



View of the Temple of Rome & Augustus

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Archit

ROME,

IN

ITS ANCIENT GRANDEUR;

DISPLAYED IN

A SERIES OF ENGRAVINGS,

PRESENTING THE

ARCHITECTURAL ANTIQUITIES OF THE IMPERIAL CITY.

ACCURATELY MEASURED AND DELINEATED ON THE SPOT

BY ANTOINE DESGODETZ,

Architect Royal, and Professor of Architecture, Paris,

With Copious Notes, Architectural, Classical, and Historical,

UNDER THE SUPERINTENDENCE OF

MR. CHARLES TAYLOR.

“It is indisputably evident that a great part of every Man’s life must be employed in collecting materials for the exercise of Genius. Invention, strictly speaking, is little more than a new combination of those images which have been previously gathered and deposited in the memory: nothing can come of nothing: he who has laid up no materials, can produce no combinations. The more extensive therefore your acquaintance is with the works of those who have excelled, the more extensive will be your powers of invention; and what will appear still more like a paradox, the more original will be your conceptions.”—*Extract from the Discourse delivered by Sir Joshua Reynolds, President of the Royal Academy, to the Students, on the Distribution of the Prizes, December 11th, 1769.*

LONDON:

SHERWOOD, GILBERT, AND PIPER, PATERNOSTER ROW.

1848.

TO THE READER.

THIS work comprises a Series of Examples judiciously selected from the most celebrated Buildings of ANCIENT ROME, with every particular required for the instruction of the student, the information of the artist, and the guidance of architectural skill; including correct admeasurements, details, descriptions, and every requisite for the assistance of the Professor. The Engravings exhibit a series of Temples, Porticos, Triumphal Arches, Baths, Amphitheatres; their Elevations, Sections, and Plans: including a collection of architectural Ornaments of the most delicate design, most elaborate workmanship, and purest classical style.

Every Subject is measured *according to the English Scale*, with the most scrupulous regard to accuracy, and the whole presents such an arrangement of Columns, Pilasters, Capitals, Bases, Friezes, Architraves, Cornices, Soffits, Rosettes, Modillions, Mouldings, both plain and decorated, &c., as will not be found in any other publication. These details have always been resorted to as models for our Public Edifices, and as furnishing highly esteemed originals for the Decorations of Domestic Architecture: the accuracy of the Measures and Proportions, calculated in this edition by the English Standard, constitutes this Series an invaluable collection of Working Drawings: the measurements were originally according to the French scale, which is to the English as

12·788 to 12, therefore very inconvenient to the British Student: this is now correctly rectified.

From the complete, elaborate, and accurate mode in which the Details are laid down, the various relative positions in which they are placed, the precision of their respective proportions, their comparative admeasurements, their breadths, their heights, their projections, their smallest ornaments, from these artistic advantages, the experienced professor, the intelligent student, the skilful operative, the modeller, the carver, the sculptor, the decorator, will be enabled to produce his Capitals, Volutes, Rosettes, Mouldings, and all architectural accessories with implicit confidence in the accuracy of his authority, and perfect reliance on the classic precision of his own scientific skill.

Instead of being confined to the Library of the Patron, the Studio of the Architect, the Book-cases of Public Institutions, or the Presses of a National Museum, the work is now placed within the reach of every one who desires to possess it: no longer restricted to the patronage of the opulent, these first-rate specimens will correct the taste and guide the industry of the intelligent artificer, while the pupil will rectify his judgment and extend his knowledge by studying the classic simplicity of Roman Art in its most palmy days, and will acquire a correct and an extensive acquaintance with the ornate magnificence and elaborate enrichments of the era of Diocletian.

MEMOIR OF M. ANTOINE DESGODETZ.

ANTOINE DESGODETZ, a very eminent Architect, was a native of Paris. At the early age of twenty-one, he was commanded by the celebrated Colbert, then Prime Minister of France, to go to Rome, accompanied by several other Academicians, for the purpose of studying the Ancient Architecture of that City from the Edifices themselves. Unfortunately, they were captured by a Corsair, and carried into Algiers, where they remained in captivity during sixteen months: they were then ransomed by order of the French Monarch. M. Desgodetz then went to Rome with his companions, and applied with singular and indefatigable assiduity to an elaborate survey of the ancient buildings of that City.

He states that his principal intention was to learn which of the authors then in the highest estimation ought to be followed as the most accurate, seeing that they differed one from another; he was soon convinced that they were all extremely defective in point of precision, but with great candour he imputes this fault rather to the carelessness of the workmen by them employed, than to the inattention of the artists themselves. To obviate all errors resulting from this source, he took the dimensions of the ancient structures and their accessories with his own hands, and repeated this process several times, in

order that he might attain to absolute certainty. Such of the Edifices as were deeply embedded, he caused to be cleared, and by means of ladders and scaffoldings, he was enabled to measure, describe, and delineate those which were elevated, and by a close examination, and the assistance of compasses, he took the measures of every portion, even to the smallest ornament.

On his return to Paris, he communicated his drawings to the Royal Academy of Architecture, by which scientific society they were highly approved; they were then submitted to the French King, were engraved by the first artists at that Monarch's sole expense, and published in a splendid Folio Edition, the profits being allotted to the artist himself.

Subsequently, M. Colbert promoted him to the office of Comptroller of the Royal Buildings; he was afterwards appointed Architect Royal, with an annuity of two thousand livres. In 1719, he succeeded M. De la Hire, as Professor of Architecture, and commenced a Course of Lectures on that Science, which he continued with great approbation and success, until his decease in the year 1728, at the advanced age of seventy-six. In private life, he was a man of a most estimable character, and very amiable disposition.

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THE PANTHEON, NOW CALLED THE ROTONDA.

THIS noble building stands in the Campus Martius, and when it was situated in an open unincumbered site, must have presented an appearance of majesty and sublimity unsurpassed, perhaps unequalled, by any edifice ancient or modern: even now, encumbered and greatly concealed as it is by contiguous modern streets, with a common market-place close to its superb, unrivalled Portico, it strikes the beholder with surprise and admiration: it fully justifies the words of the poet:—

Mark how the dread Pantheon stands
Amid the domes of modern hands:
Amid the toys of modern state,
How nobly, how severely great!

This Edifice is the most complete, and also the best executed of any that have remained to modern times; it is the most noble, as well as the most perfect specimen of Roman art, science, and magnificence which the lapse of time has spared, or which the ancients could have wished should have descended to posterity, uninjured, as a specimen of their architectonic skill.

It is supposed to have been constructed by Agrippa, son-in-law of Augustus, in his third Consulship: he dedicated it to "ALL THE GODS," whence its name; but more particularly to Jupiter the Avenger, and to Cybele. This may have been about twenty years before the Christian era.

Cybele, in ancient mythology, was a heathen goddess, who was fabled to have been the daughter of Cœlus and Terra, that is, of the Heaven and the Earth, and the consort of Saturn, consequently the mother of the gods and goddesses of paganism. In ancient allegory she is supposed to represent the Earth, or even the Universe, and this is the cause of her Temples being of a round construction. She had also other names, Ops, Rhea, Vesta, Bona Dea, Dyndimene, Berecynthia, &c. The Temples of Vesta are also circular, from the same supposition.

On the front of the Portico, in the Frieze, this

THE PANTHEON, OR ROTONDA.

inscription is still legible in the cavities which once contained the metallic characters:—

M · AGRIPPA · L · F · COS · TERTIVM · FECIT ·

It was repaired as occasion required, by Domitian, Adrian, Caracalla, Lucius S. Severus, and M. Aurelius. The reparations by the latter Emperors are thus expressed in the Inscriptions on the Architrave; on the upper band there is in smaller characters:

IMP · CAES · SEPTIMIVS · SEVERVS · PIVS · PERTINAX ·
ARABICVS · PARTHICVS · MAXIMVS · PONT · MAX · TRIB ·
POT · XI · COS · III · P · P · PROCOS ·

and on the central band:

ET · IMP · CAES · M · AVRELIVS · ANTONINVS · PIVS ·
FELIX · AVG · TRIB · POTEST · V · COS · PROCOS ·
PANTHEVM · VETVSTATE · CORRVTVM · CVM · OMNI ·
CVLTV · RESTITVERVNT ·

Two Columns of the Portico having been taken away, Urban VIII., in 1627, caused them to be replaced: their two capitals, which were wanting, to be restored; the façade in general to be repaired; and the surrounding accumulation of earth to be levelled; thereby were discovered the two uppermost steps of the ascent to the Portico. Urban caused likewise the beams and other pieces of bronze that remained of the roof, which was formerly also covered therewith, to be taken away; these circumstances are detailed in two inscriptions under the Portico on the sides of the door, one of which reads as follows:

PANTHEVM ÆDIFICIUM TOTO TERRARVM ORBE
CELEBERRIMUM AB AGRIPPA AVGVSTI GENERO IMPIE
IOVI, CÆTERISQVE MENDACIBVS DIIS CONSECRATVM,
A BONIFACIO IV. PONTIFICE, DEIPARÆ ET SANCTIS
CHRISTI MARTYRIBVS PIE DICATVM URBANVS VIII.
PONT. MAX. BINIS AD CAMPANIÆRIS USVM TURRIBVS
EXORNAVIT ET BONA CONTIGNATIONE MUNIVIT.

AN. DOM. 1632. PONTIF. IX.

and on the other side the following Inscription appears:—

URBANUS VIII. PONT. MAX. VETUSTAS AENEI LACUNARIS RELIQUIAS IN VATICANAS COLUMNAS, ET BELLICA TORMENTA CONFLAVIT, UT DECORA INUTILIA, ET IPSI PROPE FAMÆ IGNOTA, FIERENT IN VATICANO TEMPLO APOSTOLICI SEPULCHRI ORNAMENTA, IN HADRIANA ARCE INSTRUMENTA PUBLICÆ SECURITATIS.

AN. DOM. 1632. PONTIF. IX.

By the same Pontiff, also, the upper Pediment was mutilated, under the direction of the celebrated artist Bernini, in order to place the two *Companile*, a species of steeples, or belfreys, which now disfigure the Frontispiece: in this series of engravings M. Desgodetz has restored the upper Pediment, thereby exhibiting the original appearance of the Façade, as designed by the architect. The sacerdotal implements represented on the walls of this structure prove it to have been a Temple.

The Inscription on the Frieze inserted above, states that the Temple was erected by Marcus Agrippa, as already noticed: but the opinions of the most celebrated antiquarians are divided as to whether any portion other than the Portico, only, or the whole fabric, were erected by that potentate. Some indeed divide the edifice into three separate periods of construction: namely,—one, for the original design, the walls, and the general arrangement of the interior: another, for the completion of the edifice by the addition of the Dome, with the upper Pediment; and the third, universally attributed to Agrippa, for the erection of the magnificent Portico, on which the Inscription above quoted is legible. It may here be noticed, that the magnitude and general splendour of this stupendous monument of ancient art, with the unique character of the lofty Dome, must have arrested the attention of every writer who undertook to describe the public buildings of the Imperial City: now neither Vitruvius nor any other author who wrote previously to the reign of Augustus, notices in any manner the existence of this superb structure. It is also impossible to suppose that such an edifice, with a peculiarity so astounding as the Dome, should have been passed over in silence by writers who devoted their talents to the description of the architectural wonders of the Empress of the then known world.

It should however be remarked, that the exterior Portico appears to have been an after-thought; as, if

the present Portico were removed, and the front of the building were thereby to be restored to its original simplicity, the upper or second Pediment would form a complete, an appropriate, and a well-proportioned façade of the entirety of the structure; and if supported by Columns on a proportionate scale, would, in general effect, fully equal the edifice as it appeared with two Pediments, when they were both complete.

That some interval of time appears to have elapsed between the erection of the mass of the structure, and its completion by the addition of the front Portico, is rendered probable by the circumstance of the separateness of the Portico from the body of the building, which is evinced by its merely touching the front of the structure, a fact which is proved by this circumstance, that the light in some places shines through the crevices which are between these two portions of the building. This remark turns on the supposition, that if both Portico and Temple had formed one original design, the junction between them would certainly have been complete and solid.

The Portico is systyle, octastyle, pseudodipteral; it includes sixteen columns, upwards of forty-six feet high, and nearly five feet in diameter, each of a single block of granite. The eight columns in front are of grey granite, the second and third ranges are of red granite: the Capitals, which are of the most beautiful design and most skilful workmanship, and the Bases, are of white marble: the Entablature and Pediment also are of the same material: the Frieze, and Architrave are worked out of one and the same block, extending from centre to centre of the Columns. The Cornice is a single block in height.

The front Pediment certainly, and the second probably, were adorned with statues or *bassi relievi* in bronze, and must have presented an appearance inconceivably splendid and beautiful: the irregular apertures shewn in the Plate of the Façade, contained the tenons and cramps which fastened the bronze ornaments to the marble tympanum.

The Portico is now approached by three steps; but Palladio's Plan shews thirteen: these are, as by him stated, the result of conjecture only.

Palladio inserts two ranges of Corinthian Pilasters from the lower Cornice to the second, and from the second to the third Cornice. No other artist inserts them. See his "ARCHITETTURA," Book IV., Plates LII., LIII., and LIV. But Messrs. Taylor and Cressy, in their magnificent work, the "ARCHI-

TECTURAL ANTIQUITIES OF ROME," observe that the exterior "probably was ornamented by two ranges of Pilasters, as represented by Palladio, but of these there are now no remains." (Vol. I., p. 40.)

M. Desgodetz expressly says, speaking of Palladio's engraving, "*il met deux ordres de Pilastres au dessus de la premiere et seconde corniche, dont il ne reste aucune vestige.*" "He inserts two ranges of Pilasters over the first and second cornices, of which no trace remains."

Consequently, at the date of the researches of M. Desgodetz, such Pilasters even then must have been removed intentionally, and most completely, as the persevering industry and scientific tact of this indefatigable author and talented artist, would have detected the smallest relic of such architectural embellishments, particularly as he had the work of Palladio before him as a guide to his researches; and he would have described and delineated the details of such an ornamental addition or the slightest trace thereof, with all that minute accuracy and measured precision which he has displayed in the three and twenty engravings by him devoted to this superlative structure.

Having subsisted in all its grandeur until the irruption of Alaric, king of the Visigoths, who invaded Italy, A.D. 408, in the reign of Honorius, it was then stripped of many of its statues, and gold and silver ornaments. Genseric, king of the Vandals, about forty years afterwards, despoiled the building again: at length Boniface IV. obtained this edifice from the Emperor Phocas, and without any alteration in the structure, dedicated it to the "Blessed Virgin and all the Martyrs." Phocas was a Roman Emperor of the East, who, having become odious to his subjects by his tyranny, was beheaded in the eighth year of his reign, and his body committed to the flames, A.D. 610.

It is, however, very probable that the greatest spoliation of this splendid structure took place on the removal of the seat of Empire from Rome to Constantinople, on which occasion the public edifices of Rome were mercilessly despoiled of their moveable enrichments in order to adorn the rising city of the East.

The purpose to which this fabric was dedicated by Boniface, and the appellation then given to the structure, have remained unaltered to the present day.

A recent iron railing, which now encloses the Portico, passing from Column to Column, modernizes the venerable structure most sadly, and detracts

THE PANTHEON, OR ROTONDA.

severely from the classic prestige of the ancient grandiose façade.

Many buildings, both ancient and modern, have been designated by the name of PANTHEON, but the character of all of them is very far inferior to that of their magnificent prototype.

PLATE I.

GROUND PLAN OF THE PANTHEON.

This Edifice is delineated in twenty-three plates: the First is the PLAN of the Temple and Portico, with the Compartments of the Pavement of both: the Second Plate shows the PLANS of the ATTIC and of the DOME.

The reader will find great assistance towards clearly comprehending the peculiarities of this unrivalled structure, by consulting studiously the TRANSVERSE and LONGITUDINAL SECTIONS of this Edifice as exhibited in Plates VI. and VII., while he is perusing this detail of the PLANS as displayed on PLATES I. and II.

The structure is circular, having seven Chapels situated in the substance of the wall; the six Chapels on the sides are enclosed by Columns; and the seventh, the principal one, which is in the centre, opposite to the entrance, is open, having only a Column projecting on each side, flanked by a Pilaster.

Of the six side Chapels, two on each side are square, and the one in each centre is semicircular; as is also the great central chapel which faces the entrance. Many insist that this central Chapel has been constructed since the Temple was consecrated for Christian worship: but the ornaments, being as finely wrought as those in the rest of the Edifice, seem to evince the contrary. If there is anything that can countenance the supposition of its not having been erected at the same period as the rest, it is this, that the two Columns on the sides are fluted differently from the others, having an Astragal upon the Fillet between the flutings; and that the Mouldings of the Entablature which projects over those Columns, and makes the semicircle within the Chapel, do not agree with the Mouldings of the rest of the Entablature which goes round the Temple; yet both have the same profile and the same altitude.

The Pilasters on the sides of the six Chapels are square in their plan, having one face which projects into the Chapel, and fronts the opposite corresponding Column. The line that passes through the centre of the Pilaster, tends to the centre of the Temple; as do also the faces of the semi-pilasters, that are on the

inner angles of the square Chapels. Between each of these Chapels there is a kind of Tabernacle, each adorned with two Columns and Pilasters behind them, which support a Pediment, in some, circular, in others, angular. See PLATES VI. and VII: see also the Pediments more at large, PLATE XX.

In the substance of the wall are spaces like Chambers, which are vaulted with arches; there are three rows one above another. They have been so constructed in order to relieve and to lighten the walls, which are nevertheless as strong as if they were solid, these Chambers being circular in the interior part.

The entrance to those on the ground storey is without; in the second or central row there is no entrance but to those next the stairs; those above, in the third storey, have their entrance on the second Cornice, on the exterior of the fabric.

The Compartments of the Pavement of the Structure are marked by dotted lines. The Bands which separate these Compartments are of variously coloured marbles, the borders of the squares are of porphyry, and the centre is the same as the borders of the circles, being little different from the bands: the circles are some of porphyry and others of granite, each of one slab, placed alternately. Under the Portico the circles are of granite, each of a single slab; the central band, the bands of the intercolumniations, and the steps, are of white marble. The pavement of the rest of the Portico has been repaired with bricks laid edgewise.

The whole body of this edifice was cased on the inside with white marble; the Portico is so likewise, except the large niches, where the brick appears; these in all probability have once been covered with stucco, or, if faced with marble, it has been removed.

The Columns of the Portico are of granite, each of a single block. It is observable, that those at the angles were larger than the rest, according to the rule of Vitruvius; and there is one of these which has remained in its place: but two of the Columns of the Portico having been abstracted, and then replaced; namely, that at the angle on the right of the Portico, and that which stands next to it on the side; the architect who replaced them, not observing the difference, has exchanged their places.

There is but one staircase of the Portico that has steps: the other was never finished. It is apparent, by the measures figured upon the plan, that the Columns, as well within as without, are not of one regular equal diameter.

Close to the rear of this building are the ruins of

another edifice, which is conjectured to have been the *Thermæ* of Agrippa; and there are even now some remains of the wall towards the base of the Temple: but they are enclosed in private houses, to which there is no access.

The opinion of many antiquarians is, that the body of the Temple has been built first, and that the Portico has been added after the whole was finished, as already has been noticed. In the staircases of the Portico, the side which is towards the Temple follows the circumference of the exterior of the fabric, and the front walls of the staircases merely touch the wall of the Temple without any connexion; so that in many places the light appears between them: this may be observed on the plan, where the outward circumference is continued; and, in the fourth PLATE, the separation between the Portico and Temple is marked BB.

PLATE II.

The second Plate contains half the Plan of the Attic, and half the Plan of the Dome with its Compartments. In the former is the Plan of the first storey of the apartments over the Portico, and the top of the Chapels, with the windows in the Attic to enlighten them. The other half contains the Plan of the second storey of apartments over the Portico, and that of the Chambers in the substance of the wall, with half the opening on the top of the Dome, called the Eye of the Temple, because thence it receives its light: this half contains also the compartments of the Dome.

PLATE III.

The third PLATE represents the front of the Temple and its Portico. The body of the structure is encompassed with three Cornices, of which the second is larger than the first, and the third is larger than the second: the two upper Cornices have Modillions of stone; the rest of the Cornice is of brick, as is the whole body of the Edifice on the exterior; and the brickwork is covered in some places with stucco, which renders it probable that the whole was once cemented throughout. Above the third Cornice is a retreat of upwards of twelve feet, which slopes upwards nearly twenty inches. Over this retreat is a Socle of upwards of seven feet, making also a retreat of four feet seven inches and a half. The joints of the stones which cover this Socle, are raised in ledges which the joinings of the two stones form. The steps of the Cupola are sloping, and their edges are rounded; they are covered with lead.

