic range, with their construction; they are of travertine stone, laid on tiles which are bedded in the rubble.
- T. Base and part of the shaft of columns of cippolino marble, found in the upper stories, and supposed to have been used in the peristyle round the upper range on the inside, as shown on Plates CXIX and CXXIII. They are the same diameter as the exterior columns and pilasters, which are alike on every story.
- V W. Sections of two marble seats discovered, and which evidently belonged to the grand flight, showing the step cut in the same, and mortice for the next seat.
- X. Plan of the top of the same, showing the mortice to receive the next seat.
- Z Z Z Z. Fragments of marble found round the arena, and supposed to have decorated the wall at the back of the grand flight of seats. One of the drawings represents the parts collected; some of the pediments are segments of circles; all are evidently of late date.

THE END.





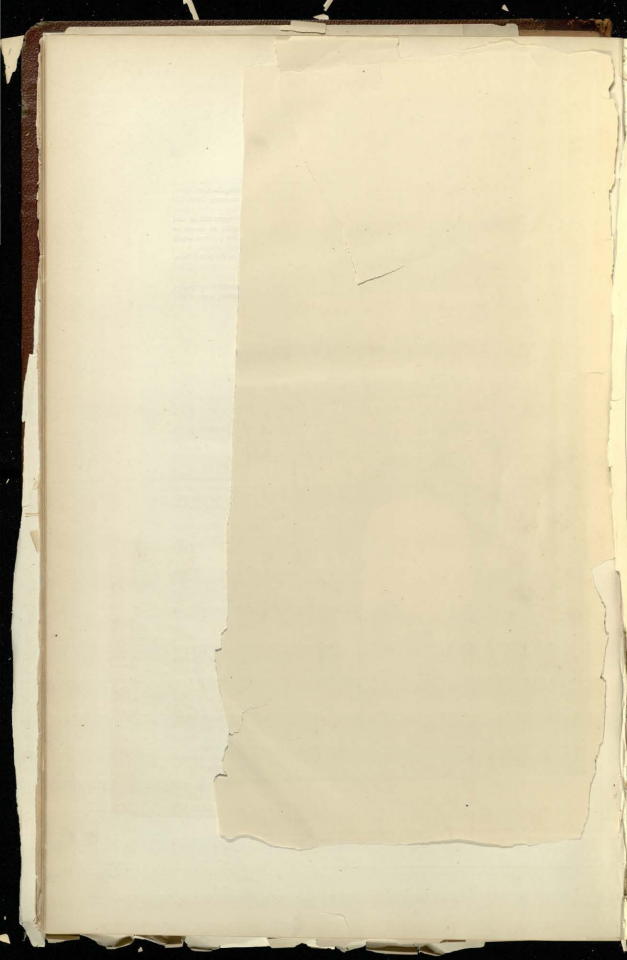
Engraved by W. B. Smith, London.

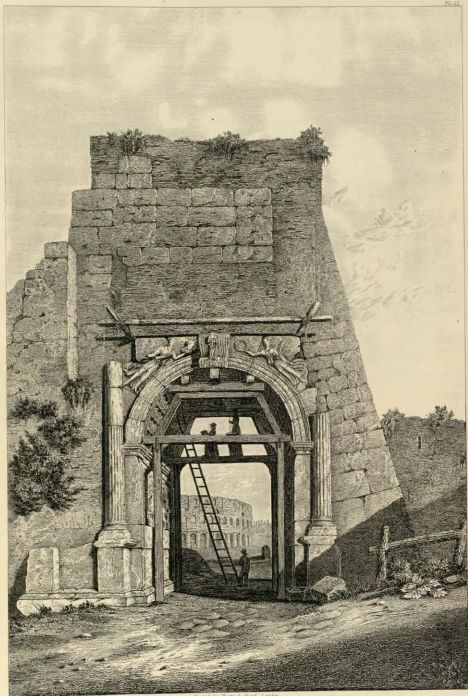
# ARCH OF TITUS, ROME

View of the East Side towards the Colosseum.

London: Published by Longman & Co. Printers, New Street, 1841.







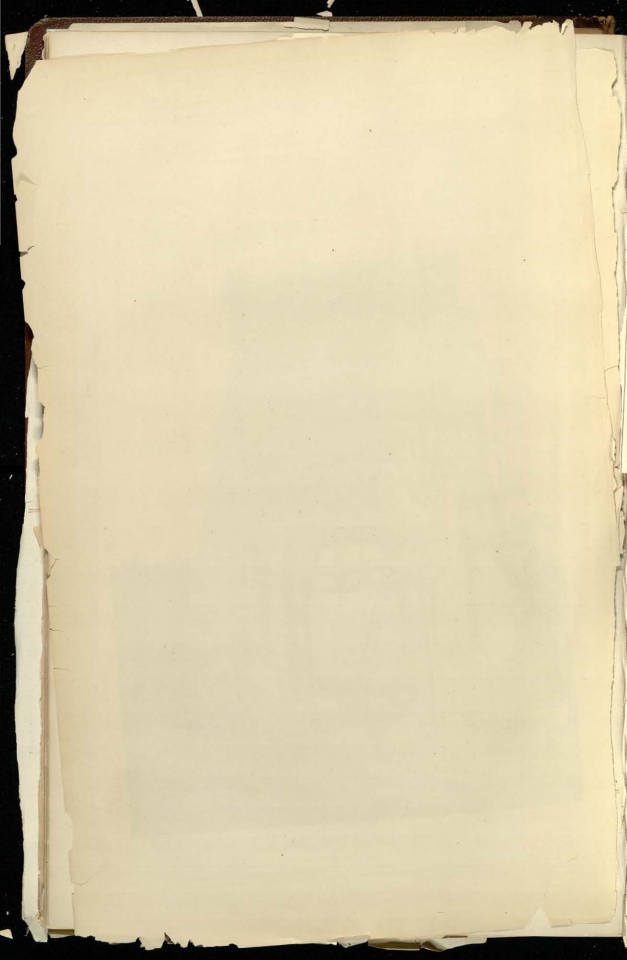
Drawn & Engraved by G. L. Taylor.

Printed by Thomas F. Wood, London.

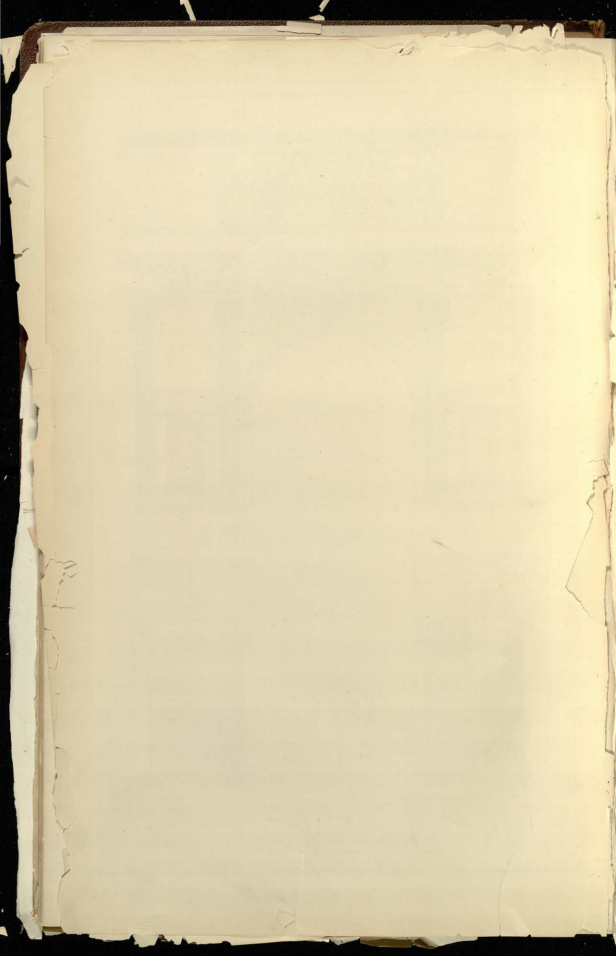
# ARCH OF TITUS, ROME.

View of the West Side towards the Forum.

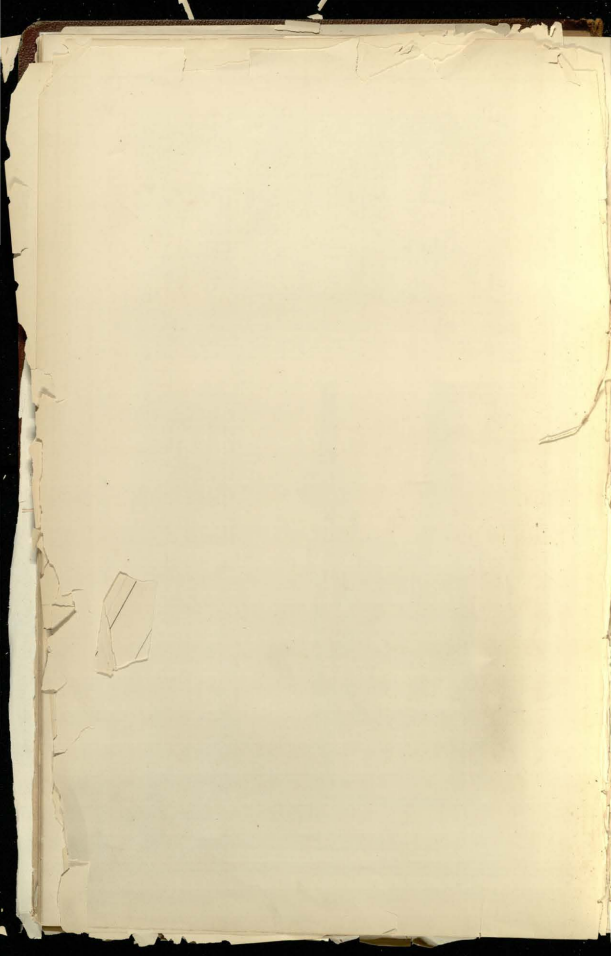
London: Published June 1. 1831, by Longman & Co. Stationers' Hall.





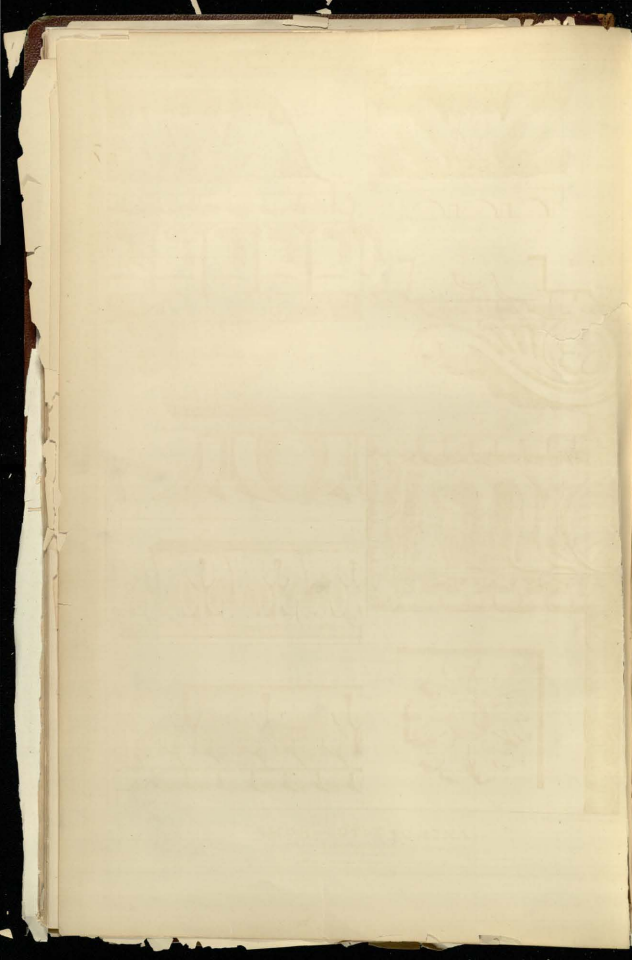


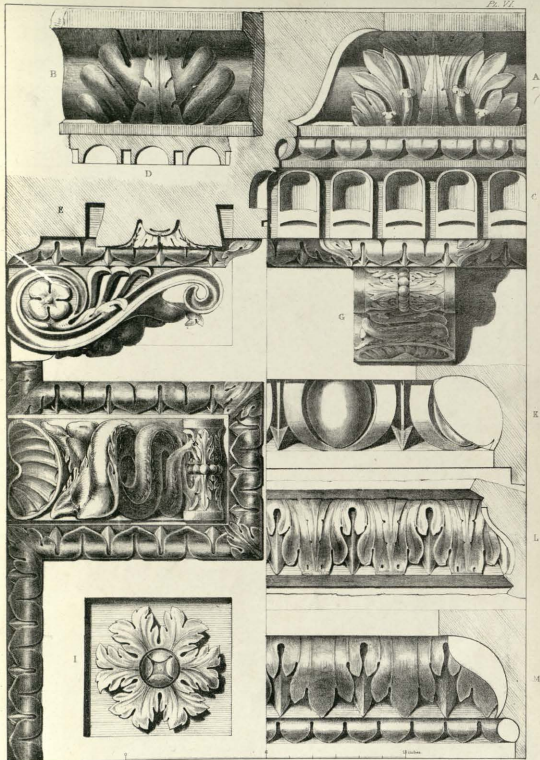












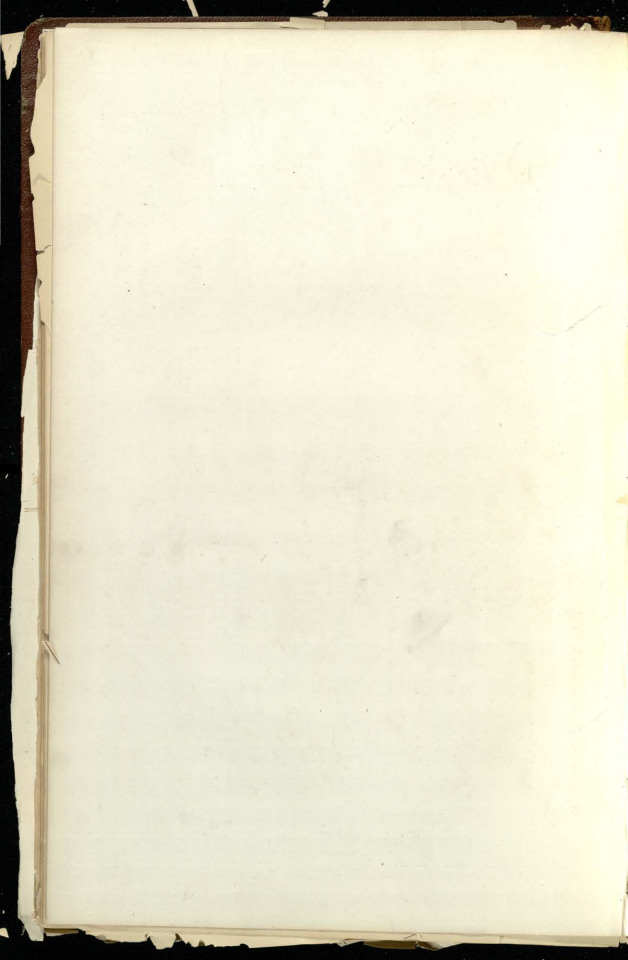
Measured by Sempronius de B. Cray W. G. L. Taylor

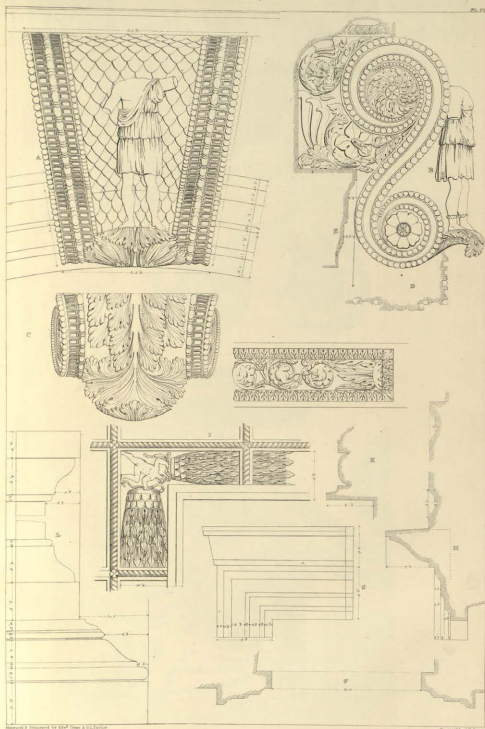
Engraved by G. L. Taylor

## ARCH OF TITUS. ROME.

The various Members of the Entablature: one half their actual Size.

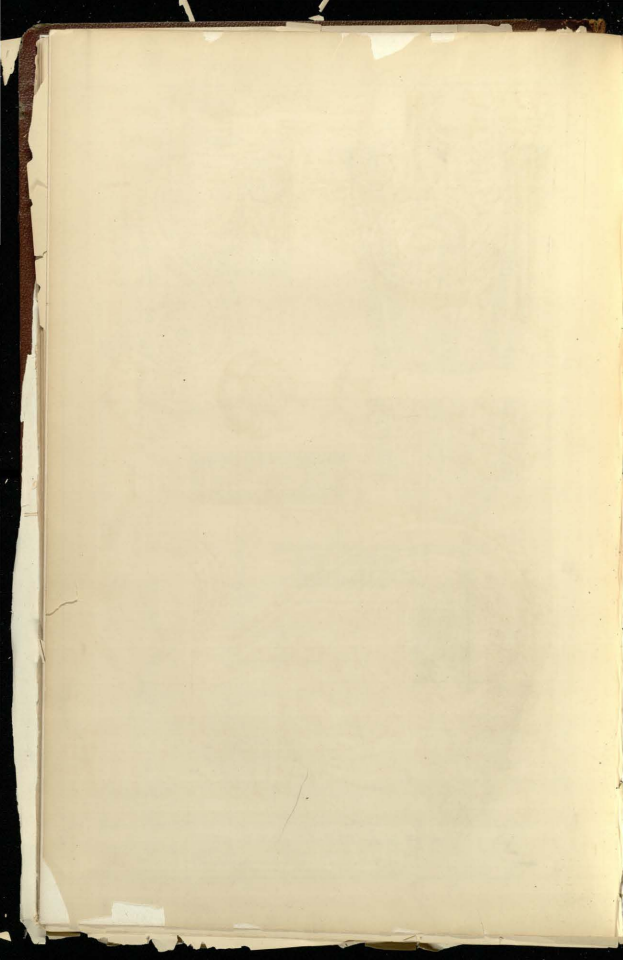
London: Published by Longman & Co. Paternoster Row, 1841.  
Printed by C. H. Stansfeld.

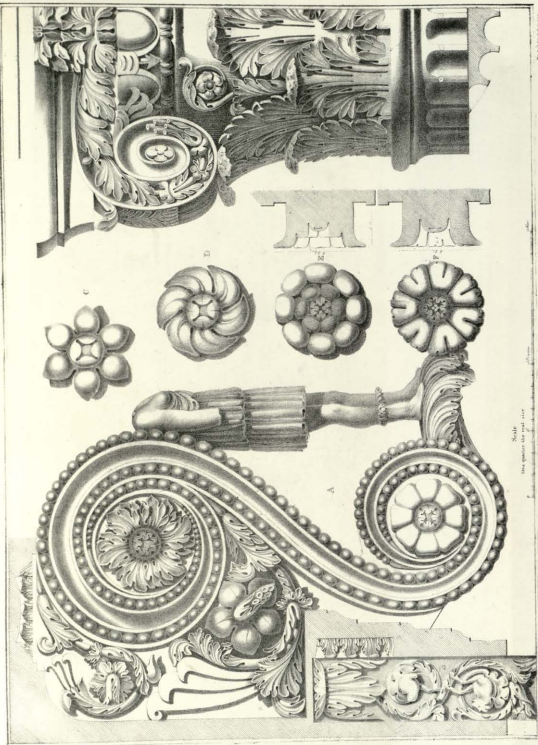




ARCH OF TITUS ROME.  
DETAILS

London: Published June 1. 1855. By Longman & Co. 15, Pall Mall East.



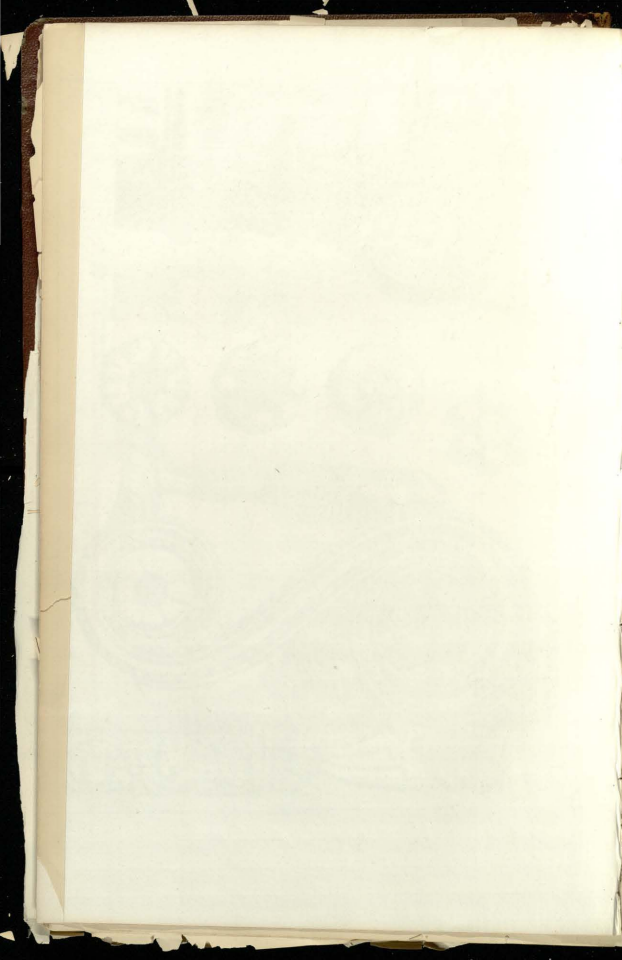


Engraved by G. Kneller

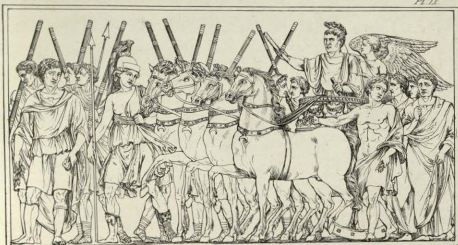
# ARCH OF TITUS. ROME.

A. Side of the Key Stone. B. Ornament in the Scaff of the Architrave.  
 C. D. E. F. Sections of the Arch. G. One half of the Capital of the Column.  
 London: Published by Longman, & Co. in the Strand near St. Dunstons Church.

Engraved by G. Kneller







A.



B.

A.



Drawn by A. J. Smith, Esq., and engraved by W. L. Rogers, Esq., 1849.

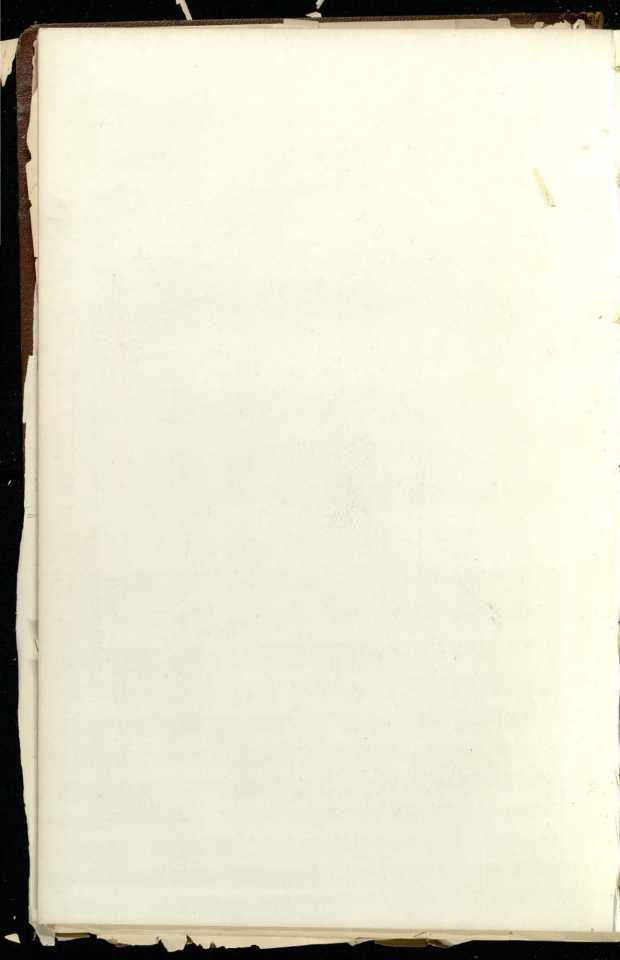
Printed by C. Bulmer.

# ARCH OF TITUS, ROME.

A. A. Six Reliefs on each Side of the Arch —  
B. Apotheosis of Titus in the Centre of ditto

London: Published by Longman & Co. Paternoster Row, June 1841.



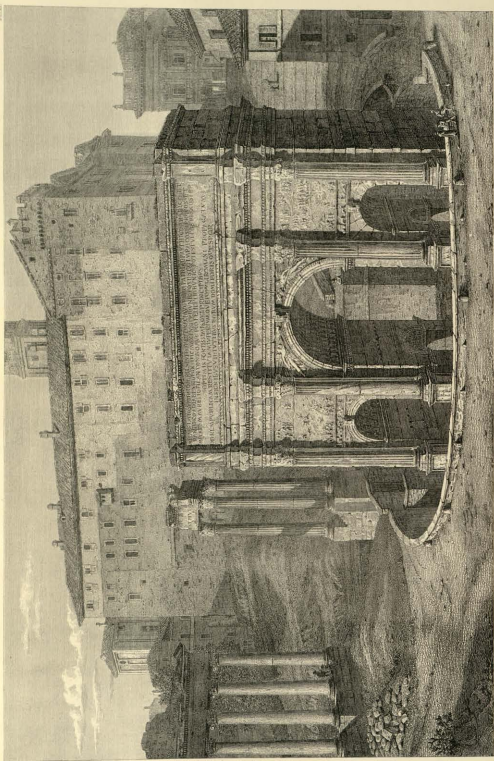




# ARCH OF TITUS, ROME

Triumphal Procession in the Reliefs on the Front of the Arch, Colosseum.  
 A. Centre of the Archway. B. Centre of the Archway. C. End of the present remains of the Colosseum.



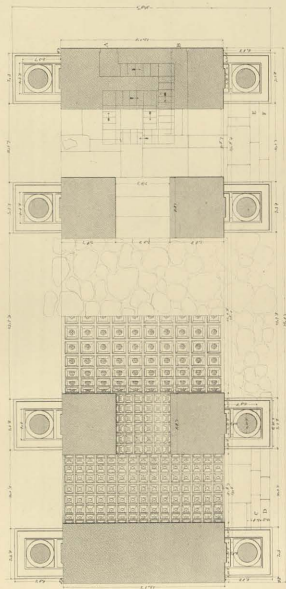


ARCH OF SEPTIMIUS SEVERUS, ROME.  
View of the East Front towards the Roman Forum.

Engraved by J. G. Thompson.

London: Published by J. G. Thompson, 15, Pall Mall East, W.

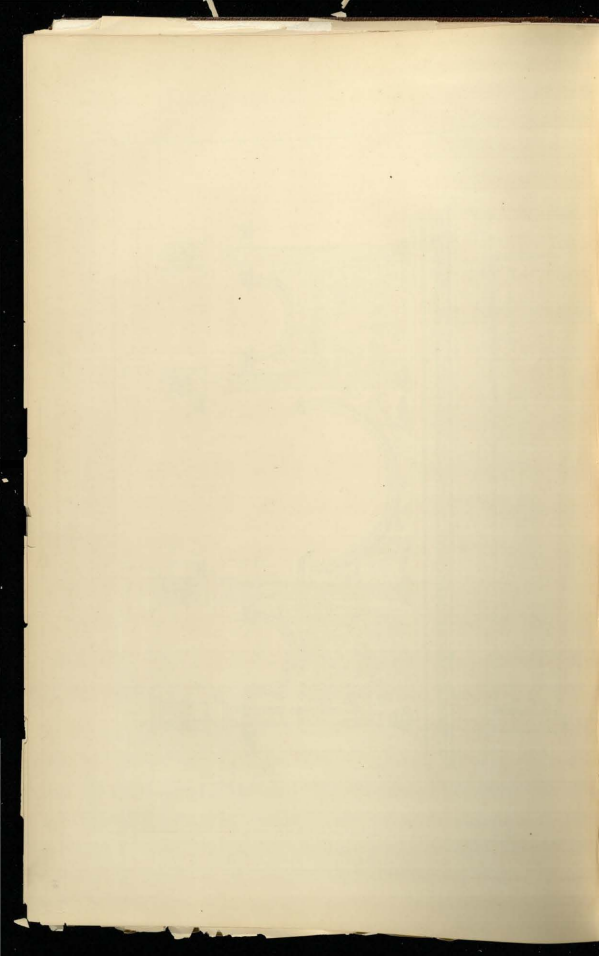


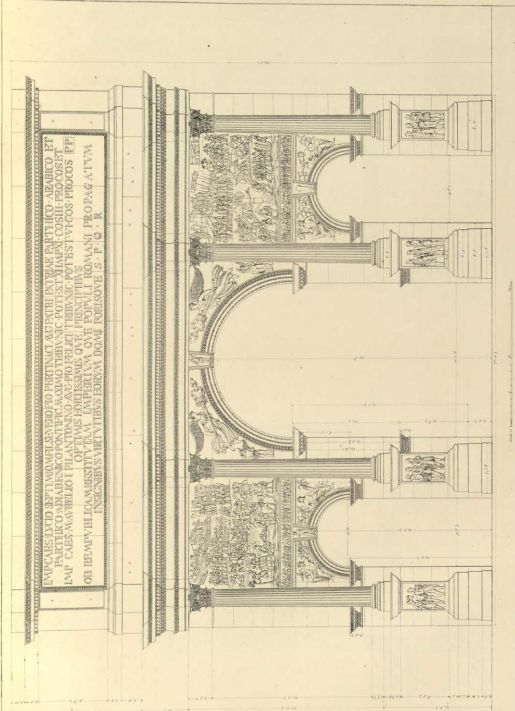


# ARCH OF SEPTIMIUS SEVERVS, ROME.

PLAN SHOWING THE INTERIOR AND PAVEMENT.

London, Published by Mr. John Smith, 10, Pall Mall.



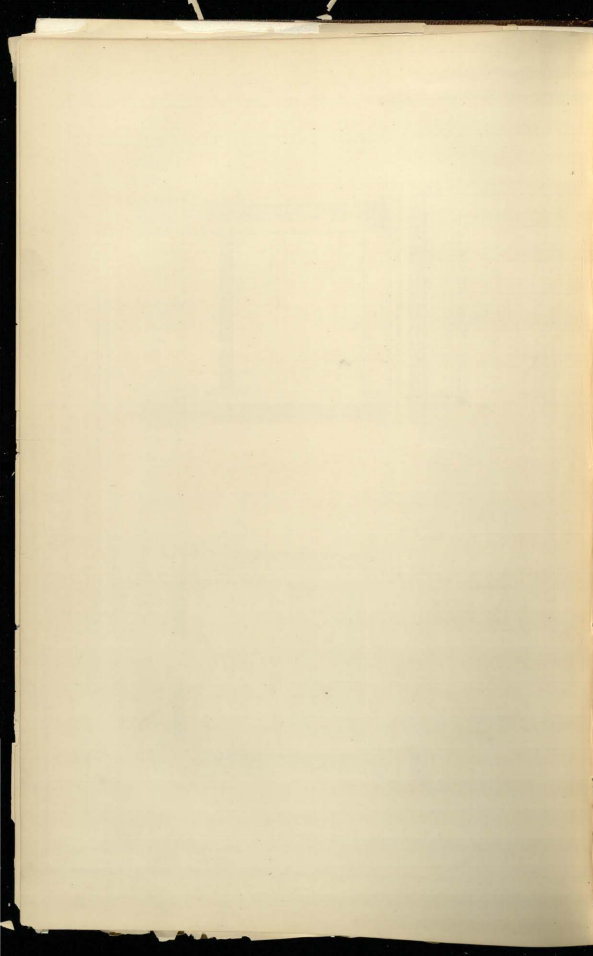


ARCH OF SEPTIMIUS SEVERUS, ROME.

ELEVATION OF THE FRONT VIEW THE CAPITAL.

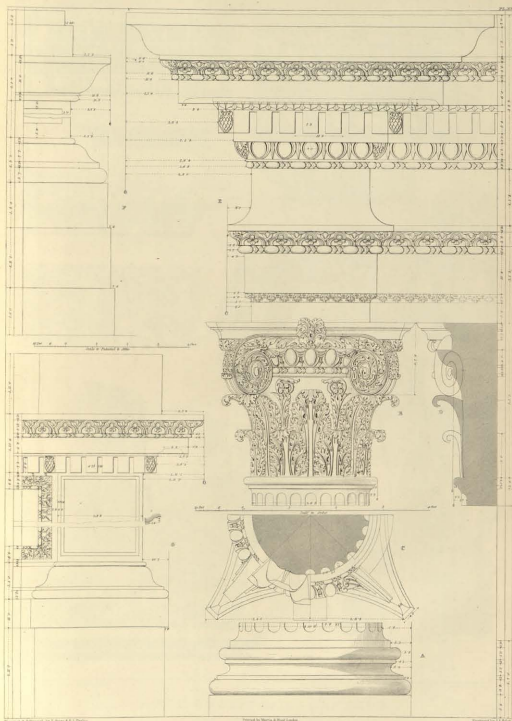
Engraving by J. G. Smith, from the original in the possession of the Hon. Secy. of the War Office, London.









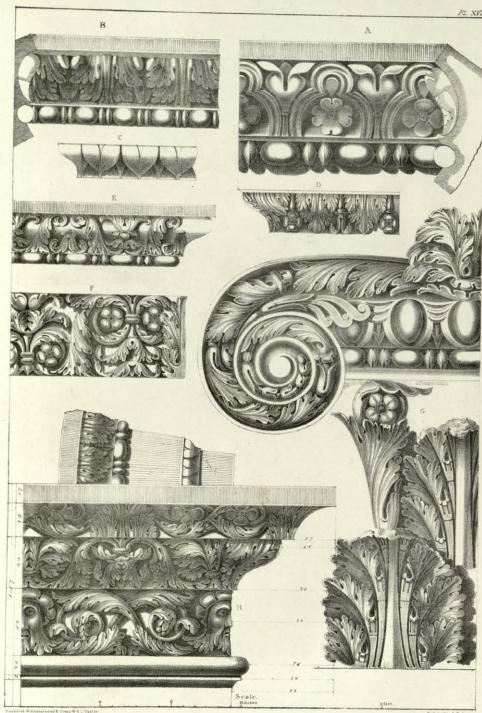


# ARCH OF SEPTIMIUS SEVERUS.

Details of the Order Pedestals & Attic.

London: Published by Longmans & Co. (Printed by Messrs. G. & J. S. Smith.)