The Portico is octastyle. The diminution of the Columns begins at the Base: they are of granite: the Bases, Capitals, and Entablature are of white marble: the Modillions of the Cornice do not correspond accurately with the Columns. There are two Pediments one above the other: the upper is much decayed, and displeases many, as being utterly useless. Serlio omits the upper Pediment.

The Modillions of the Tympanum are vertical. There is a double Modillion on the apex of the Tympanum, and a Modillion less on the left side, which side was restored by Urban VIII., than on the right. The Echini of the Cornice of the Tympanum are in an intermediate position between the perpendicular to the slope of the Tympanum, and the vertical line. This peculiarity is more distinctly shown by the lines A, B: C, D: and E, F: on the first Figure in Plate XXII., where the line C, D. is the vertical line, A, B. is perpendicular to the mouldings of the Cornice, and E, F. is the intermediate line whereby the Echini are regulated. In the upper Tympanum are two small square windows, which give light to the apartments over the Portico: in the lower Tympanum are many apertures to receive the tenons of the bronze Ornaments. The Inscriptions on the Frieze and on the Bands of the Architrave are deeply engraved in the marble; and there is great reason to believe that in these cavities there have been letters of bronze; because the apertures are pierced very deeply in some places, as if to rivet there the cramps and tenons that secured the metallic letters.

The Portico fronts due North.

PLATE IV.

THE FOURTH PLATE exhibits the ELEVATION OF THE FLANK of the entire fabric and its Portico; the Entablature of the Portico makes a return over the first Pilaster, as is more distinctly shown on the Plan, Plate I. There is a Modillion under the Corona, directly at the return. The back of the Portico, which rises square to the third Cornice of the Temple, bears upon the wall below, where the great niches are placed. The Pilasters have no diminution, and are fluted. The ascent to the staircase upon the Cupola commences from the third Cornice, behind the wall marked A, which appears to be of the height of the Socle. On the other side also there is a similar staircase, but it has no rail; the openings above the second Cornice are the doors for entering the chambers in the Wall; the arches which appear on the body of the structure, appertain to the

Chapels and Chambers; they are continued to the exterior surface for greater solidity. There is a door on the side of the Portico in order to give admission to the staircase.

Although the splendid architectural embellishments of this magnificent structure, which are still extant notwithstanding the incessant dilapidations of successive centuries, the ruthless spoliations of barbarian hordes, and still more merciless plunderings of traitorous possessors,—although these yet remaining ornaments may engage the attention and excite the admiration of the Professor of the present day, yet the skilful application of correct mathematical principles in the scientific mode whereby the weight of the structure is greatly diminished by the judicious adoption of the principle of the ARCH, both vertical and horizontal, (the stability of the fabric remaining undiminished,) which the reader will have noticed in examining this series of engravings, this very skilful adoption of the best possible means of producing the best possible result, exhibits the science of the constructors in as favourable a point of view, as the yet remaining decorations display the consummate good taste and classic purity of their elaborate enrichments.

What tribute of praise can be offered to the memory of the artists concerned in this noble structure greater than this plain statement, that nineteen centuries have elapsed since its foundation, and yet the firmness and solidity of the immense fabric continues unimpaired to the present hour?

The Pilasters, their Bases and Capitals, with the Entablature and the spaces between the Pilasters of the Portico, are of white marble. The rest of the Temple is of *opus incertum*, strengthened by courses of brickwork, or Roman tiles, except the Base round the building, which is of marble; the Modillions of the second and third Cornice are of stone. The interval marked B B, is that mentioned in the explanation of the first PLATE, where it was stated that within the staircase the light appears to shine through between the Temple and the Portico; which seems to support the opinion that the Portico has been added after the main edifice was completed.

PLATE V.

THE FIFTH PLATE contains a TRANSVERSE SECTION of the PORTICO; the Architrave under the Portico, which bears upon the Columns, makes a retreat upon the Pilasters of half the difference that there is between the diameter of the top of the Columns and

the breadth of the face of the Pilaster, which is the same both under the Astragal and at the Base.

The Door is thirty-nine feet two inches high, and nineteen feet seven inches wide: it is as wide above as below. The Jamb is somewhat more than an eighth of the width of the Door: each upright is of two pieces; the traverse is of one. The Jamb stands without a Plinth upon the pavement: it is of white marble, as are also the Frieze and Cornice over it, as well as the sides between the Door and the Pilasters; the Frieze is flat in front, and circular on the sides. The Door itself is of Corinthian brass laid upon wood: the Bases and Capitals of the Pilasters, and the Cornice of this Door, which were also of brass, have been taken away, and there remains nothing more than the wood that was under it; the lattice-work which is above is of cast brass, one inch in thickness.

The Tomb at the bottom of the plate is placed in one of the niches of the Portico, as may be seen in the Section; it is supposed to have been the Tomb of AGRIPPA. It is of Porphyry: the body is of one piece, and the supports are of two other pieces; in order to exhibit all the parts, and their measures, the Side, the End, and the Section are inserted.

PLATE VI.

The SIXTH PLATE represents the LONGITUDINAL SECTION OF THE INTERIOR of the Temple and Portico. The interior of the structure, of which the height is equal to the breadth, is divided into two storeys: one, the surrounding wall, or main body of the fabric; the other, the Dome, which is a complete semi-circle, or rather hemisphere. The part which is called the wall is divided into two unequal parts, which form two storeys or orders of architecture. The first, or lower division, is the greater, but which is yet less lofty than that of the Portico: it is about forty-three feet high.

It will be observed by the Plan, that there are eight solid masses of material, and eight intermediate vacancies, which compose seven Chapels, with the space or opening of the Entrance. Each solid portion is terminated by two Pilasters, between which are Tabernacles, or little Altars; and each is enclosed by two Columns which support the Entablature, except the vacancy of the central Chapel, where the Columns stand on the sides; and the opening of the entrance, where are no Columns. The Columns and Pilasters stand immediately on the pavement, and are about three feet eight inches in

diameter. The Shaft is twenty-eight feet, eleven inches; the whole column, thirty-four feet, seven inches; the Entablature, eight feet, three inches.

The second Storey or Order, which some denominate an Attic, although properly it is neither an Order nor an Attic, is composed of a Pedestal, continued in the manner of a Basement, a large Entablature, and some very small Pilasters, placed at regular intervals between the windows; of which in this Attic are fourteen apertures, by which however the Temple is not enlightened; but some give light from the inside of the Temple to the Chapels, over which they are: for the windows that are directly over the solids are only sunk a small space, and enclosed like square niches. This Entablature, and these Pilasters, with their very curious Capitals and Windows, are shown more at large on PLATE XVIII.

The whole light of the interior of the building comes partly from the door, but principally from a round aperture in the top of the Dome, and which may well be called the Eye of the Temple. This aperture has no covering, and the rain-water falling therefrom settles on the Pavement, which is somewhat lower in the middle than towards the circumference, from which there is a slope to the centre of six inches in about seventy feet. The Dome has twenty-eight vertical bands crossed by four others, which are horizontal, forming five rows of square coffers, sunk as it were by degrees: in all, one hundred and forty squares, which, as many antiquarians surmise, were once ornamented with rosettes of gilded bronze. In the Portico the Pilasters are fluted, but not reeded. The Columns are plain. The Architrave passes right over the Columns; and above are Arches, the piers of which stand directly over the Columns to relieve the incumbent weight, and to support the wall that bears the roof.

The Columns of the inside of the fabric are fluted and reeded. Their diminution begins at the Base: the entasis is peculiarly beautiful; it is correctly shown on PLATE XVII., in the diagram entitled "*Proportion of the Columns.*" The reeding is very peculiar: that which usually is convex, is filled in level in these Columns, and leaves only a flatband, which, instead of a reed, fills the fluting as far up as it usually is reeded, within the third of an inch. This unique peculiarity is also distinctly shown on the Base of the Columns on PLATE XIV., and also on Plate XVII. on the "*Plan of a Column.*" The Bases and Capitals are of white marble, as well as the Pilasters, which are also fluted and reeded.

The Entablature, which is of white marble, passes over the Columns and Pilasters, without any interruption, excepting upon the two Columns that are on the sides of the central Chapel. In this place, and in the Entrance, the Entablature passes in, and supports the circular band which cuts the Attic and the Pilasters there. It bears directly upon the top of the Columns, and makes a retreat upon the Pilasters equal to half the diminution of the Columns. The Modillions do not correspond either to the centre of the Columns or of the Pilasters.

The square coffers that ornament the compartment of the Dome are sunk into it, as it were by steps or degrees. The depth of the degrees is worked according to imaginary lines, parallel to those which, from the centre of the Temple, pass from the height of five feet to the centre of the squares: this is so contrived, in order to make all the degrees appear in the same manner in each of the squares, and thereby the degrees at the bottom of the squares would not be hid by the projection of the lower beyond the upper steps. This astute contrivance causes the upper and lower horizontal degrees so to inscribe the rectangles of the coffers, as to appear equidistant each with each, and also with the vertical lines or degrees.

PLATE VII.

The SEVENTH PLATE contains on one half the Section of the entrance-side within, and on the other half, the opposite side, which is that of the great Chapel. It is to be observed in the Section of the entrance-side, that the Arch which rises over the entrance, bears plumb upon the wall; but the band, instead of descending plumb upon the wall, continues its contour and rests false upon the Cornice, which serves for its Impost; the Cornice and Architrave which are over the door of the Entrance, die against the springing of the Arch and the great Cornice of the Order; nor does this Architrave, which is over the door like a Jamb, descend on either side: the great niches which form the Chapels, rise to the top of the windows in the Attic and receive light thereby.

The other Section exhibits little Acroters over the Columns on the sides of the principal Chapel. In each Section may be observed an Architrave in the great Chapels which are enclosed by Columns, which is placed over the square niches in the Chapels.

In the basement of the Attic, the following sentences exhort the beholder to realize the solemnities of this consecrated pile, in the sacred duties of praise and adoration: on the right-hand side is sculptured in large characters,
LAVS EIVS IN ECCLESIA SANCTORVM.
and on the left-hand side:

LAVDATE DOMINVM IN SANCTIS EIVS.

The Astragal at the top of the Shafts of the Columns runs quite round the Temple, and passes within the Chapels.

PLATE VIII.

This PLATE represents at large the Entablature; the Soffit of the Corona; the face of the Capital of the Columns of the Portico; and the Section on the centre of the Capital. It has been already observed that the Modillions of the Cornice do not answer to the centres of the Capitals of the Columns; they are also peculiar in this, that each Modillion has a square Tablet behind it. The Dentils are not worked out; the Bands of the Architrave project a little more below than above; in the Capitals of the Columns the tubes of the leaves have a small channel hollowed in the middle of them: this is to be observed also in several of the Capitals. See PLATES XIV., XVI., &c.

The measures of the projections in this Section and in all others of this work, are to be counted from the line that passes through the centre of the Column, which is, in reality, the axis of the Shaft: for example, at the top of the Shaft of the Column there is twenty-six one sixth marked, which intimates that the semi-diameter of the top of the Shaft is twenty-six parts of a Module and one sixth of a part, or of a sixtieth of the base of the Column, and that the whole diameter is, consequently, fifty-two parts one third: also, the lowest Band of the Frieze being marked twenty-six and a half, shows that the face of the Frieze is twenty-six parts and a half distant from the prolonged axis of the Column, and that it projects one third of a part beyond the top of the Column: and a similar mode of computation is to be adopted under all similar circumstances.

To ascertain therefore what projection one member has beyond another, the less must be subtracted from the greater: for instance, to know what projection the Corona of the Cornice has beyond the Frieze, subtract twenty-six and a half from sixty-nine three quarters, and there will remain forty-three parts one fourth, which will be the projection of the upper beyond the lower member of the Entablature: this mode of calculation must be understood as to all other measures in this publication.

PLATE IX.

The NINTH PLATE exhibits at large the Steps of the Portico; the Base of the Columns; the Plan of the Capital reversed; and the Capital drawn on the angle.

In the Base, the contour of the Scotia goes
35

lower than the top of the torus under them; the lower Astragal projects more than the upper; the base of the Plinth projects in a small degree at its lower profile.

By the Plan and angular profile of the Capital, the relative positions, the breadths, the depths, the proportions and the projections of all its parts may be ascertained. The contour of the leaves and other parts of this capital are admirably proportioned.

The projection of all the leaves of the Capital begins at the Astragal, and increases as they rise; this exhibits all the parts of the Capital disengaged from each other, and produces a fine effect. The Shaft of the Column, not including either Base or Capital, is in height sixteen modules, eight parts, and one fourth. The diminution is from the Base.

PLATE X.

The TENTH PLATE presents the details of the Pilasters of the Portico; the Base; the Plan of the Capital reversed; the face of the Capital; its profile on the centre; and the Base which continues to the Interpilasters under the Portico. These Pilasters are fluted in seven channels on each face; the angle is bevilled off by the breadth of a fillet.

PLATE XI.

This PLATE exhibits the profile of the Base, which runs round the fabric externally; the Jamb of the doors of the Staircases on the sides of the Portico; the face of the Impost, with the Frieze on the external Interpilasters; the Cymatium on the top of the Socle of the Cupola, and the second Cornice, which passes round the building outside, and forms the second Pediment of the Portico.

The implements for sacrifice that are upon the festoons of the Frieze, are all different; the Mouldings of the top of the Impost are totally dilapidated, as represented. The Modillions of the second Cornice are of stone, the rest being of brick, formerly covered with stucco, but of which nothing remains to the present time. These profiles are measured with the Module of the Columns of the Portico.

PLATE XII.

The TWELFTH PLATE presents the Section of the exterior and the interior Architraves of the Portico, with the Soffit; the profile and face of the Friezes which are on the Interpilasters within the Portico; the Jamb, and the Entablature of the Door.

The Architrave within the Portico is an Architrave-cornice: the first two bands are vertical, and

the upper is not much higher than the central, but inclines forward, projecting more above than below, which makes it appear higher than it really is; the Soffit of the little Corona is raised in the forepart to make the projection of this Cornice appear greater; the Festoons of the Friezes within the Portico are more delicately wrought than those on the Interpilasters without, perhaps because they are in a situation where they may be examined with more attention; the Jambs have the same profile and dimensions as the Lintel of the door, and stand directly on the pavement; the Frieze over the Door is plane in front and circular on the sides, as is shown by the convex dotted line; and more clearly on PLATE V. These dimensions also are measured by the Module of the Columns of the Portico.

PLATE XIII.

The THIRTEENTH PLATE displays the Elevation of half the Door, its Plan and Profile, a larger profile of its Borders, Pannels, and Friezes, with the sections and faces of its Nails, which are represented of their real size. The Pilasters of this Door are diminished from the Base. The Nails A. and B. are placed alternately upon the uprights and traverses of the Door, as may be seen by carefully examining their respective sizes; the Nail A. is largest, the Nail B. is the smallest; the Nail C. is placed in the three Friezes: they also are of brass like the rest.

PLATE XIV.

The FOURTEENTH PLATE contains the Base, the Face, and the Profile on the centre of the Capital of the Columns; the Entablature of the Order within the Temple; and the Soffit of the Corona of the Cornice. The Bases of the Columns are remarkable for the small depth of their Plinth; which, not having half the regular height, seems to strengthen the opinion that the Portico was added after the principal building was finished: the pavement of the Portico having been made of its present height for some reason now unknown, it may have proved necessary to bury two-thirds of the Plinth of the Bases, in order to have the pavement within the Temple of the same height. In fact, the rest of the Plinth is actually buried under the pavement: for the Plinth is notched in, as it were, so that the pavement enters it about half an inch; this makes it appear to be set upon the pavement, although it goes five or six inches below the surface.

The contour of the Scotias of the Base descends lower than the top of the torus under them, as in the Portico. In the Capitals are channels hollowed in

the centre of the stems of the leaves: the Architrave bears directly on the Abacus of the Columns, and in retreat upon the Pilasters. The Modillions of the Cornice do not answer to the centres of the Columns any more than in the Portico; and the other ornaments of the Cornice do not answer correctly to each other. The Band of the Modillions projects more above than below, which makes it appear higher: behind the Modillions is a square tablet, as in the Portico. On the Soffit of the Corona, the Modillions that tend to the centre of the Temple, are narrower in front than behind, as well as the spaces between the Modillions: thus the outlines of both Modillions and spaces tend in direct lines towards the centre of the edifice.

The projections of the Mouldings of the Architrave and Cornice rise in the fore part, perhaps to reflect the light which comes from the pavement, and in order that the members may appear more distinct from each other: the Bands of the Architrave project more below than above, possibly to receive and reflect the light that comes from the eye of the Dome.

By the modules of these Columns, all the members of the interior of the fabric are measured, except those of the little Altars which have their own peculiar module, the semi-diameter of their own Column. The height of the Base is twenty-five parts, one fourth; the height of the Shaft of the Column is fifteen modules, twenty-six parts; the height of the Capital is two modules, eight parts and a half; the diminution of the Column commences from the Base. The peculiar mode of filling in the flutings is distinctly shown on the Base.

PLATE XV.

This PLATE contains the Plan of the Capital; and the Capital seen on the angle. A line drawn from one angle of the Abacus to the next, touches the rosette in the centre. The Capital on the angle displays accurately the projections of the leaves, volutes, &c.: the central volutes descend more than those of the angles, and do not rise so high.

PLATE XVI.

The SIXTEENTH PLATE contains the Plan of the Capital of the Pilasters; the Face; and its Profile on the centre. These Pilasters are of equal width from Neck to Base. They have nine flutings on each face; so that the flutings and fillets are no wider than those of the Columns, which have but seven.

PLATE XVII.

The SEVENTEENTH PLATE presents the Base that passes all round the interior of the Temple; the

little Cornice under the recesses of the six great Chapels; the Architrave within the same Chapels over the recesses; the Entablature over the Door within the building; the half plan of a Column; the Proportion of the Columns, and the contour of their diminution measured at each module, commencing at the Base; the Profile and Soffit of the Architrave which bears upon the Columns of the six Chapels; the situation of the Shaft of a Column indicated by a dotted line; and part of the Plan of a Pilaster, which is evidently wider than the diameter of the Column, with the mode in which the wall returns into the Chapel.

In the half plan of the Column it may be observed, that the flutings are filled up almost level with the fillets: see also PLATE XIV.; this is so to the height of five modules, eight parts, and a half. Above this height, these flatbands are chamfered off to the height of three parts, one quarter; the flutings are not half so deep as they are wide; their contour is circular.

In the Proportion of the Columns it is to be remarked, that the contour of their diminution, which is in a convex line, commences at the Base, whence the whole column being divided up to the very neck from space to space by the height of a Module, the diameters all prove different, as they are figured: by adopting this method a contour may be given to a Column similar to those within the Pantheon. This manner of diminishing the columns from the Base was much in use among the ancients: it is practised in all the antique structures of Rome, excepting in the Temple of Vesta at Tivoli, and the Arches of Constantine, and of Septimius; in which the columns are cylindrical to one third of their height: but the expansion or inflation of the columns, so much admired by many French architects, and exemplified in the interior of the PANTHEON at Paris, is not to be found in any example either of Greek or Roman art; and although Palladio in his "ARCHITETTURA," Book I., chap. 13, entitles it, "*Della Gonfiezza e Diminutione delle Colonne, degli Intercolonna, e de' Pilastre,*" yet none of his examples exhibit any part of the Shaft of a Column as of a diameter greater than the Base thereof.

The sections in this Plate are measured with the Module of the Columns of the Order within.

PLATE XVIII.

This PLATE presents part of the Elevation of the Attic within the structure, and the profiles of its members more at large. The Shafts of the Pilasters, and the Pannels and Compartments between them, have no projection from the surface of the wall; they are distinguished only by the different colours of the

marbles of which they are constructed; even the Bases and Capitals project so little, that they are only in bas-relief: neither do the three bands of the Architrave project over each other, being distinguished only by their various colours. This Attic is composed of four sorts of marble; white, isabella, porphyry, and serpentine. The parts formed of white marble are the Basement, the Socles, the Bases and Capitals of the Pilasters, the Compartments, the Jambs and Cornices of the windows, the lower and the upper Bands and Cymatium of the Architrave, and the Cornice of the Attic. The parts of porphyry, are the Pilasters, the Friezes between the Jambs and Cornices of the windows, the circles over the windows, and those of the central Interpilaster. The parts of serpentine, are the pannels at the top and base of the other Interpilasters, the central band of the Architrave, the little upright pannels at the sides of the circles of the central Interpilaster, the borders of the great Pannels of the other Interpilasters, and the borders of the little square Pannels over the windows. The parts of isabella marble, are the inside of the Pannels over the windows, the border of the great Pannel of the central Interpilaster, and the great Pannels of the other Interpilasters. In this attic, as well as in the great Order within the Temple, the greatest part of the projections or Soffits of the Mouldings are not level, but hang forward.