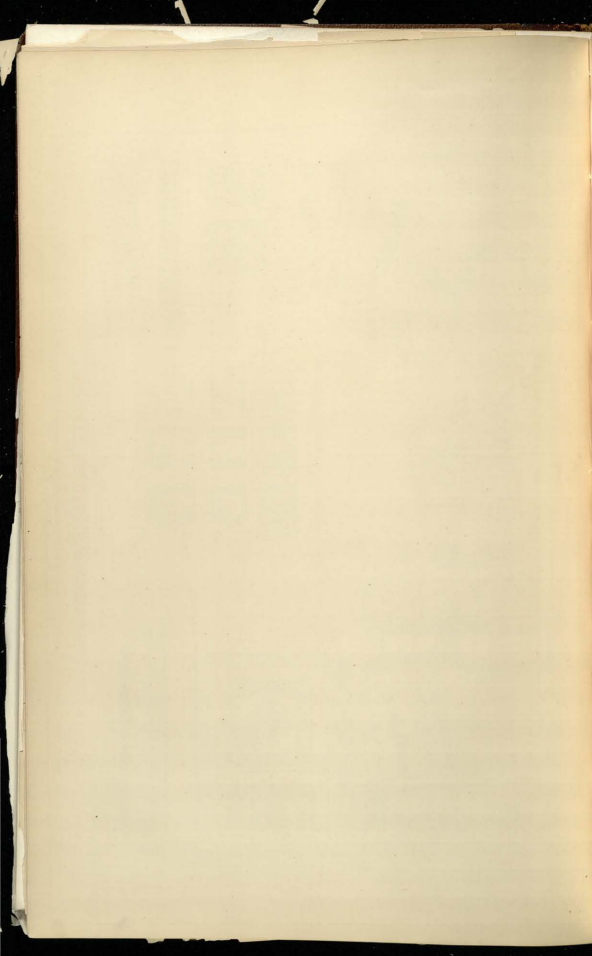


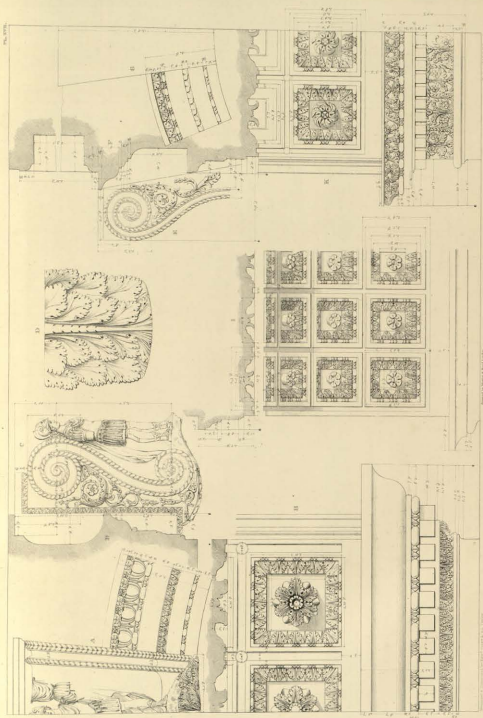


# ARCH OF SEPTIMIUS SEVERUS.

The various ornaments one quarter their actual size.

London: Published by Longman & Co. Paternoster Row July 1855.  
Printed by T. Agnew & Sons.

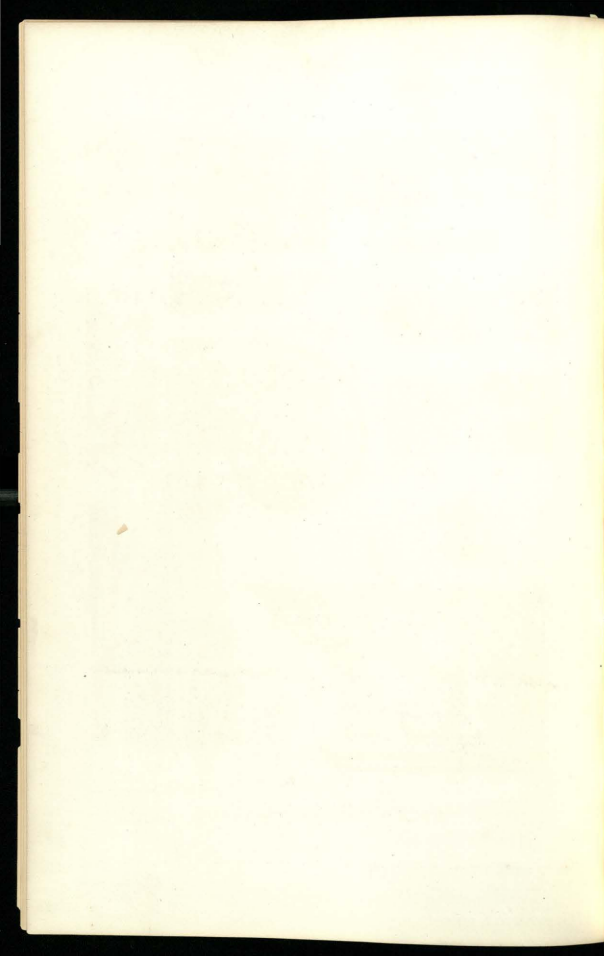


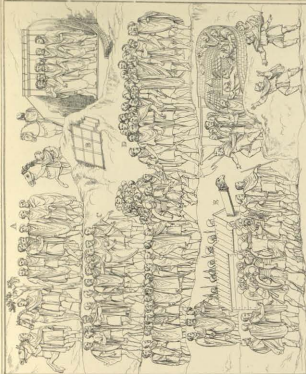
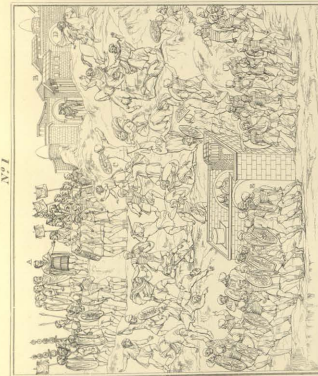


ARCHE OF SEPTIMIUS SEVERUS, ROME.

Drawn by J. G. Thompson, Esq. Architect. Engraved by J. G. Thompson, Esq. Architect.







Engraved by J. G. Smith, from a drawing by J. G. Smith.

Engraved by J. G. Smith, from a drawing by J. G. Smith.

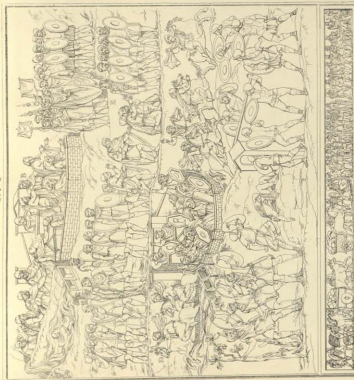
# ARCH OF SEPTIMIUS SEVERUS.

See Beliers on the Side towards the Forum.

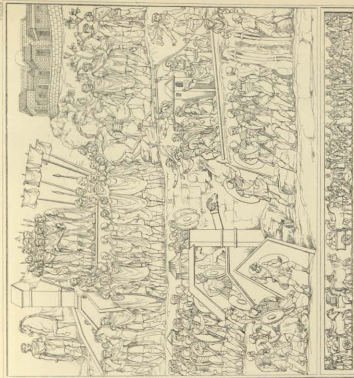
Engraved by J. G. Smith, from a drawing by J. G. Smith.



N° 4.



N° 3.



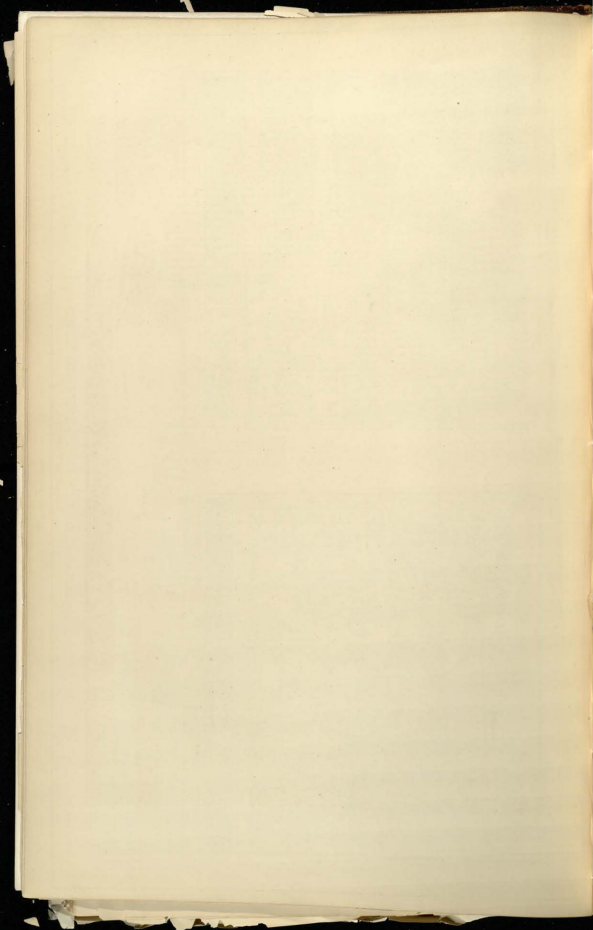
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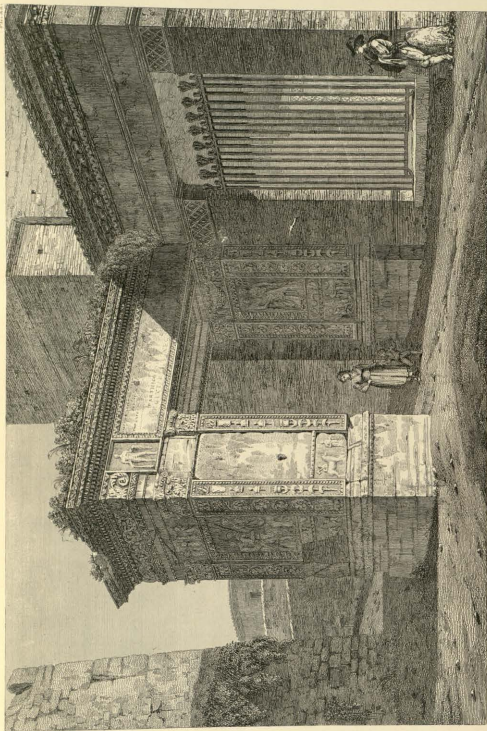
His Reliefs on the Side toward the Capitol.

Scale of Feet.

Engraved by J. G. Thompson, in 1840.

Published by J. G. Thompson.





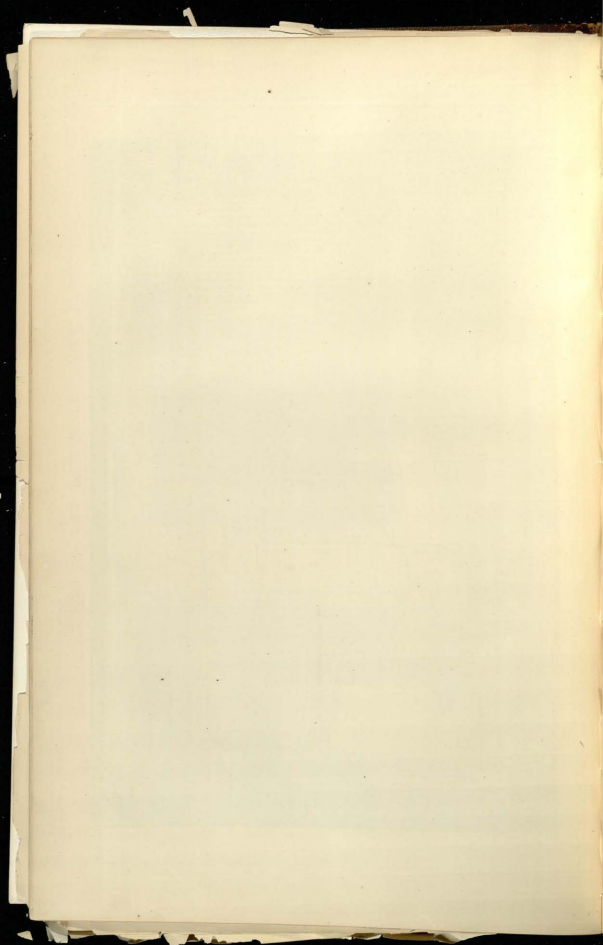
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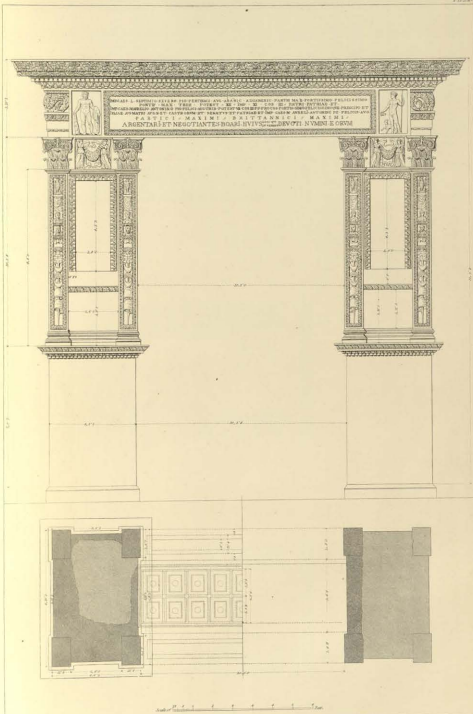
Engraved by J. G. Thompson

# ARCH OF THE GORDIANITIES, ROME.

View from the South West

Engraved by J. G. Thompson



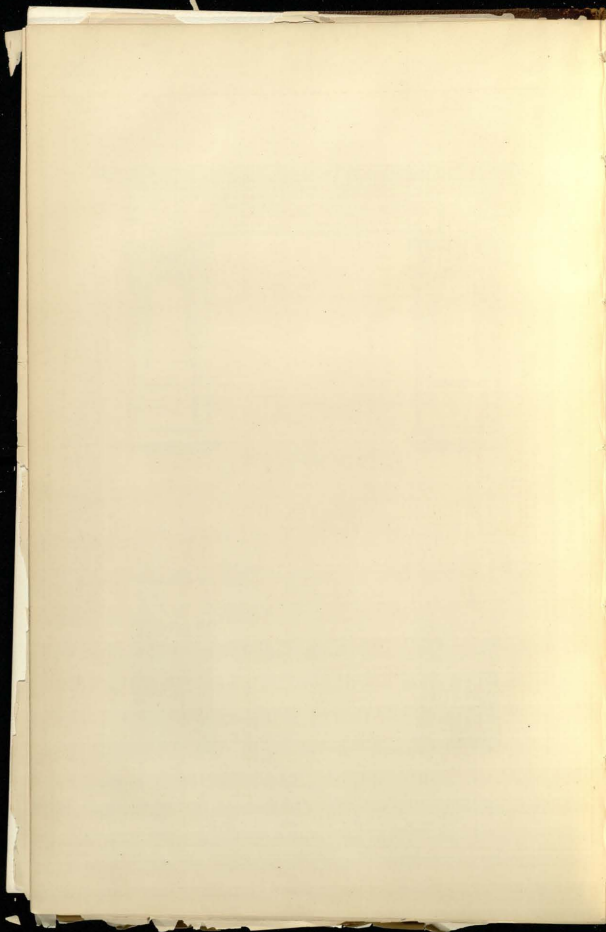


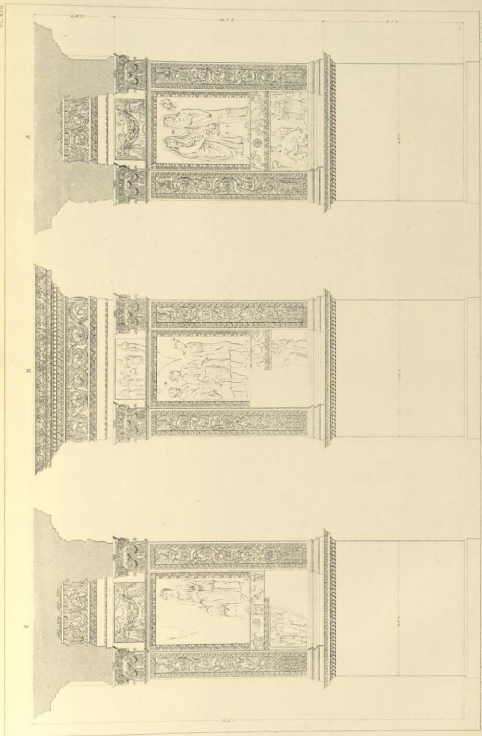
# ARCH OF THE GOLDSMITHS, ROME.

South Elevation and Plan, with the Coffers, &c.

London, Published by Longman & Co. (Printed by J. G. Smith.)







Figured by the artist

Scale of Feet

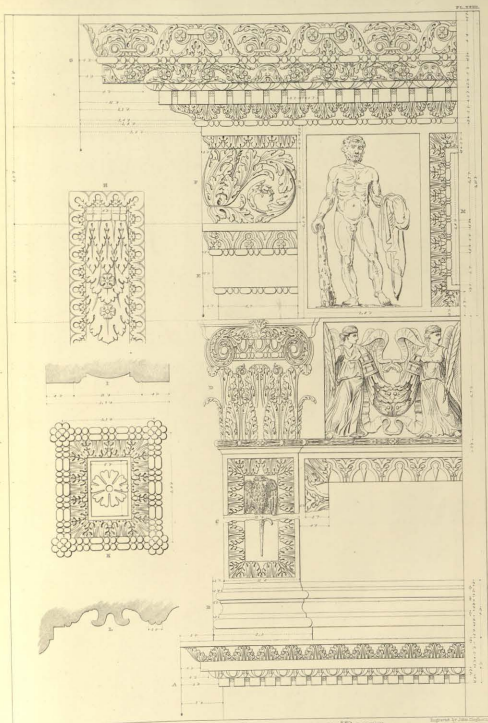
# ARCH OF THE GOLDSMITHS, ROME.

A. Elevation of East Side. B. Elevation of West End. C. West Section.

Engraved by J. G. Thompson. For the

Engraved by J. G. Thompson. For the

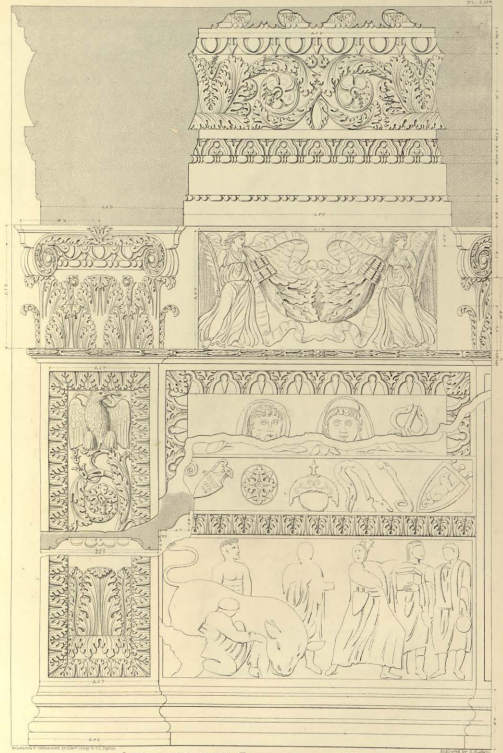




ARCH OF THE GOLDSMITHS, ROME.  
Order & Details.

London: Published by Longman & Co. 15, Abchurch Lane.



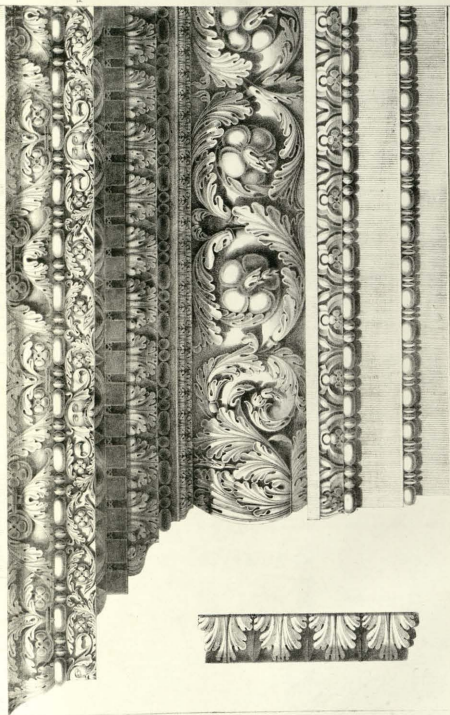


ARCH OF THE GOLDSMITHS, ROME.

Details of the Section.

London: Published by Longman & Co. (Printers) No. 40.





Engraved by G. S. Jones

# ARCH OF THE GOLDSMITHS.

The Engraving is one Quarter the actual Size

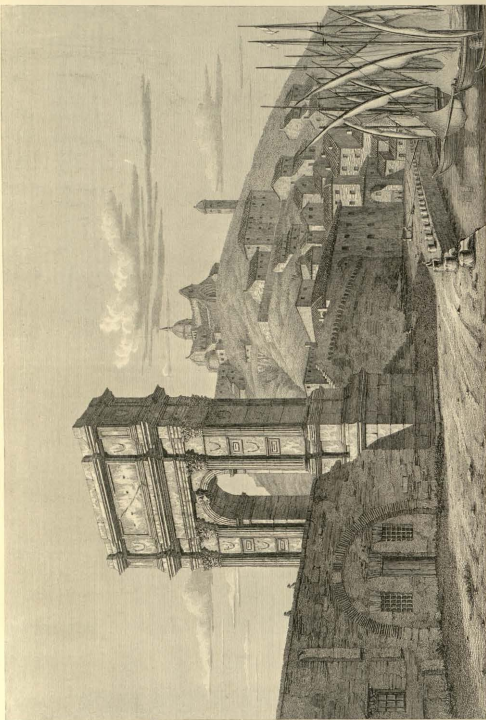
London: Published by Longman & Co. Paternoster Row. 1851.

See also p. 10.

Measured & delineated by E. George & C. L. Taylor





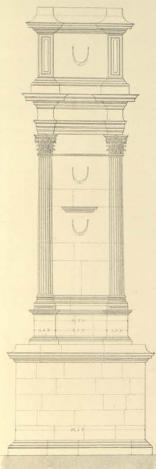


ARCH OF TRAJAN, ANCONA.

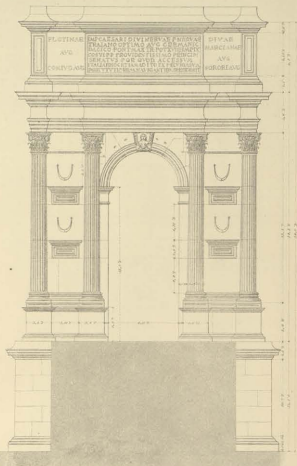
View from the West.

Engraved by W. H. Sturt.

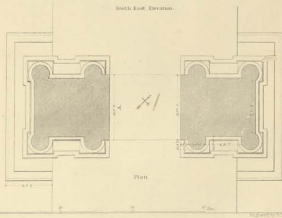
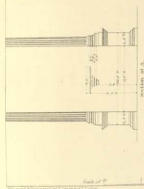




Side Elevation.



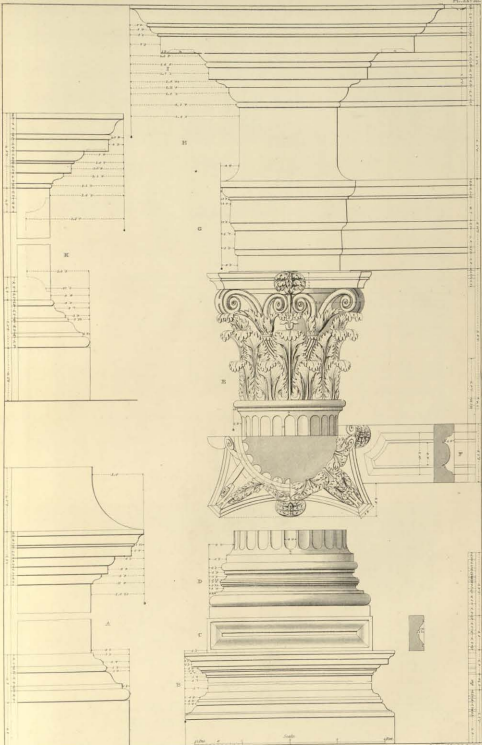
South-East Elevation.



# ARCH OF TRAJAN AT ANCONA.

London: Published by Longmans & Co. 21, Abchurch Lane.  
Printed by Thomas A. Rodd, London.





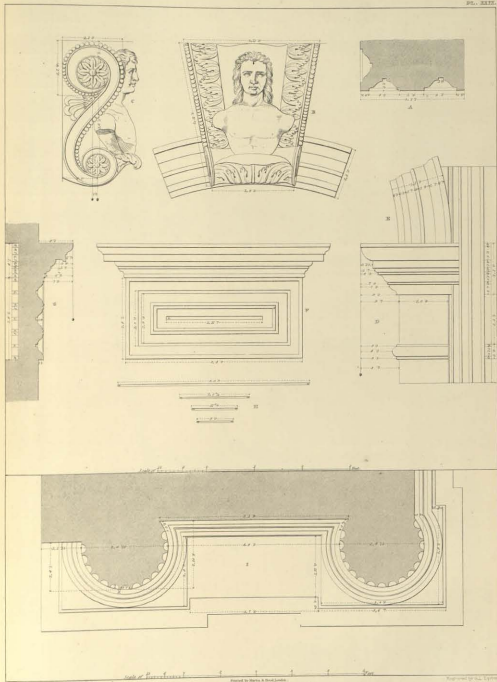
ARCH OF TRAJAN, ANCONA.

Details of the Order Pedestals & Attic

London Published by Longman & Co. 1850.

Printed by Miles & Co. London.



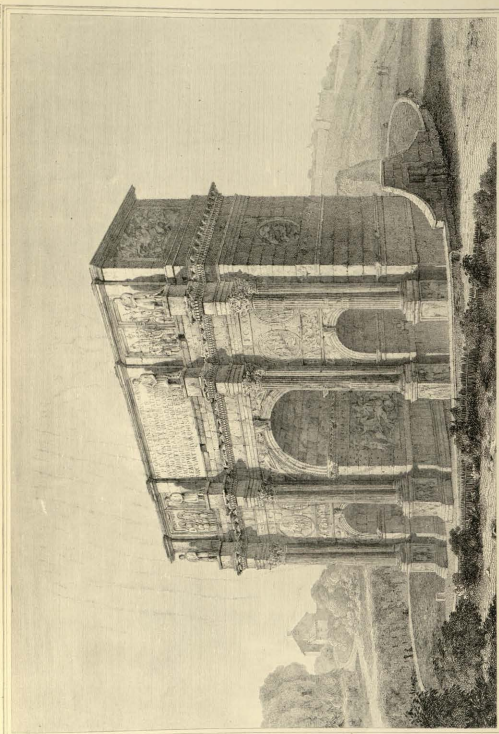


ARCH OF TRAJAN, ANCONA.  
Details

Engraved by Longhena & Co. Florence







Engraved by G. S. Sculpsit

ARCH OF CONSTANTINE, ROME.  
View of the South & East Side.

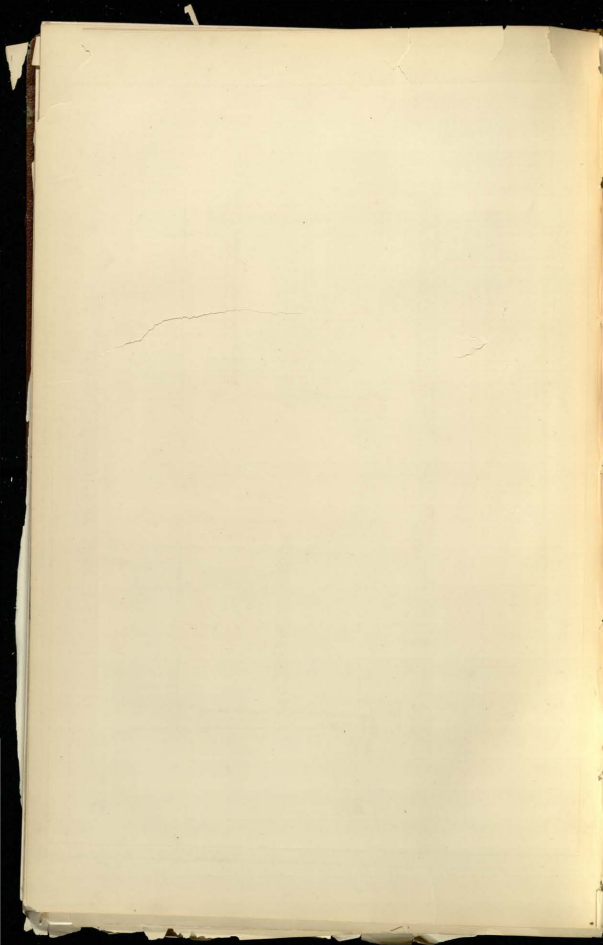
Printed by W. & A. G. Smith, London.







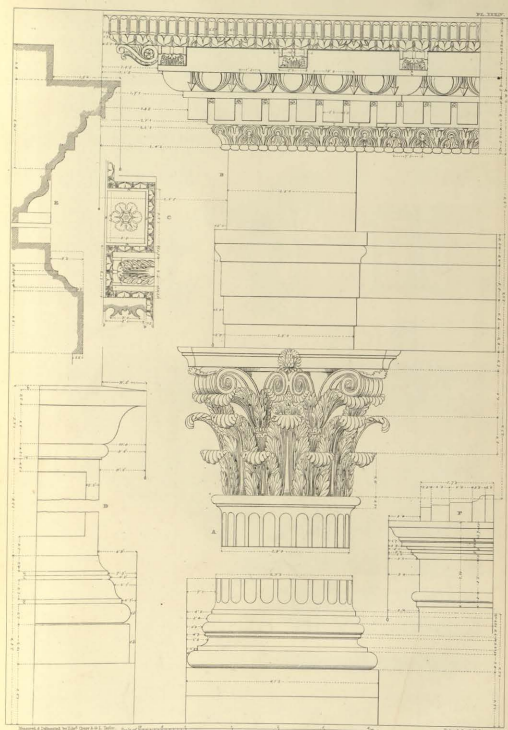










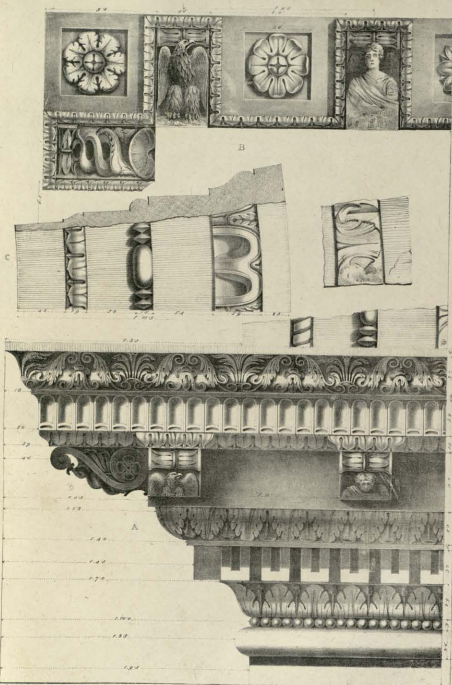


# ARCH OF CONSTANTINE, ROME.

Order and Pedestal.

Engraved by J. G. Smith & Co. for the Architectural Society.





Designed &amp; Engraved by H. G. Waller &amp; R. G. Carter

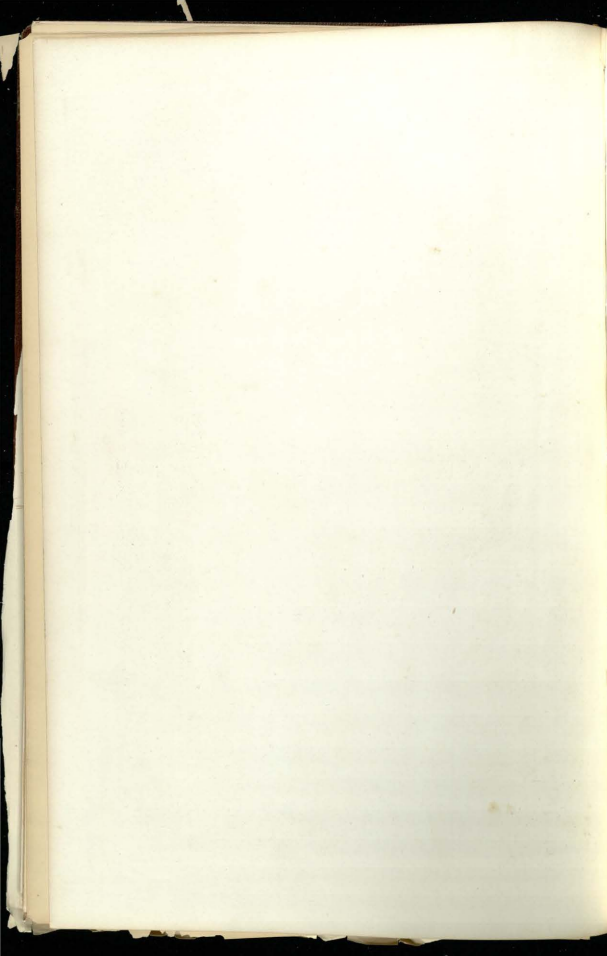
Engraved by H. G. Waller

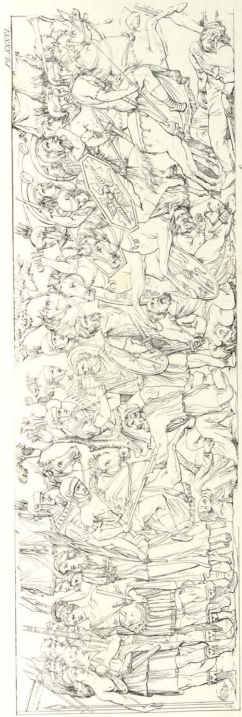
# ARCH OF CONSTANTINE.

Impost and Archivolt of the main Arch. One quarter their actual size.

London: Published by Longman & Co. Paternoster Row. 1851.

Printed by C. Bulmer.





Scale.  
 1 2 3 4 5 6 7 8 9 10 Feet.



Descent by F. Schuchman

# ARCH OF CONSTANTINE.

A. Bas Relief on the East Side of the central opening. B. D'ge the West Side of D'. C. Bas Relief on the Attic at the East End. D. D'ge D' at the West End.

London: Published by Longman & Co. Printers in 1831.

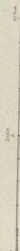




Arch of Constantine, Eastern Facade, as it appeared in the 15th century.



Arch of Constantine, Southern Facade, as it appeared in the 15th century.

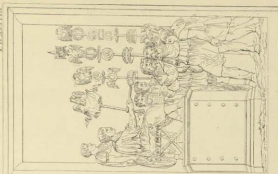


# ARCH OF CONSTANTINE.

Bas Reliefs on the Arch on the South Side.  
 London: Published by the British Museum, 1850.







Engraved by W. H. Sturt

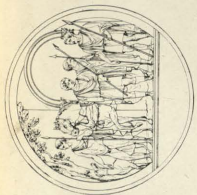


Engraved by W. H. Sturt



Bas-reliefs on the North side

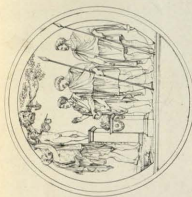




A



B



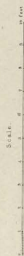
C



D



E



Scale.

Engraved by A. Agnew from the original in the collection of the British Museum.

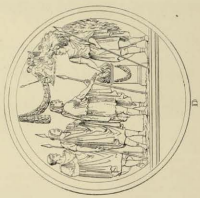
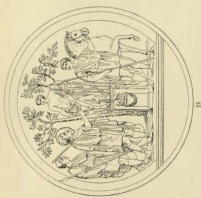
Engraved by A. Agnew from the original in the collection of the British Museum.

# ARCH OF CONSTANTINE.

A. B. C. D. The four Medallions in the South front over the Side Arches. E. F. The one at the East End of the Arch.

London: Published by Longman & Co. Paternoster Row. 1847. (No. 1.)





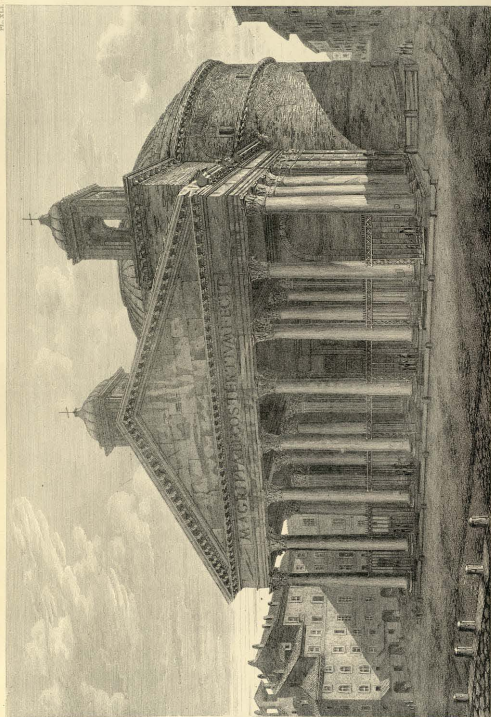
A vertical scale bar with the word "Scale" written vertically along its left side and "Feet" at the top right. The scale has major markings at 0, 2, 4, 6, 8, and 10, with minor markings in between.

W. P. Anderson, Editor

## ARCH OF CONSTANTINE

**A.B.C.D.** The four Megallons on the North front over the Side Arches. **W.E.** The one at the West End of the Arch.





Engraved by G. G. Scott

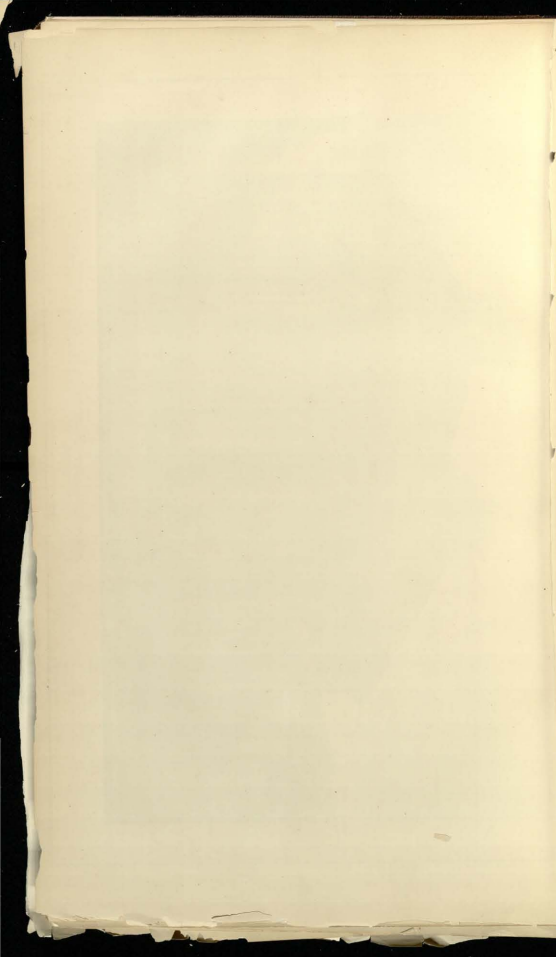
Printed by J. G. Smith

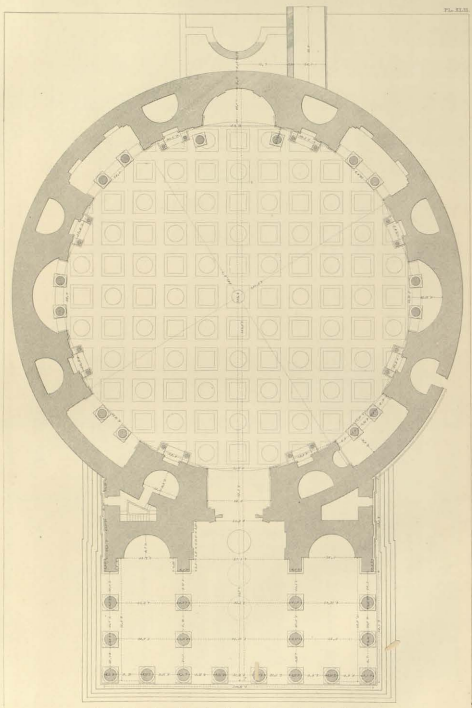
# PANTHEON, ROME.

North West View

London: Published by Longman & Co. in Strand.





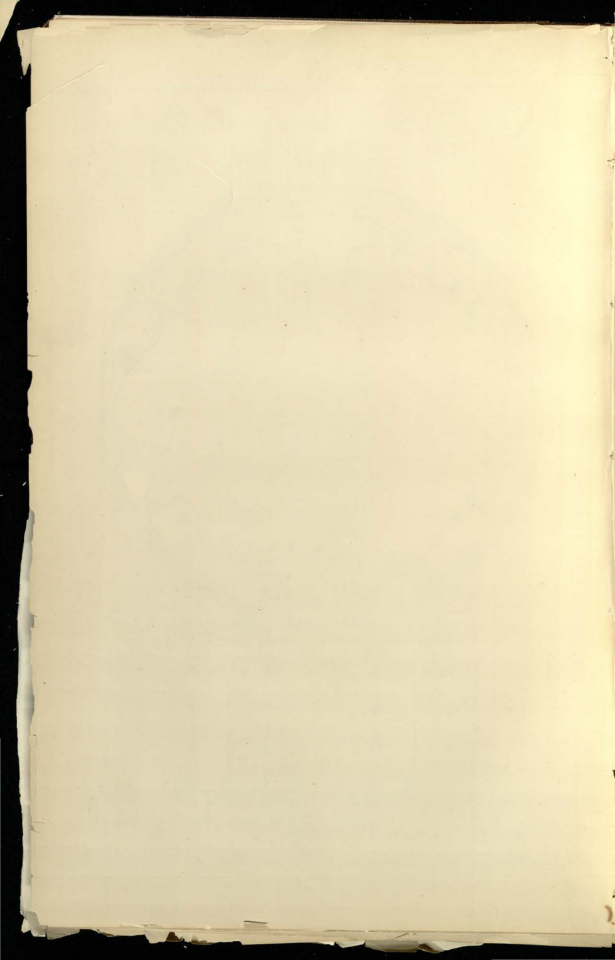


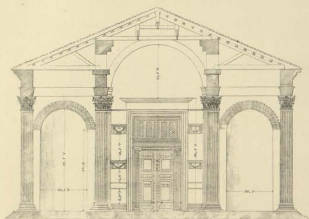
# PANTHEON, ROME.

Ground Plan.

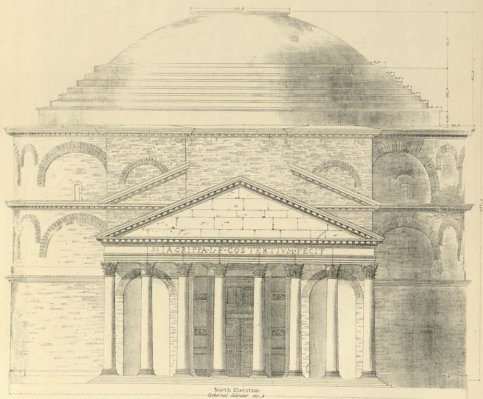
London, Published by Longman & Co. in the Strand.

Printed by W. & A. G. Smith.





Section.



North Elevation.  
General diameter 142.5

Designed & delineated by J. Taylor & C. Lloyd.

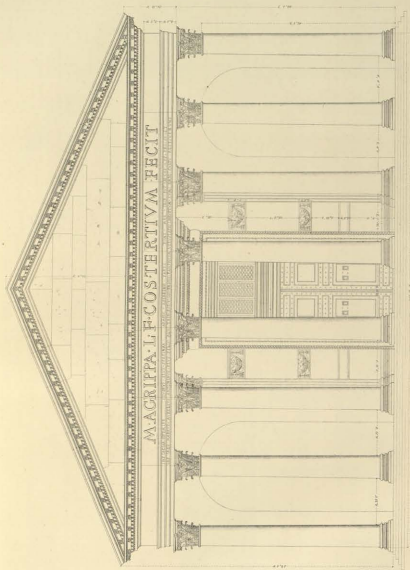
Engraved by J. J. Smith.

# PANTHEON, ROME.

Elevation of the North Front & Section of the Portico.

London: Published by Longman & Co. in Pall Mall.





Designed by G. Batt.

PANTHEON, ROME.

DESIGNED BY G. BATT.

ENGRAVED BY G. BATT.

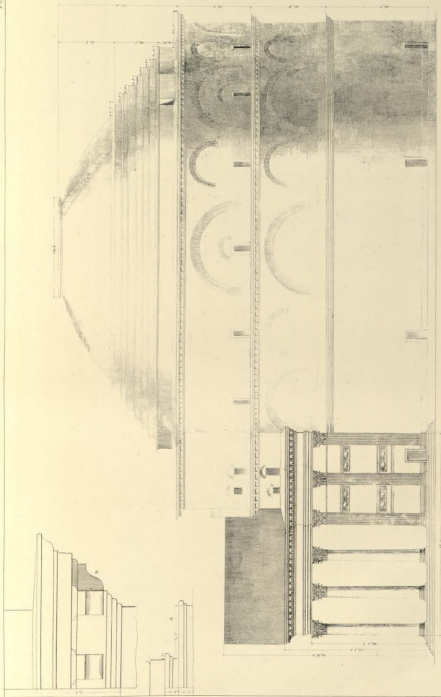
PRINTED BY G. BATT.



# PANTHEON, ROME.

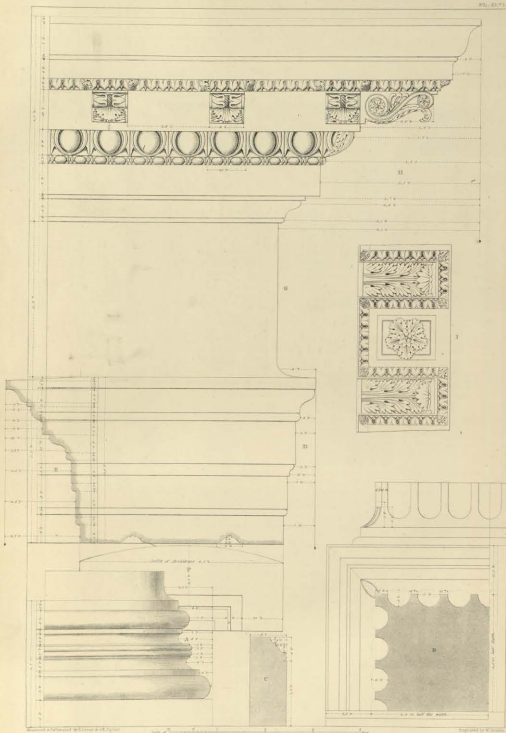
Elevation of the South Side.

Engraved by G. B. S. in 1846.







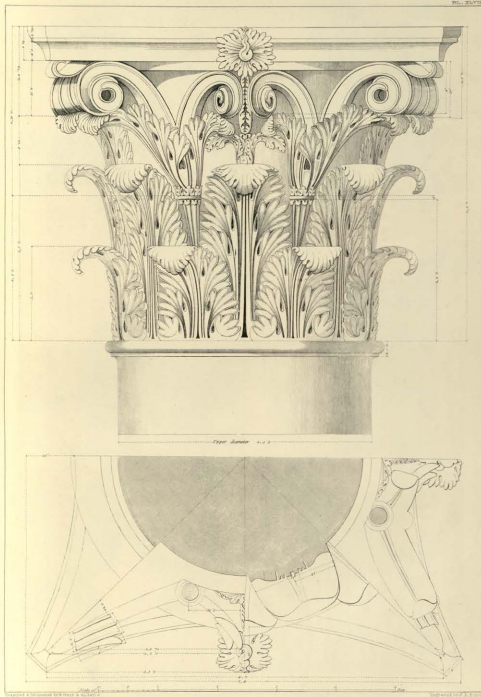


# PORTICO OF THE PANTHEON, ROME.

Details of Entablature, Bases, &c.

Scale: 1/16" = 1 foot. See opposite p. 47 for more views.

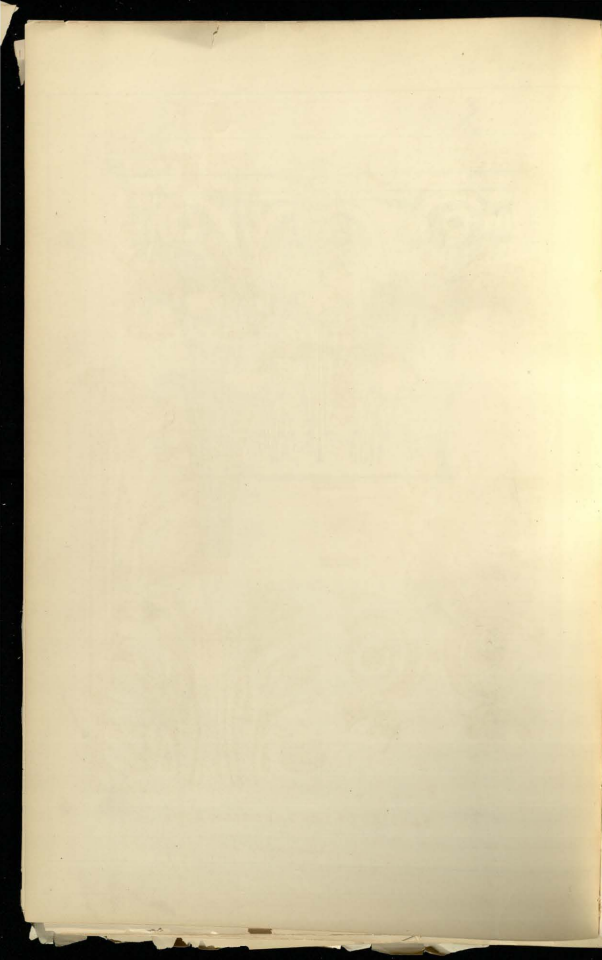




# PANTHEON, ROME.

Plan & Elevation of the Capitals to the Columns of the Portico

London, Published by Longman, 57 Pall Mall Row, 1826.





Engraved & Coloured by S. J. Taylor & R. Gray.

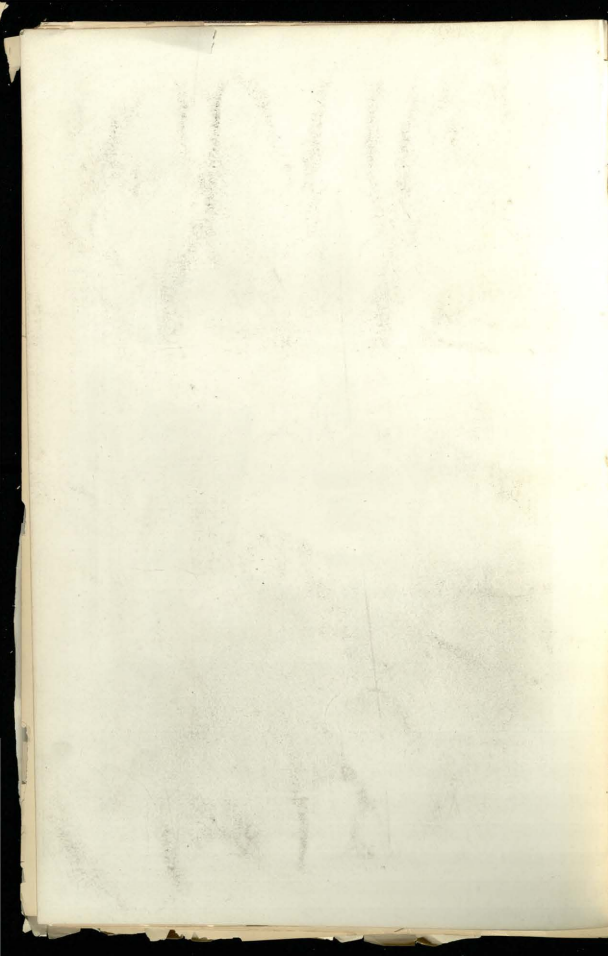
Designed by C. E. Jones.

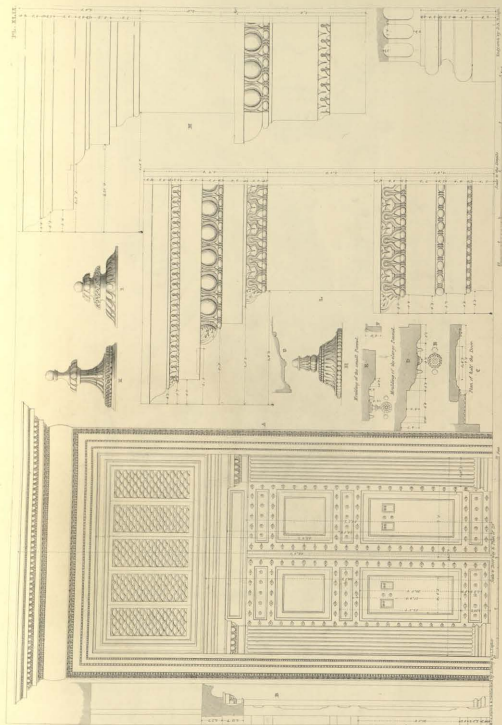
# PORTICO OF THE PANTHEON, ROME.

The various members of the Capitals. One quarter their actual size.

London. Published by Longman & Co. Paternoster Row. 1851.

Printed by T. Agnew & Sons.





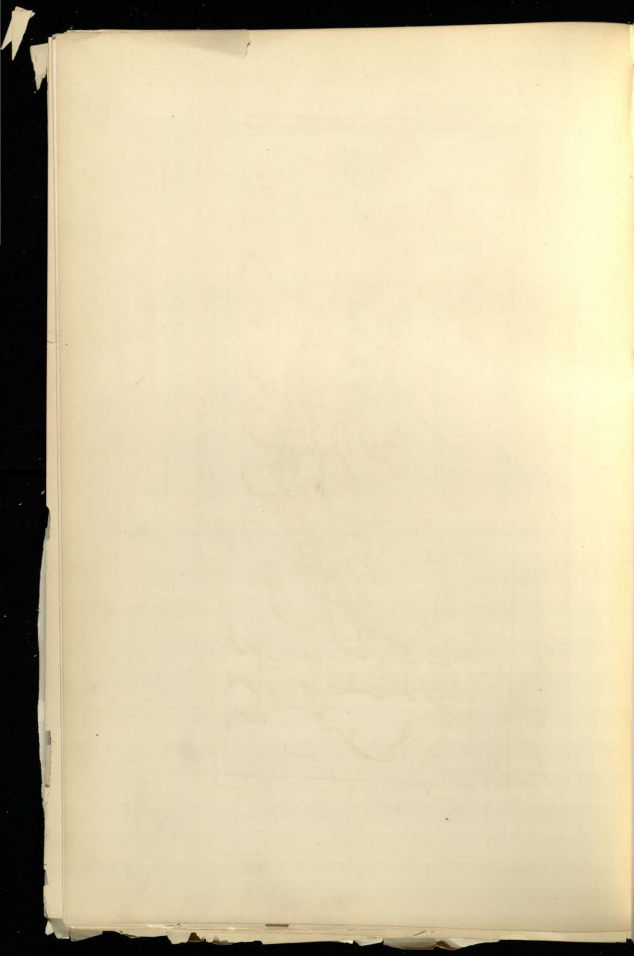
# PANTHEON, ROME.

DOUGLAS

London: Published by Longman & Co. in Strand, near the Temple.

Printed by W. & A. G. Smith, in Strand.







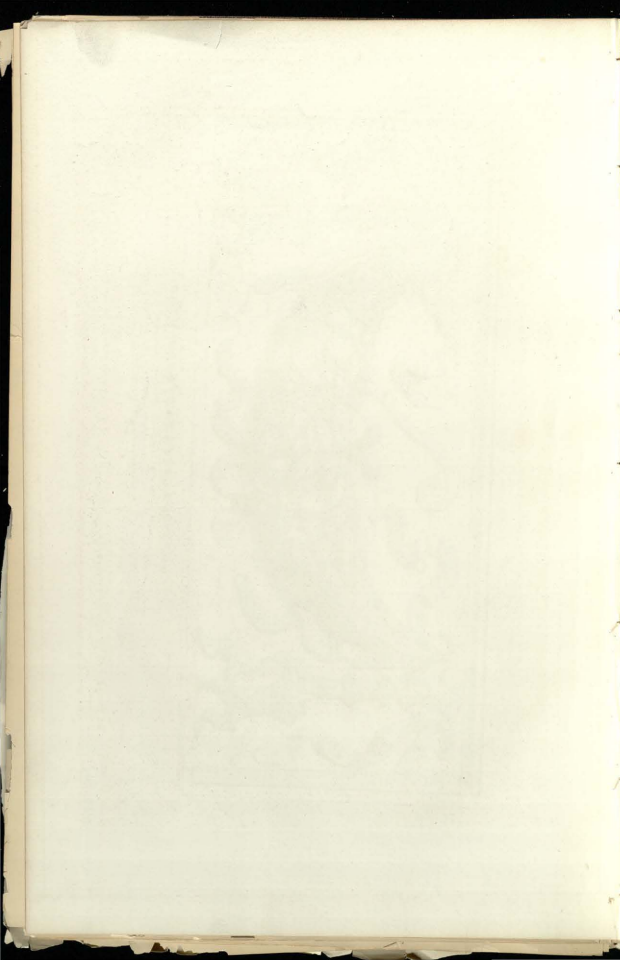
# EXTERIOR OF THE PANTHEON, ROME.

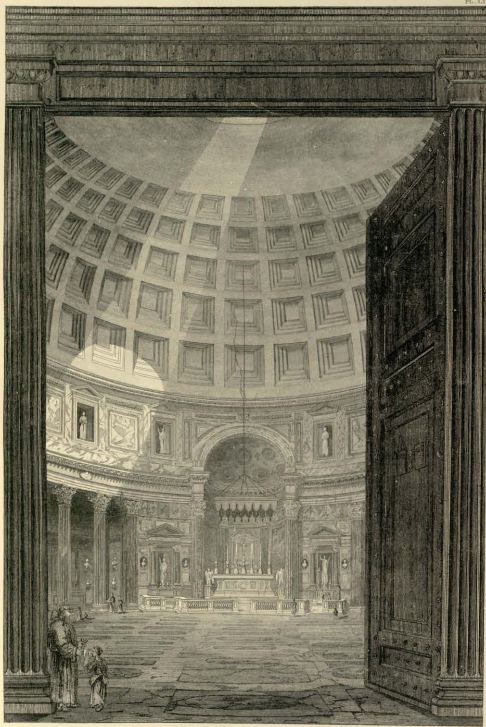
One of the Bas-Reliefs in the Pantheon at the Sides of the Entrance.

One quarter the Size of the Original.

London: Published by Longman, & Co. in Pall Mall Lane, 84 & 85, 1800.

Engraved by J. Smith.





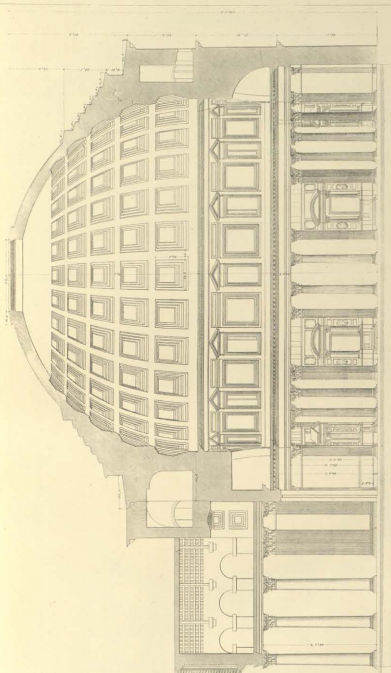
Drawn & Etched by G.L. Taylor

# PANTHEON. ROME.

Interior View

London: Published by Longman & Co. Paternoster Row, 1840.



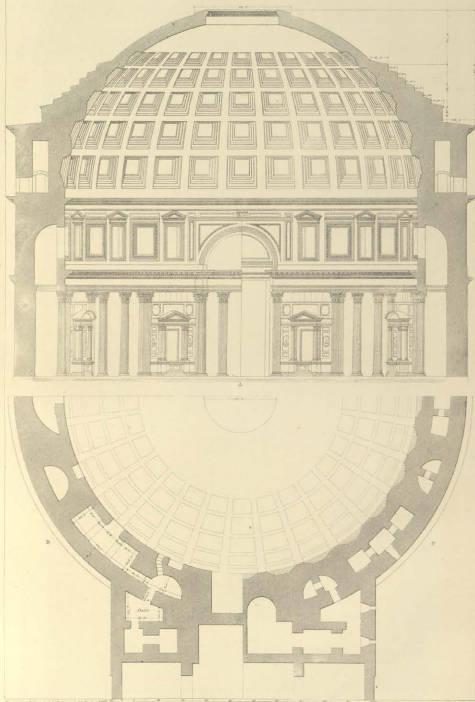


PANTHEON, ROME.  
Longitudinal Section.

Engraved by J. G. Thompson for the Author.

Engraved by J. G. Thompson for the Author.





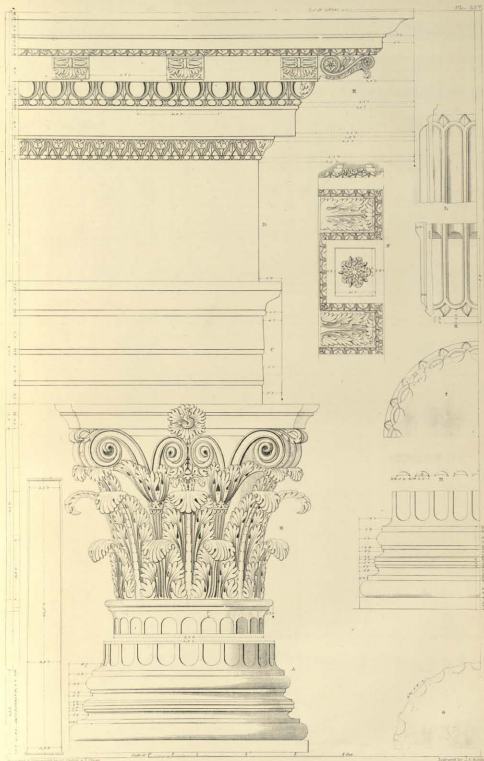
# PANTHEON, ROME.

A — Transverse Section, one half looking North, the other half looking South.  
 B — Plan of One Quarter of the Dome. C — Plan of One Quarter of the Dome.

London: Published by Longman & Co. in Pall Mall.





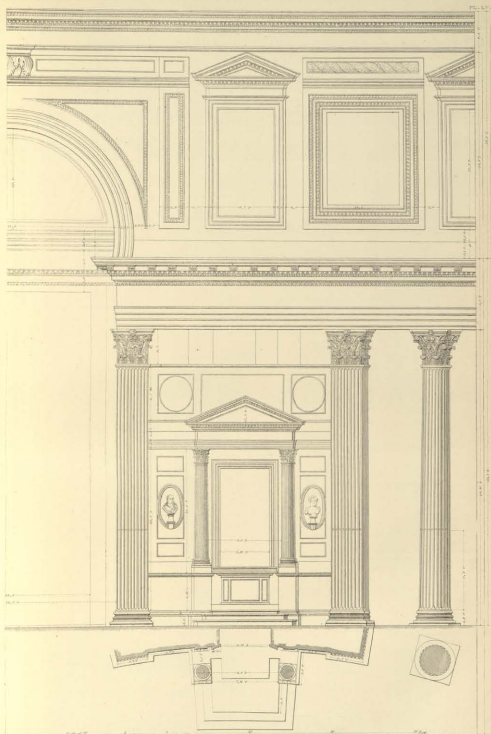


# INTERIOR OF THE PANTHEON, ROME.

Details of the Order &c

Engraved by J. A. Smith





# PANTHEON, ROME.

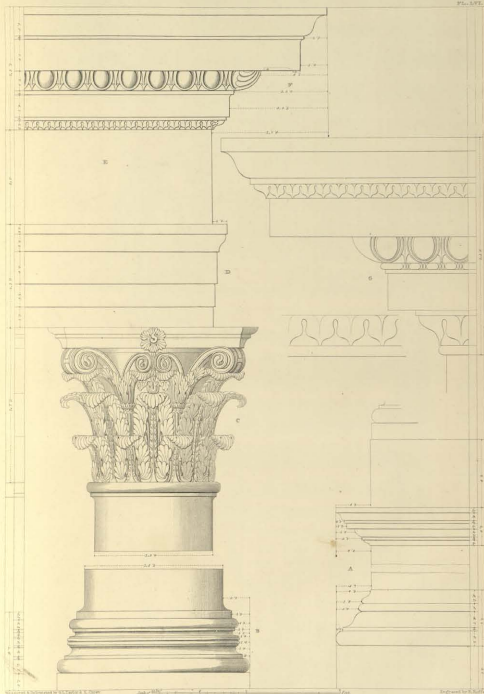
INTERIOR.

For next the Entrance, with the little Altar.  
Part of the adjoining Niche, and the Altar over the whole.

London, Published by Longman & Co. Paternoster Row the...

Printed by W. & A. G. Smith.



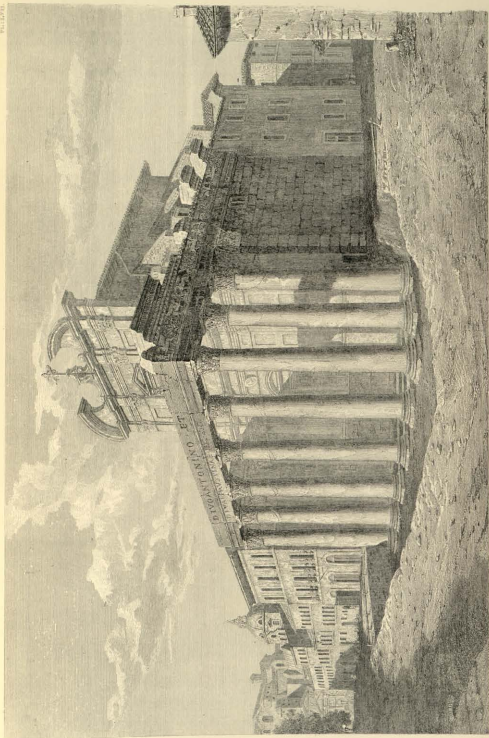


# INTERIOR OF THE PANTHEON, ROME.

Details of the Bull Altars, & Attic Cornice

London: Published by Longman & Co. in Strand, near the Theatre Royal, in 1841.



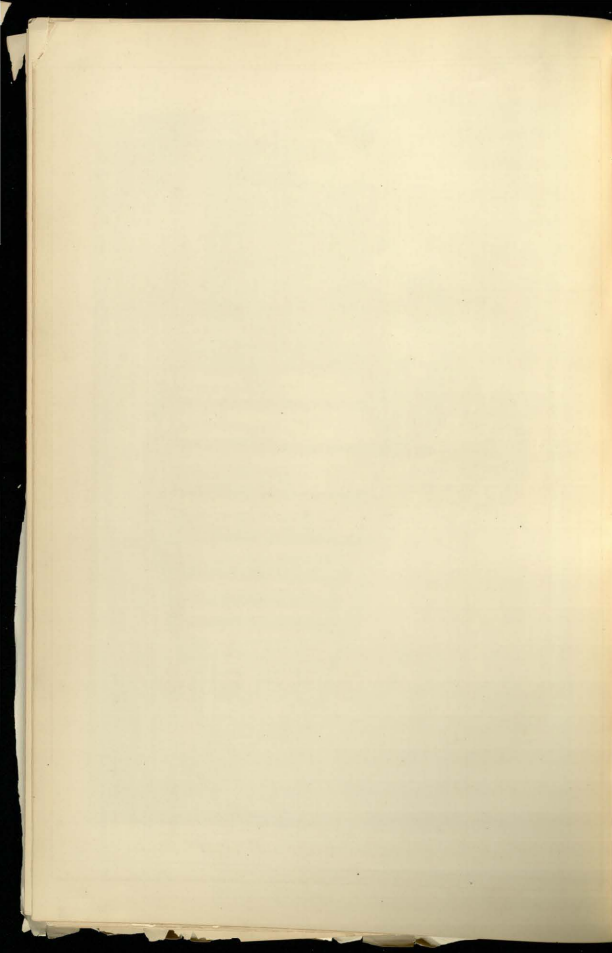


TEMPLE OF ANTONINVS AND FAUSTINA, ROME.

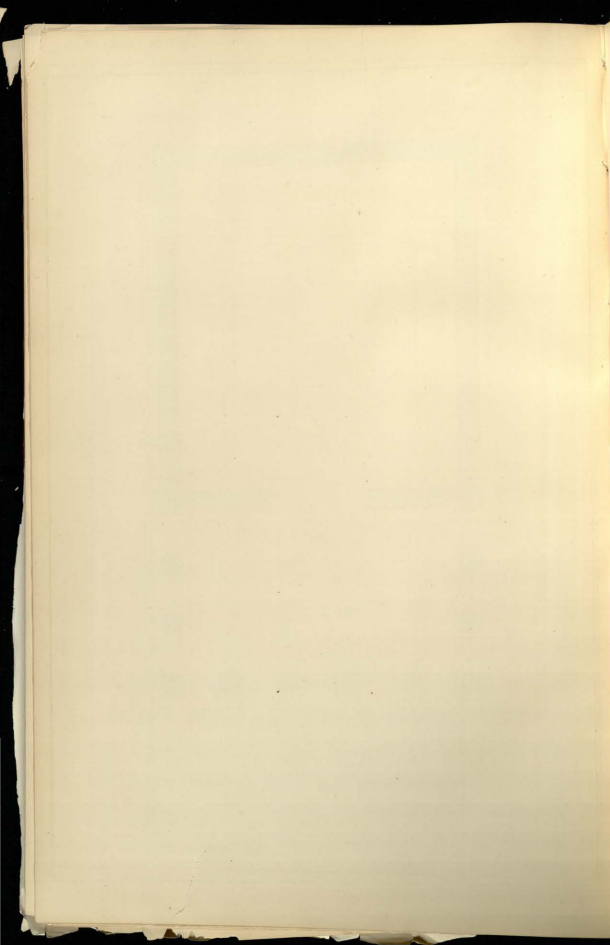
Engraving by J. G. B.

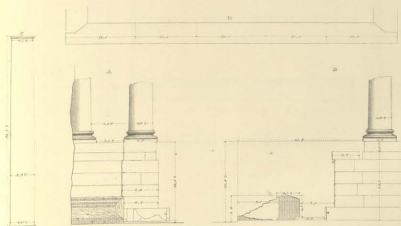
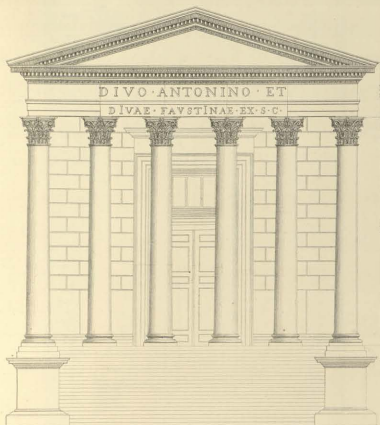
Engraving by J. G. B.





London, Published by Longman & Co. Paternoster Row, etc.  
Printed by W. & A. G. Aitken, London.