All the proportions of this PLATE and the next are measured with the Module of the Columns within the structure.

PLATE XIX.

The NINETEENTH PLATE contains several parts of the interior of the Pantheon: the Cornice, the Frieze, the traverse and upright Jambs of the Windows of the Attic; the Band of the Arch over the entrance; the Band of the Arch at the top of the principal Chapel; one of the little Acroters over the two Columns at the sides of the same Chapel; the top of the Dome surrounding the Eye of the Building; the little Cornice; and the metallic work which holds the border, &c.

The bands of the entrance and of the great Chapel and Window-jambs have very little projection, most of their faces rather inclining backward; as they make no angle, the sight cannot perceive this inclination. The covering which is about the Eye is a plate of bronze one third of an inch thick; the Cornice is of the same metal, gilt with a gold as bright as if but just laid on: the cramps are also of bronze.

PLATE XX.

This PLATE displays the Plan, Elevation, and Section of the little Altars between the Chapels: the Pediments differ, some being circular, others angular. These Altars differ also in this, that those with angular Pediments have their Columns of marble, and fluted, whereas the others have their Columns of porphyry and are quite plain. The ornaments of the Cornice of the angular Pediments are in an intermediate position between a vertical line and a line perpendicular to the Mouldings of the Cornice, as shown on PLATE XXII.: in the Cornices of the circular Pediments, they tend to the centre of their contour. In the compartments on the sides and above the Pediments, the field is of black marble, the pannels are of isabella, and the circular slabs are of porphyry.

PLATE XXI.

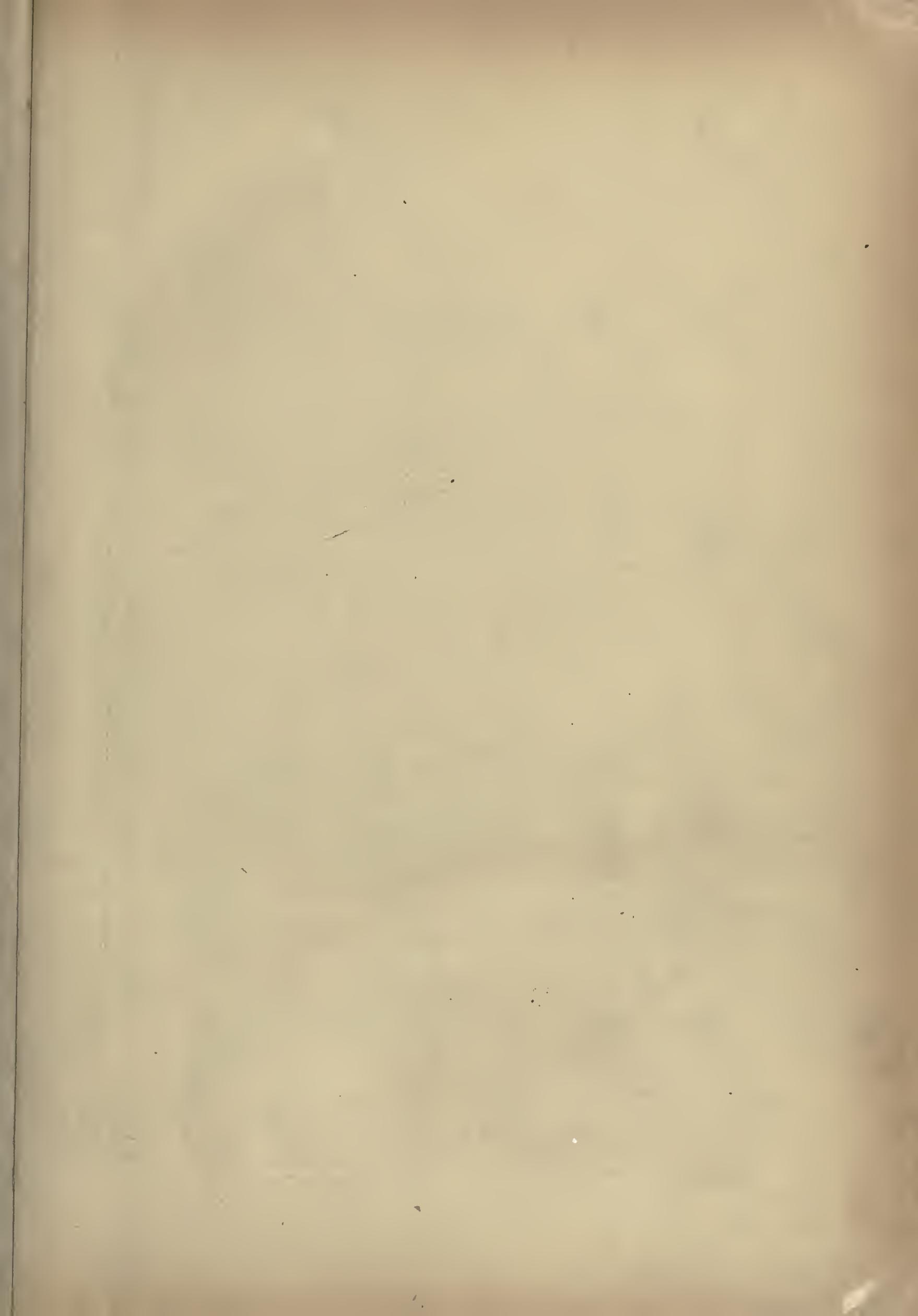
This PLATE presents the Entablature of the little Altars; the face; and the profile on the centre of the Capital; with the mutilated Entablature of the sides. The angular Volutes rise a little into the Abacus. The Bands of the Architrave project a little more below than above; in this Architrave are Astragals between its Bands, although there are none in the same Architrave over the Altars.

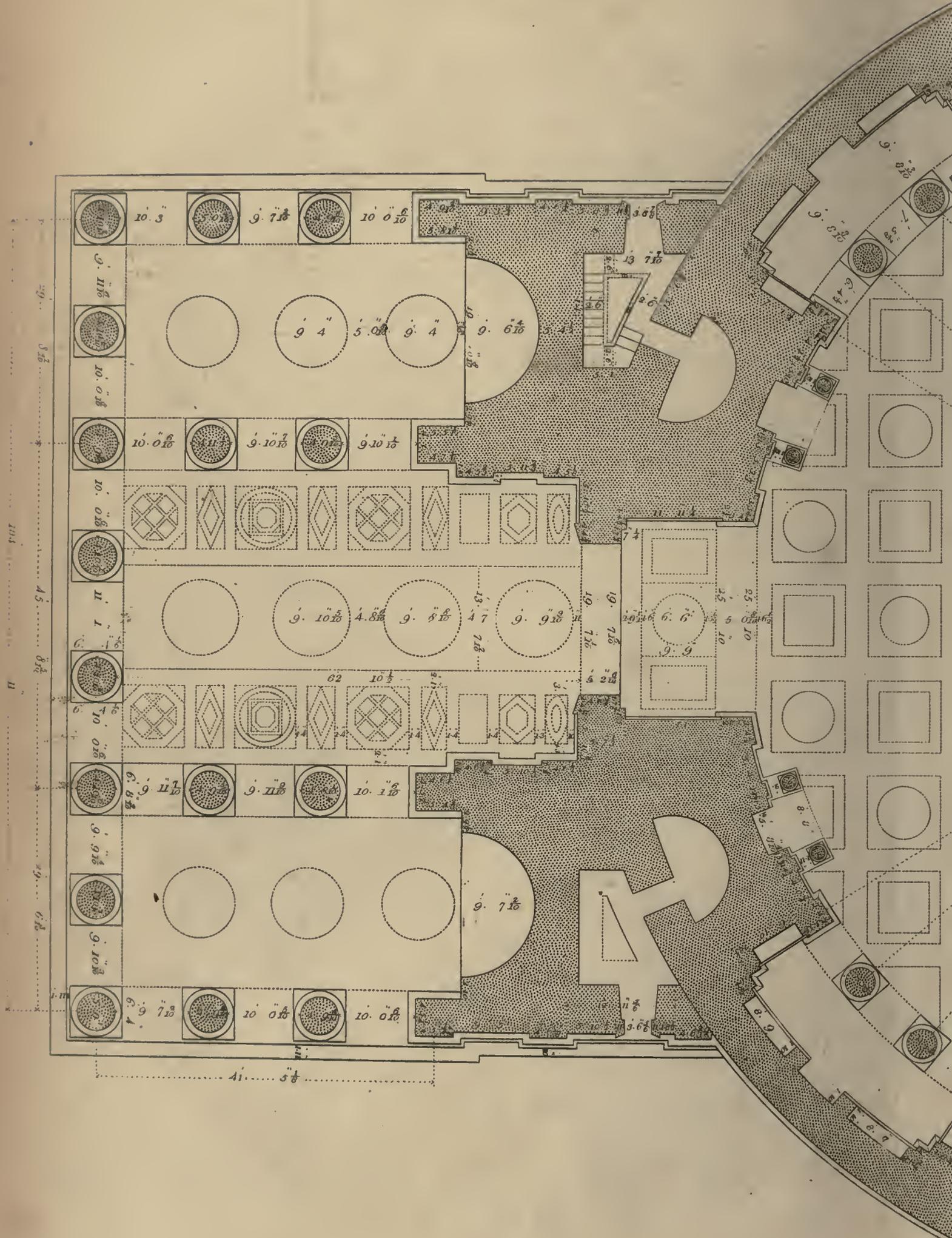
PLATE XXII.

The TWENTY-SECOND PLATE shows the Plan of the Capital of the Columns of the little Altars; the Soffit of the Architrave; the same Capital drawn on the angle; the profiles of the Architrave; and two Cornices, one of the circular, the other of the angular Pediments. In the Cornice of the angular Pediment, the line C.D. is vertical; the line A.B. is the line perpendicular to the Mouldings of the Cornice; and the line E.F., which equally divides the angle made by the lines A.B. and C.D. regulates the echini, &c. of this Cornice. These Cornices, although they make no angle, in any part of the fabric, are profiled in order to show their relative projections.

PLATE XXIII.

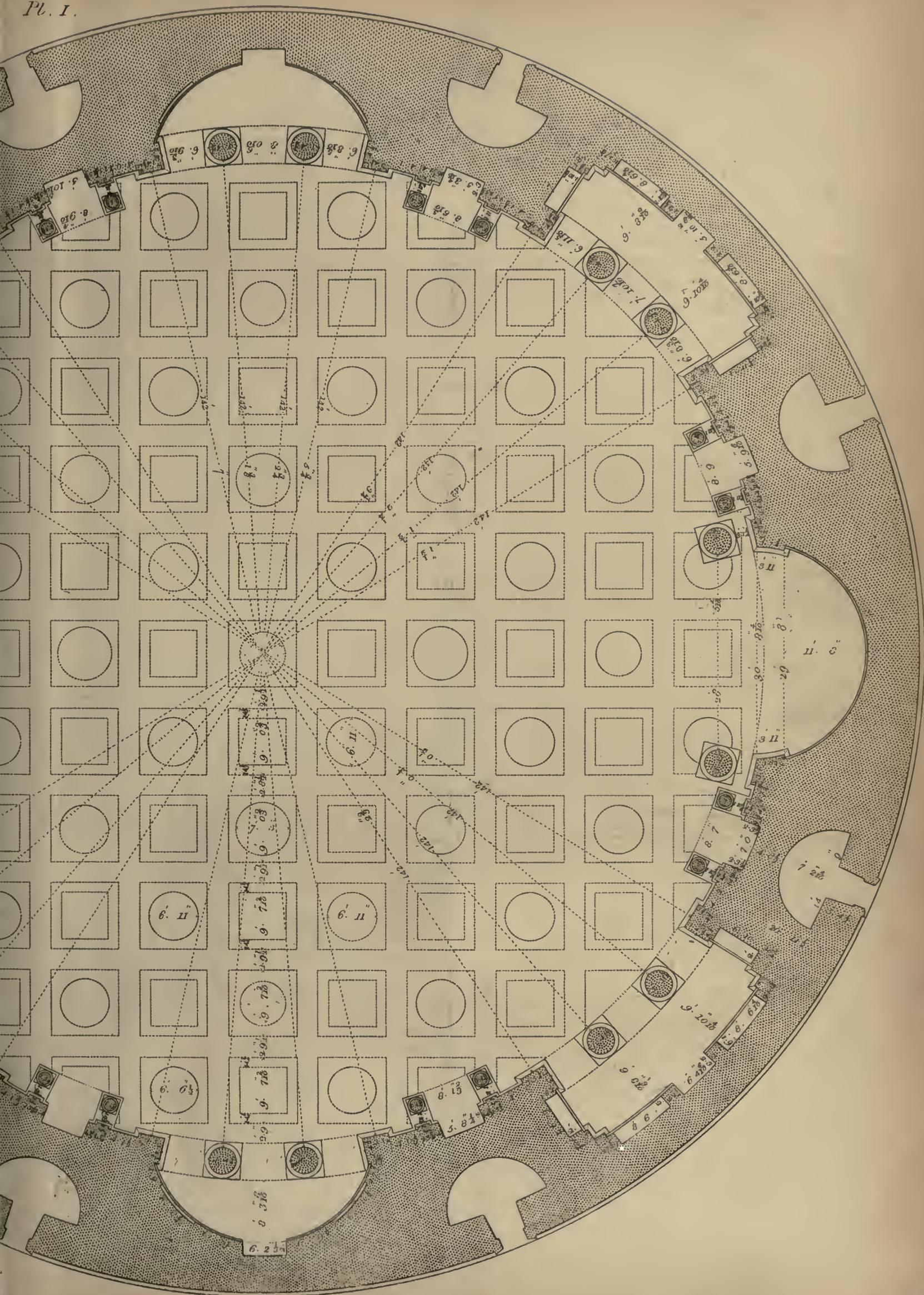
This PLATE displays the Base and Cornice of the Pedestals; the Socle and Base of the Columns; and the face of a Capital which is different from the rest. The contour of the Scotias goes no lower than the top of the torus; the Capital, which differs from the others, is that of the little Altar which stands on the left, at entering; the Base of the Columns, where these Capitals are adopted, is attic.