From the Temple of Antoninus and Faustina.

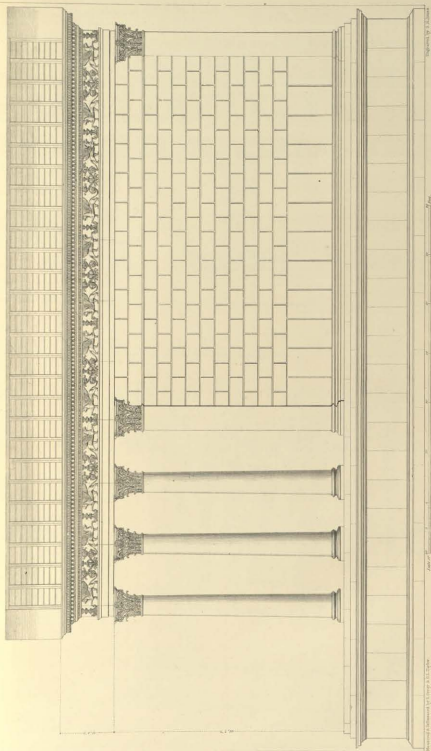
Engraved by G. B. Jones.

# TEMPLE OF ANTONINVS AND FAVSTINA. ROME.

Elevation Restored &c.

London, Published by Longman, 15 St. Christopher Lane 1850.  
 Drawn by Messrs. A. & B. Smith.

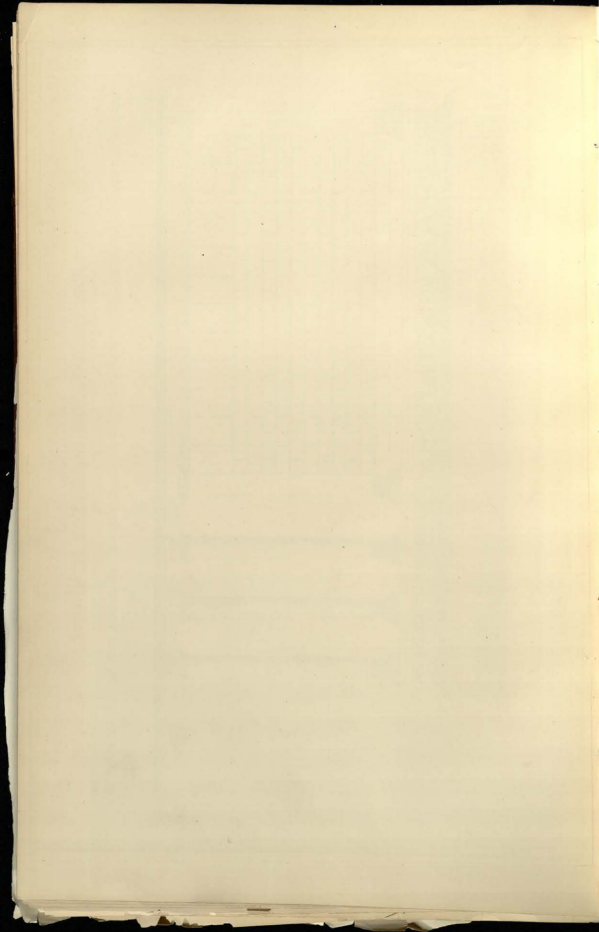


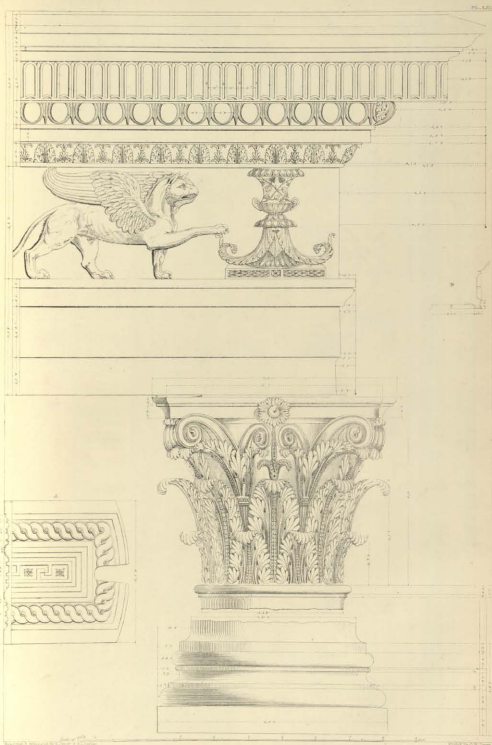


# TEMPLE OF ANTONINUS AND FAUSTINA, ROME.

80- DEKREIN RECORD

Columns Restored by Antonio B. T. DeKreinin, Rome, 1860.  
 Restored by Antonio B. T. DeKreinin, Rome, 1860.



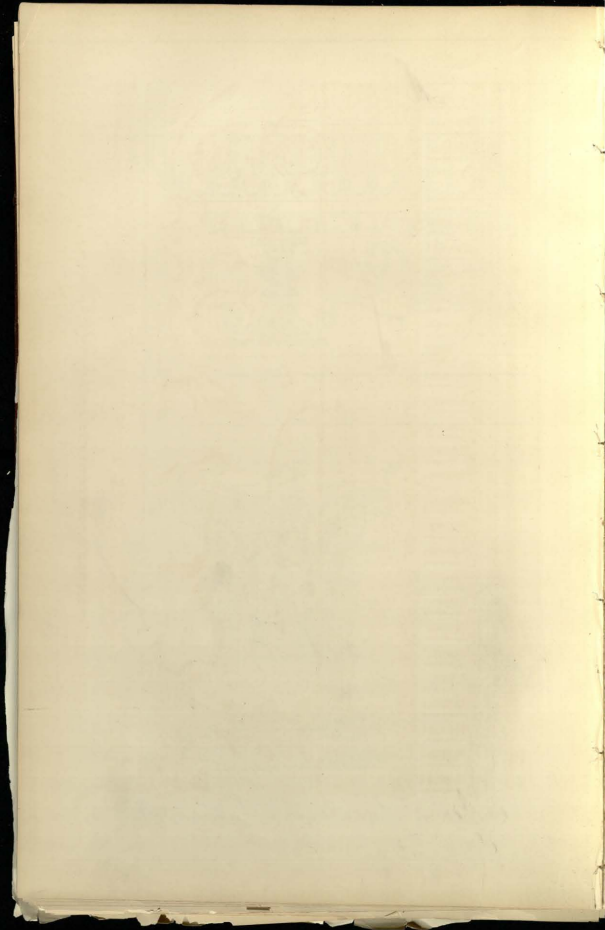


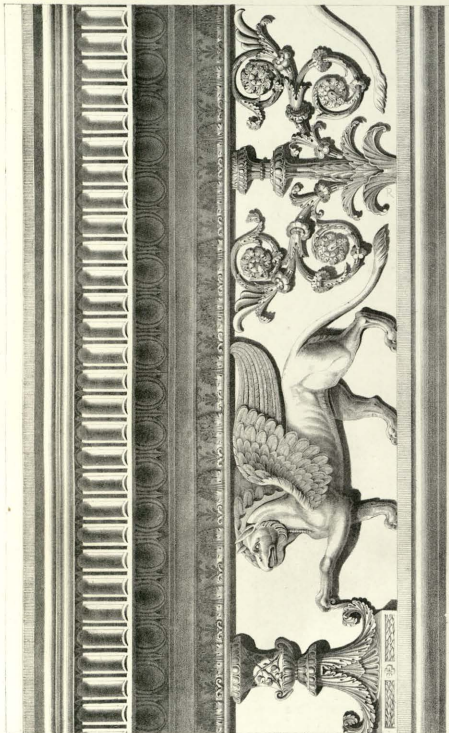
TEMPLE OF ANTONINUS AND FAUSTINA, ROME.

Order &c.

London: Published by Longman, & Co. 1850.







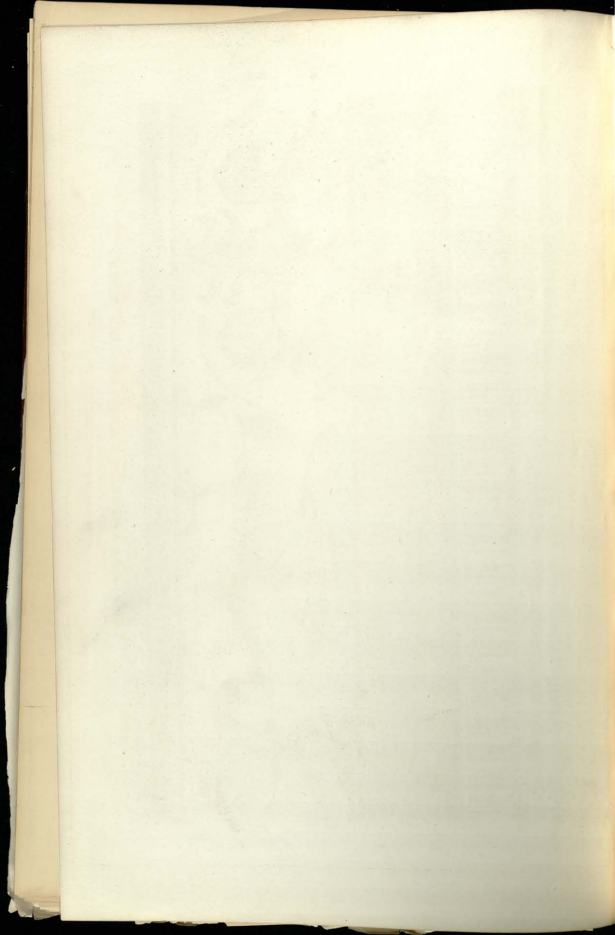
Engraved & Coloured by G. Gray & S. Taylor

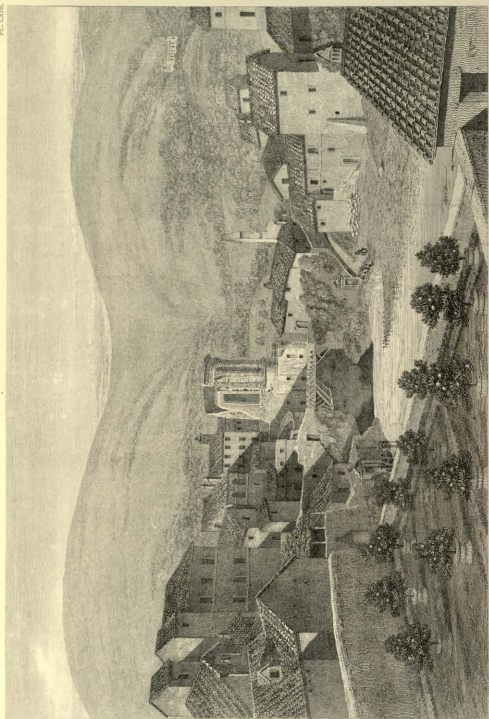
TEMPLE OF ANTONINUS AND FAUSTINA. ROME.

Frieze and Capital

London: Published by Longman & Co. Paternoster Row 1841.

Printed by R. B. Jones



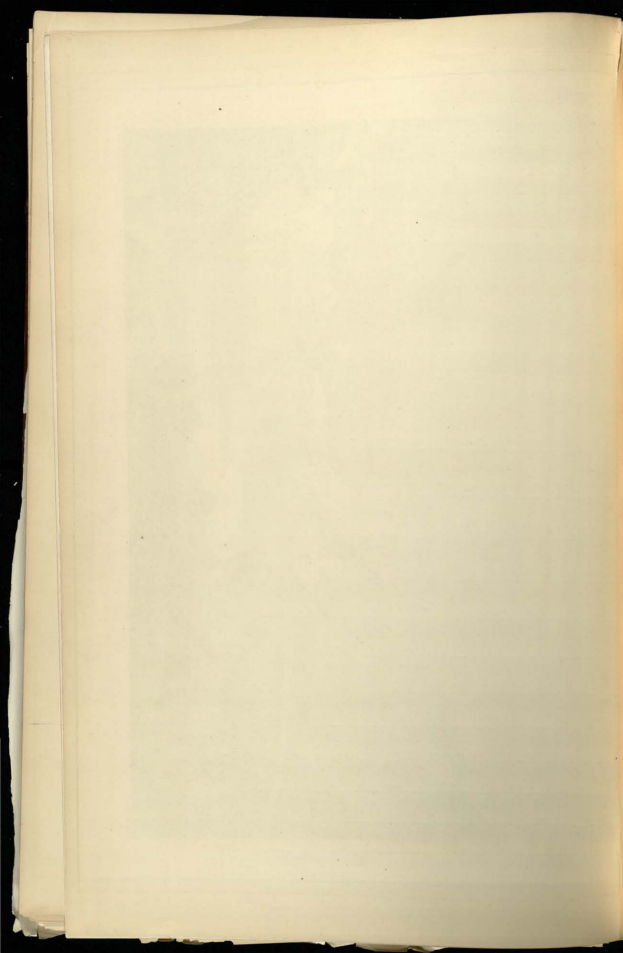


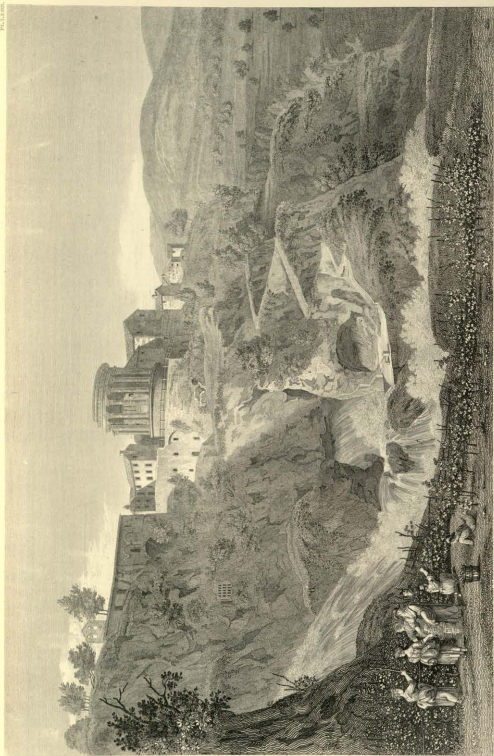
Engraved by G. B. Piranesi del.

# TIVOLI.

View from a Corn Yard in the Town.

London: Published by Longman & Co. 1788.





Engraved by J. B. Kneller

# TIVOLI.

View of the Two Temples from the Vineyard on the opposite Side of the Ravine.

Painted by G. B. Kneller

Engraved by J. B. Kneller

Engraved by J. B. Kneller





Engraved by J. Smith

Designed by Martin &amp; Reed, London

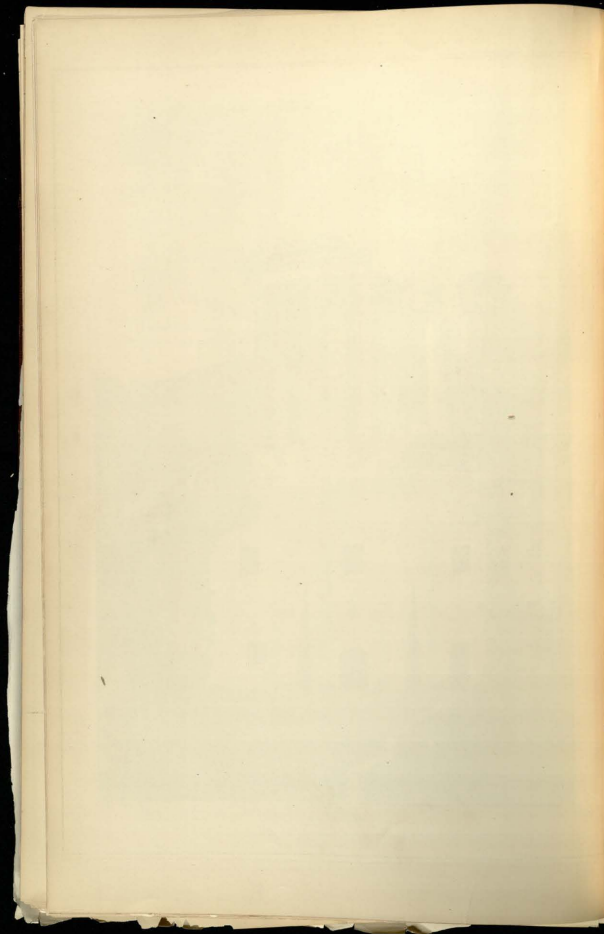
Engraved by J. Smith

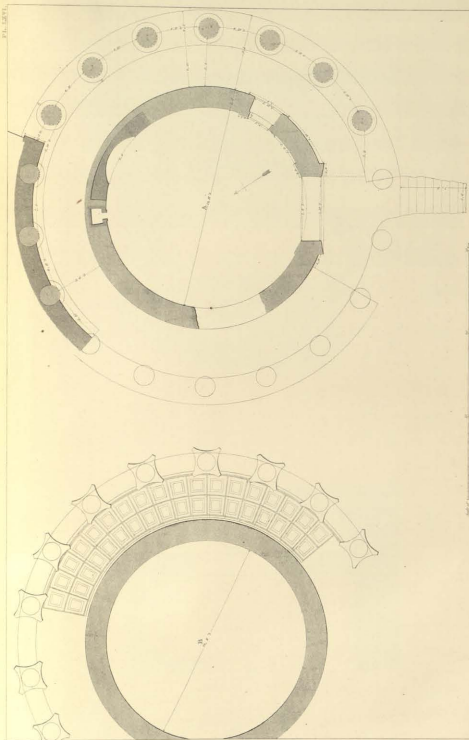
## TIVOLI.

View of the Pæstine Temple in its Present State.

Engraved by J. Smith, for the Proprietors of the Illustrated London Magazine.



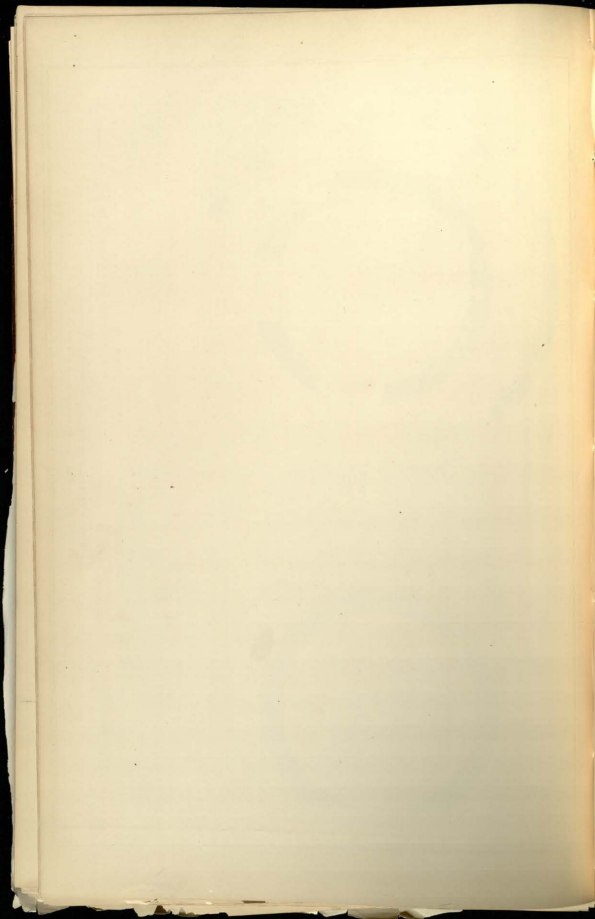


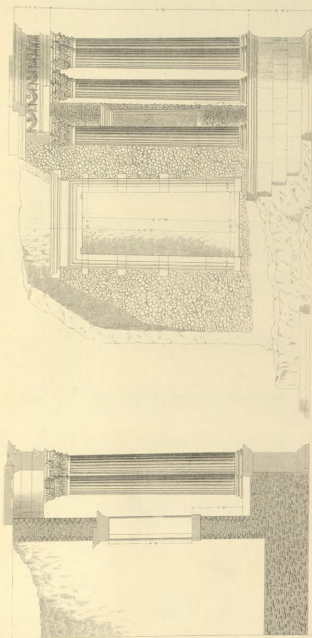


TEMPLE OF VESTA. TIVOLI.  
A. Ground Plan of the Temple. B. Plan showing the Lacunare.

Engraved by J. G. Thompson & Co. London.

Engraved by J. G. Thompson & Co. London.



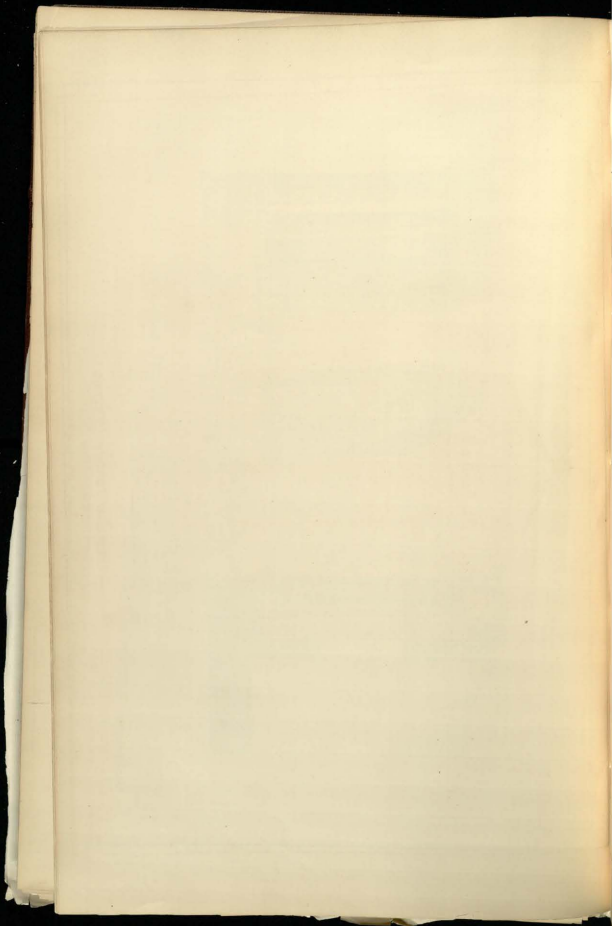


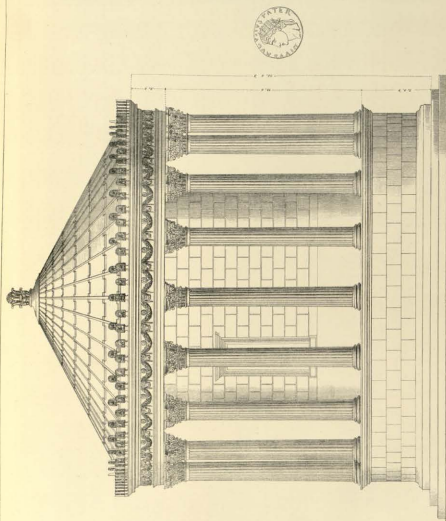
TEMPLE OF VESTA AT TIVOLI.

Section & Elevation.

Designed by J. N. P. & J. N. P. & J. N. P.

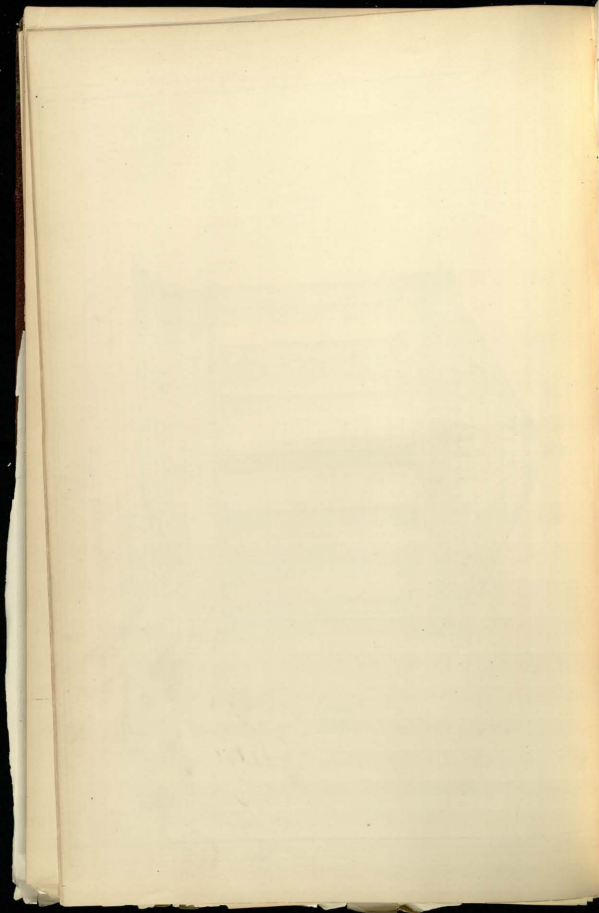
Engraved by J. N. P.

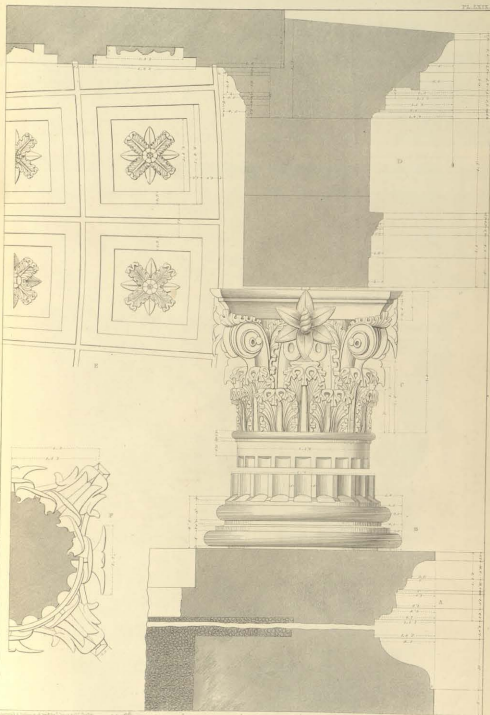




TEMPLE OF VESTA AT TIVOLI.

Elevation. Restored.



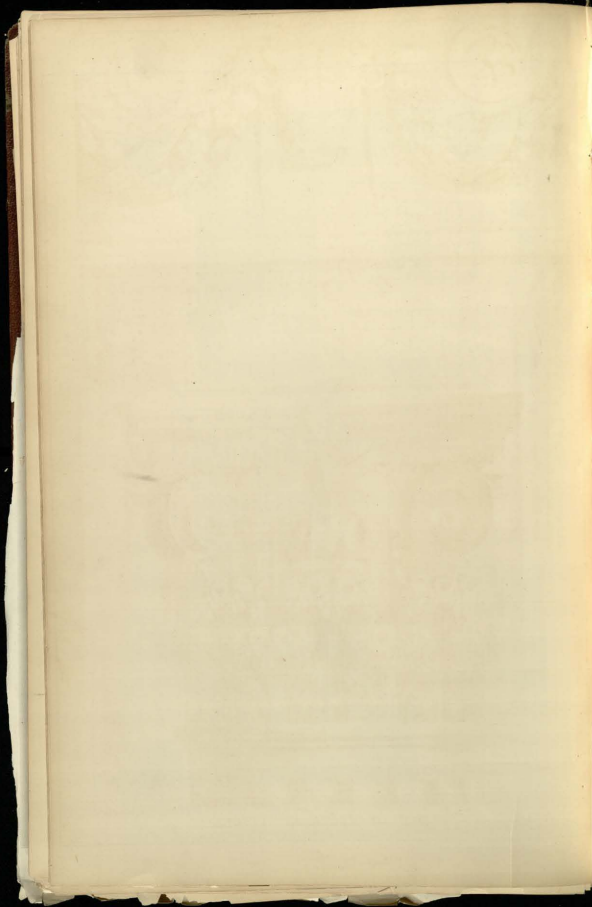


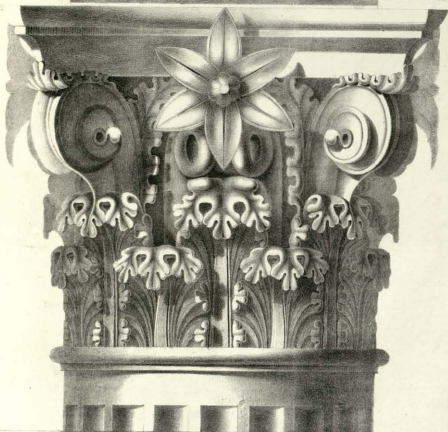
TEMPLE OF VESTA AT TIVOLI.

Order and Lacunaria.

Engraved by J. G. Thompson, 1840. From the original.







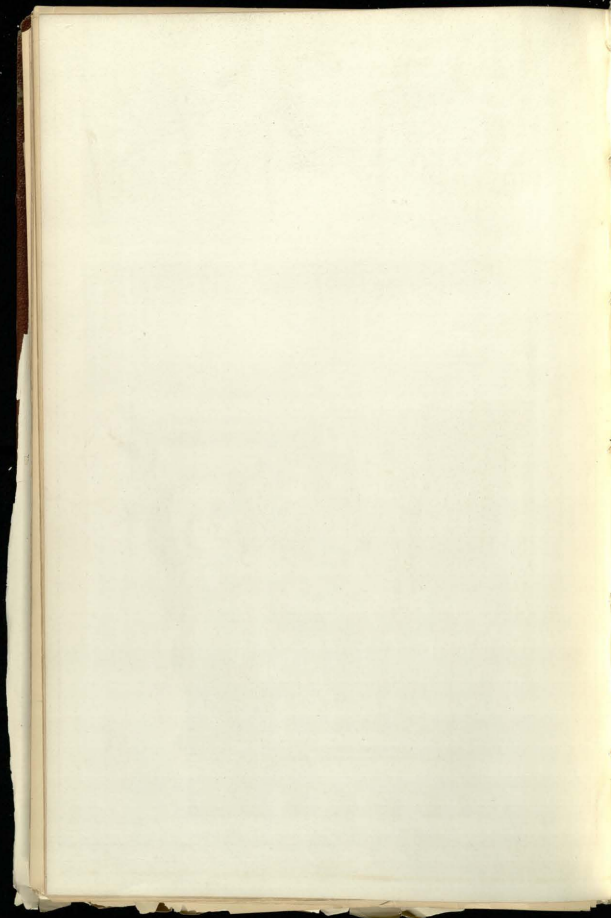
TEMPLE OF VESTA AT TIVOLI.

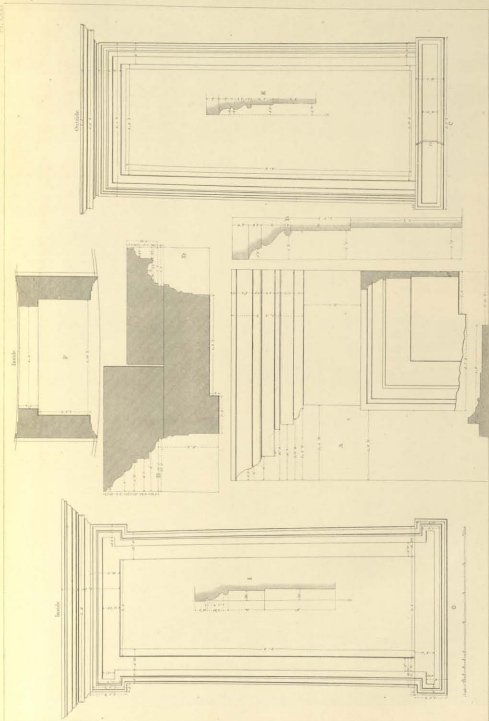
Capital and Frieze

Published by Longman & Co. Stationer Row (S.D.)

Printed by C. H. Mansel.

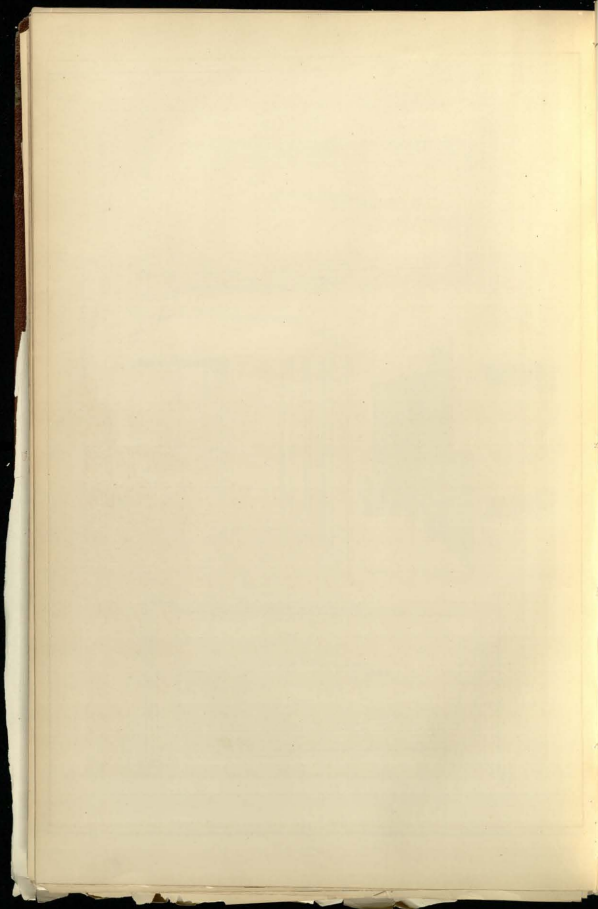
Engraved by G. H. Jones.





# TEMPLE OF VESTA AT TIVOLI.

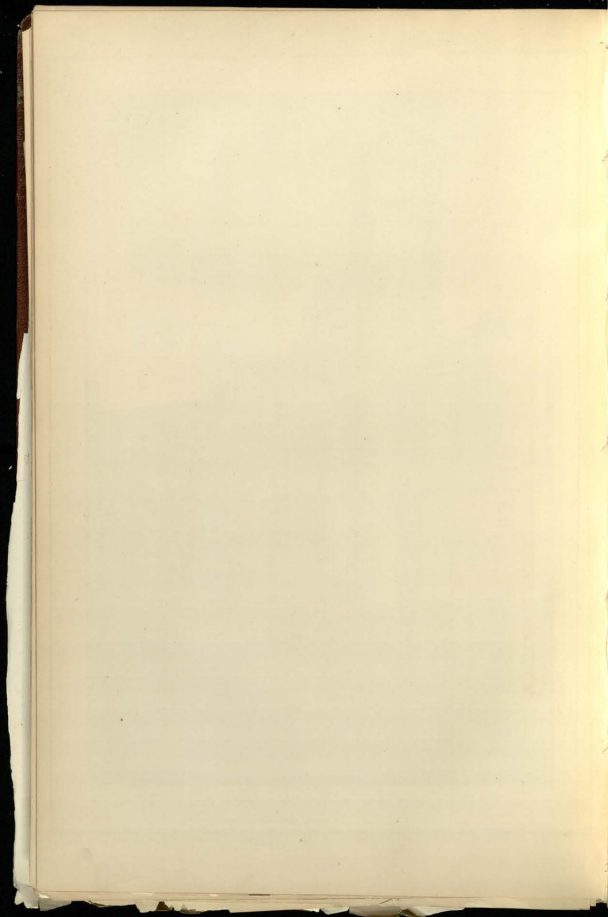
Details of the Door and Windows.