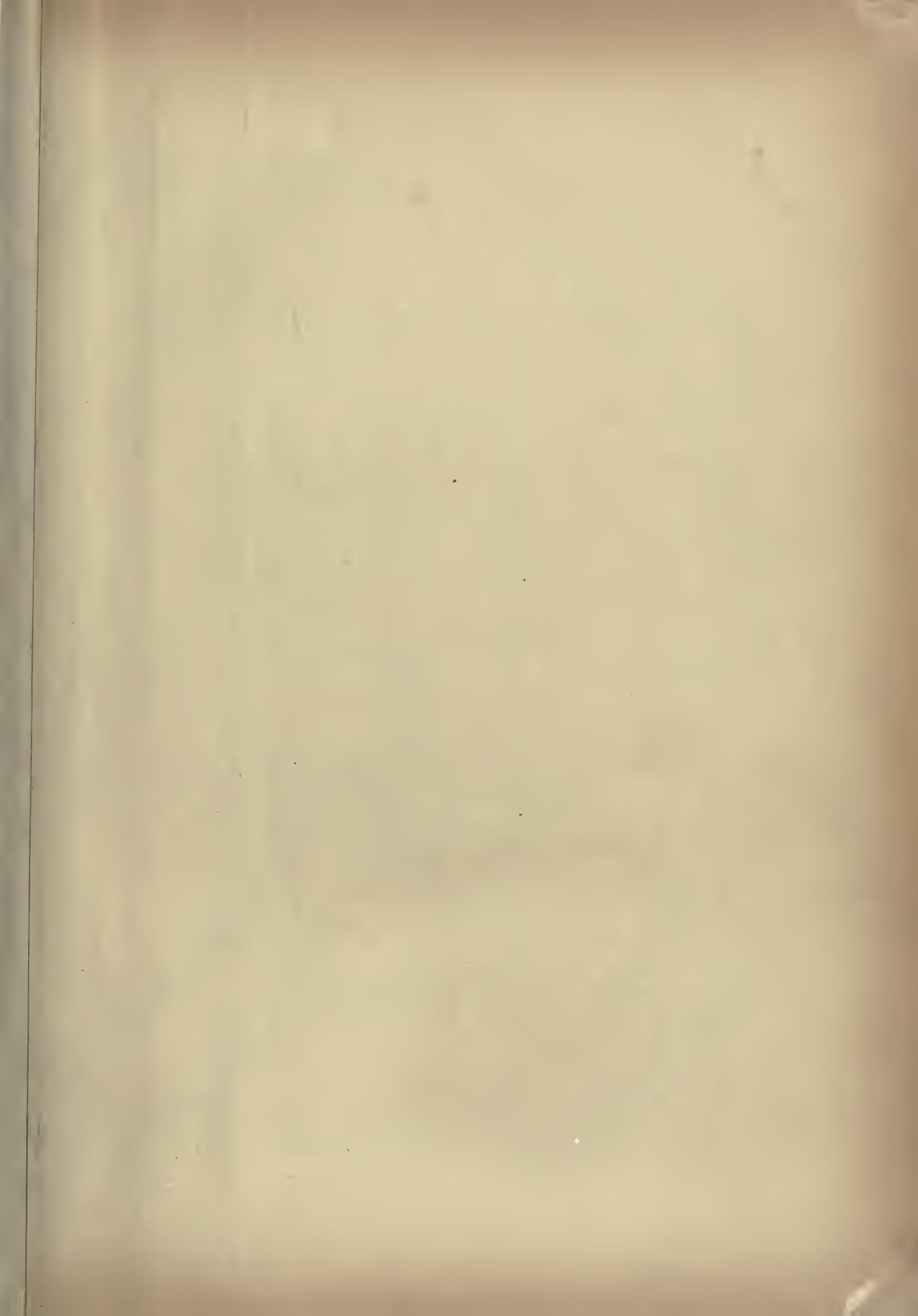


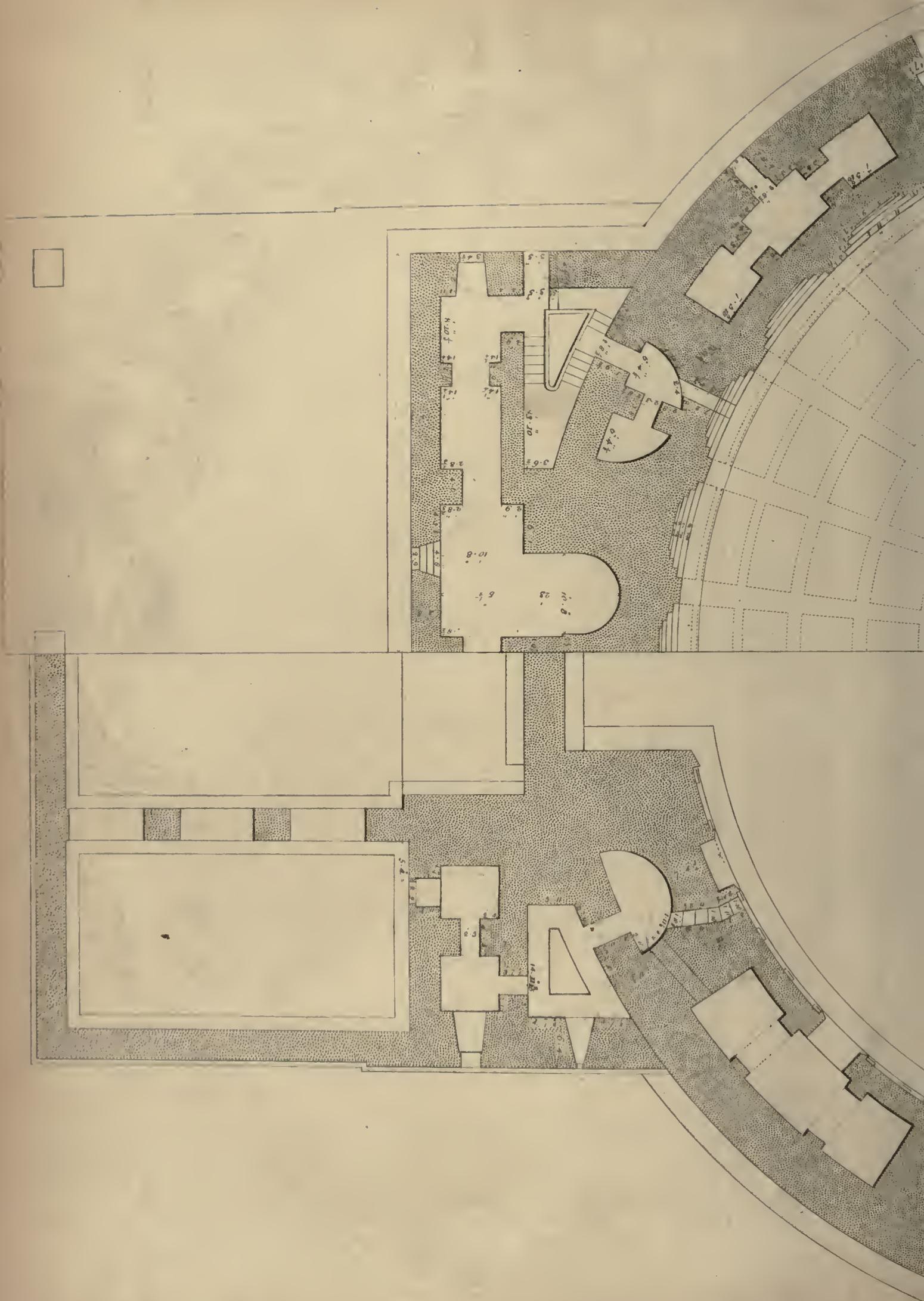


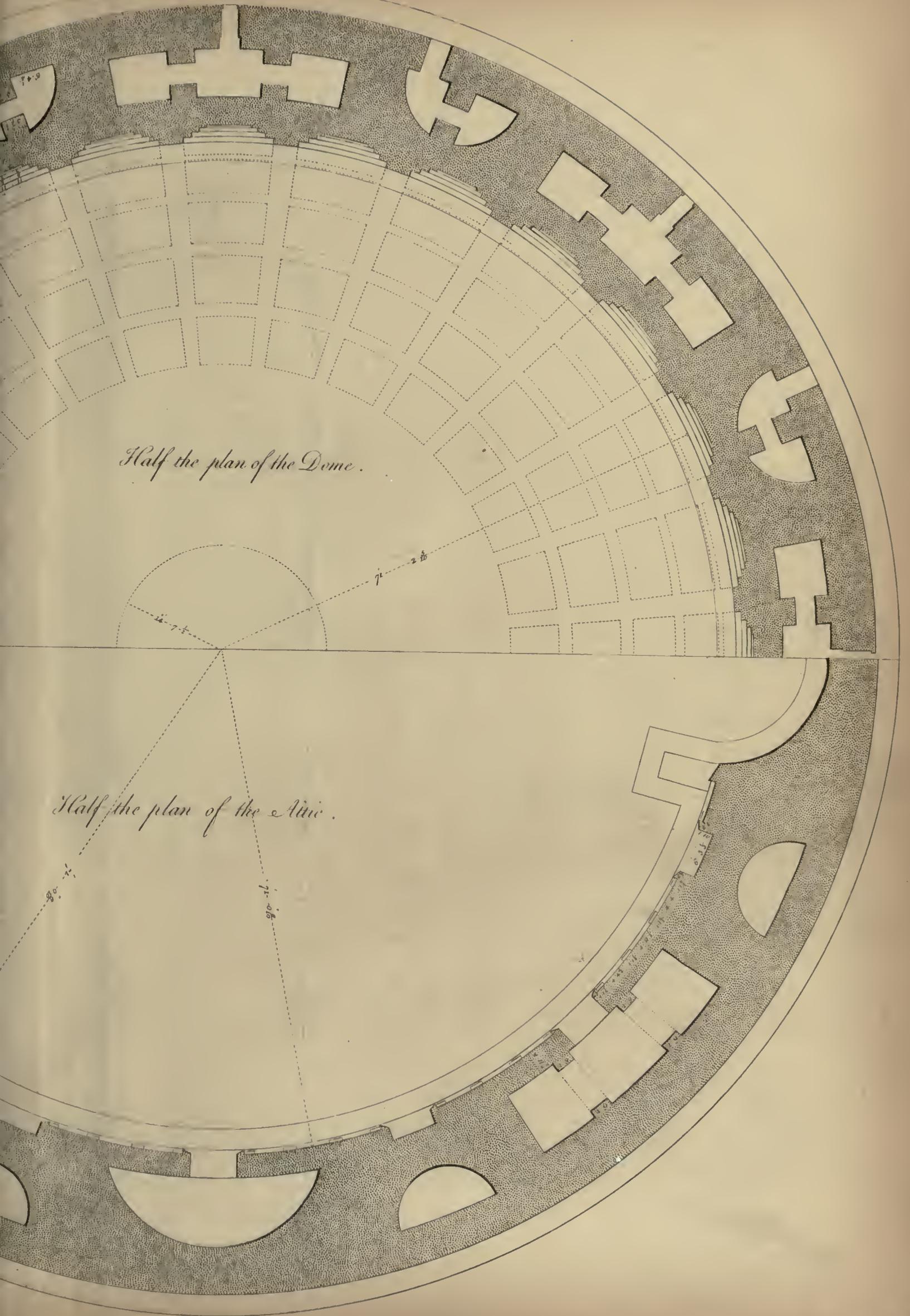
GROUND-PLAN OF THE PANTHEON.

Pl. I.



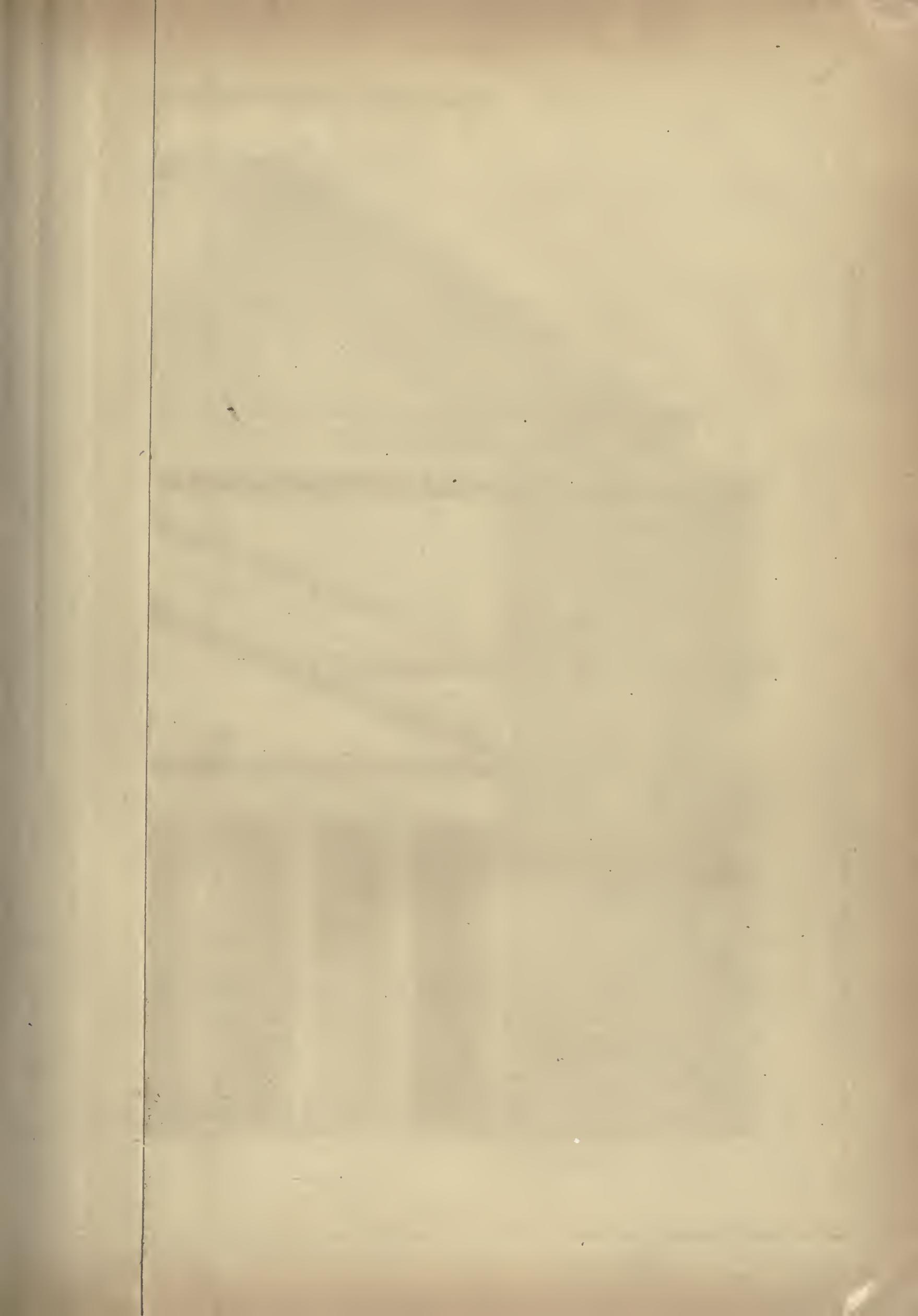


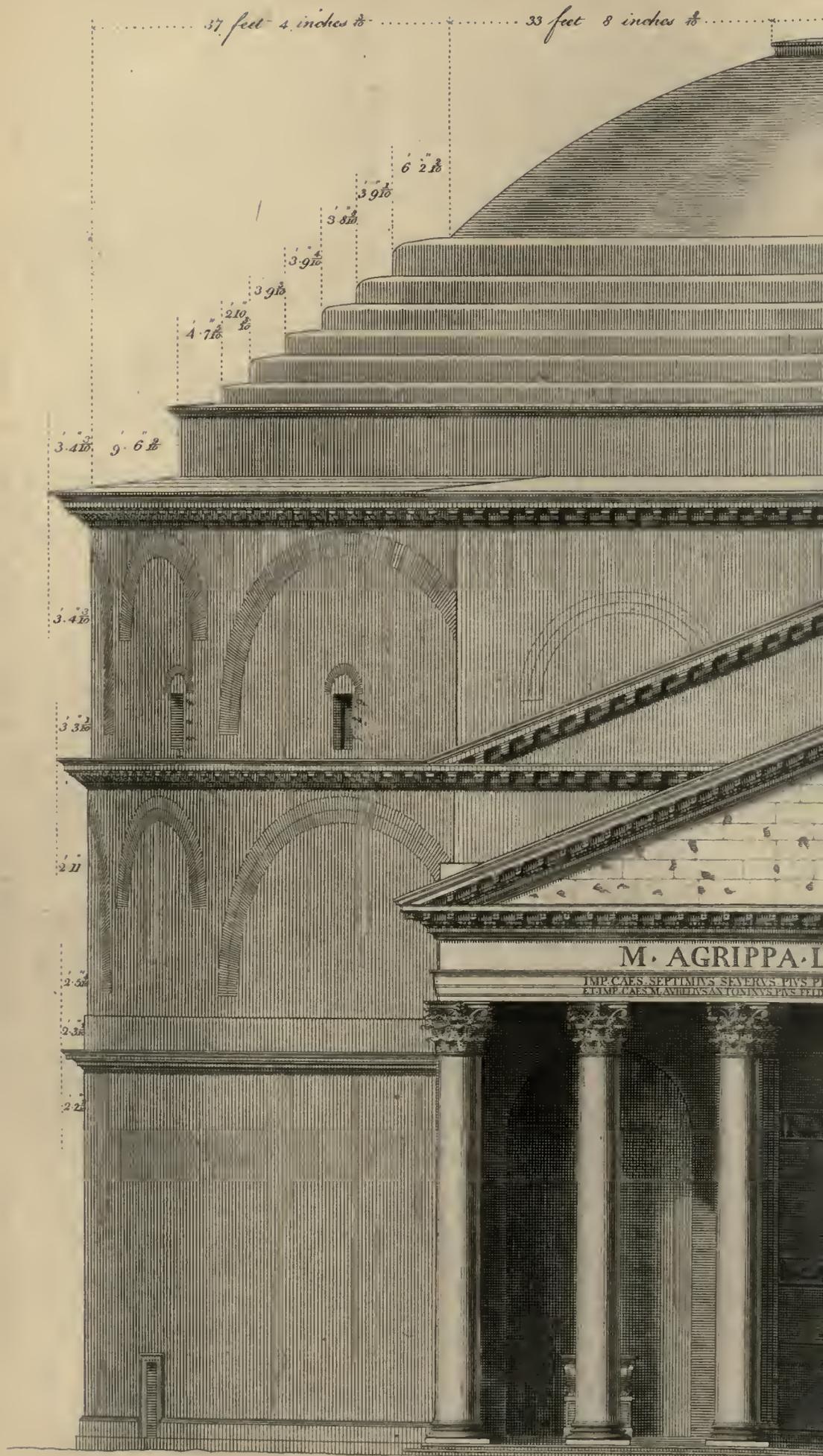




Half the plan of the Dome .

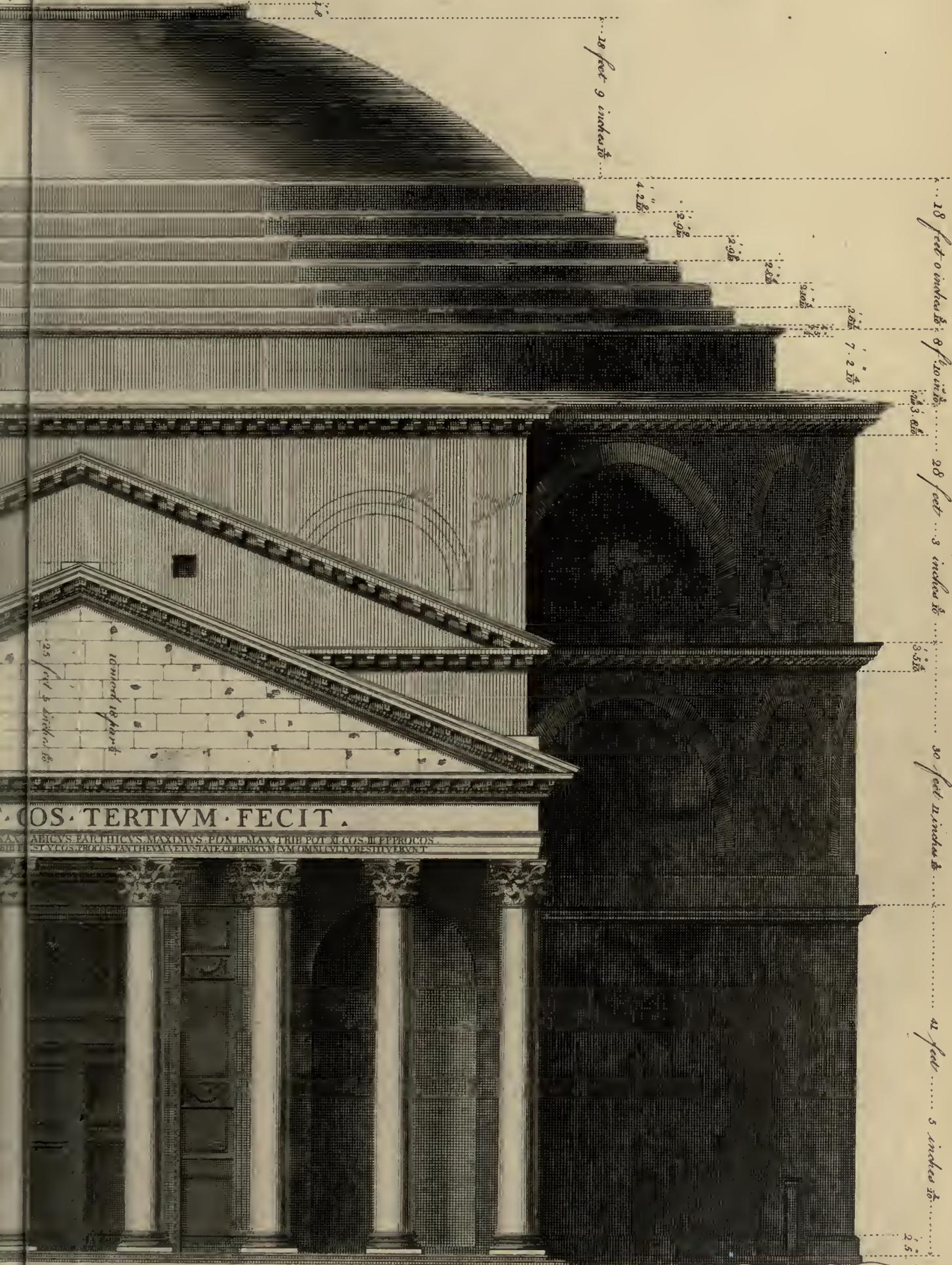
Half the plan of the Attic .

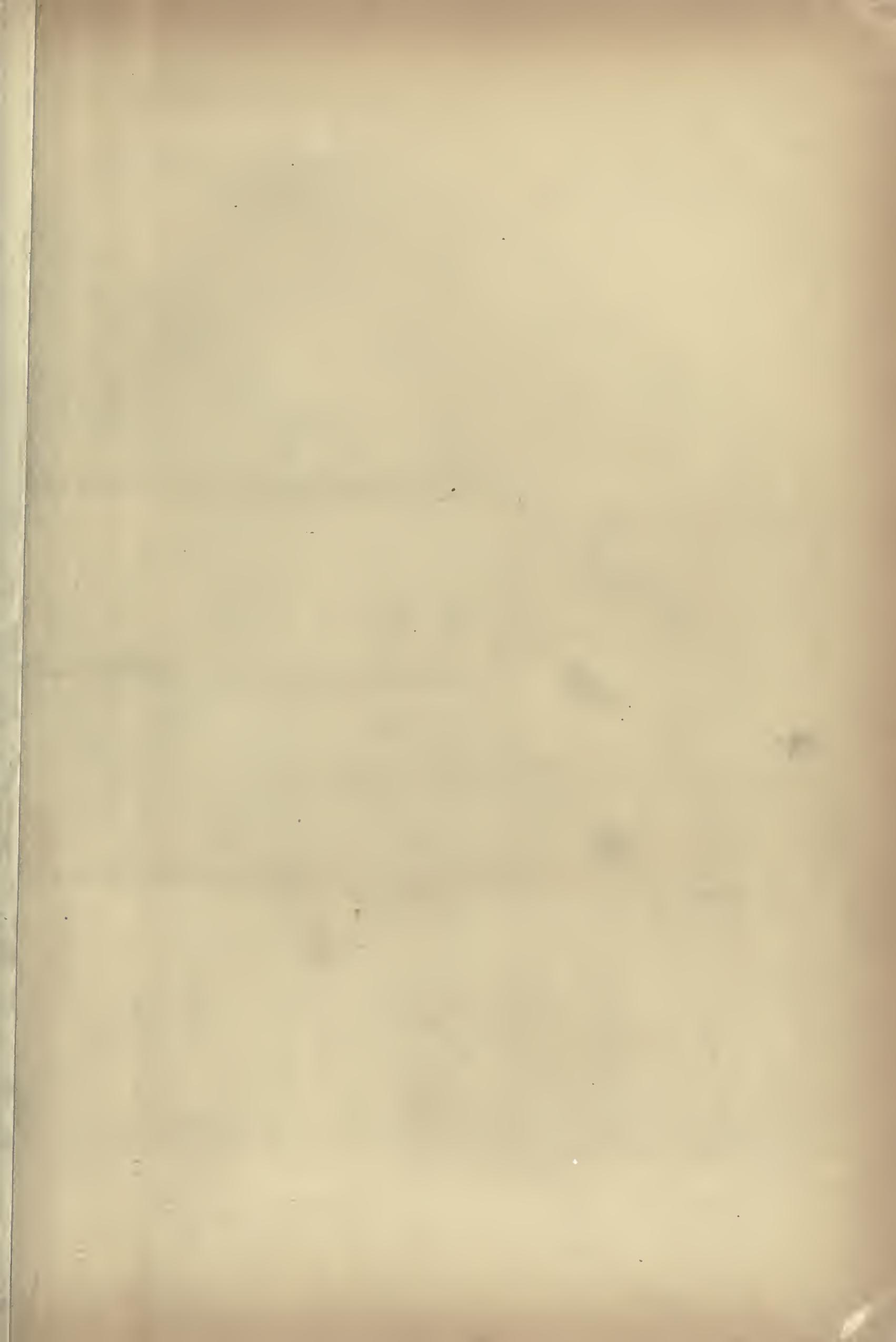




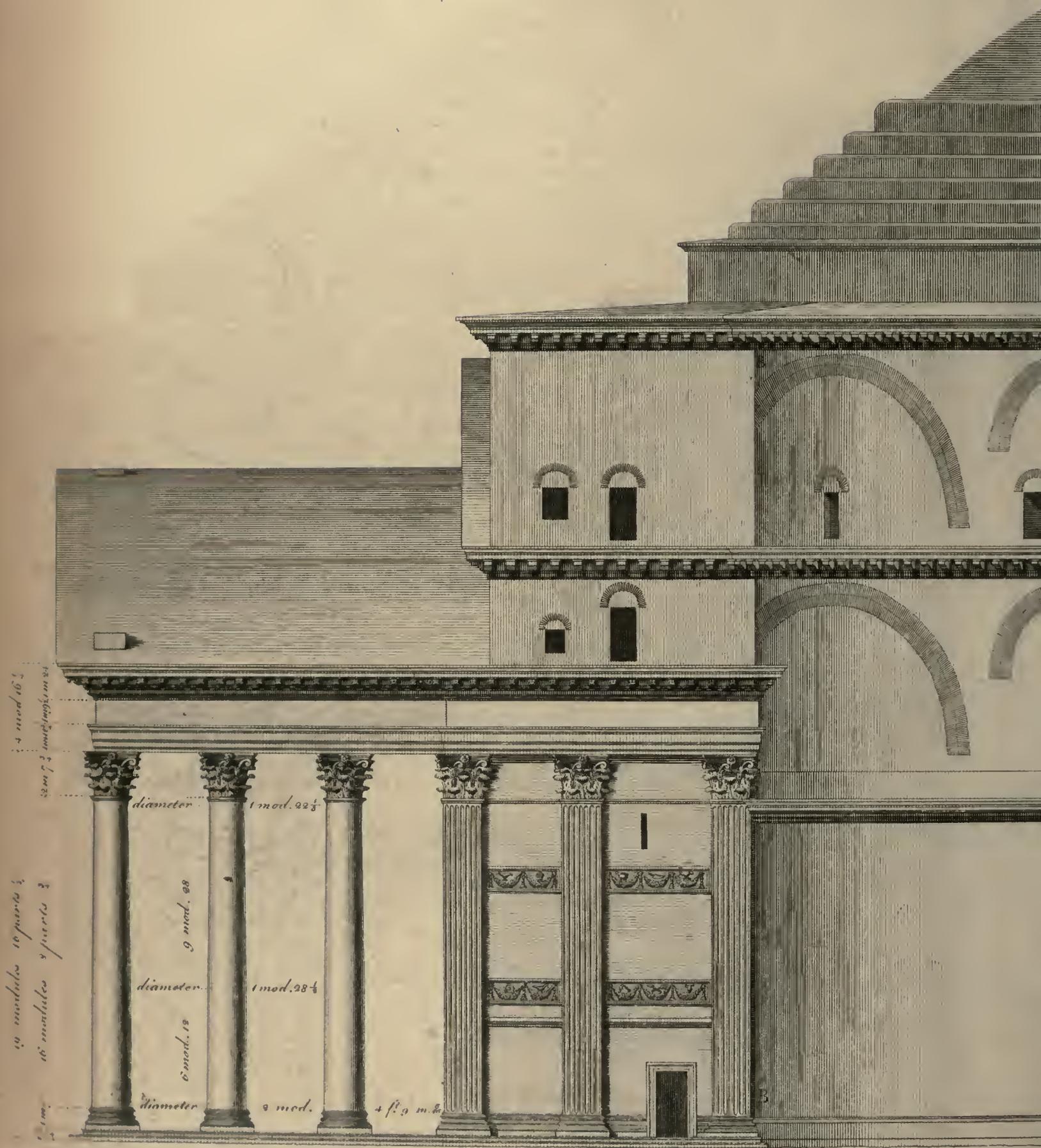
FRONT OF THE PANTHEON AT ROME.

6 inches $\frac{1}{2}$



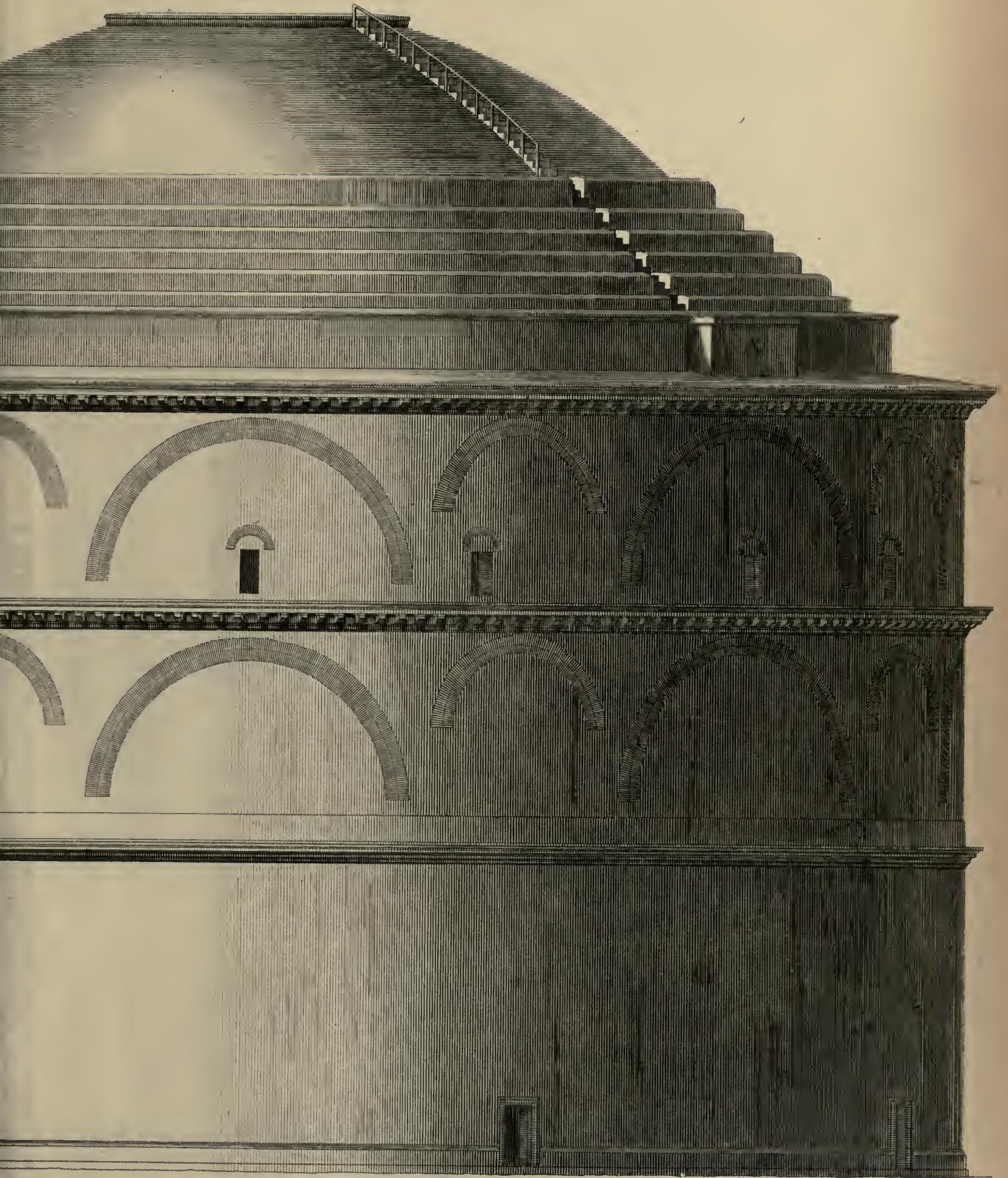


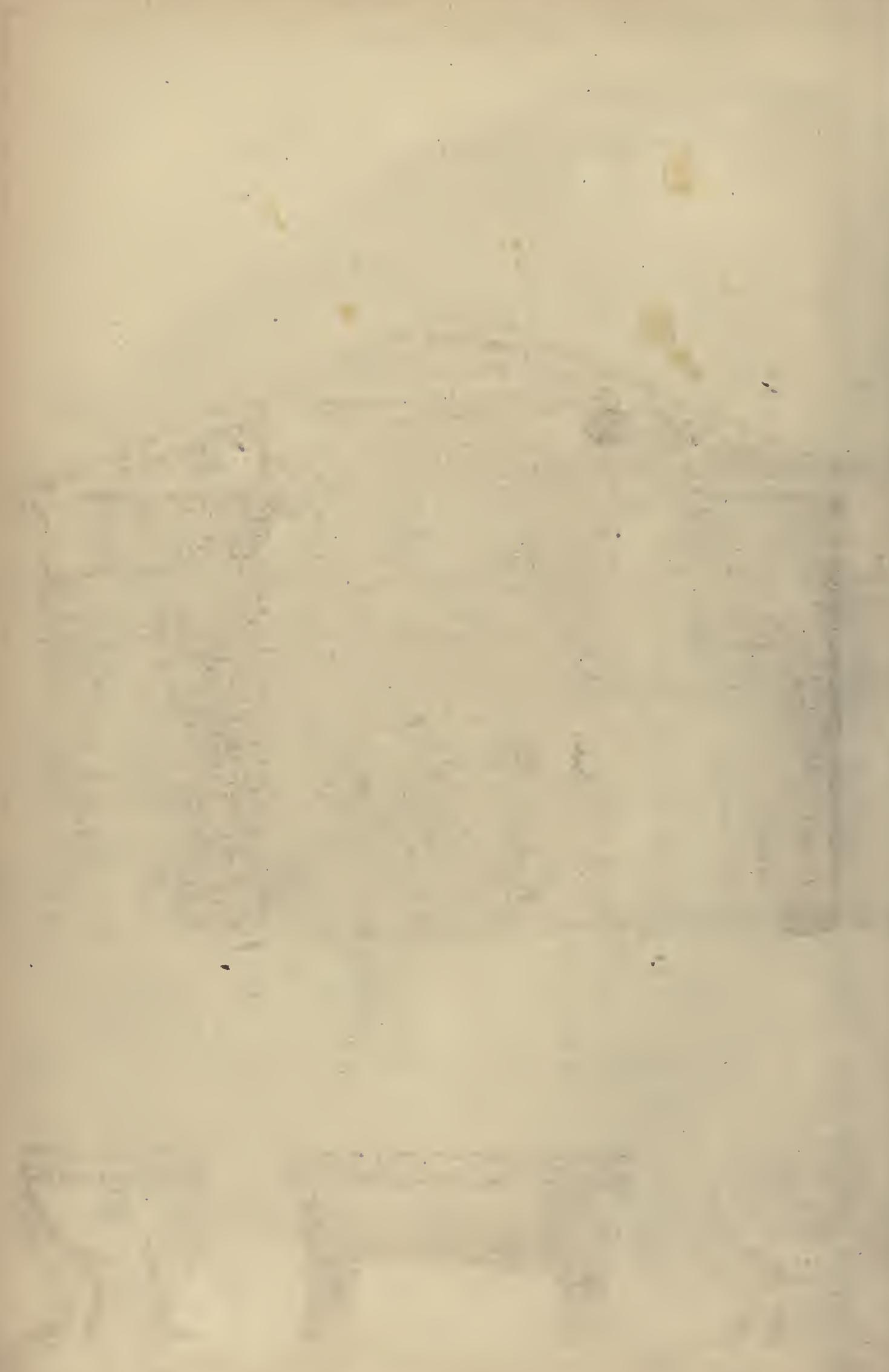
ELEVATION OF



THE FLANK OF THE PANTHEON AT ROME.

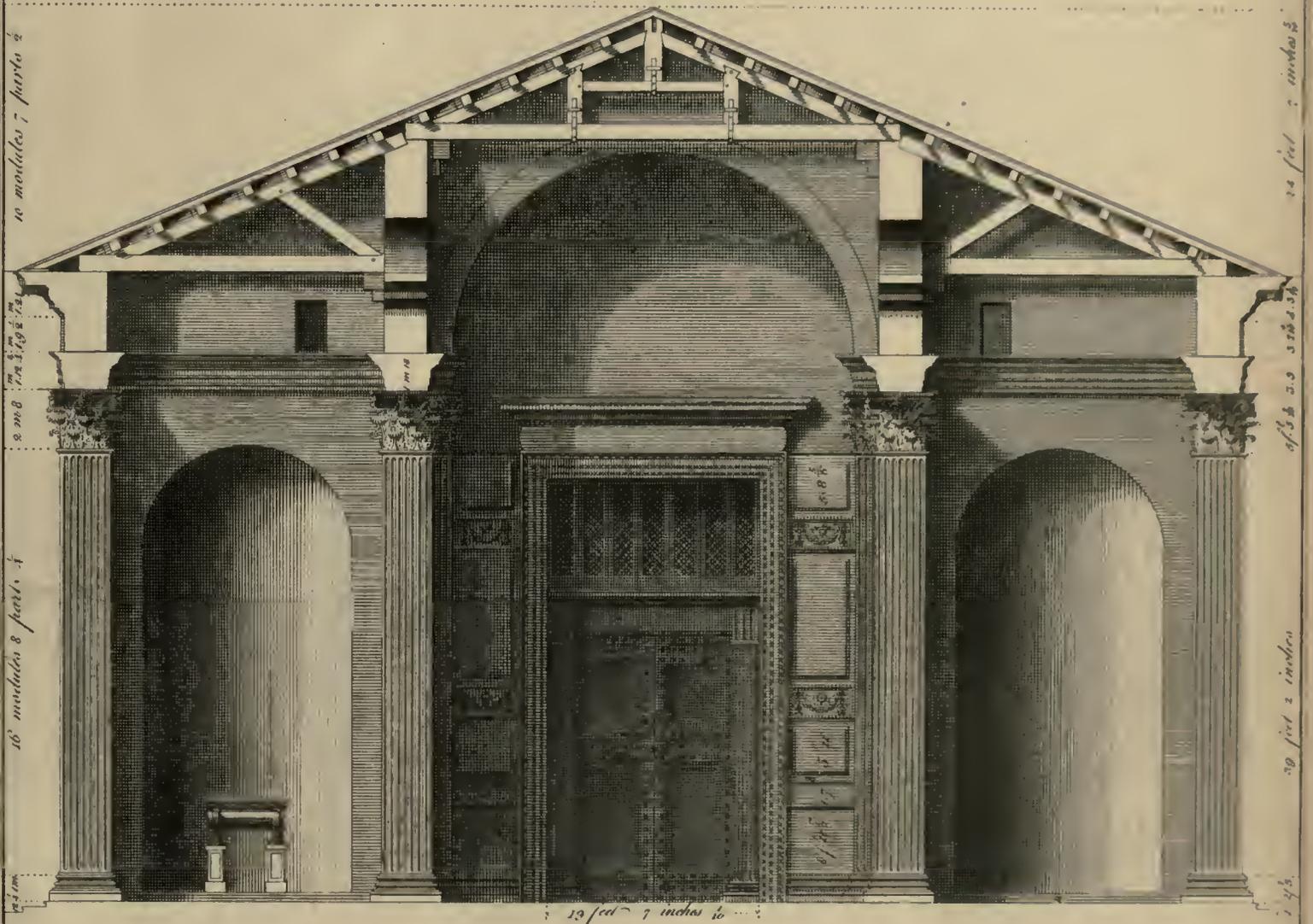
Plate IV.





16

Transverse Section of the Portico

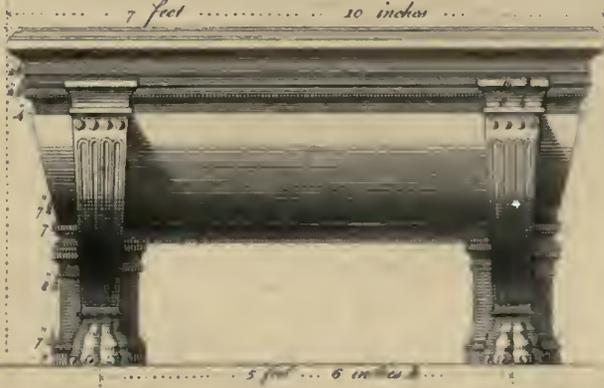


Tomb which is under the Portico in one of the Niches

Profile



Side



End



4 feet 5 inches $\frac{1}{2}$



10 feet 4 inches

11 feet 11 inches
11 feet 3 inches

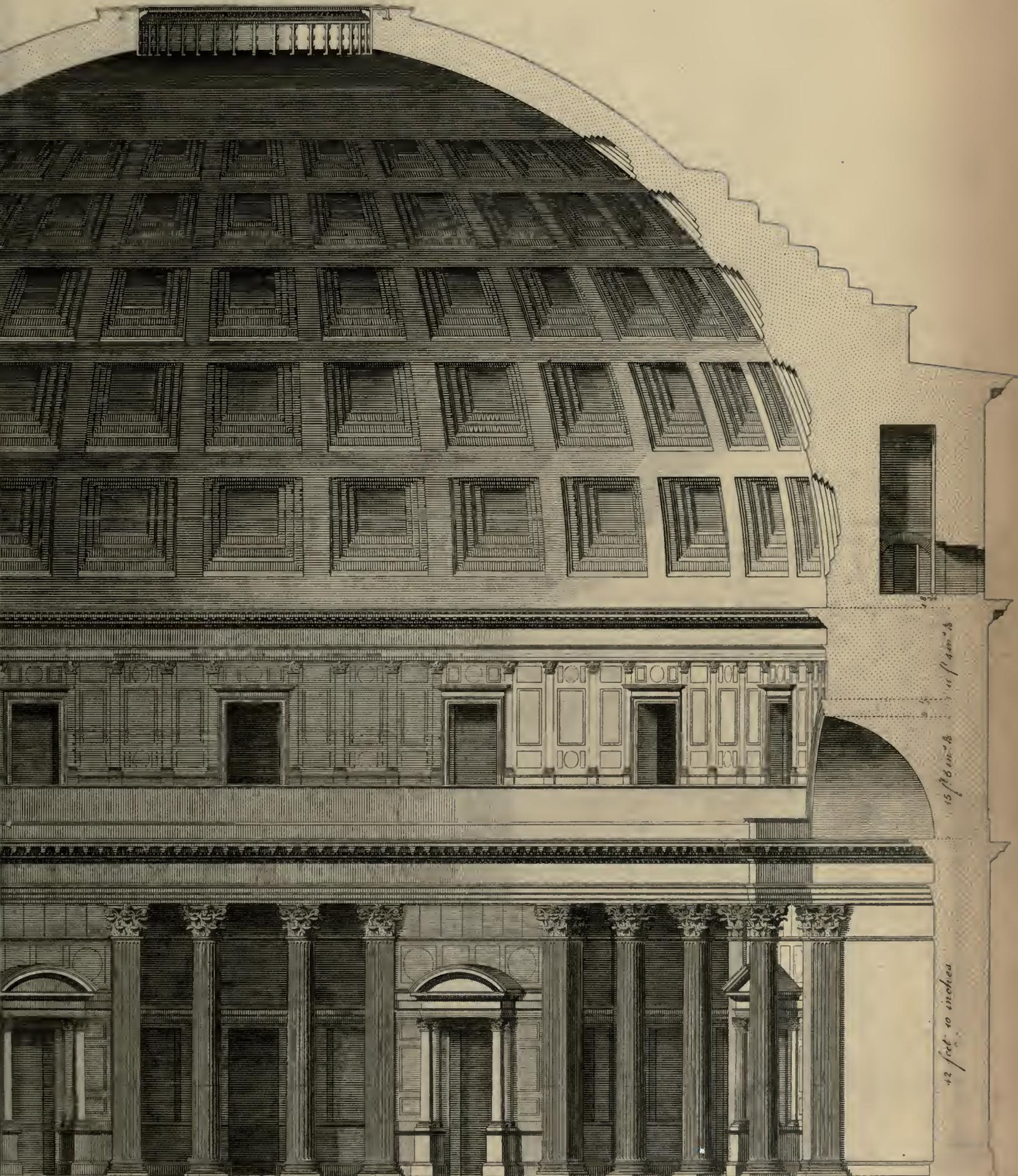
38 feet 6 inches

8

7

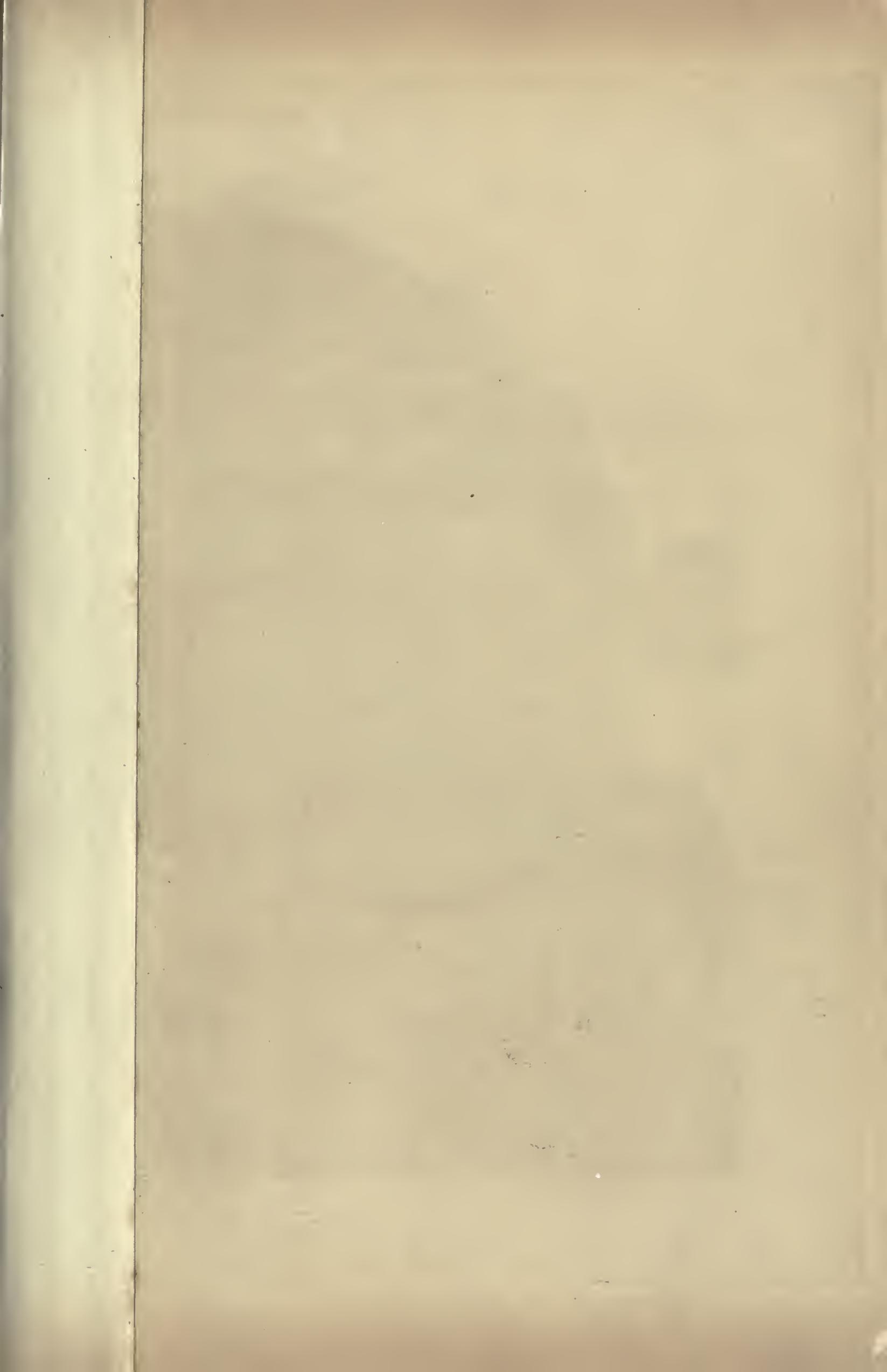
SECTION OF THE PANTHEON AT ROME.