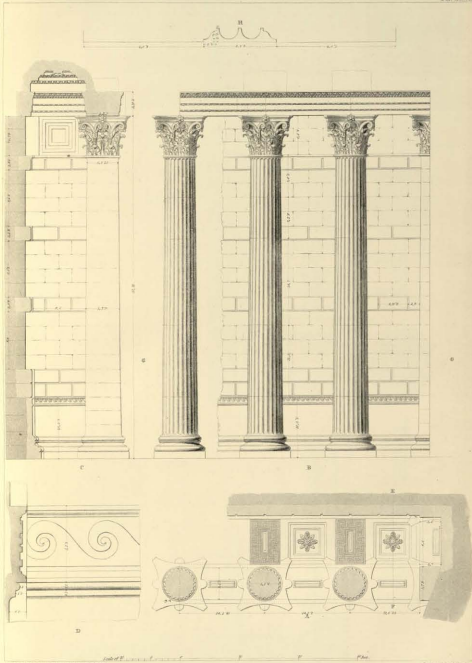




TEMPLE OF MARS ULTOR. ROME.  
View.

Engraved by J. G. Thompson & Co. Lithographers New York.





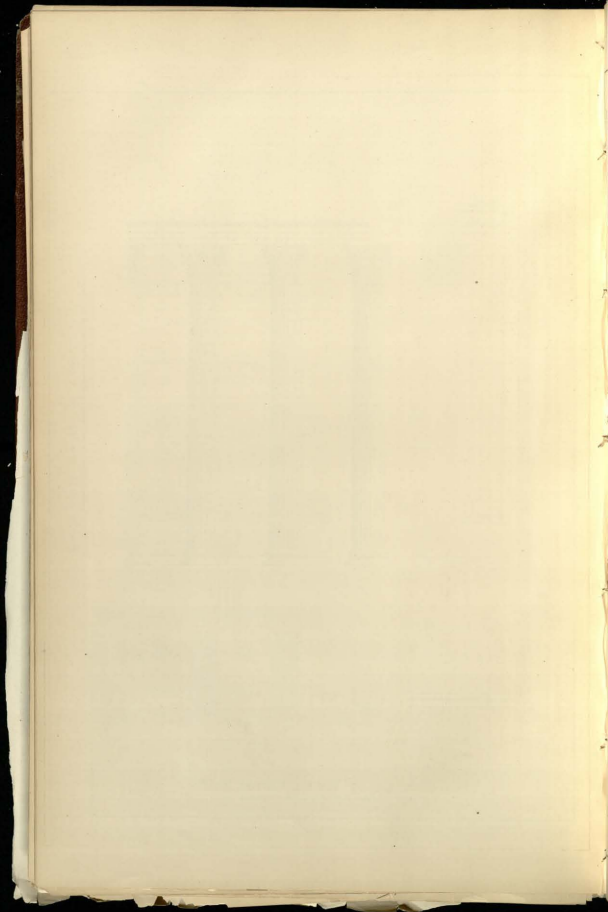
Designed &amp; Engraved by G. Taylor &amp; S. Greville

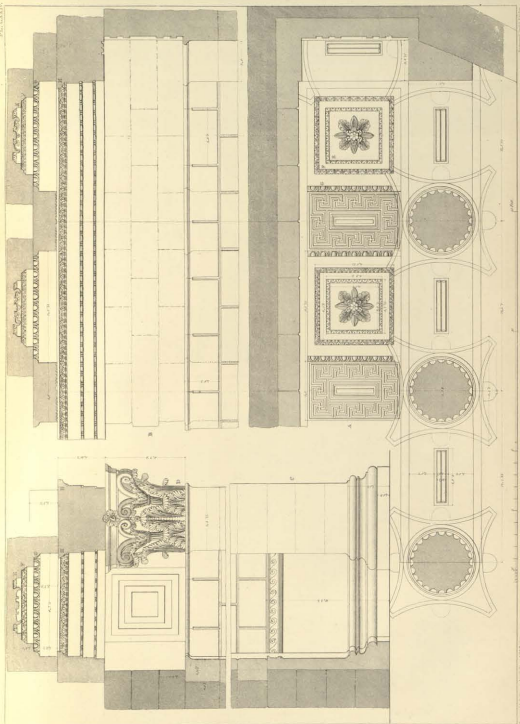
Engraved by J. Carter

TEMPLE OF MARS ULTOR, ROME,  
Plan & Elevation of the Parts Remaining

London, Published by Longman &amp; Co. Stationers &amp; Booksellers.



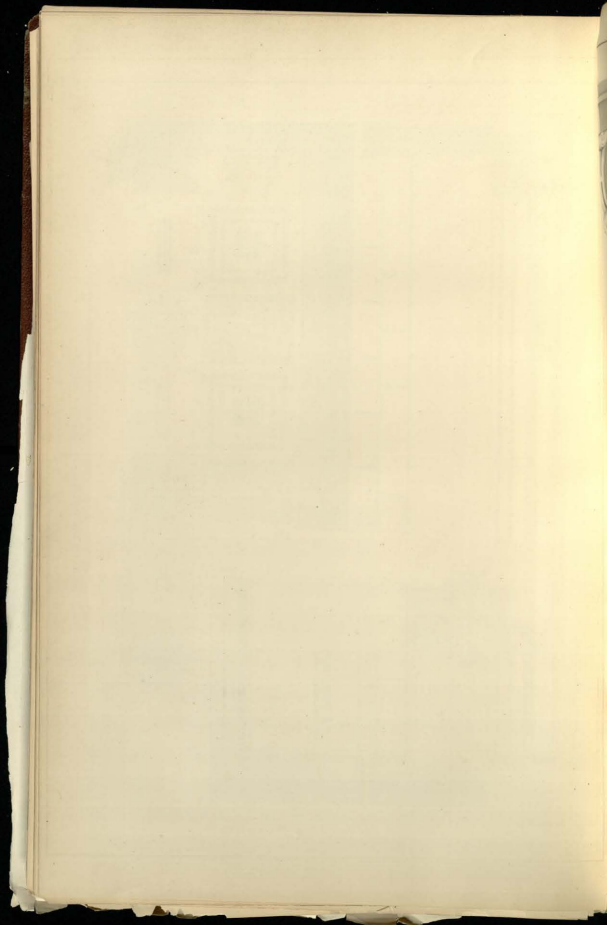


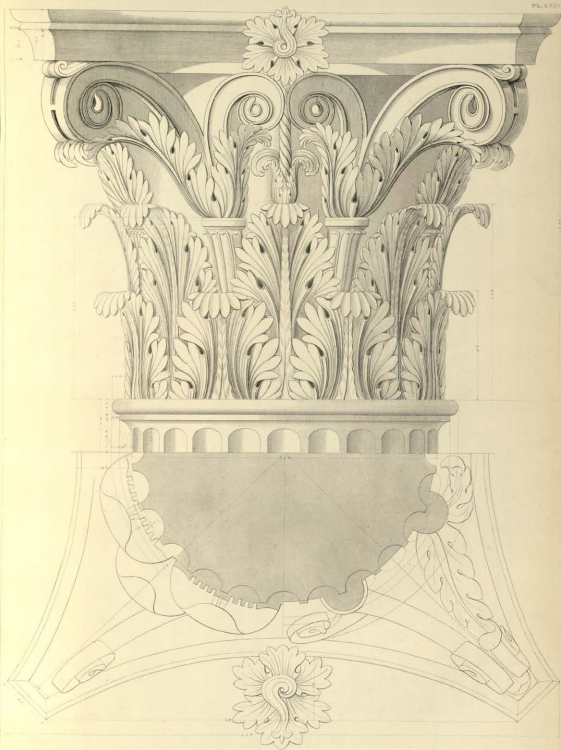


TEMPLE OF MARS ULTOR, ROME.

Details

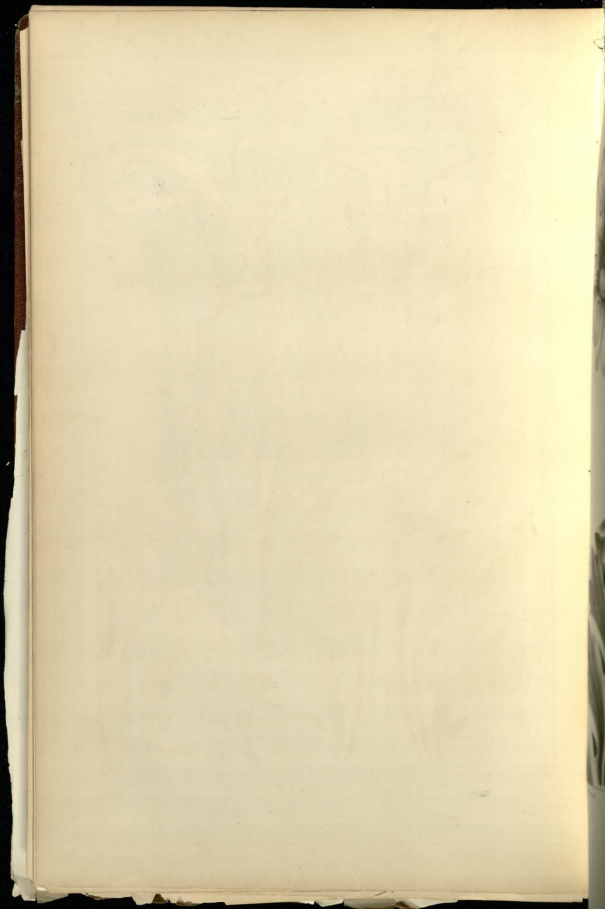
Engraved by J. G. Thompson & Co. New York.





TEMPLE OF MARS VICTOR. ROME.  
Capital of the Column.

See the full view in the Appendix to the Description of the Temple of Mars Victor, Rome.  
Engraved by Henry & Sons, London.





Measured & sketched by R. George & S. L. Taylor

Engraved by G. H. Jones

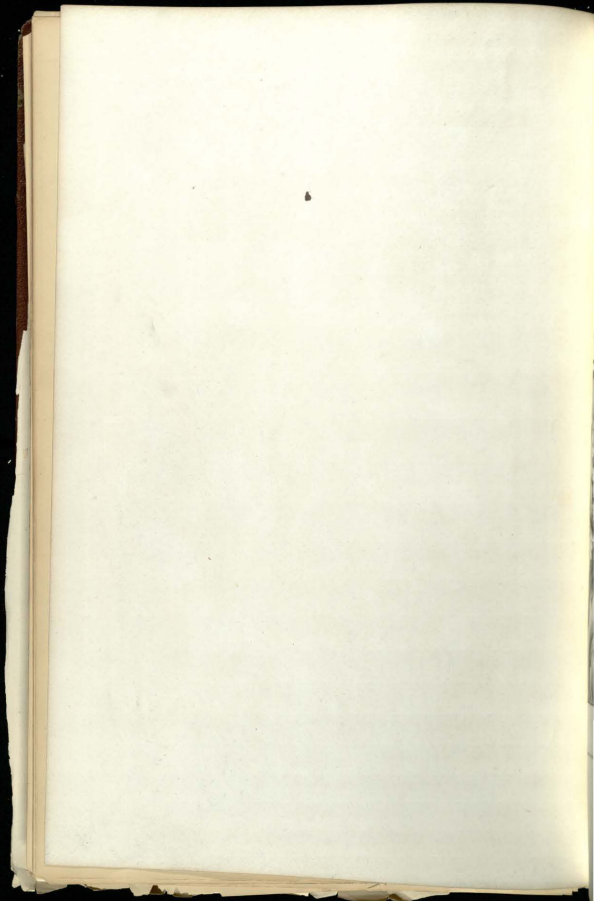
# TEMPLE OF MARS VLTOR

Foliage of the Capital

one quarter the actual size

London Published by Longman & Co. Paternoster Row 1825.

Printed by C. Bullock.





Measured and Drawn by G. L. Taylor &amp; Co.

Engraved by G. H. Jones.

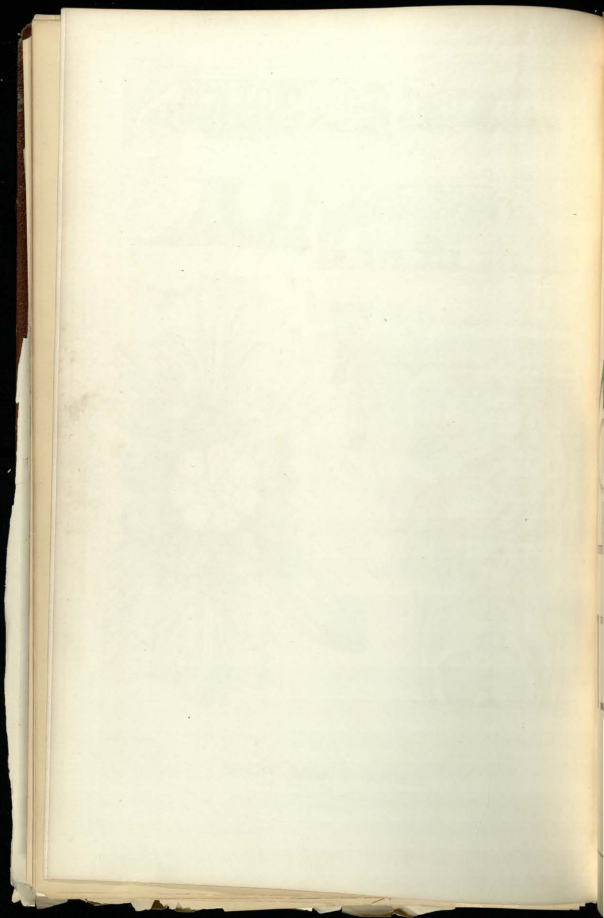
# TEMPLE OF MARS ULTOR

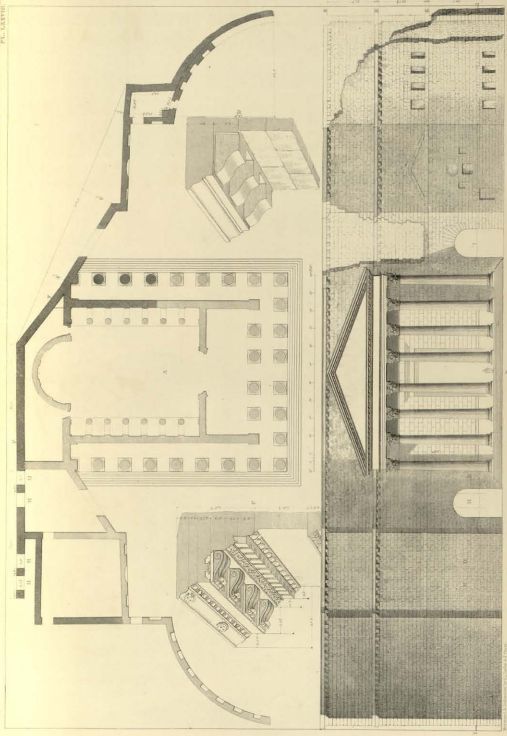
Details one quarter the actual size

London: Published by Longman & Co. Stationers Row 1831.

Printed by C. Richardson.

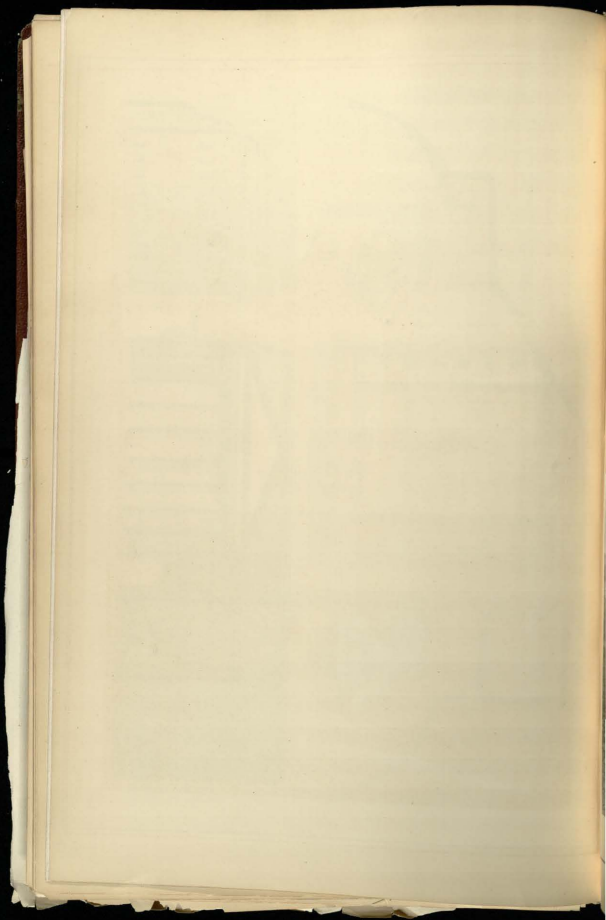






TEMPLE OF MARS ULTOR, ROME.  
Plan, Elevations & Details Restored.

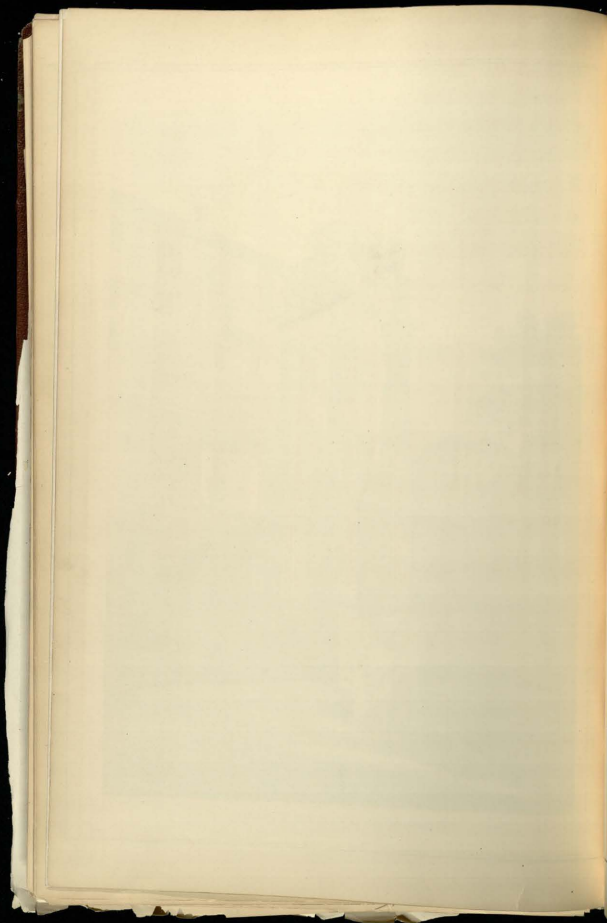
Engraved by J. G. Thompson & Co. for the Author.

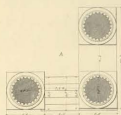
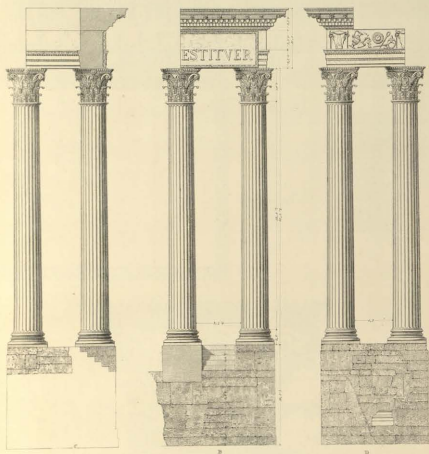




TEMPLE OF JUPITER TONANS.  
View

Engraved by J. Smith, del. & J. G. Smith, sculp.



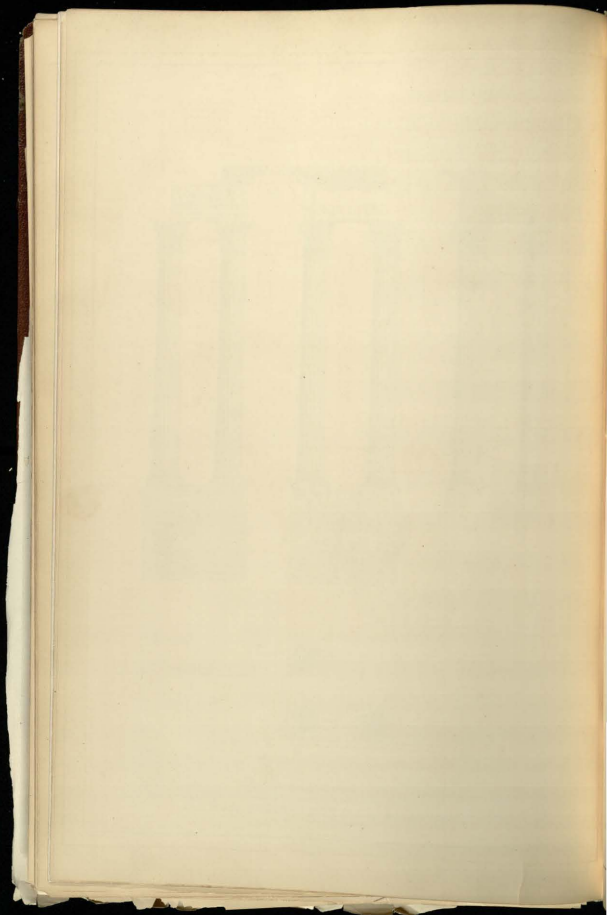


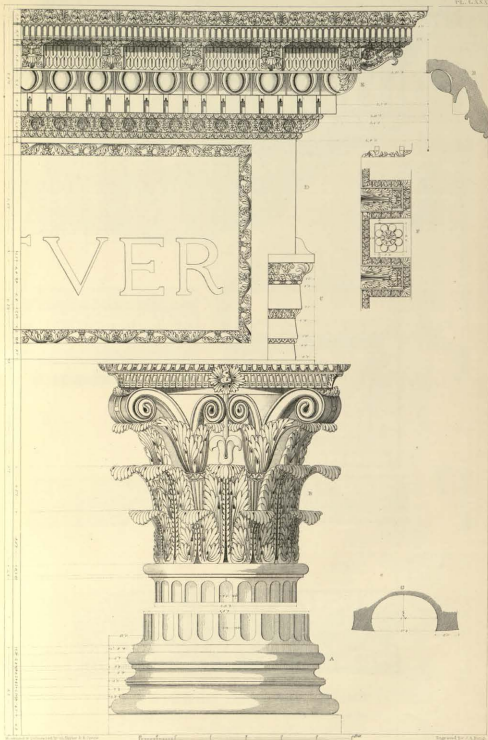
Engraved &amp; Illustrated by W. H. Storer &amp; Co. London.

Engraved by W. H. Storer.

# TEMPLE OF JUPITER TONANS, ROME. Plan & Elevations.

London: Published by Longman & Co. Paternoster Row. 1841.  
Printed by W. H. Storer & Co. London.



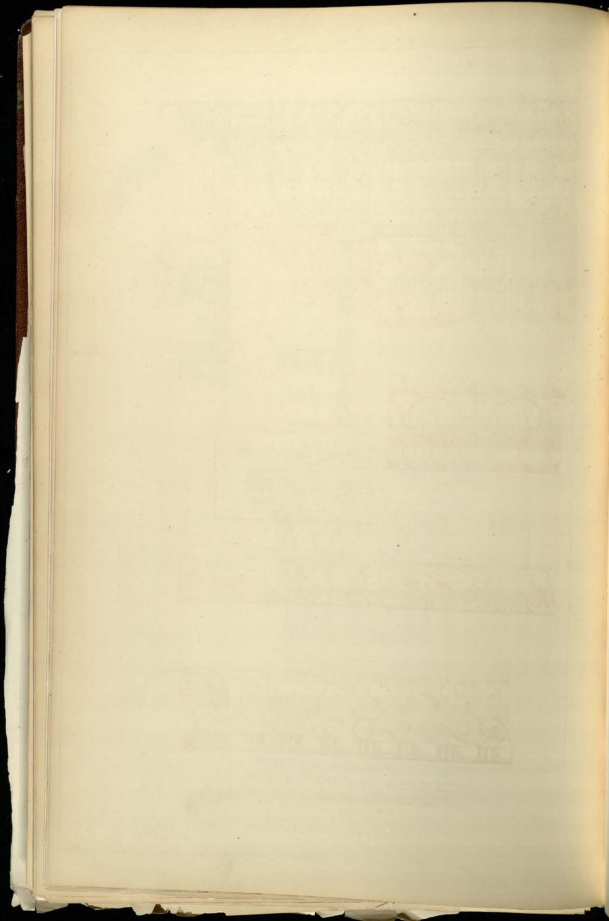


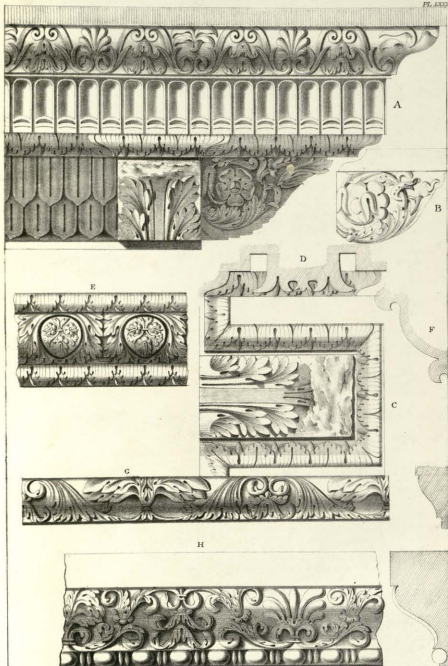
TEMPLE OF JUPITER TONANS, ROME.  
Details of the Order.

London, Published by Longman, 15, Paternoster Row, 1840.  
Printed by Martin & Sons, London.

Engraved by J. A. Kneller.







Measured & Drawn by R. Gray R.S.L. Taylor

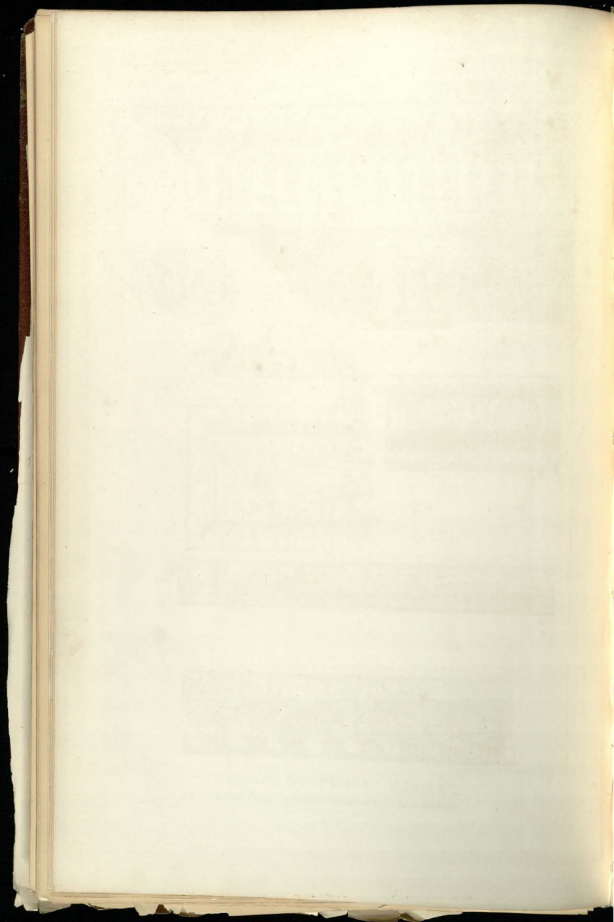
Engraved by G.H. Jones

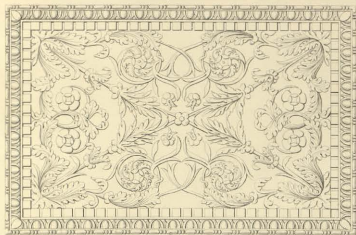
# TEMPLE OF JUPITER TONANS

The various members of the Entablature one quarter their actual size

Published by Longman & Co. Paternoster Row 1871

Revised by G.H. Jones

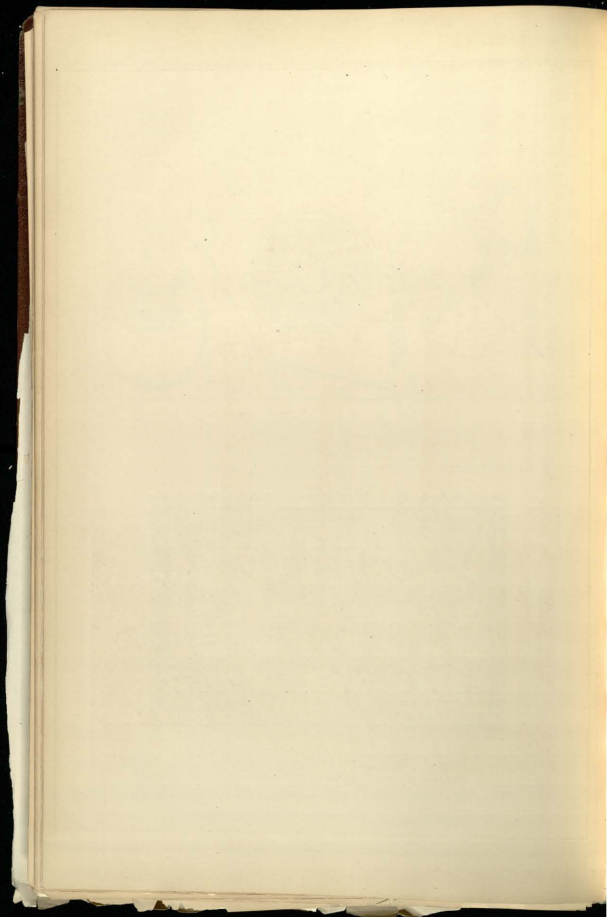




TEMPLE OF JUPITER TONANS, ROME.

A. The Ornaments on the Frieze B. The Sella of the Archæpriest.

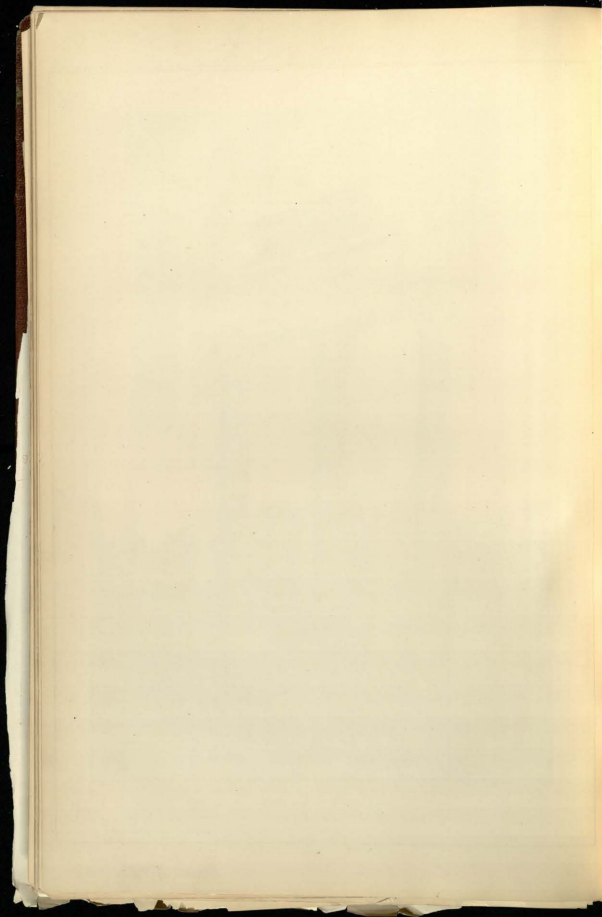
Engraved by J. G. Smith, 1825.

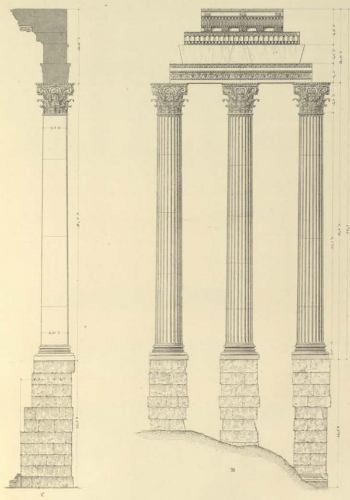




TEMPLE OF JUPITER STATOR, ROME.  
View from the South East

London, Published by J. G. & J. W. Smith, 15, Pall Mall East.





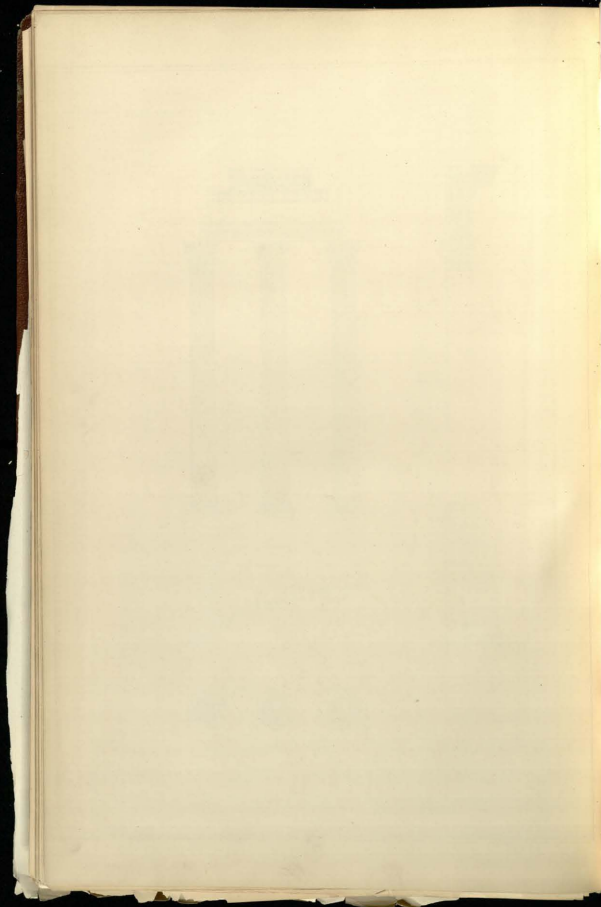
Measured & Described by G. B. Squire & G. S. Squire

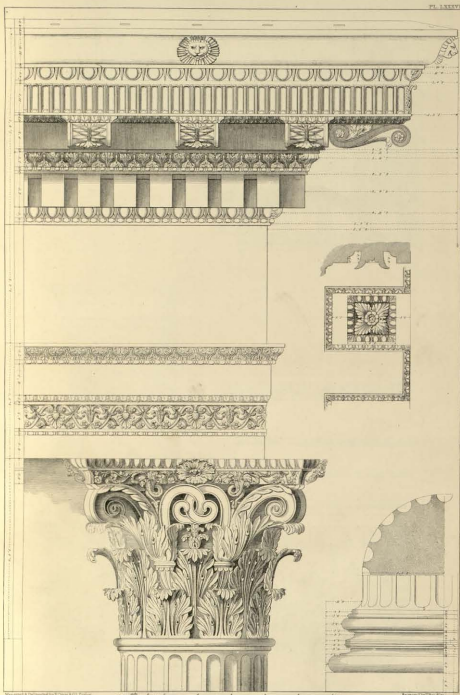
Engraved by J. B. Squire

TEMPLE OF JUPITER STATOR, ROME.  
Plan & Elevations.