Plate VI.

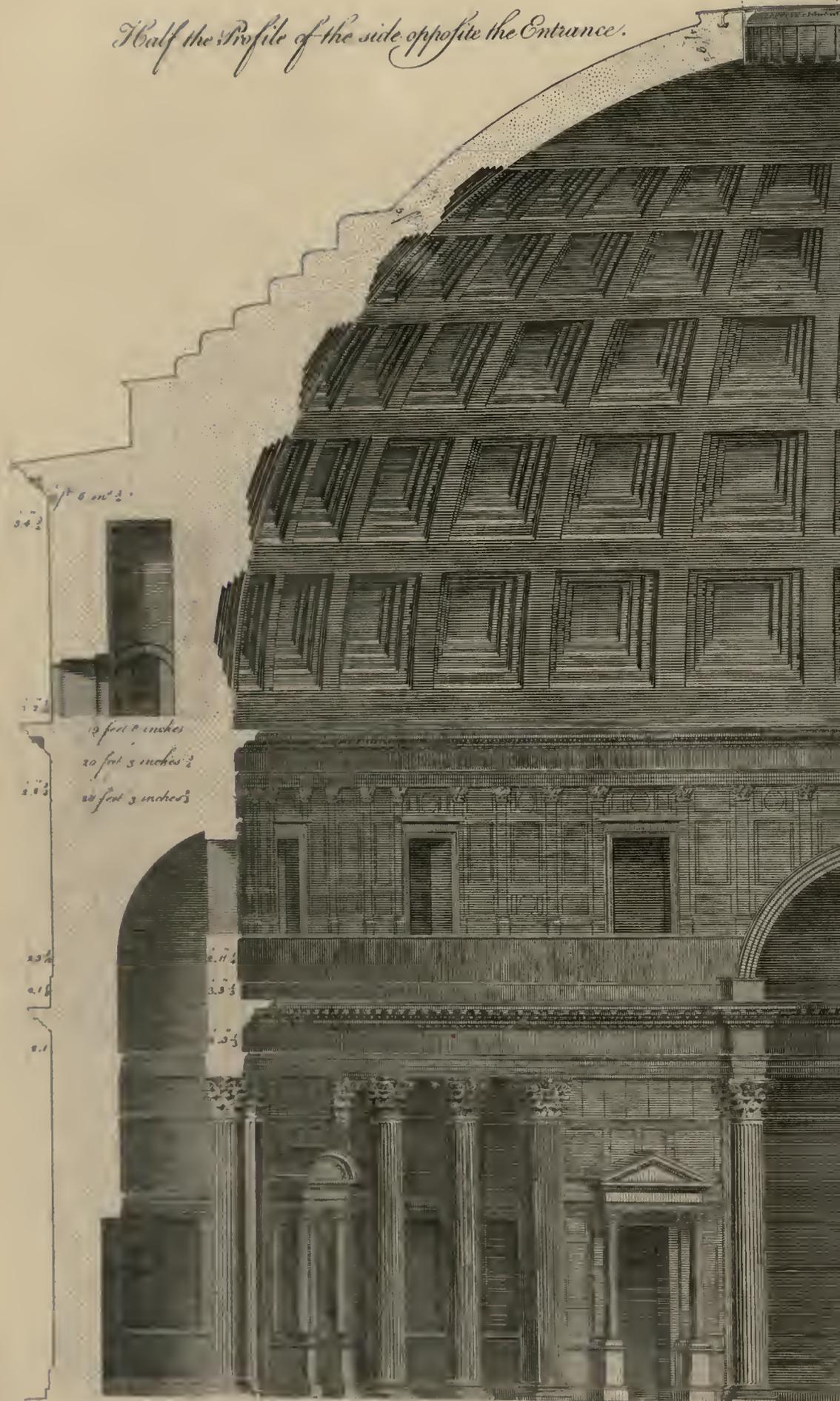


15 ft 8 in - 8

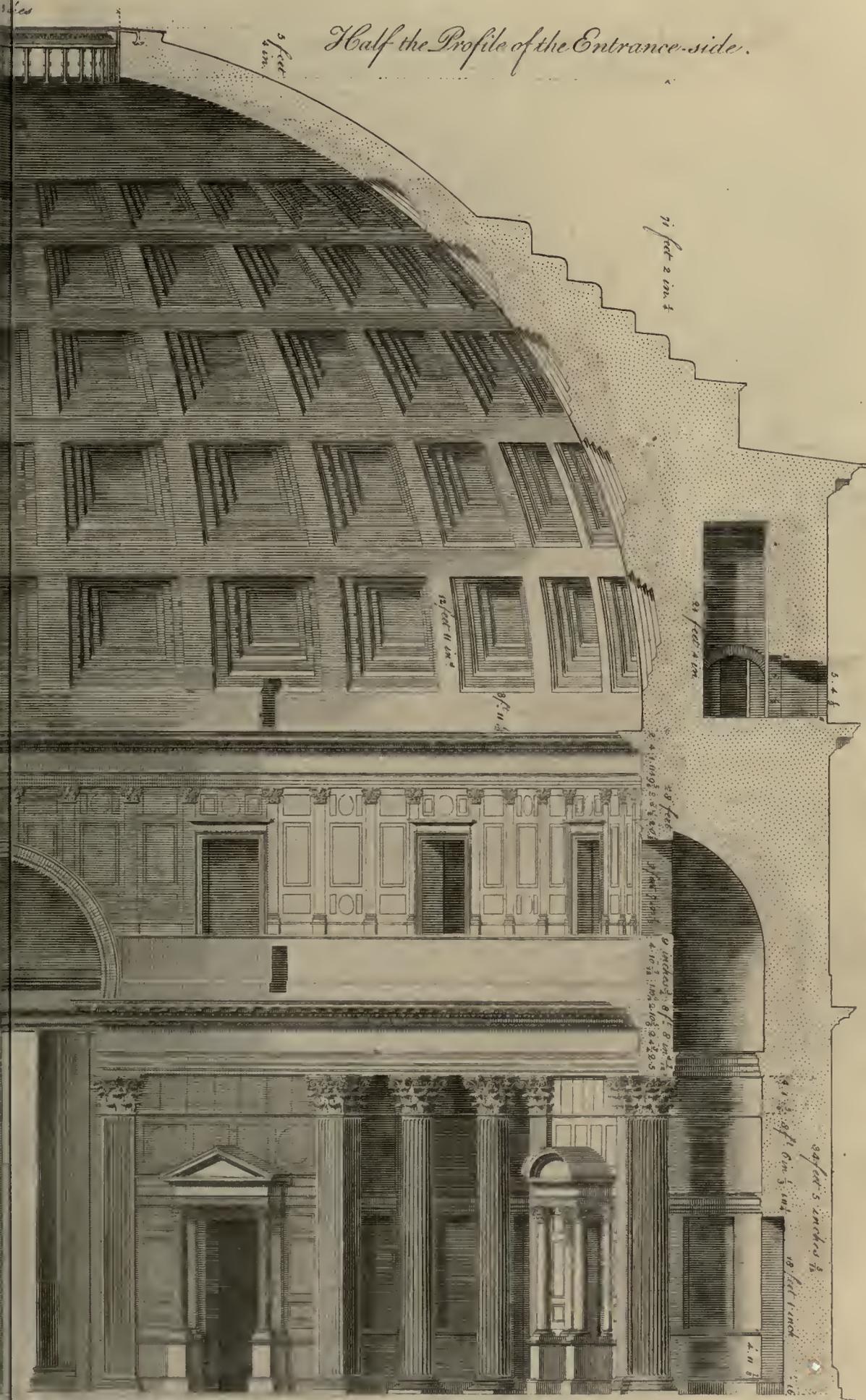
42 feet 10 inches

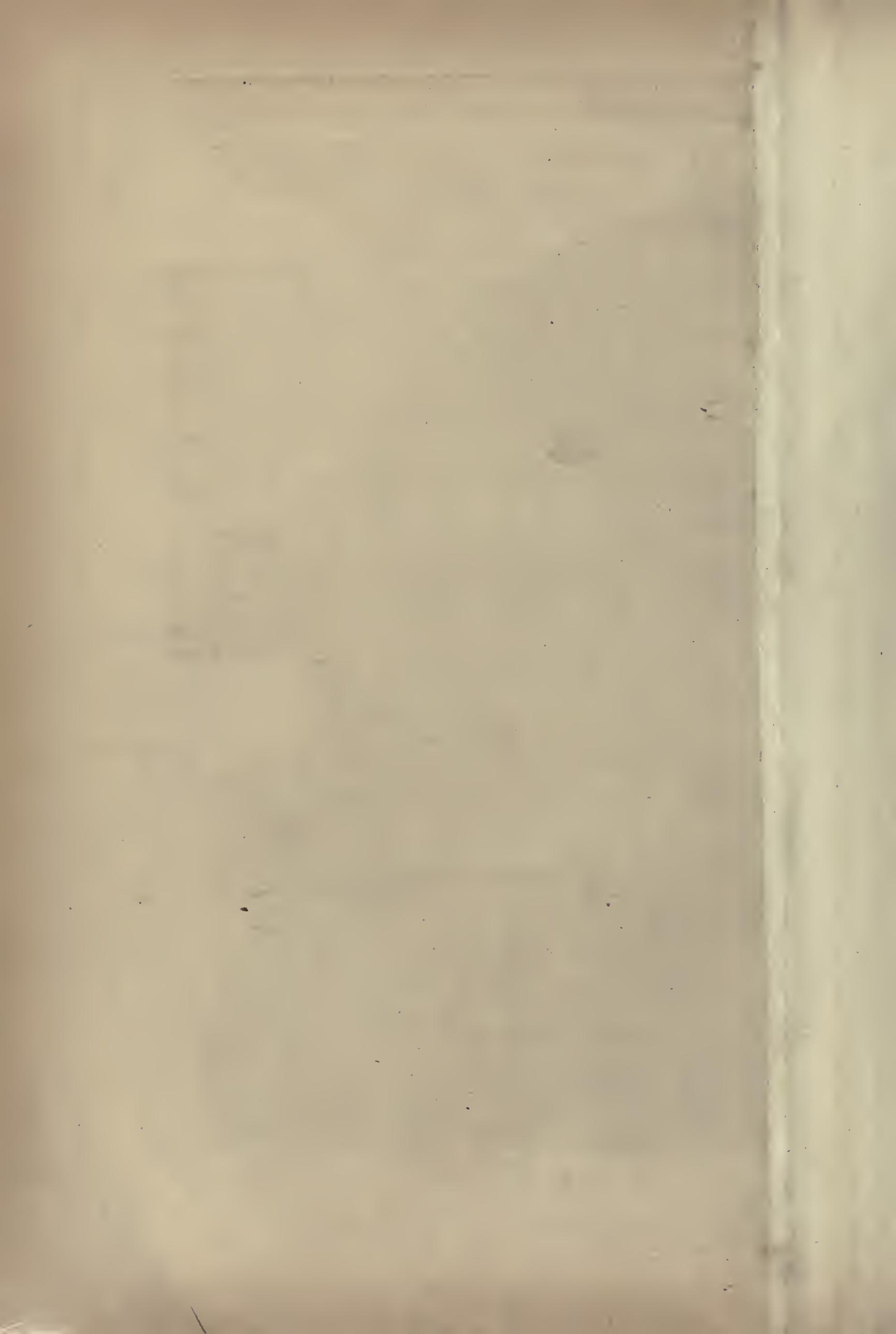


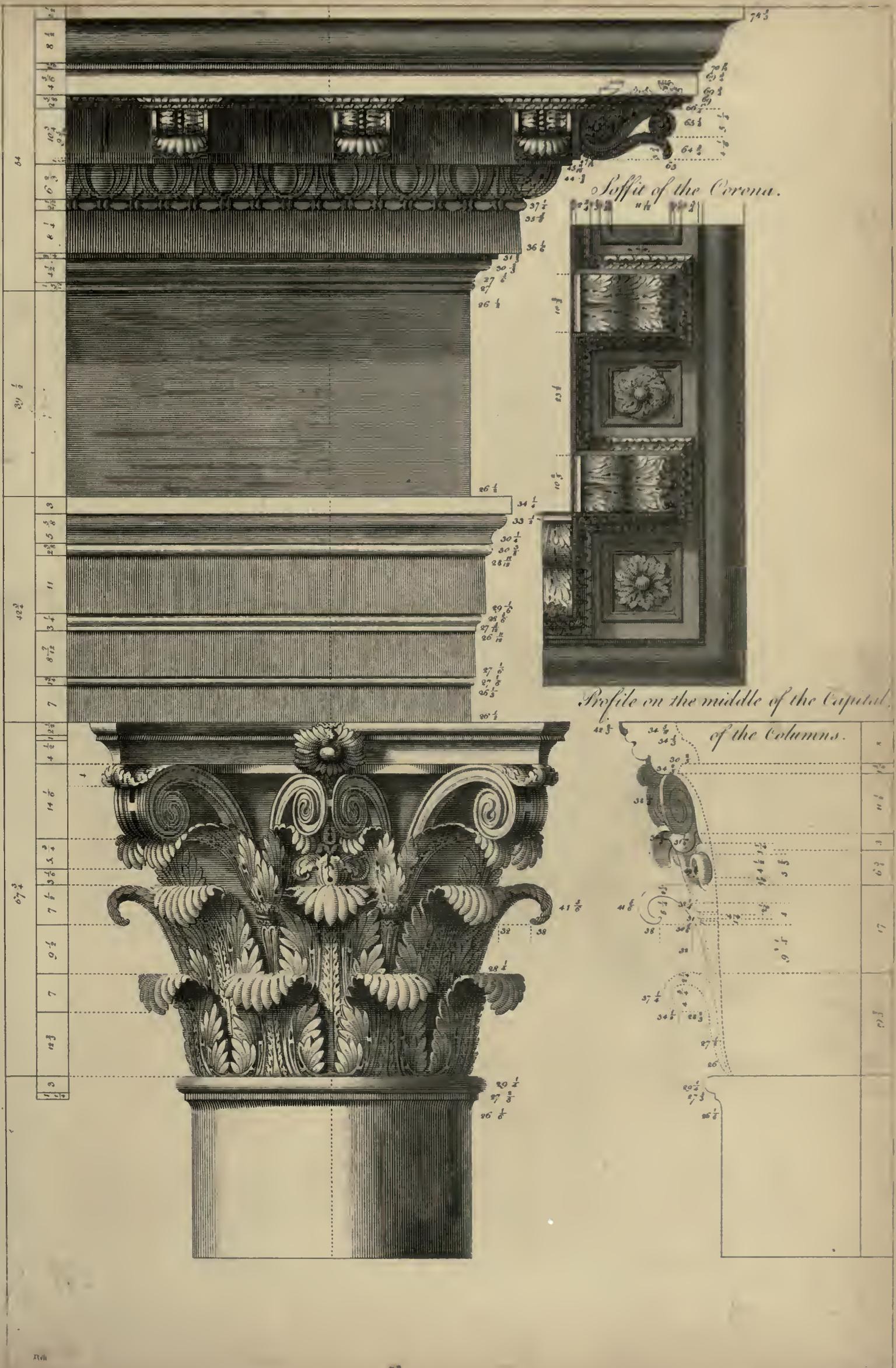
Half the Profile of the side opposite the Entrance.



Half the Profile of the Entrance-side.



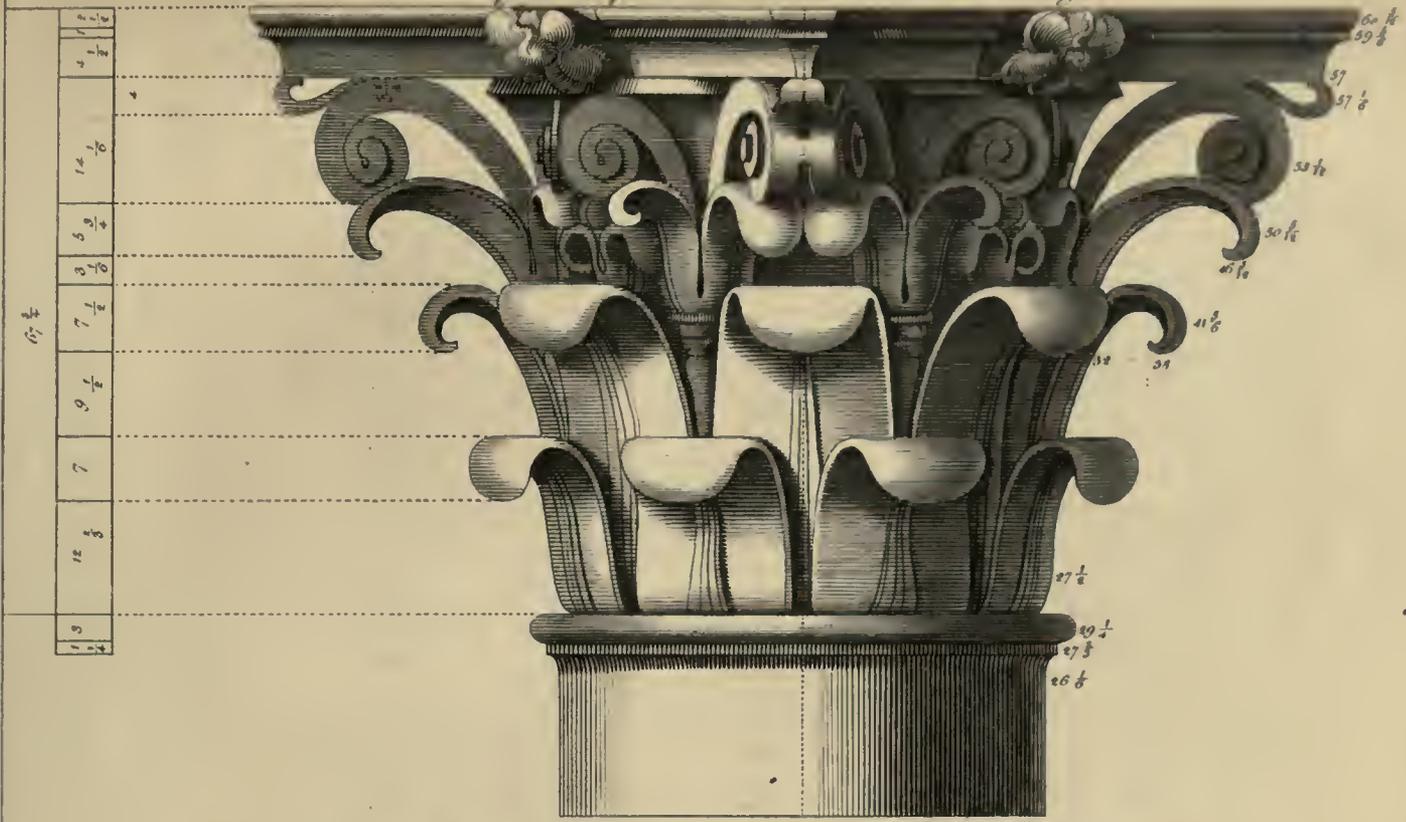




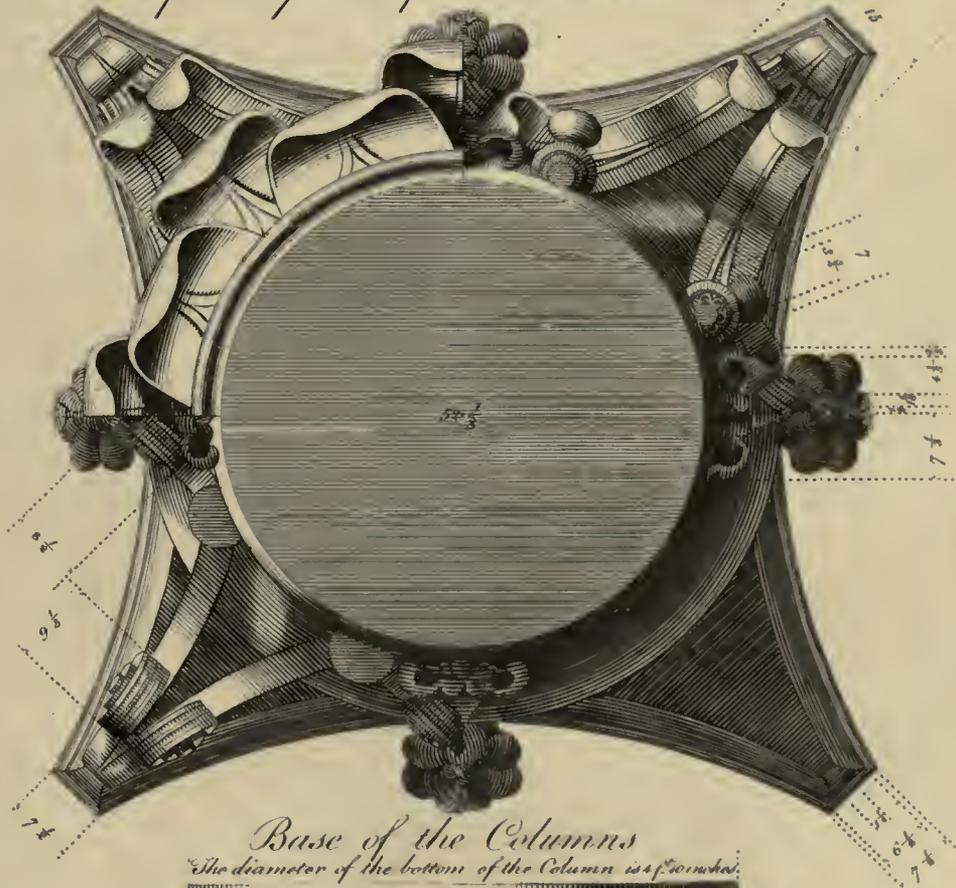
Soffit of the Corona.

Profile on the middle of the Capital of the Columns.

Capital of the Columns on the Angle.

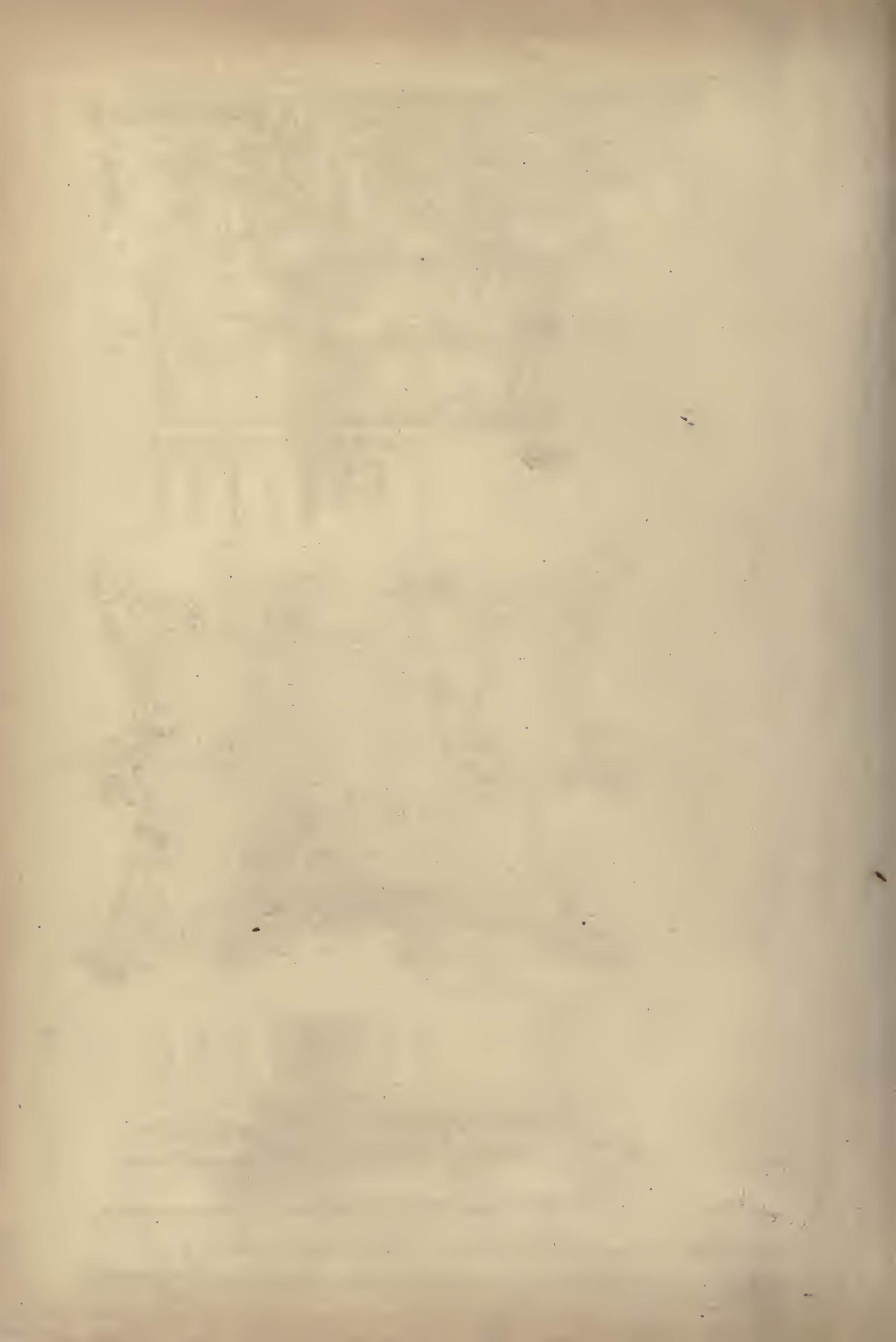


Plan of the Capital of the Columns reversed.



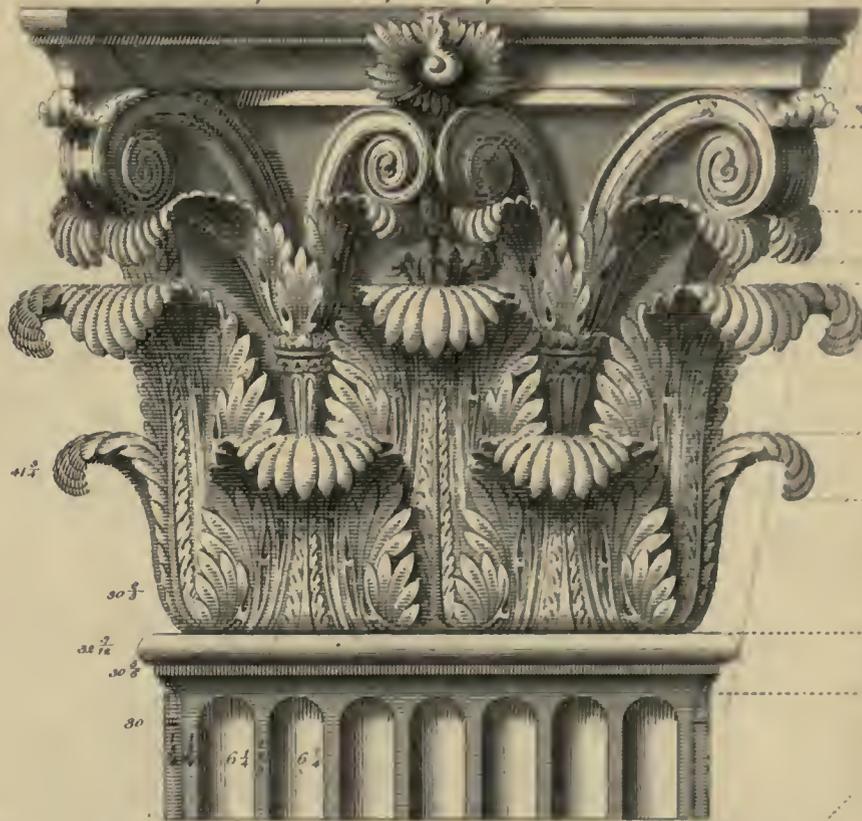
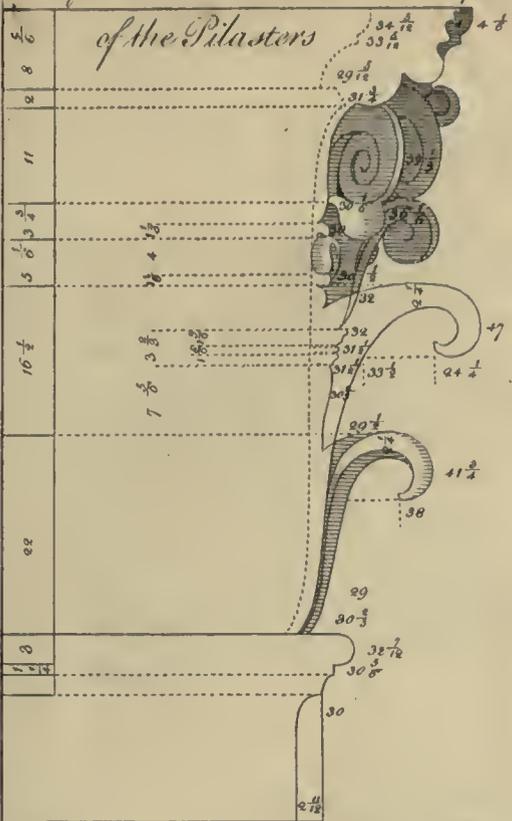
Base of the Columns
The diameter of the bottom of the Column is 49.5 inches.





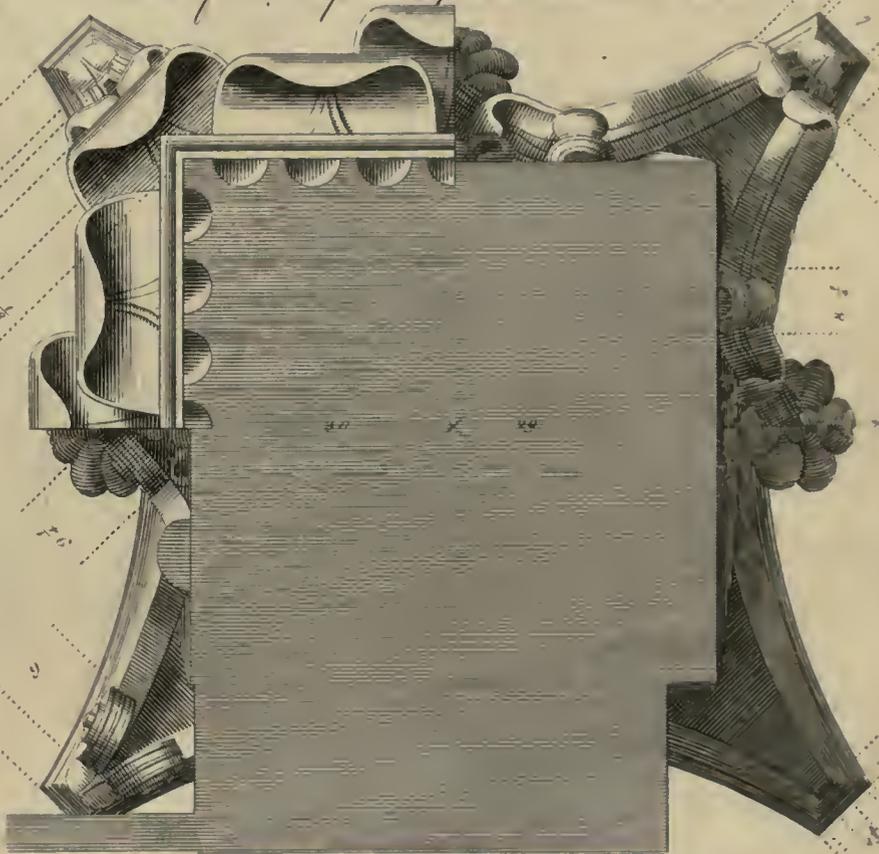
Profile on the middle of the Capital.

Face of the Capital of the Pilasters.

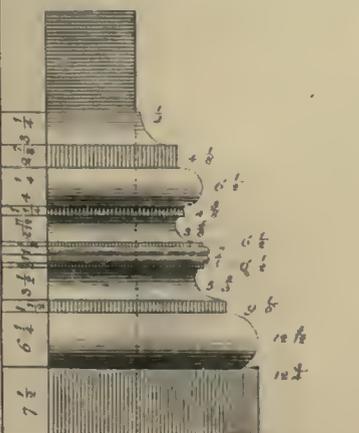


24	5	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	100
----	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----

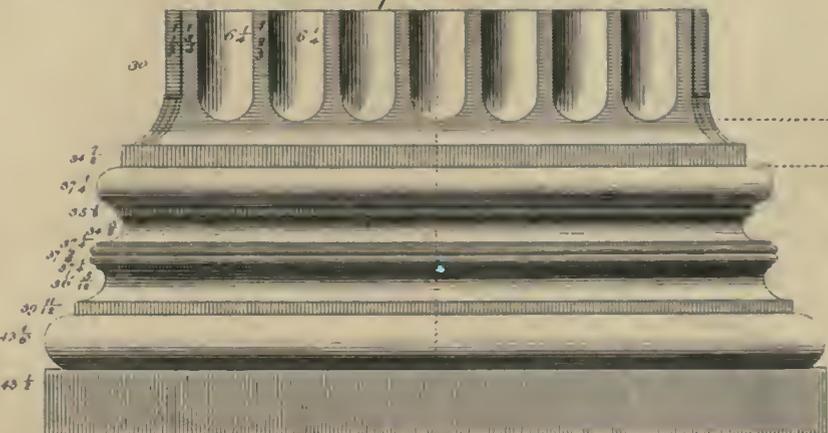
Plan of the Capital of the Pilasters reversed.



Base of the interpilasters.

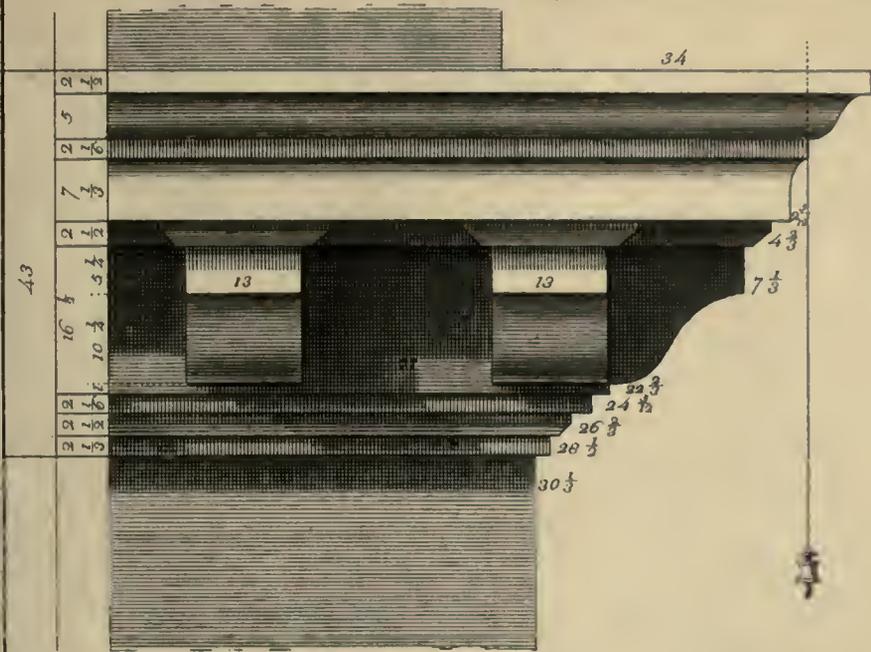


Base of the Pilasters.

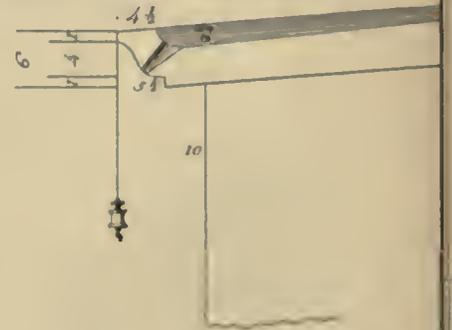


24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

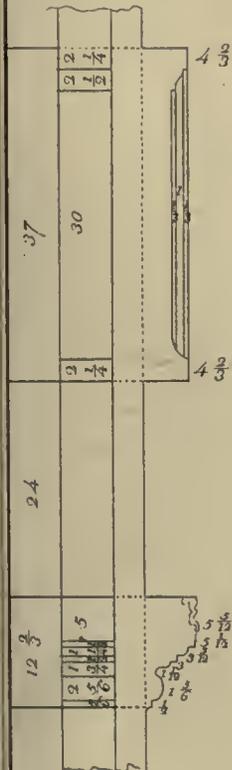
Second Cornice which goes all round the Edifice



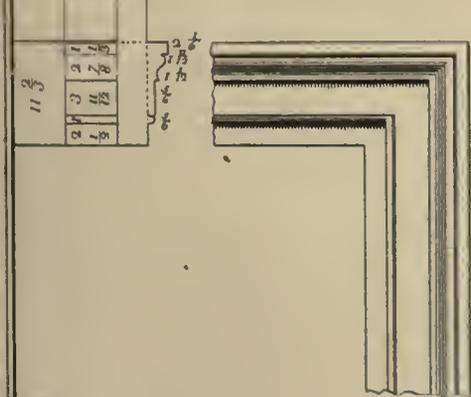
Cymatium of the little Attic under the Dome



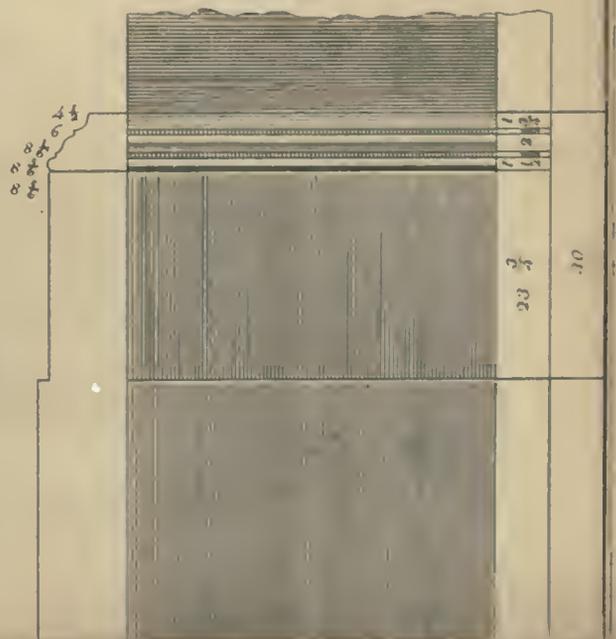
Frieze of the interpilasters of the Portico.