Engraved by G. B. Squire & G. S. Squire

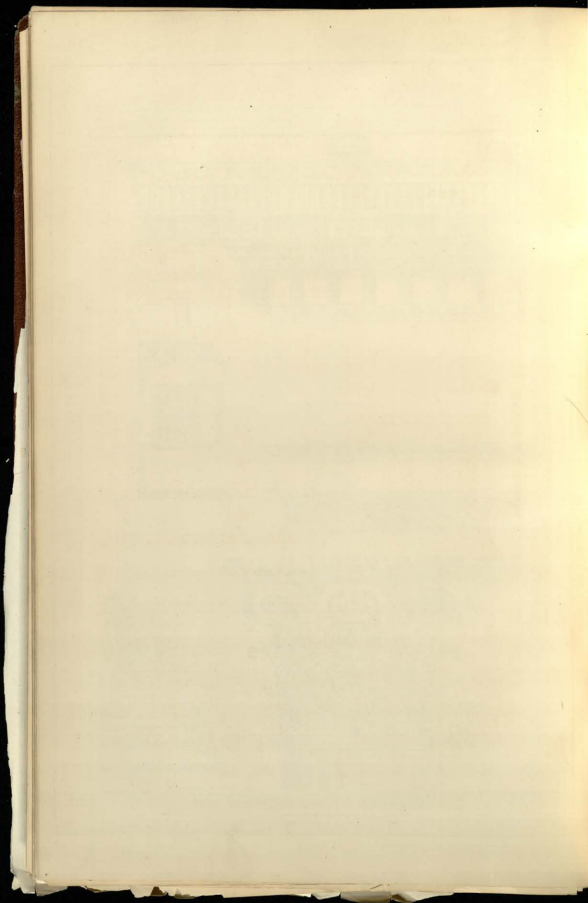


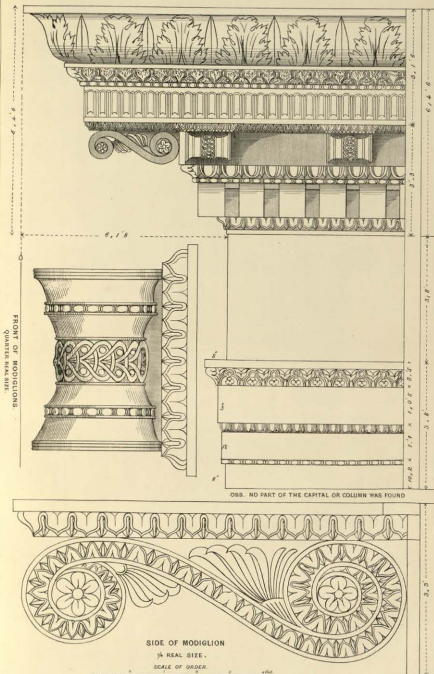


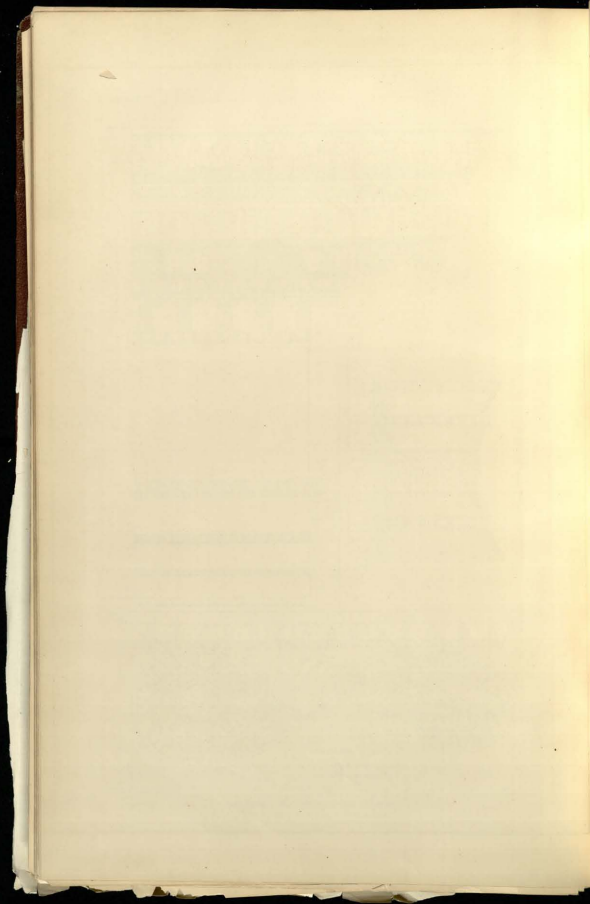


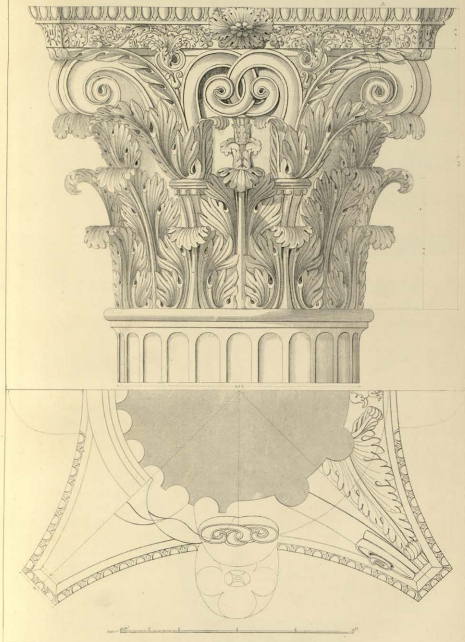
TEMPLE OF JUPITER STATOR, ROME.  
Details of Order &c.

London: Published by Longman, 17, Paternoster Row 1840.









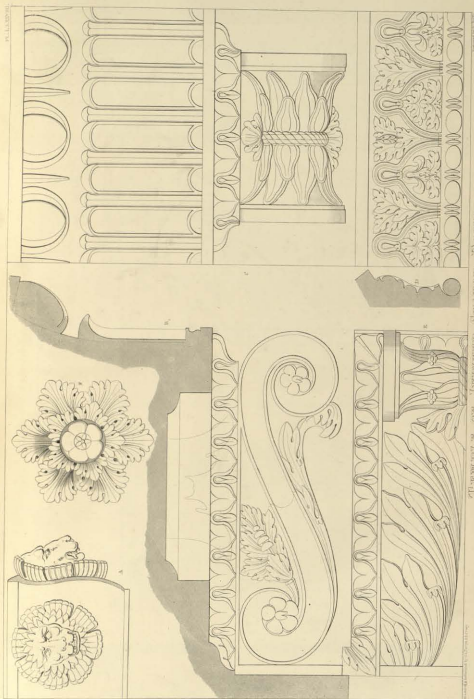
Designed &amp; Engraved by J. G. Smith, Esq.

Engraved by J. G. Smith.

TEMPLE OF JUPITER STATOR, ROME.  
Plan & Elevation of the Capital

London: Published by Longman & Co. in Strand, near St. Paul's Church.  
Printed by Thomas & Son, Stationers.



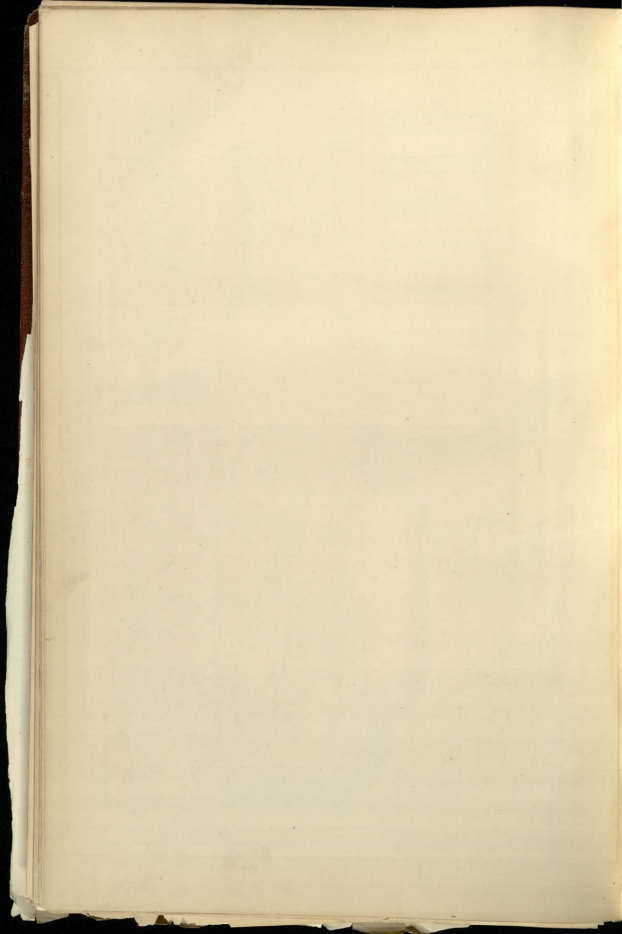


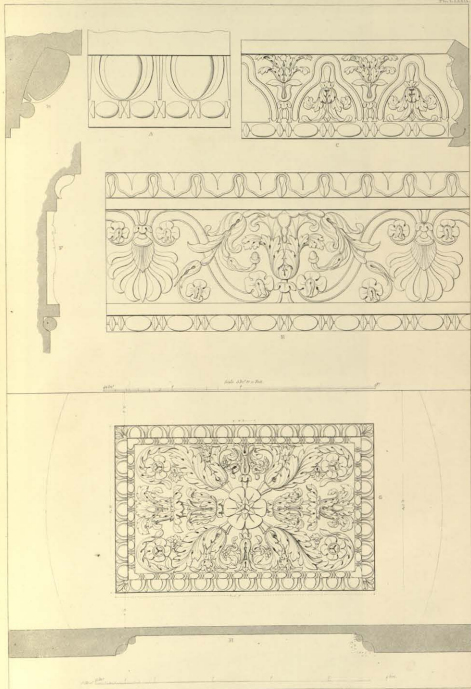
TEMPLE OF JUPITER STATOR, ROME.

DETAILS OF THE ENTABLATURE: SEE QUARTER THE ACTUAL SCALE.

Engraved by Thomas Agnew & Sons.

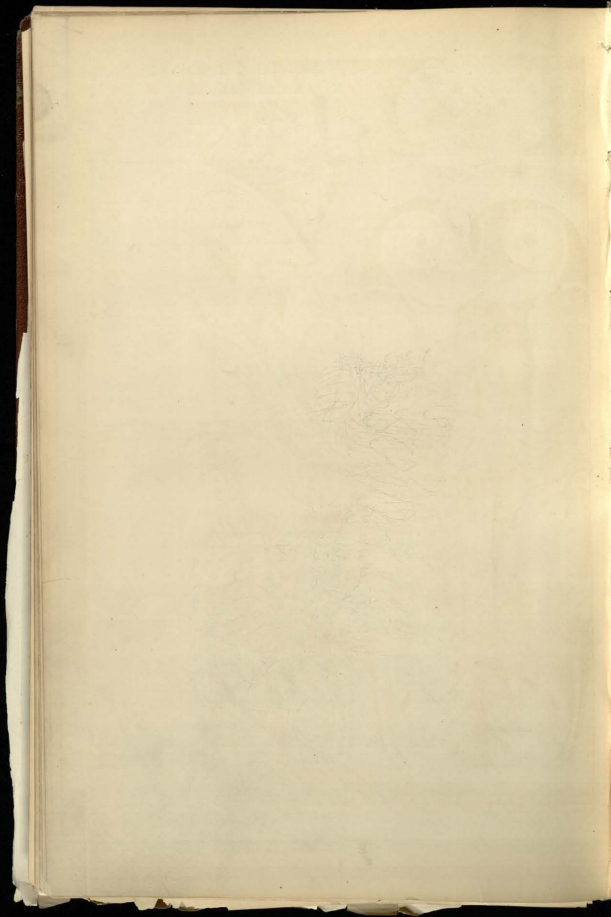






TEMPLE OF JUPITER STATOR, ROME.  
DETAILS

London: Published by Longman & Co. in Strand, 1840.





Engraved by J. H. Smith.

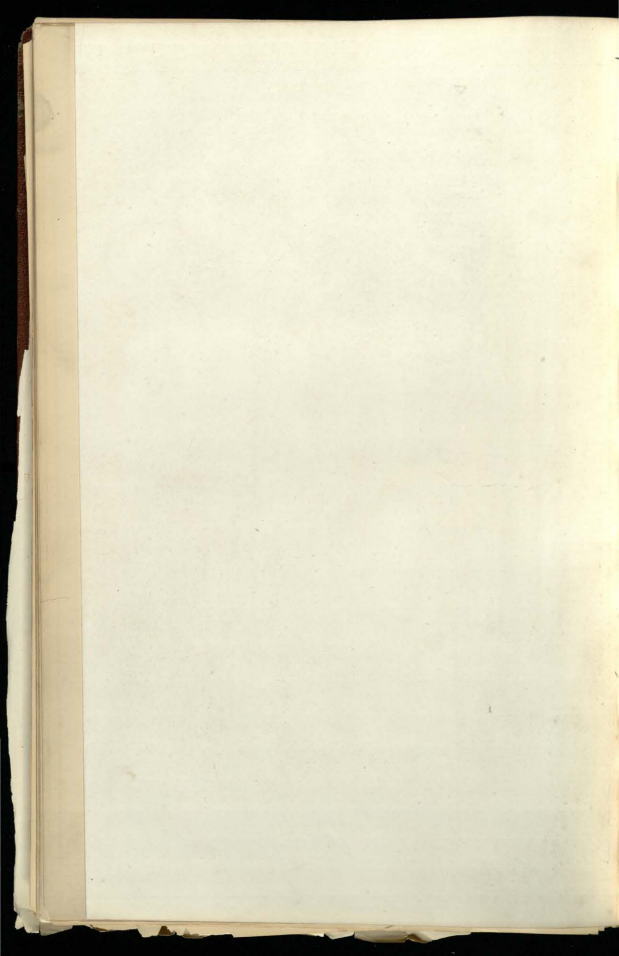
Designed by J. H. Smith.

TEMPLE OF JUPITER STATOR. ROME.

THE CAPITAL

One quarter the actual size.

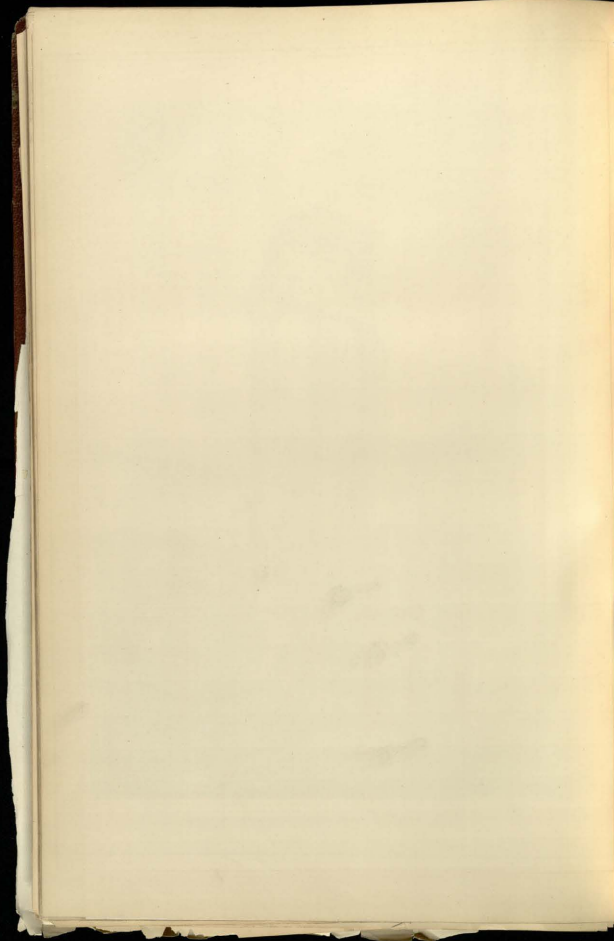
London. Print by Longman & Co. in the Strand 1833.  
Engraved by J. H. Smith.

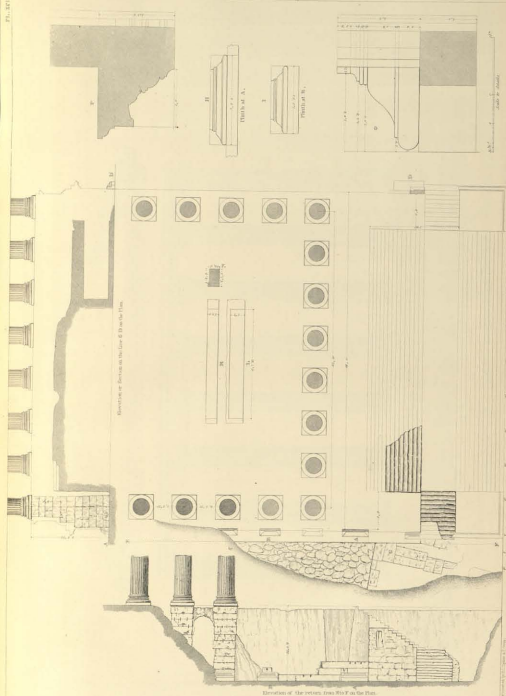




TEMPLE OF JUPITER STATOR, ROME.

View showing the Excavation.

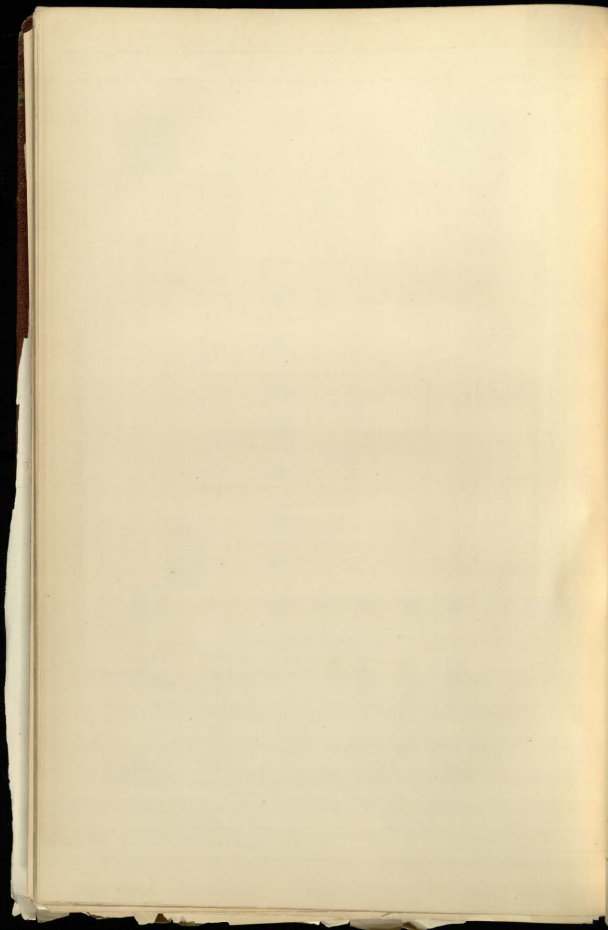


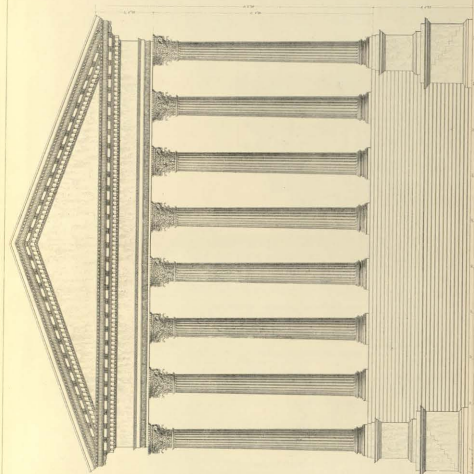


TEMPLE OF JUPITER STATOR, ROME.

London: Published by Longman & Co. in succession from 1840.







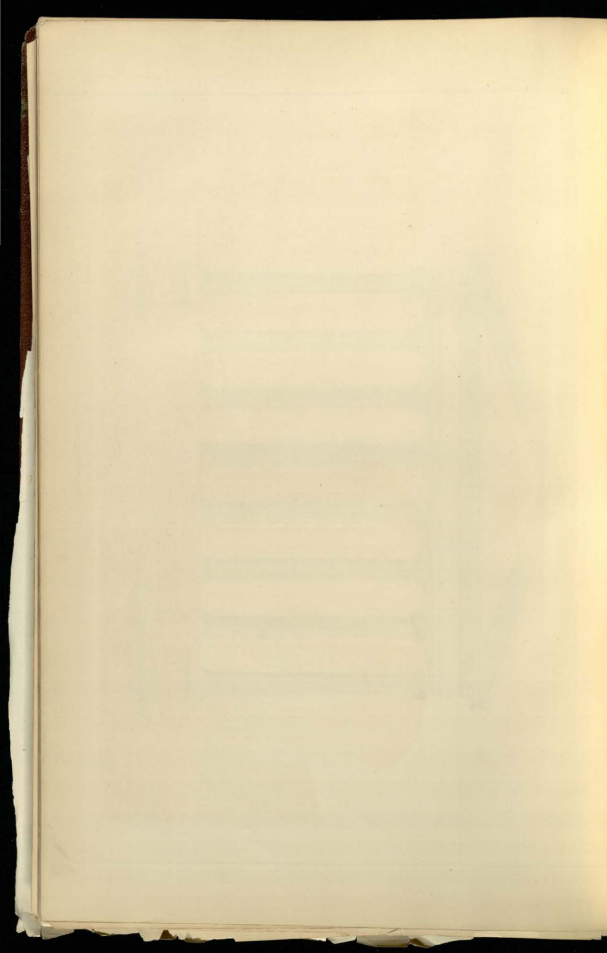
TEMPLE OF JUPITER STATOR, ROME.

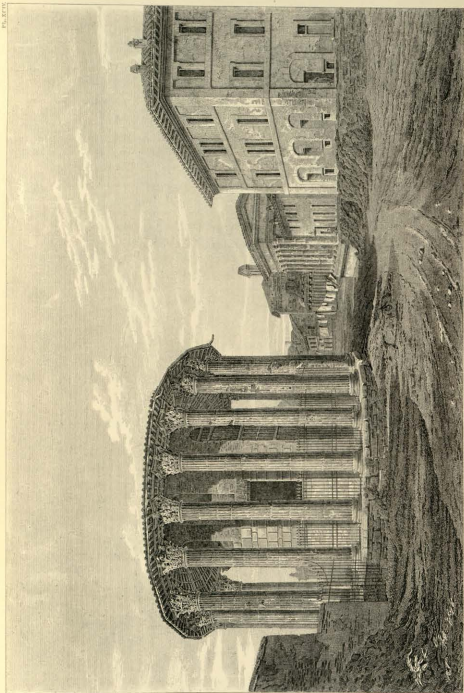
Restoration of the Pediment, the Division & Steps of ascent.

The figures are inserted to show the position of the  
columns in the temple, and the position of the  
steps of ascent.

Engraved by J. G. Smith & Co. London.

Engraved by J. G. Smith & Co. London.

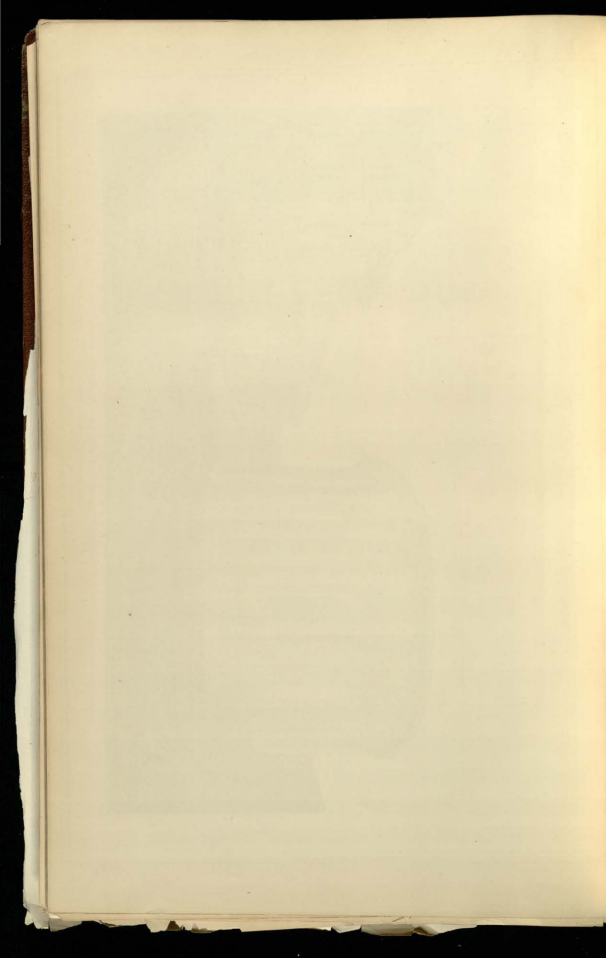


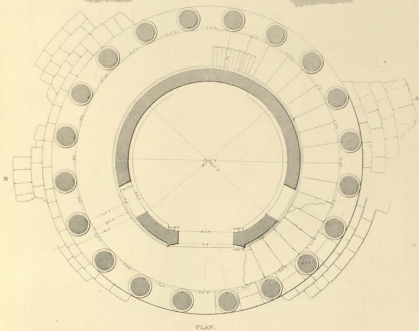
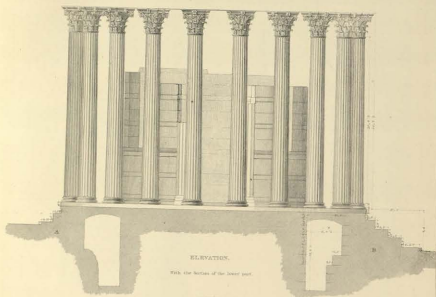


TEMPLE OF VESTA, ROME.

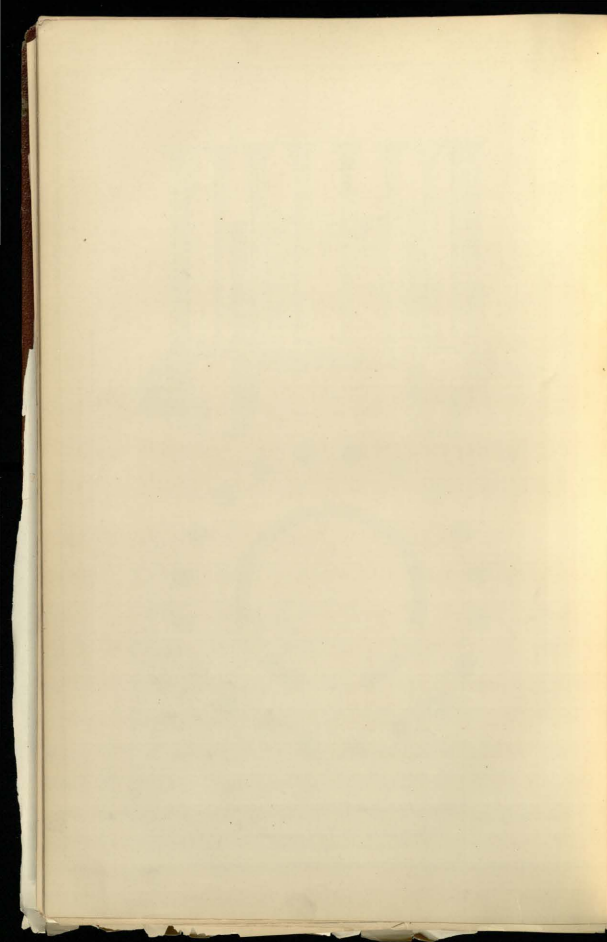
View from the South East.

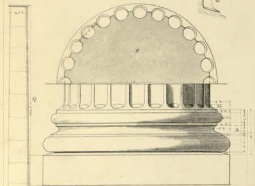
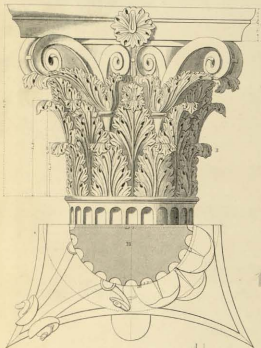
Engraved by H. Smith.





# TEMPLE OF VESTA, ROME. Plan & Elevation of the Parts Remaining



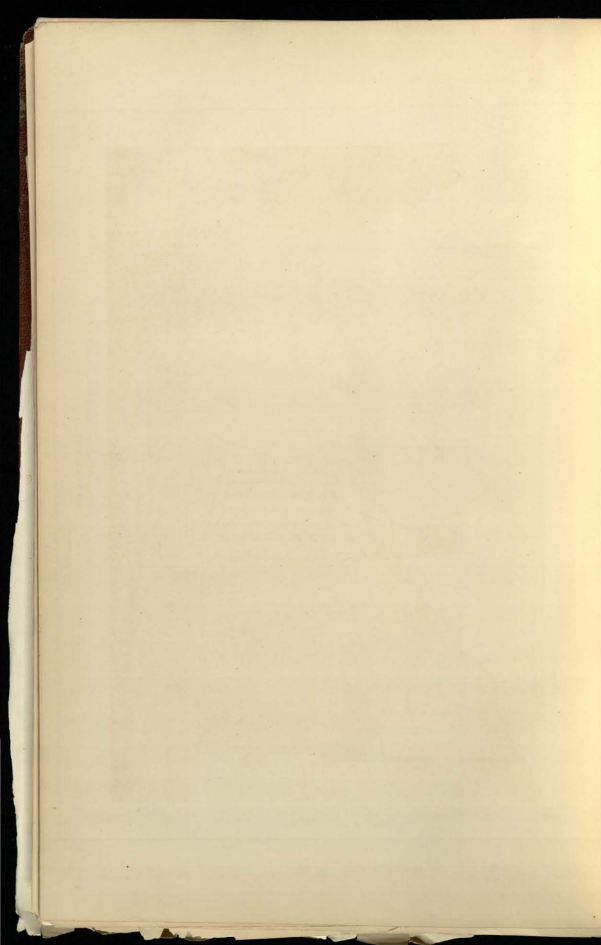


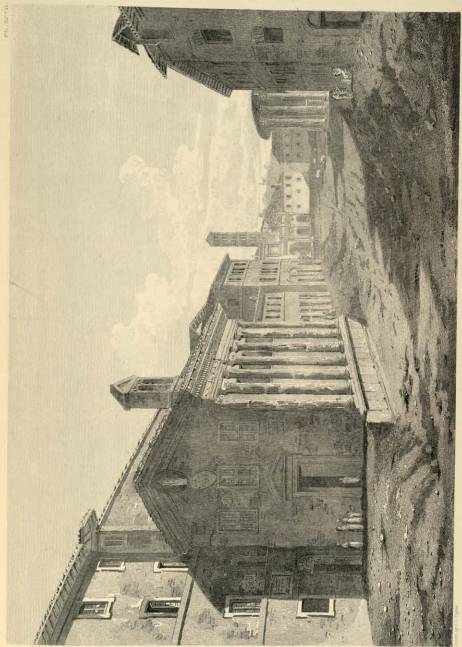
TEMPLE OF VESTA, ROME.

Details

London: Published by Longman & Co. 15, Pall Mall East.





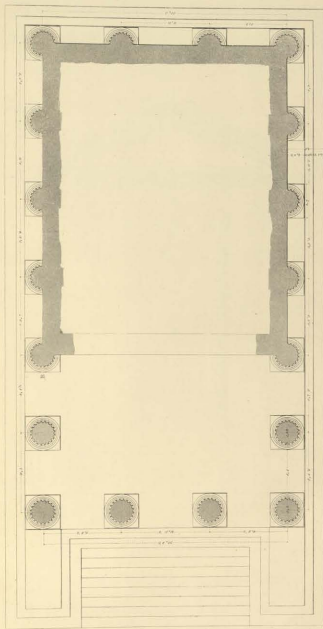


TEMPLE OF FORTUNA VIRILIS, ROME.

View from the N.W.

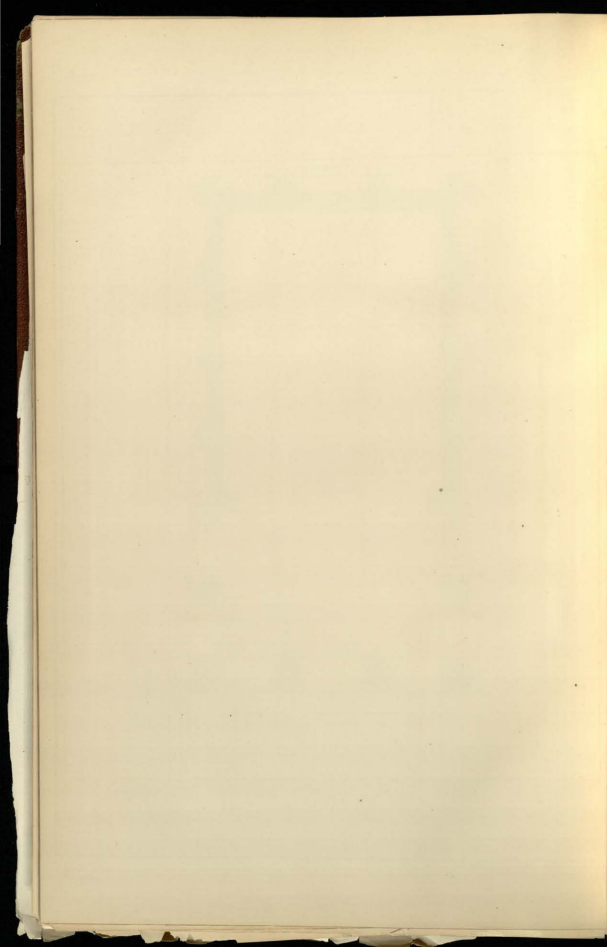
Engraved by J. G. Thompson from the original.

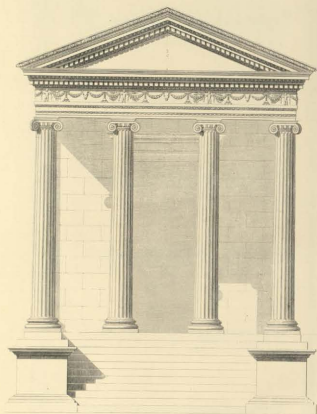




TEMPLE OF FORTUNA VIRILIS, ROME.  
PLAN.

Scale: 1/4 inch = 1 foot





Measured & delineated by J. T. Smith & Co. 1825.

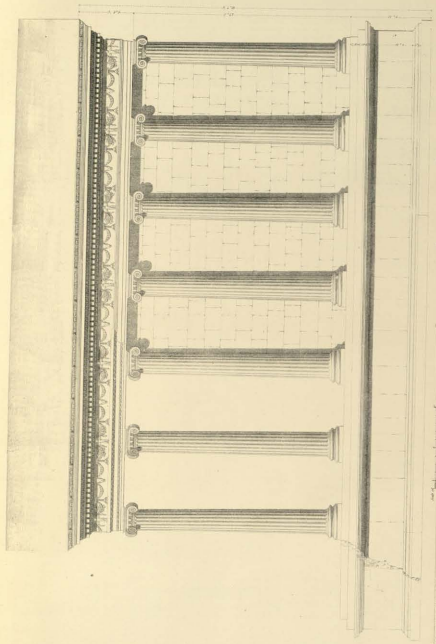
TEMPLE OF FORTUNA VIRILIS. ROME.  
Elevation of the Pronaos.

Engraved by J. Carter.

London: Published by Longman & Co. 15, Abchurch Lane.



PLATE

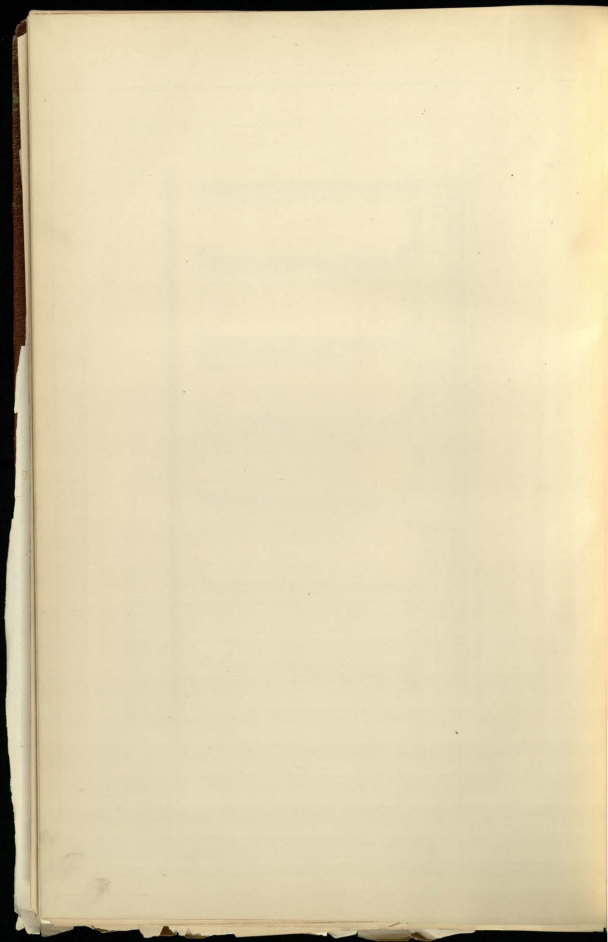


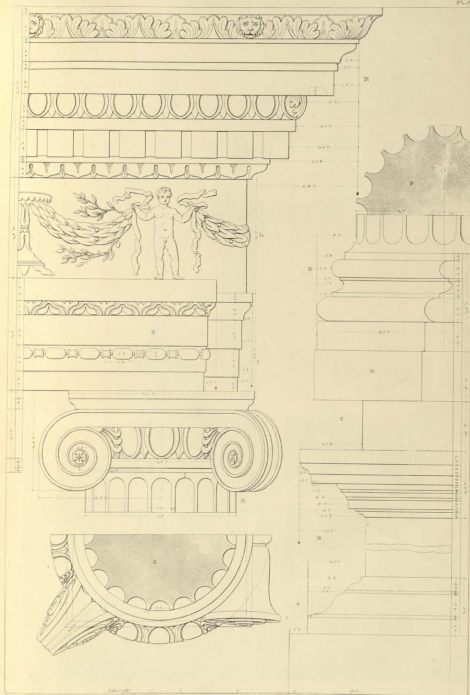
TEMPLE OF FORTUNA VIRILIS. ROME.  
Section of the Front.

Engraved by J. G. Smith

Engraved by J. G. Smith







TEMPLE OF FORTUNA VIRILIS. ROME.  
Details.

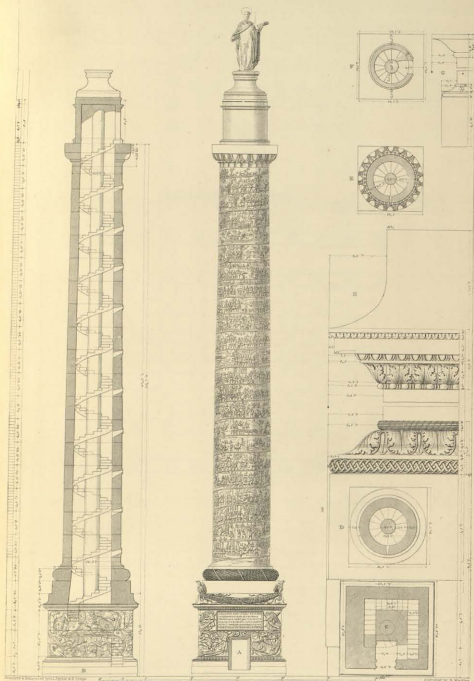




TRAJAN COLUMN. ROME.  
View from the East.

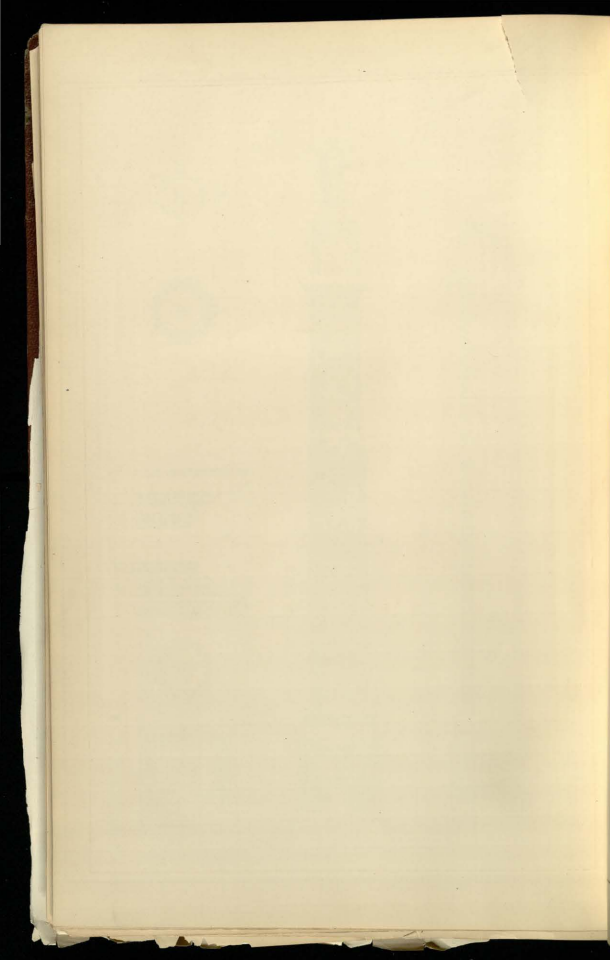
Engraved by J. G. Thompson from the original drawing by J. G. Thompson.

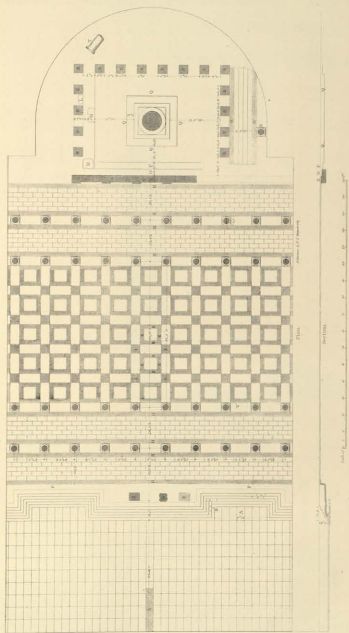




COLYMN OF TRAJAN. ROME.  
Plan, Elevation, Section & Details.

DESIGNED BY J. B. B. 1820.





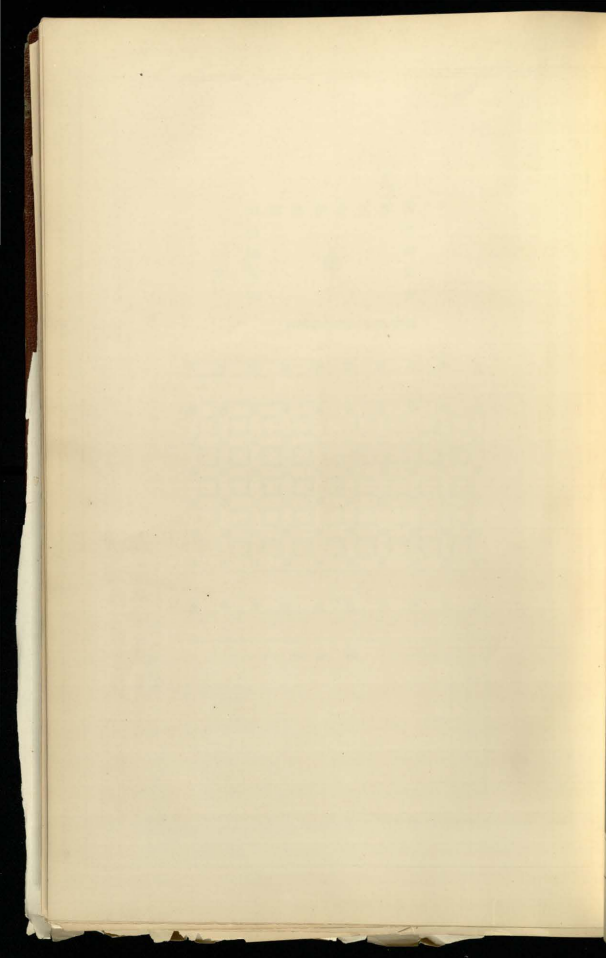
# FORUM OF TRAJAN, ROME, Plan of the Forum (left)

Scale: 1/1000 (1 inch = 10 feet)

Figured in Roman

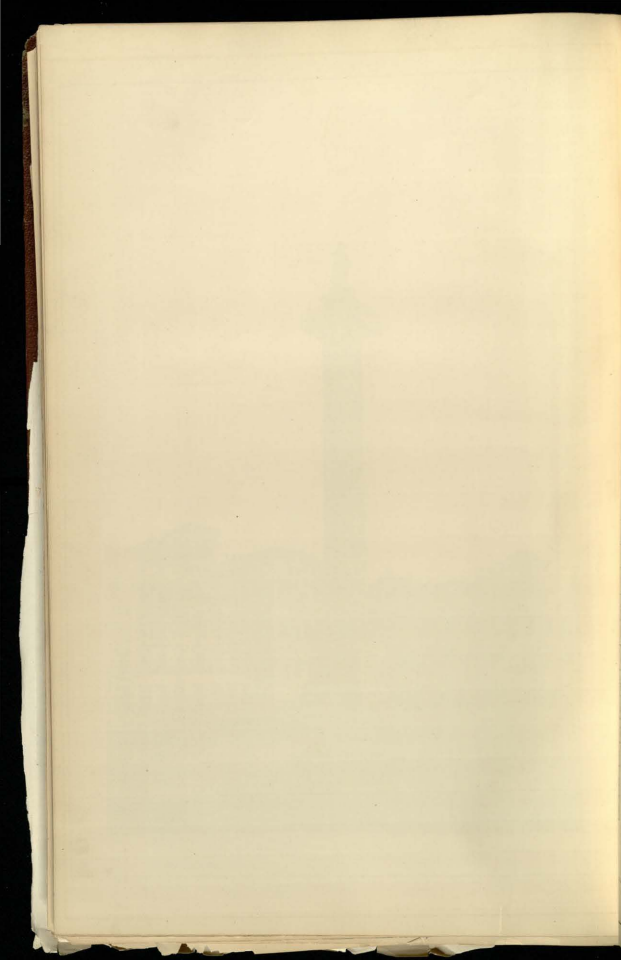
Revised and Enlarged from the Original by J. H. Stubbins

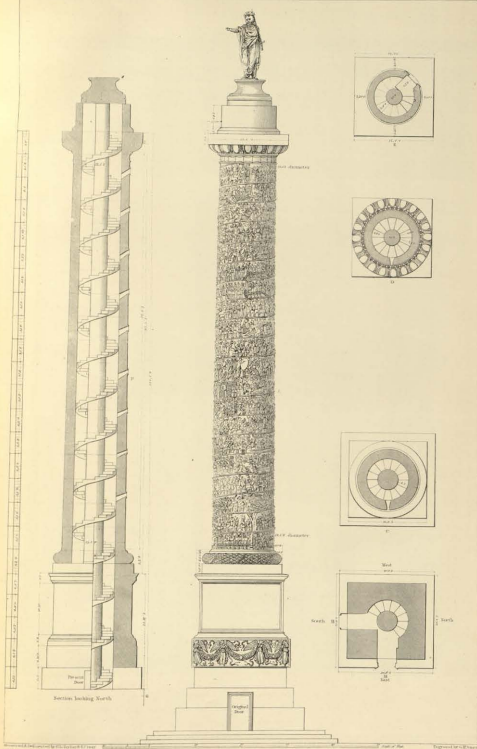


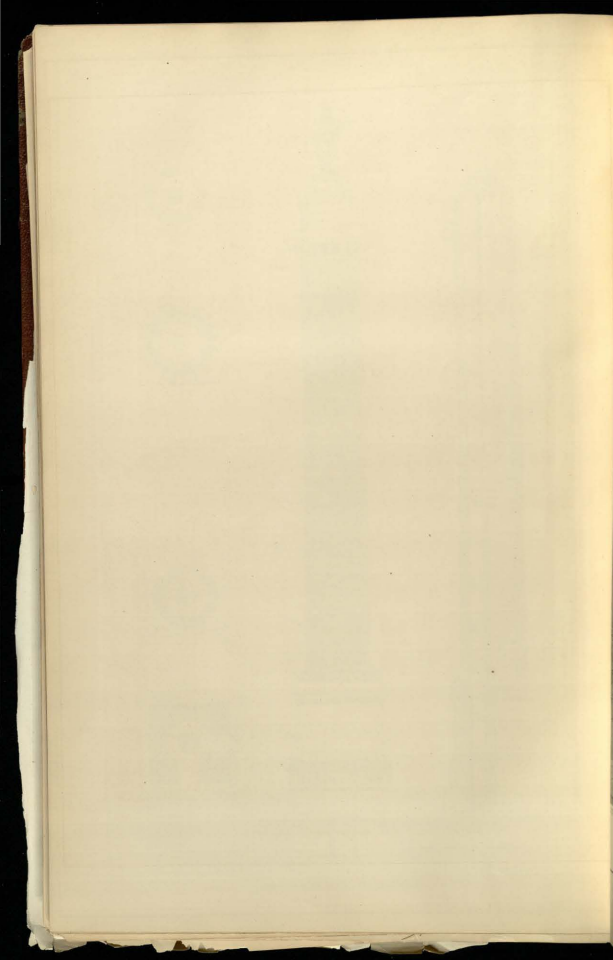


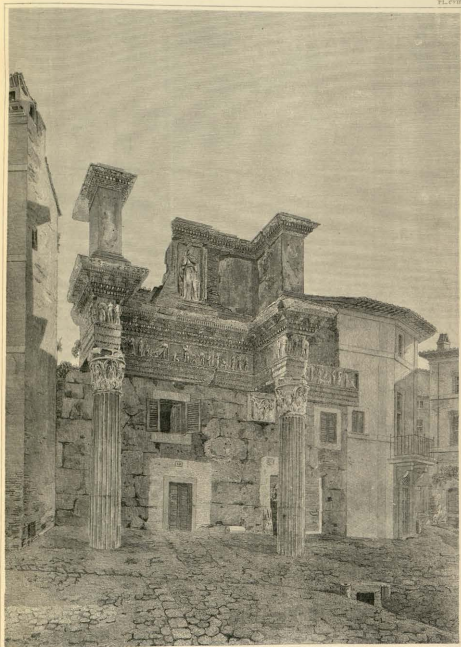


THE ANTONINE COLUMN, ROME.  
View from the South East.



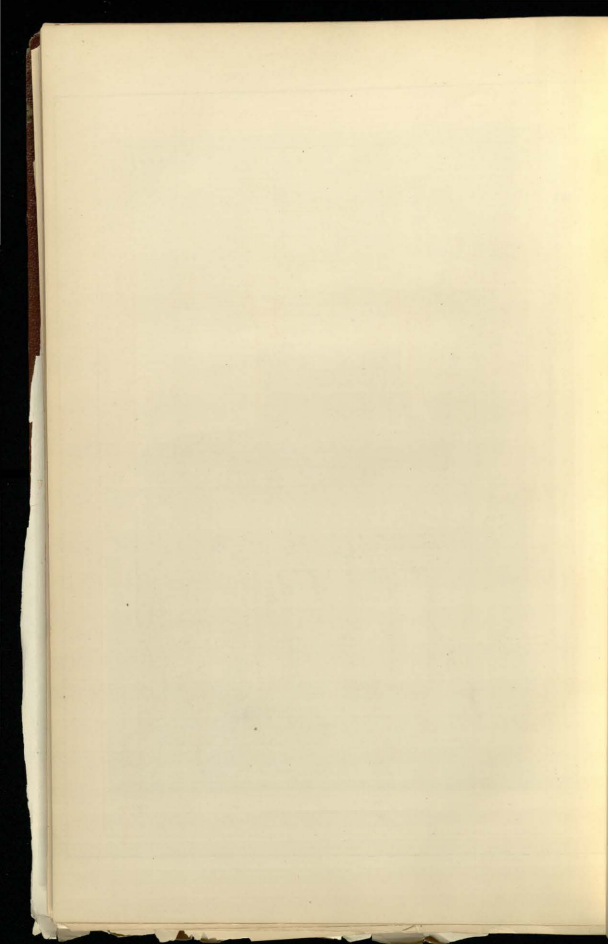


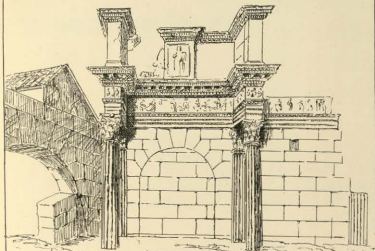




FORVM OF NERVA, ROME.  
View of the Part Remaining from the North West.

Engraved by G. B. S. & Co. from a drawing by G. B. S. & Co.  
Printed by Messrs. A. & C. Smith, London.



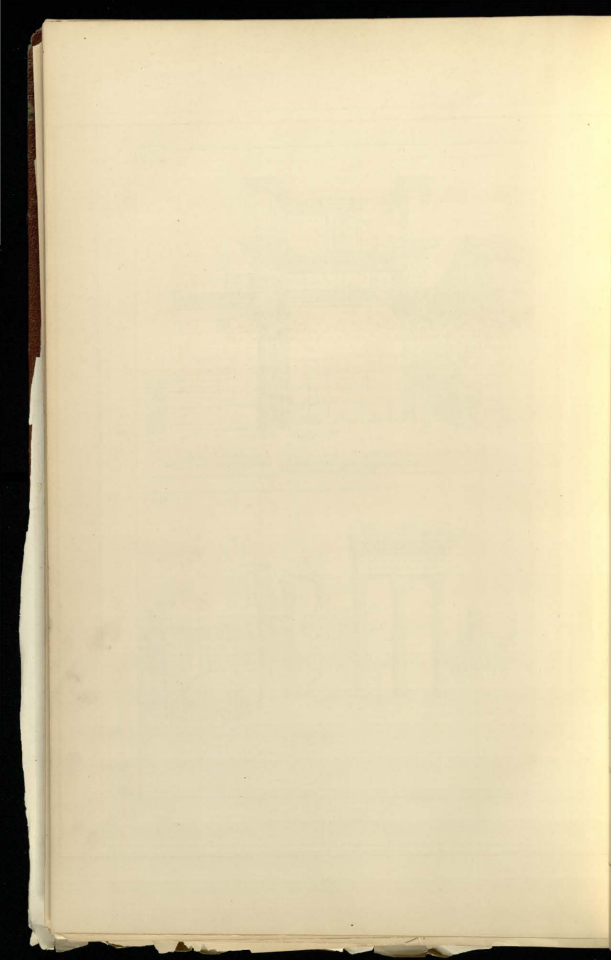


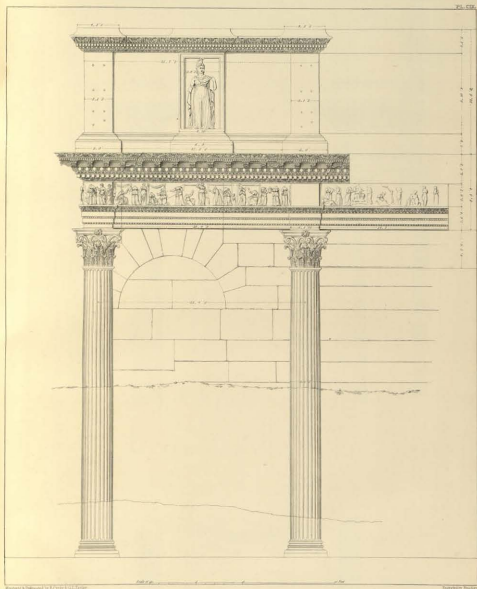
*Parti Voti Trionfi in ordine Nerone. Voti Capitulum et altum. Quirindem ab Ap. Modest  
mura arte extructum fuit et juxta fronsitum in aliquot tramas navi scabulis  
elavum et artibus servitur*



*Parti alia iuxta Voti Trionfi Imp.  
COPIES OF TWO DRAWINGS OF 167 CENTURY.*





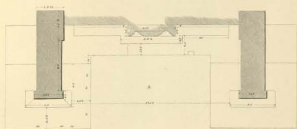
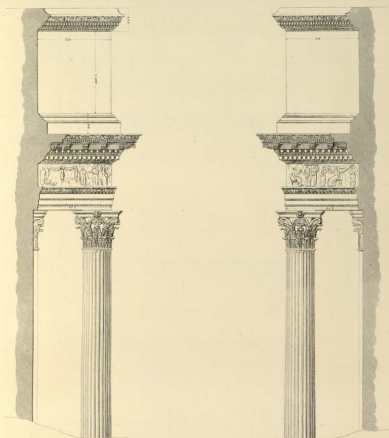


# FORVM OF NERVA. ROME.

Elevation of Part Remaining.

London: Published by Longman & Co. 1840.



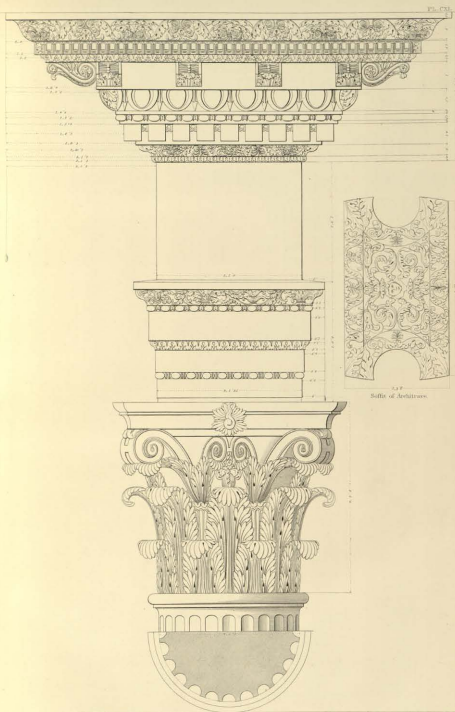


# FORVM OF NERVA. ROME.

A Plan of the Attic with side Elevations.

London: Published by Longman & Co. 15, Abchurch Lane.

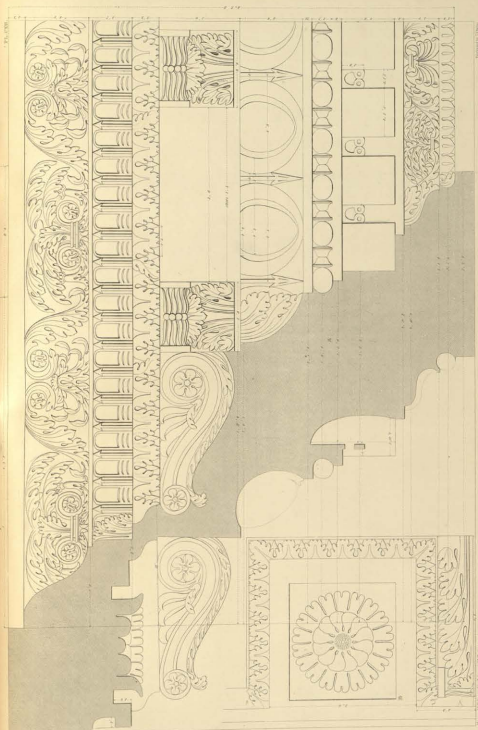




FORVM OF NERVA ROME.  
Order Xc.

London, Published by Longman & Co. 1845.



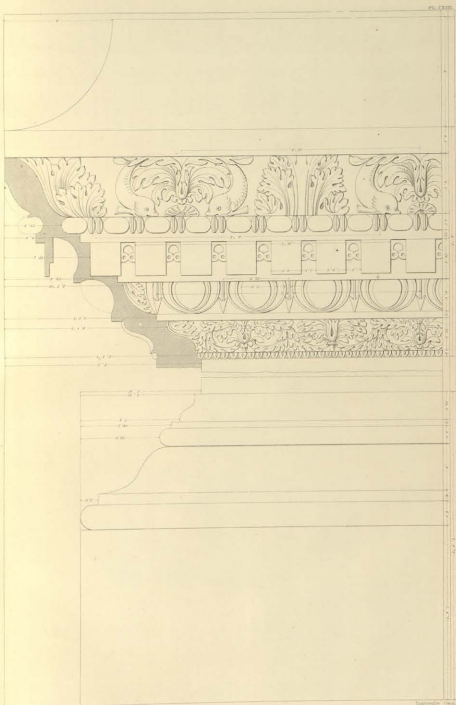


FORUM OF NERVA. ROME.  
 Compare one quarter the actual size.

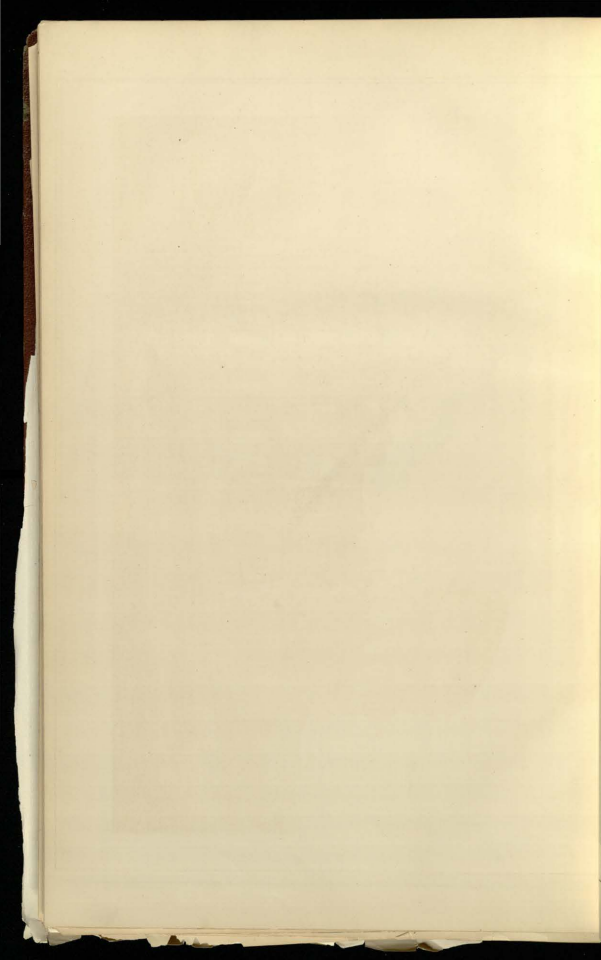
Engraved by J. G. Smith

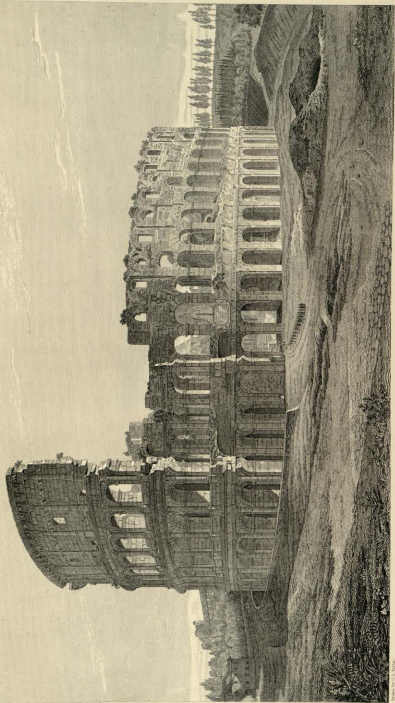






FORVM OF NERVA. ROME.  
Cornice & Base of Altar.





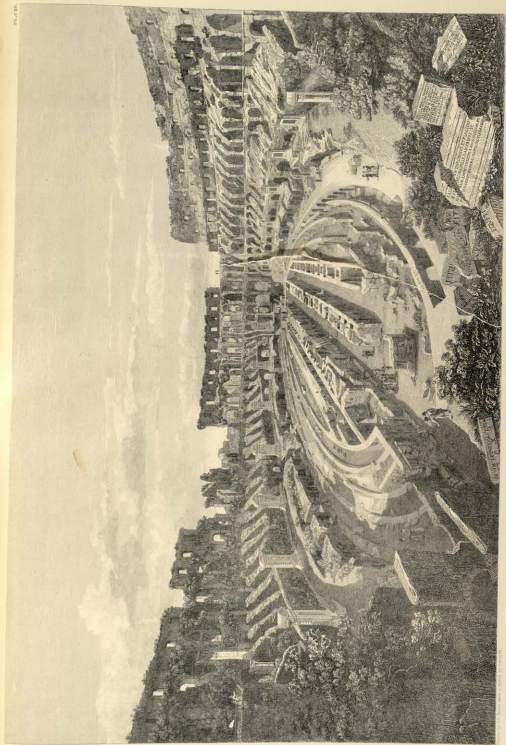
# THE COLOSSEUM, ROME.

View of the Exterior from the West.

Engraved by G. B. Jones & Co. in the Year 1825.

Printed by G. B. Jones & Co.

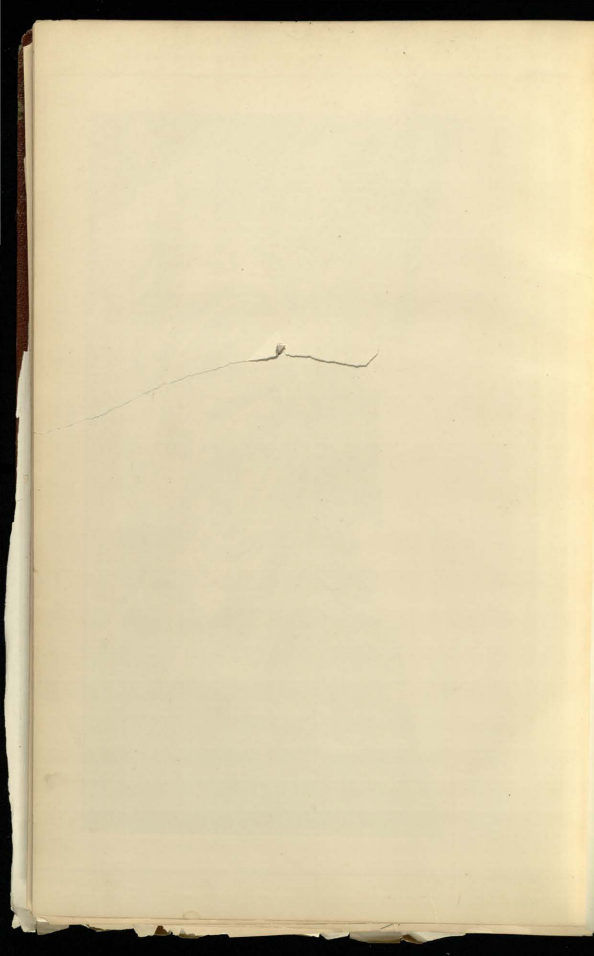


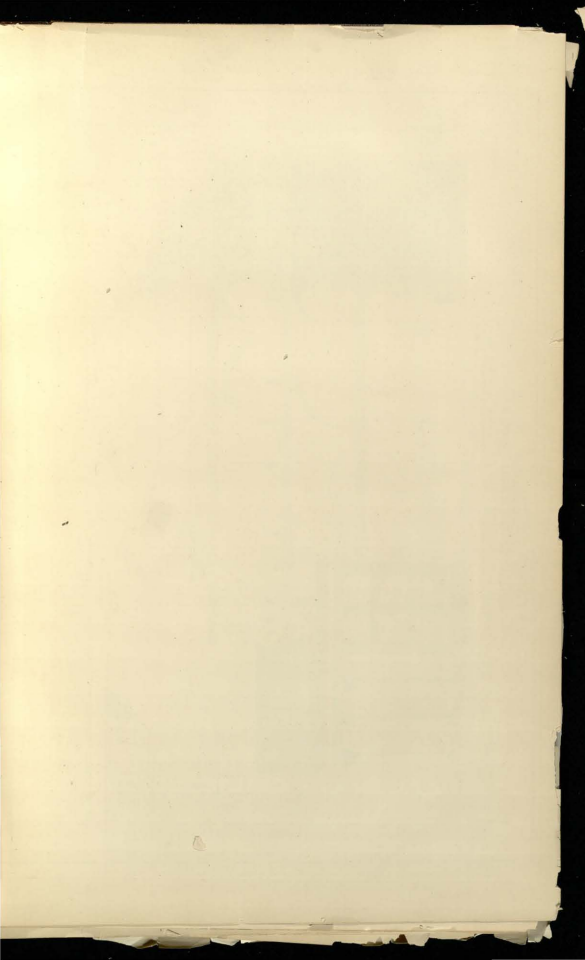


COLOSSEUM, ROME.

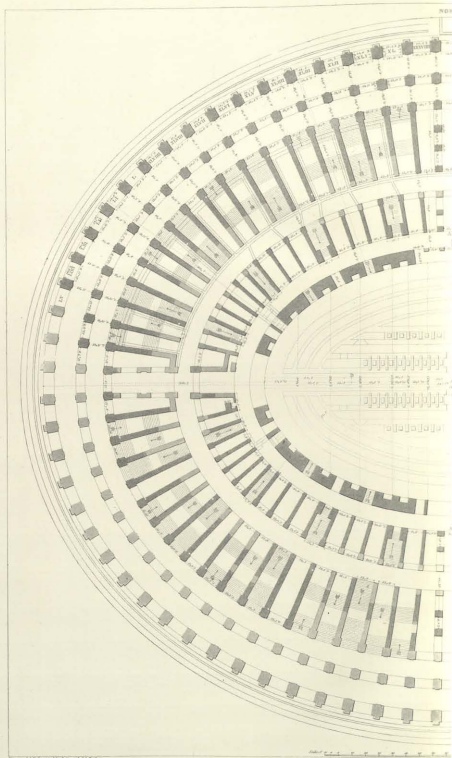
Interior View, looking west taken at the time the Arena was excavated.

Engraved by J. H. Sturt, from a drawing by G. B. Piranesi.







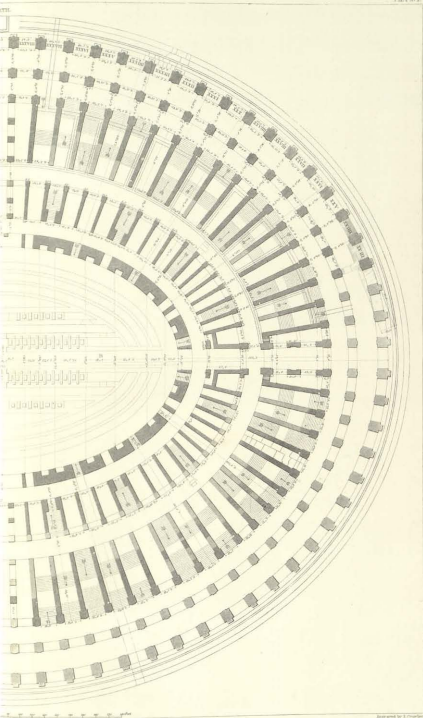


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COLOSSEUM

General

London, Published by George

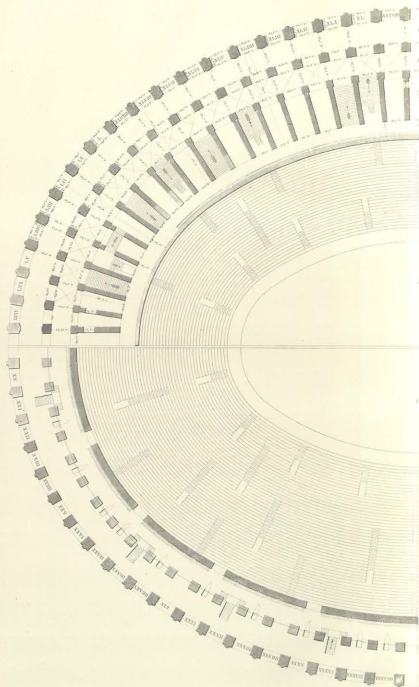


Reproduced by permission of the Trustees of the British Museum

FORVM AVGVSTI.

Plan.

See also the plan of the Forum of Augustus in the same work.



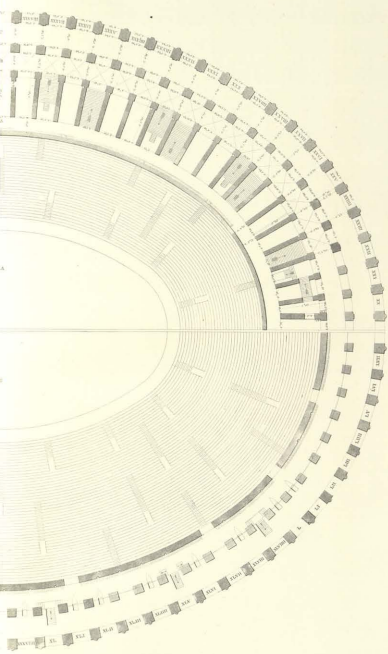
Designed & Engraved by J. Cope & Co. London

Scale of Feet 0 10 20 30 40 50 60 70 80 90 100

**COLOSSEUM**

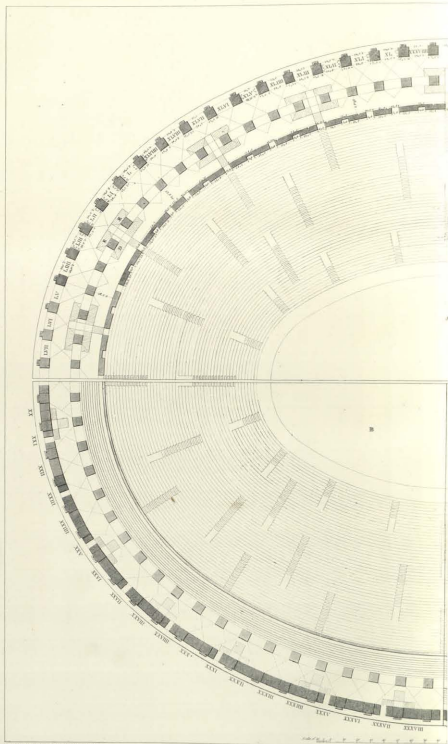
A Half Plan of the Roman Amphitheatre

London: Published by Longman, 1845.



AMPHITHEATRE OF ROME.

— G. Hall Verrius (1871) D.P.

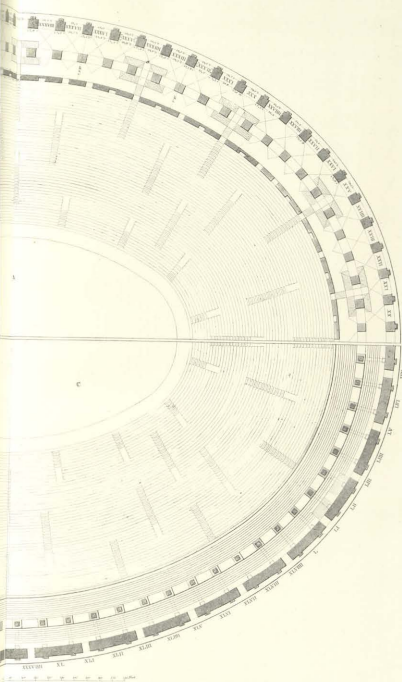


Measured & delineated by S. Sneyd & G. S. Taylor.

# COLOSSEUM

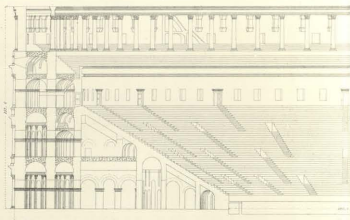
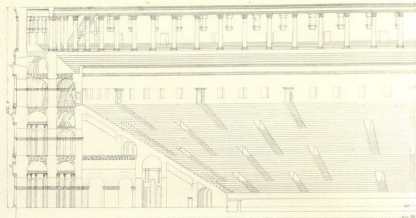
A. Half Plan of the Cornelianian  
B. One quarter of the Cornelianian  
C. One quarter of the Upper Story

London, Published by Sneyd & Taylor.



THE COLLEGE  
 (View taken on the North Side)  
 Nov. 17

Engraved by J. D. Smith

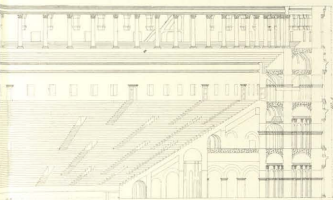
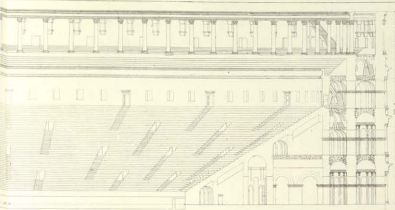


Revised Edition of the Colosseum

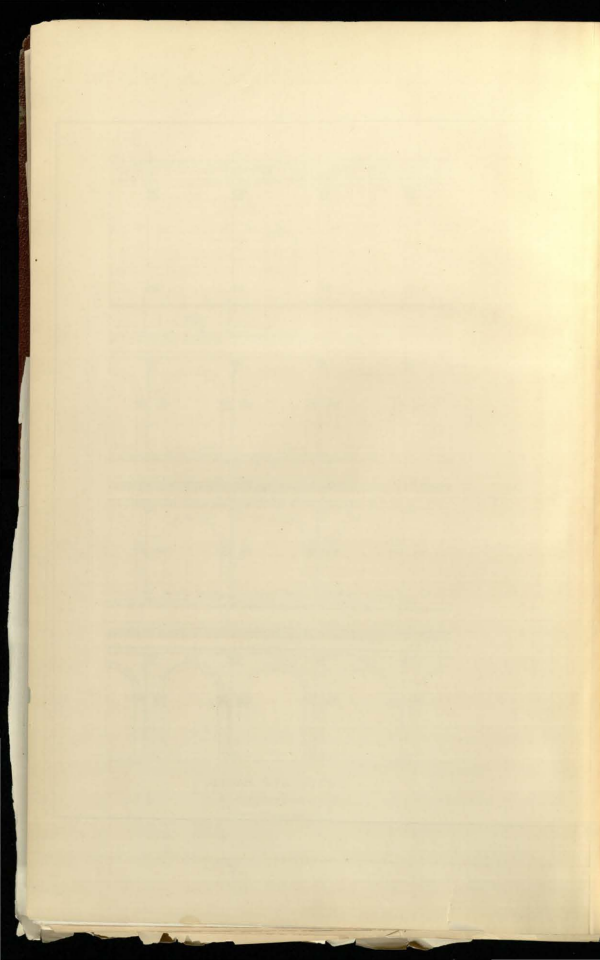
Revised Edition of the Colosseum

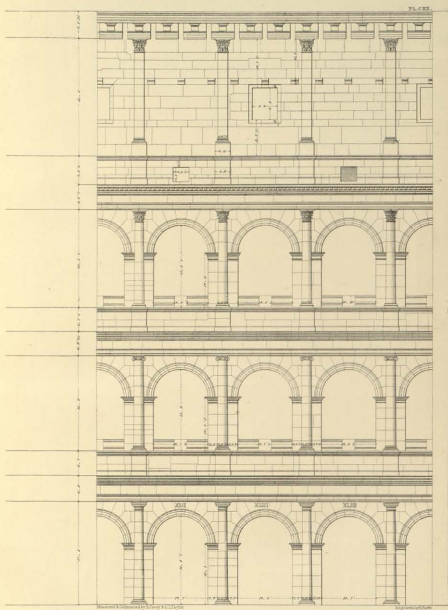
**COLOSSEUM**  
Longitudinal Elevation

Published by the Architectural Association





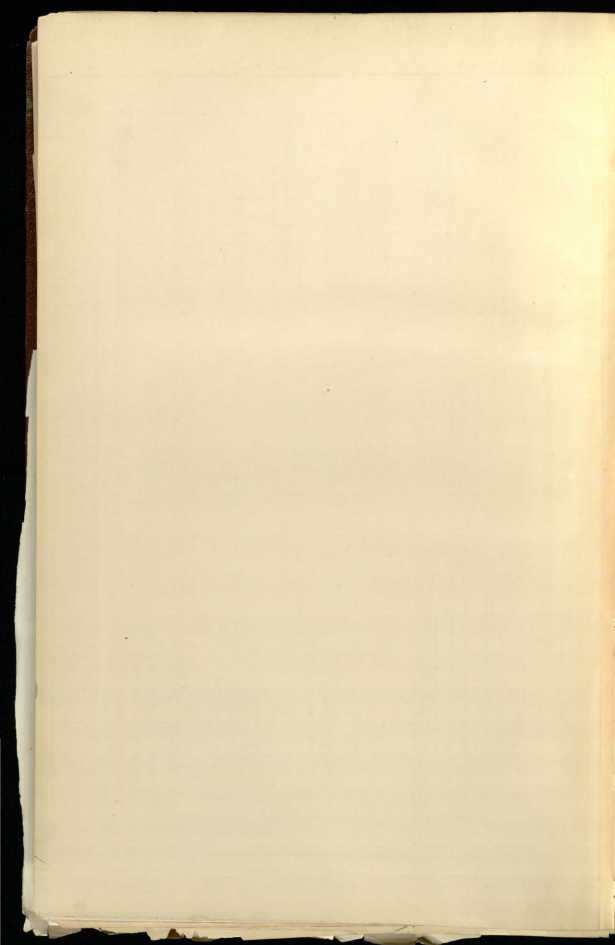


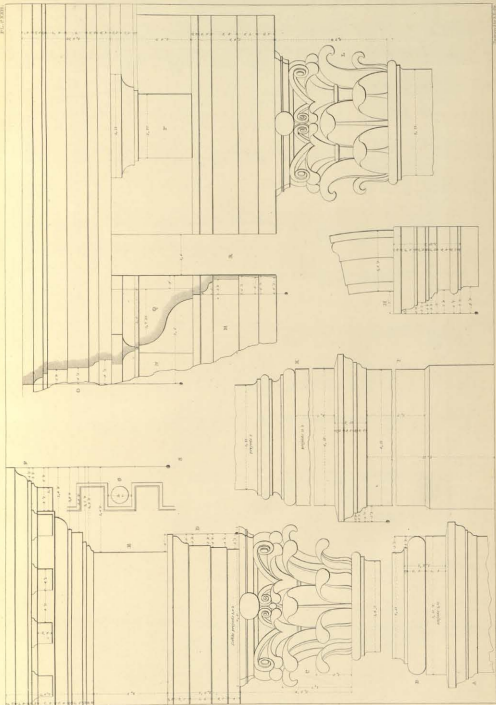


# COLOSSEUM ROME.

Elevation of a Part of the North Side.

London, Published by Gougeon & Co. Stationers Row &c.

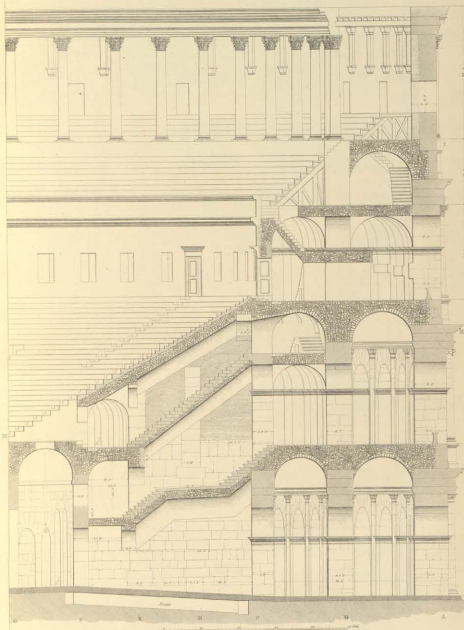




COLLEGE ROW.

### Details of the Two-Letter Orders





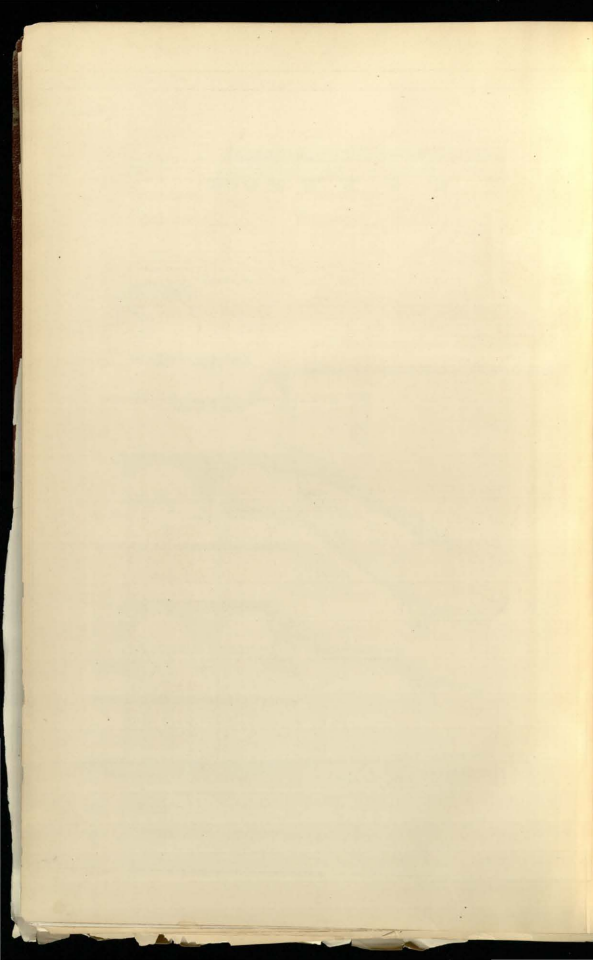
Designed by Giovanni Battista Piranesi.

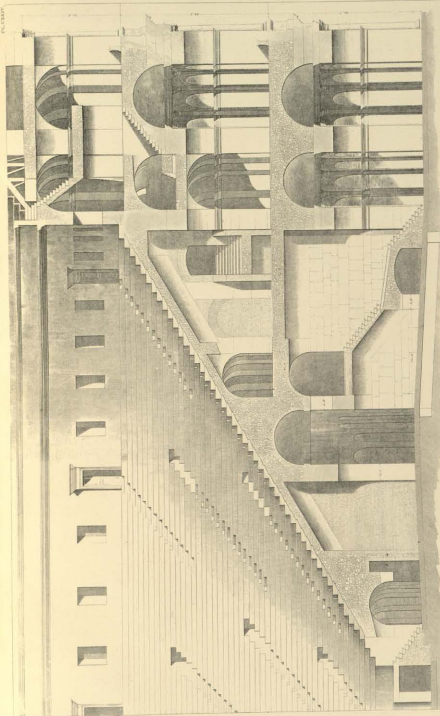
Engraved by John Goussier.

# COLOSSEVM ROME.

Section through N° 17 Restored.

London: Published by George & Johnstone, 10, Pall Mall.



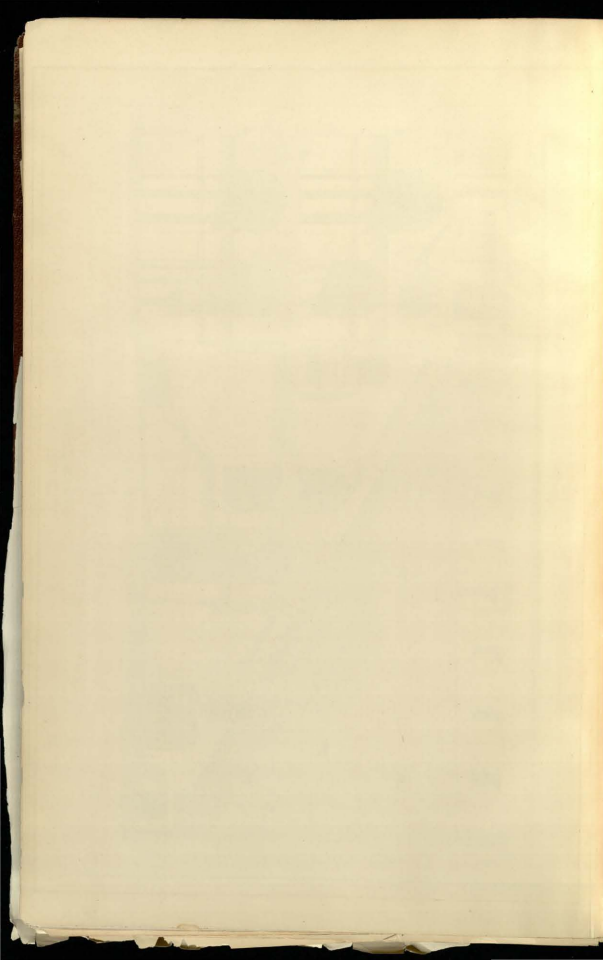


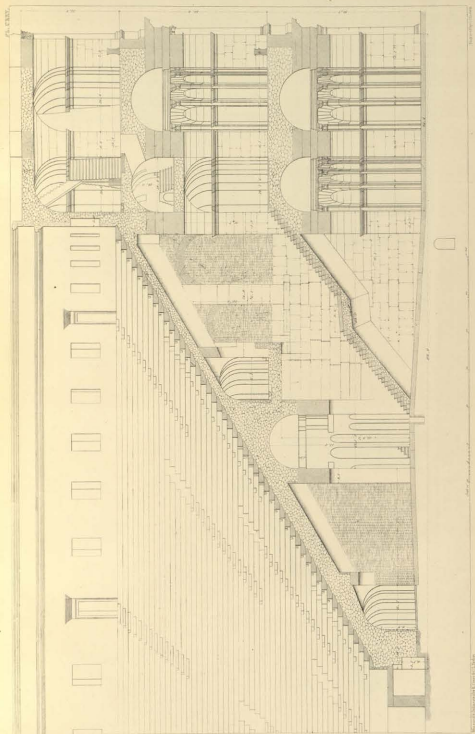
# COLOSSEUM ROME

Section through N.W.

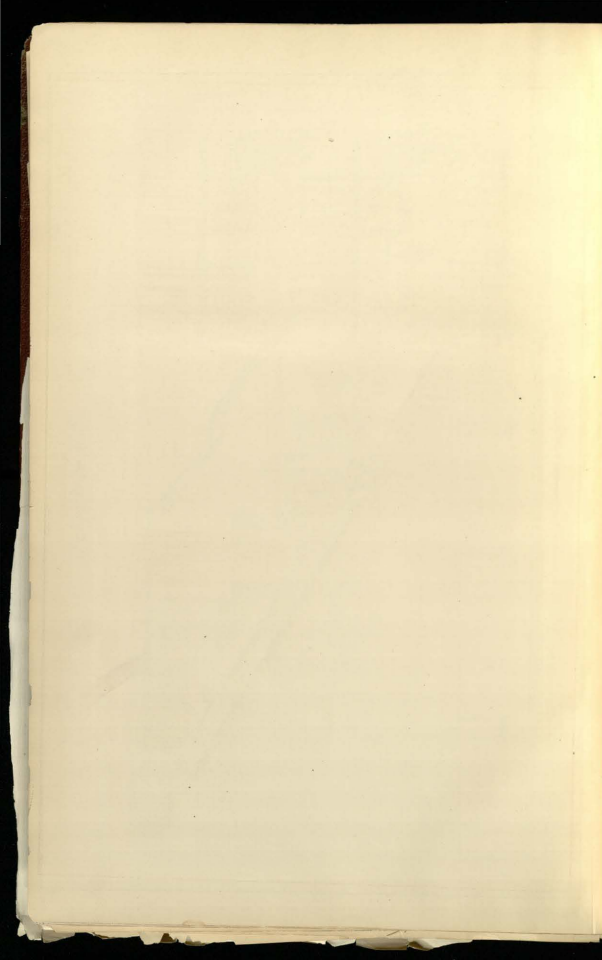
London: Published by Longman & Co. in the Strand 1845.

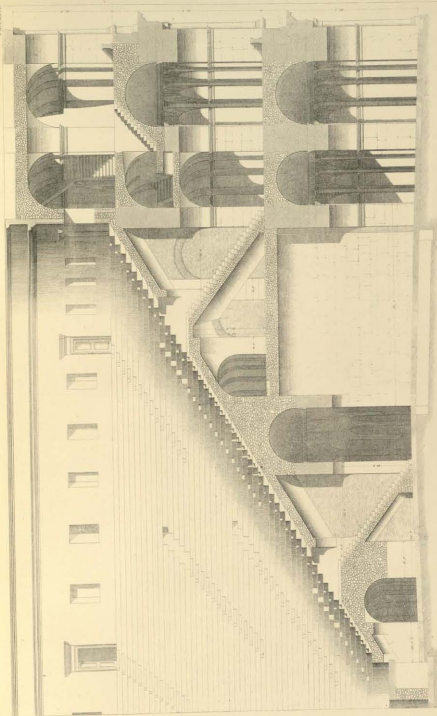






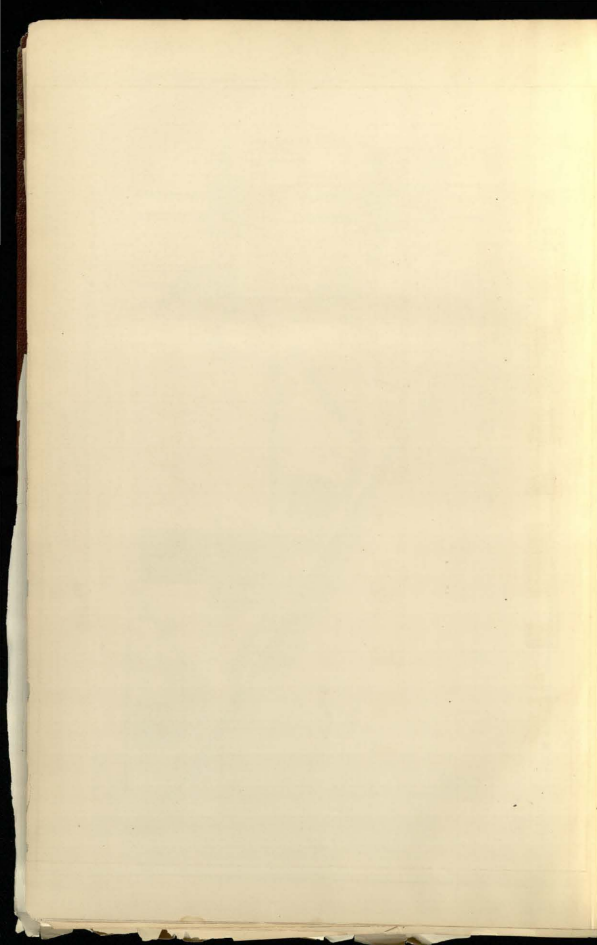
COLOSSEUM ROME.  
Section through N 46.

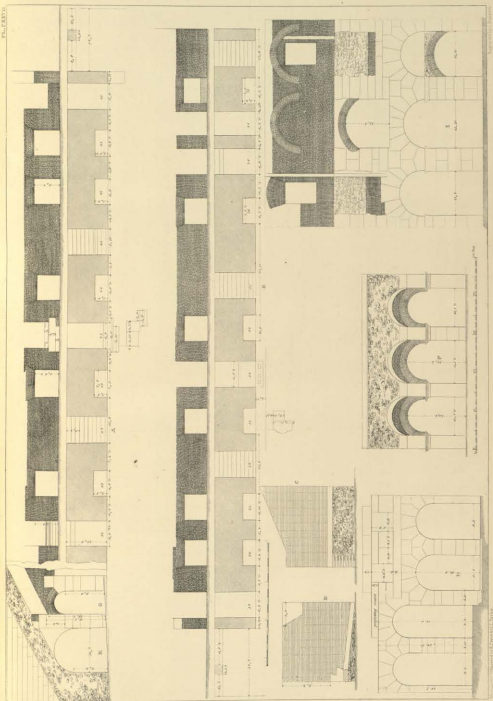




COLOSSEUM ROME.  
Section through N° 15.

London: Published by J. G. Smith, 15, Pall Mall East, 1847.

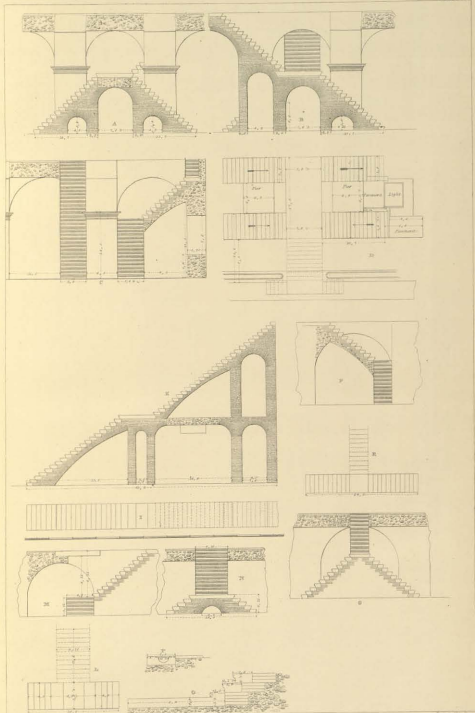




## COLLOSSEVM ROME.

Details showing the construction of various Walls.

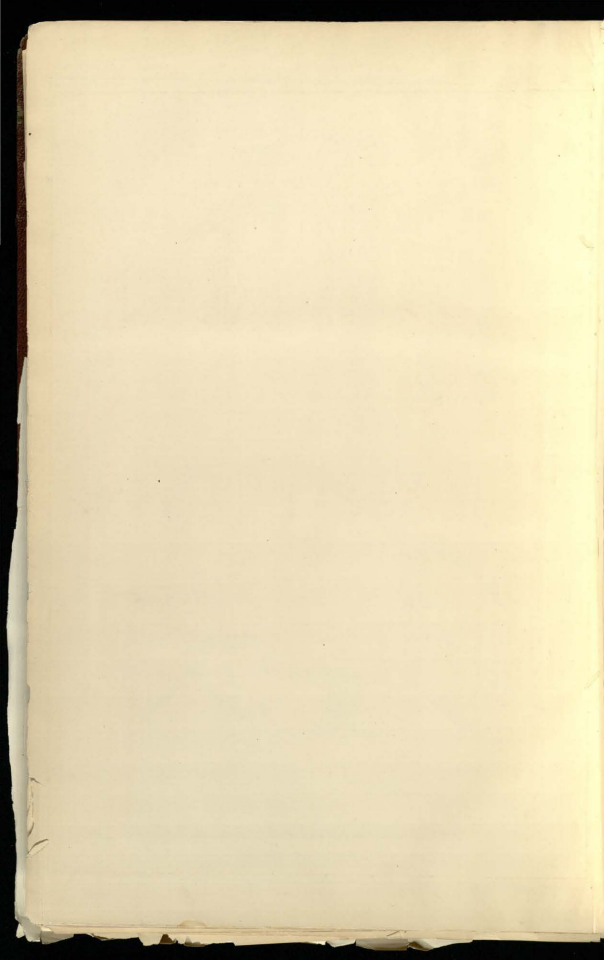


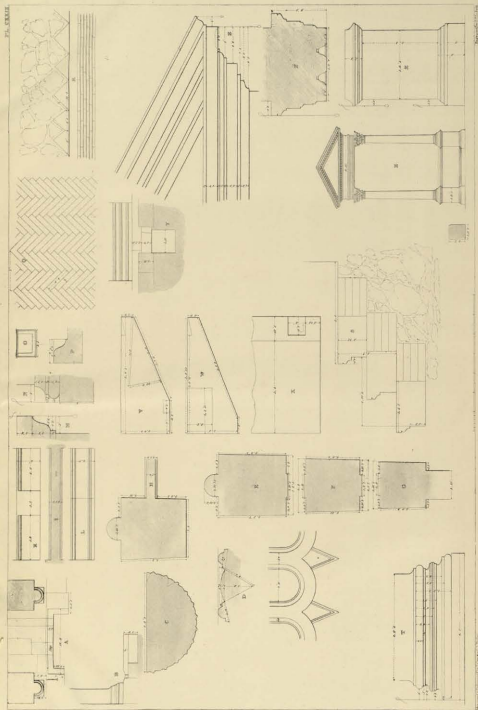


COLOSSEUM ROME.  
Details of Staircases.

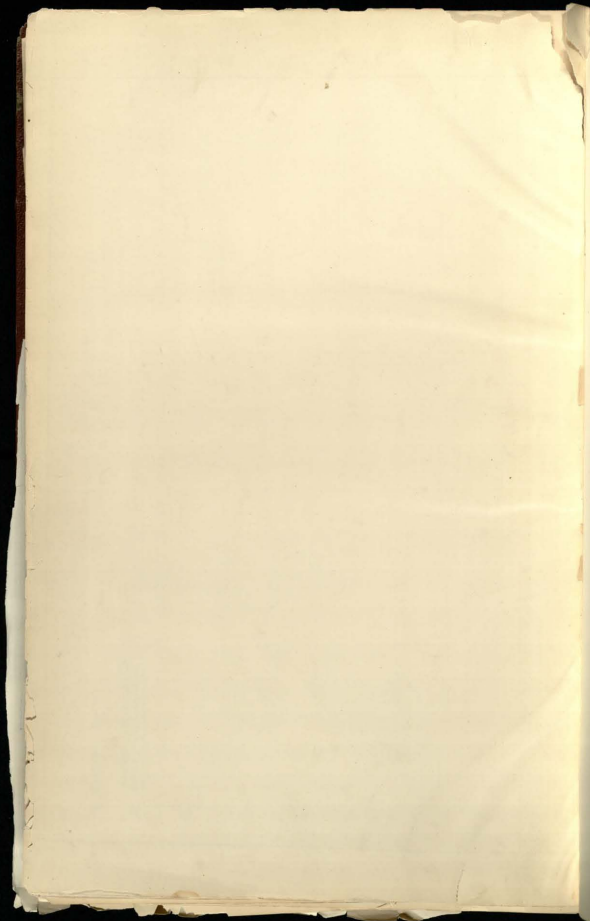
Engraved by J. G. Thompson & Co. London.

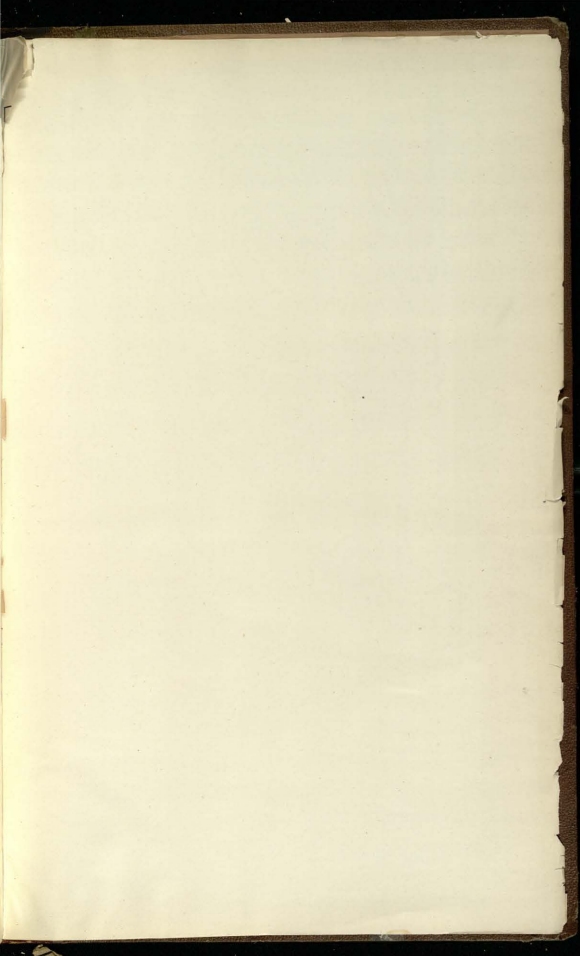


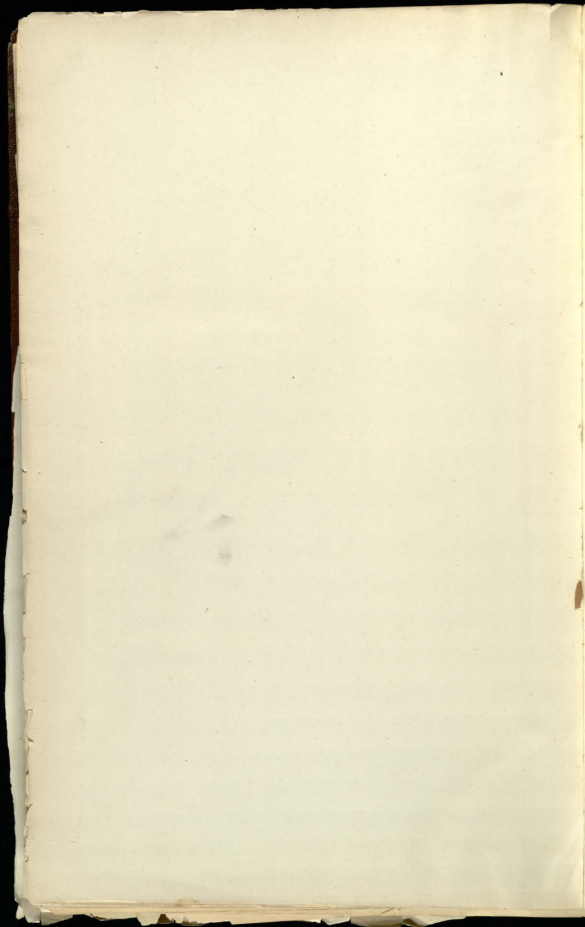


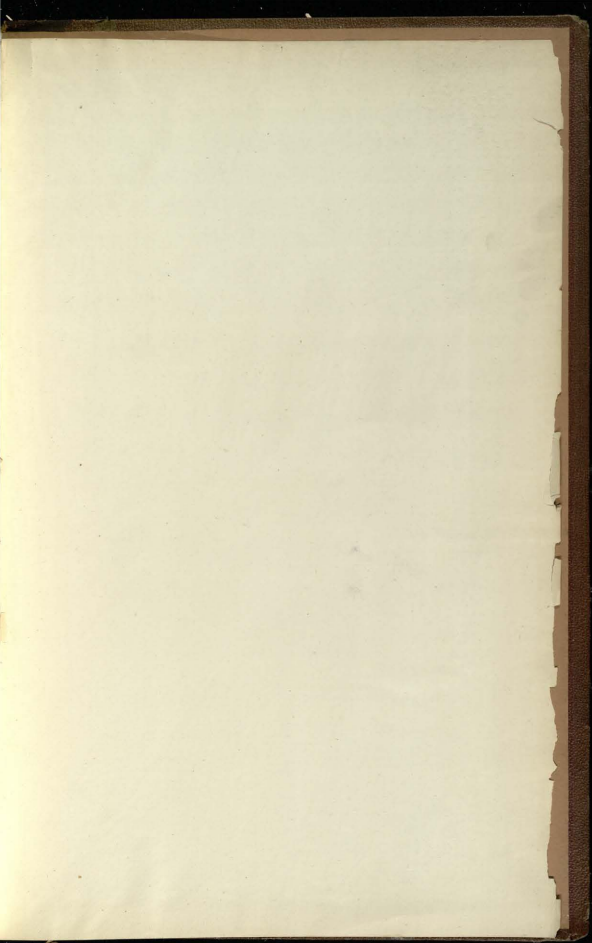


COLOSSEVM ROME.  
Details









DATE DUE

NON-CIRCULATING

000000, Nov. 28, 2000



ADH 3703