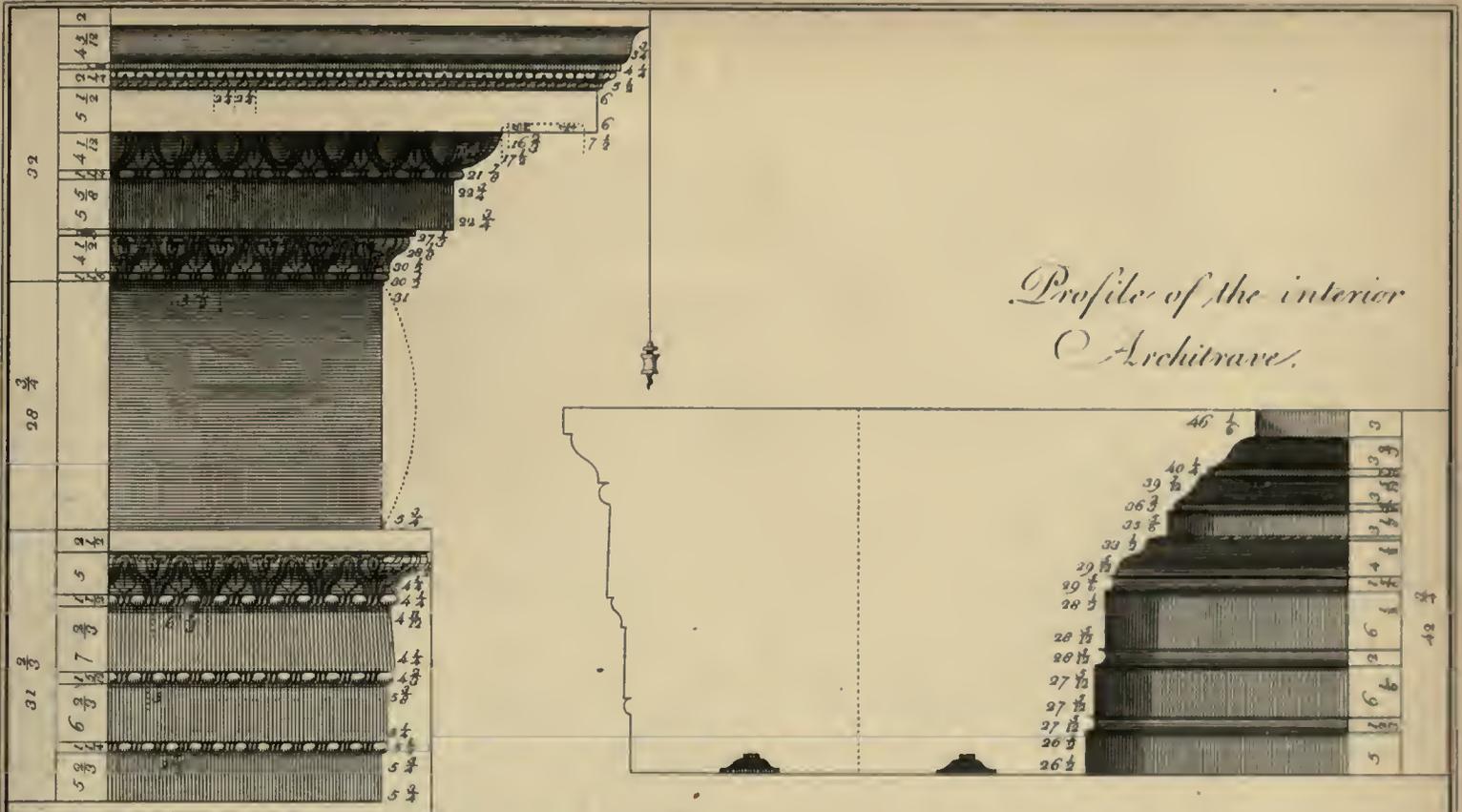


Jamb of the doors of the Staircases.



Base which goes all round.





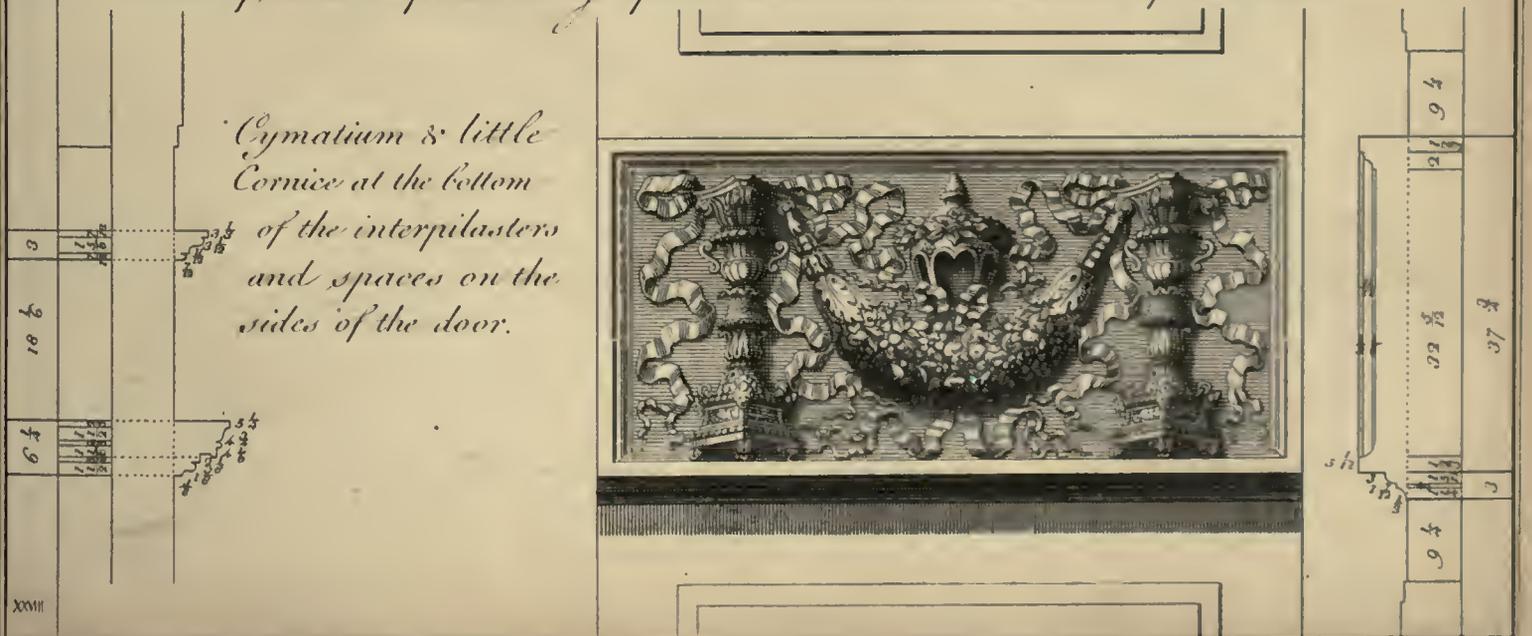
Profile of the interior Architrave.

Entablature & Jamb of the door.

Soffit of the Architrave.



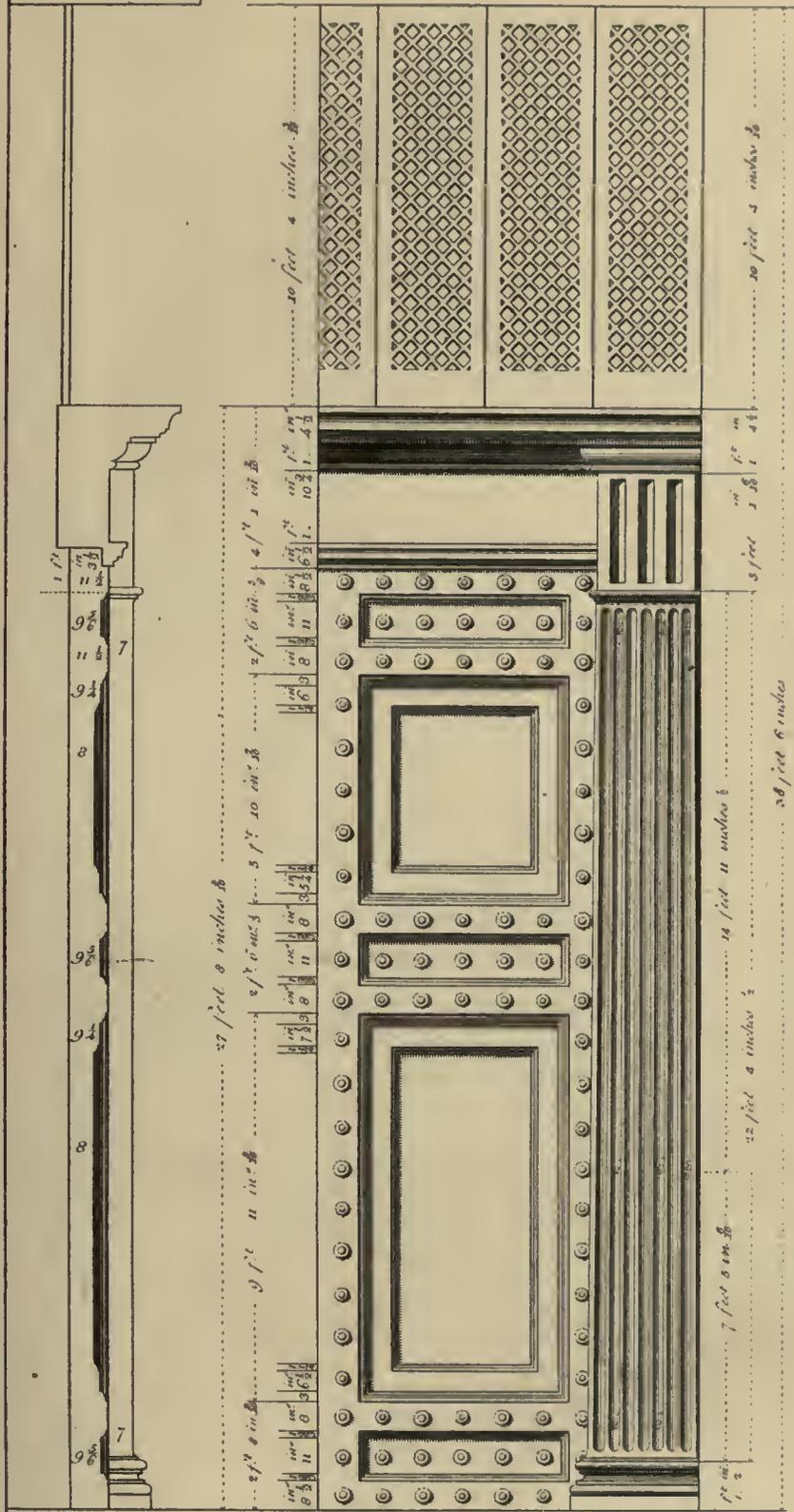
Frieze of the interpilasters & spaces which are on the sides of the door.



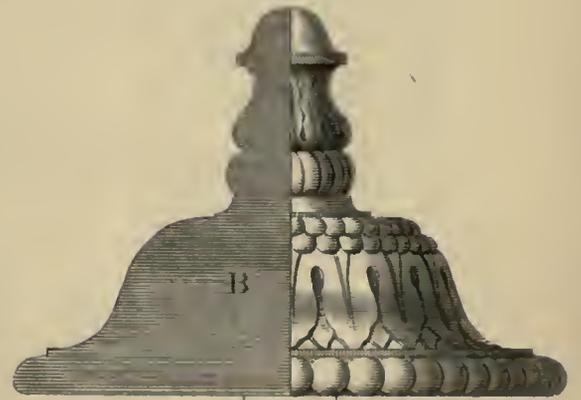
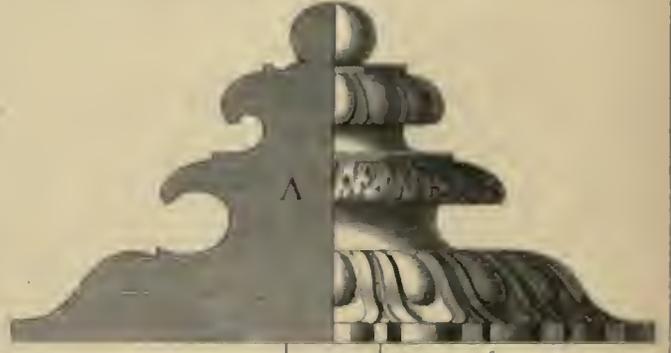
Cymatium & little Cornice at the bottom of the interpilasters and spaces on the sides of the door.

Profile

Front



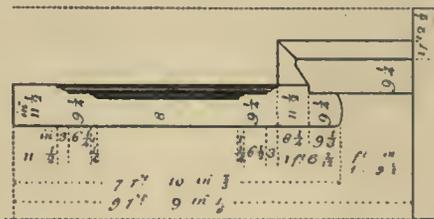
A.B. Nails or roses placed alternately upon the uprights and traverses

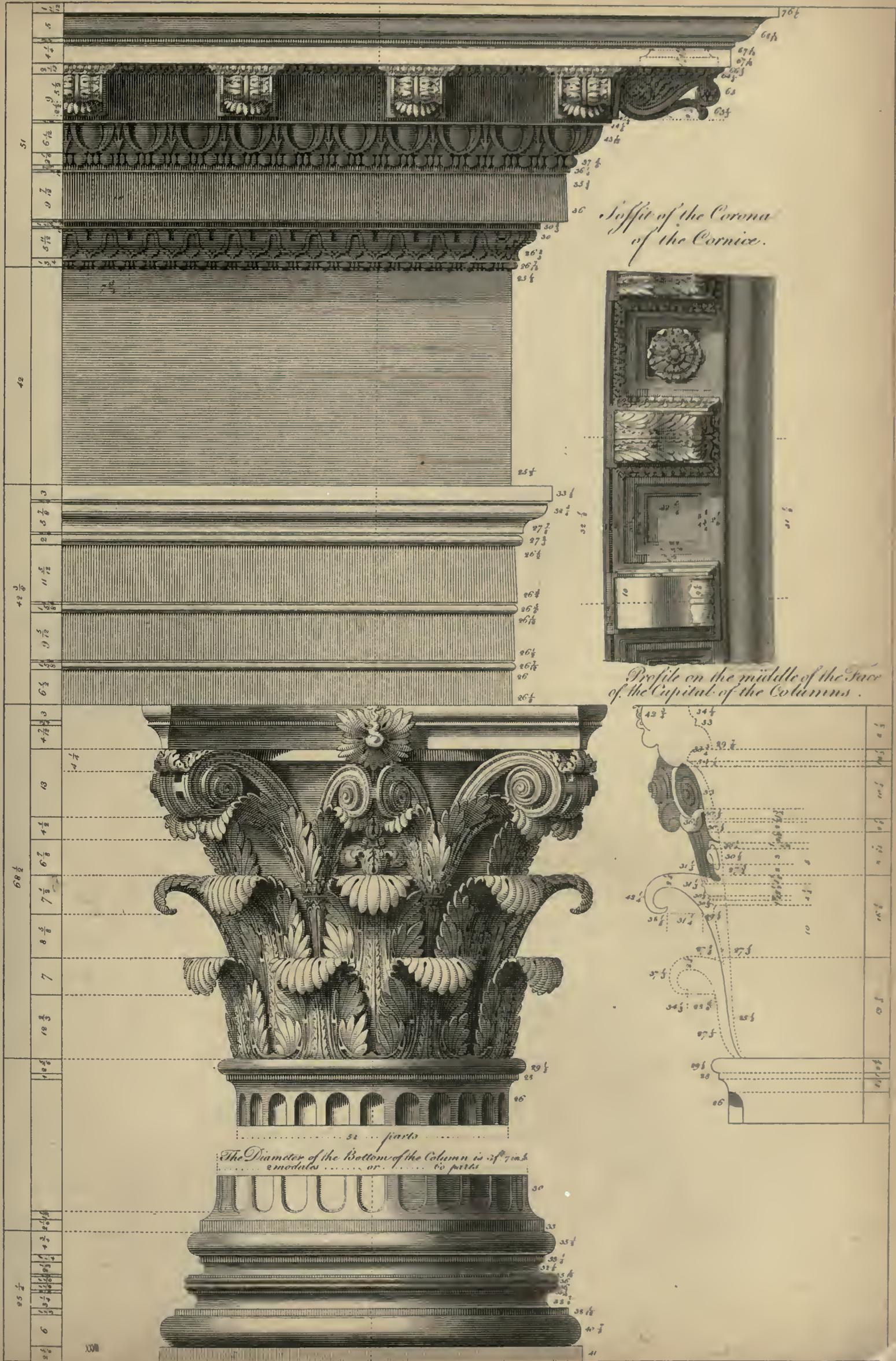


C. Nail or rose of the friezes.

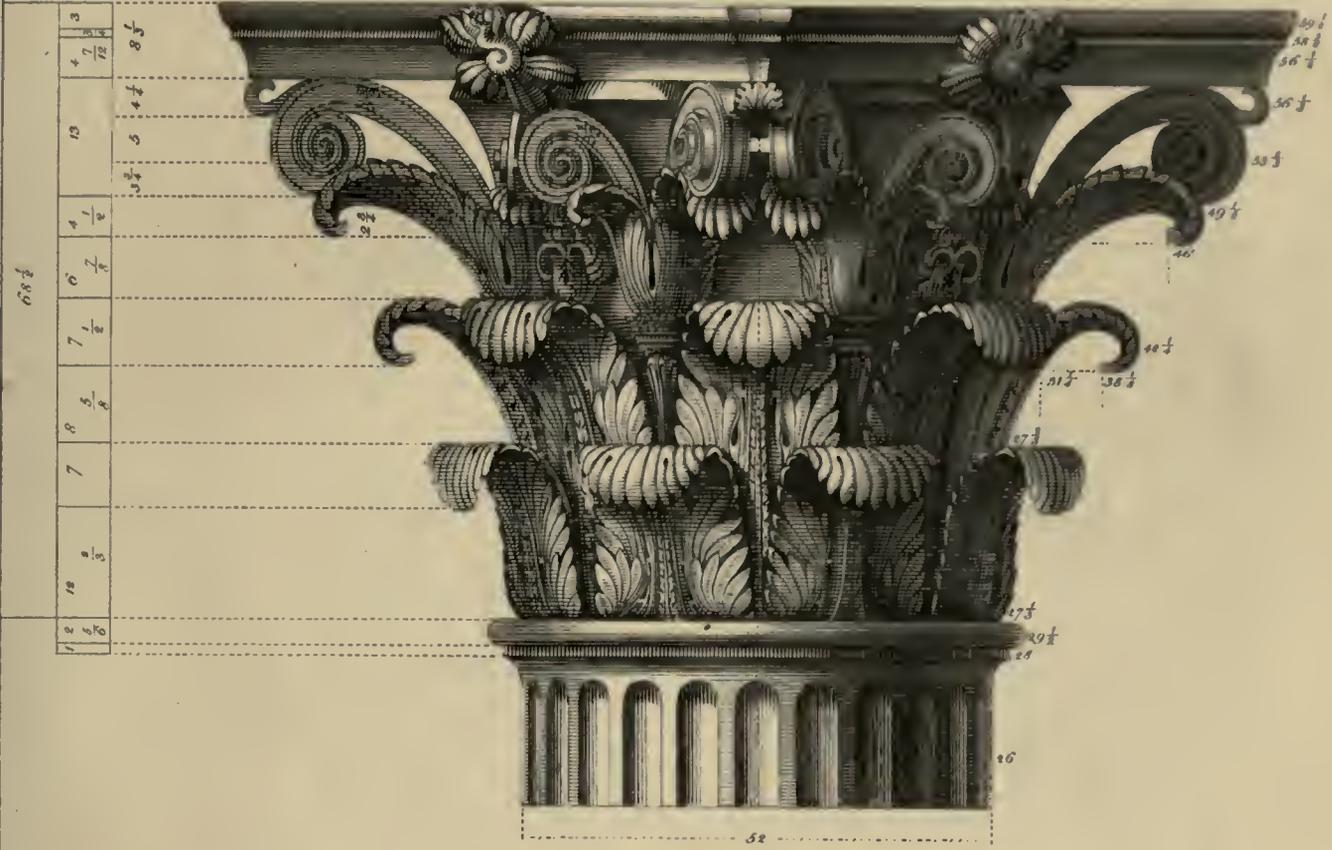


Plan

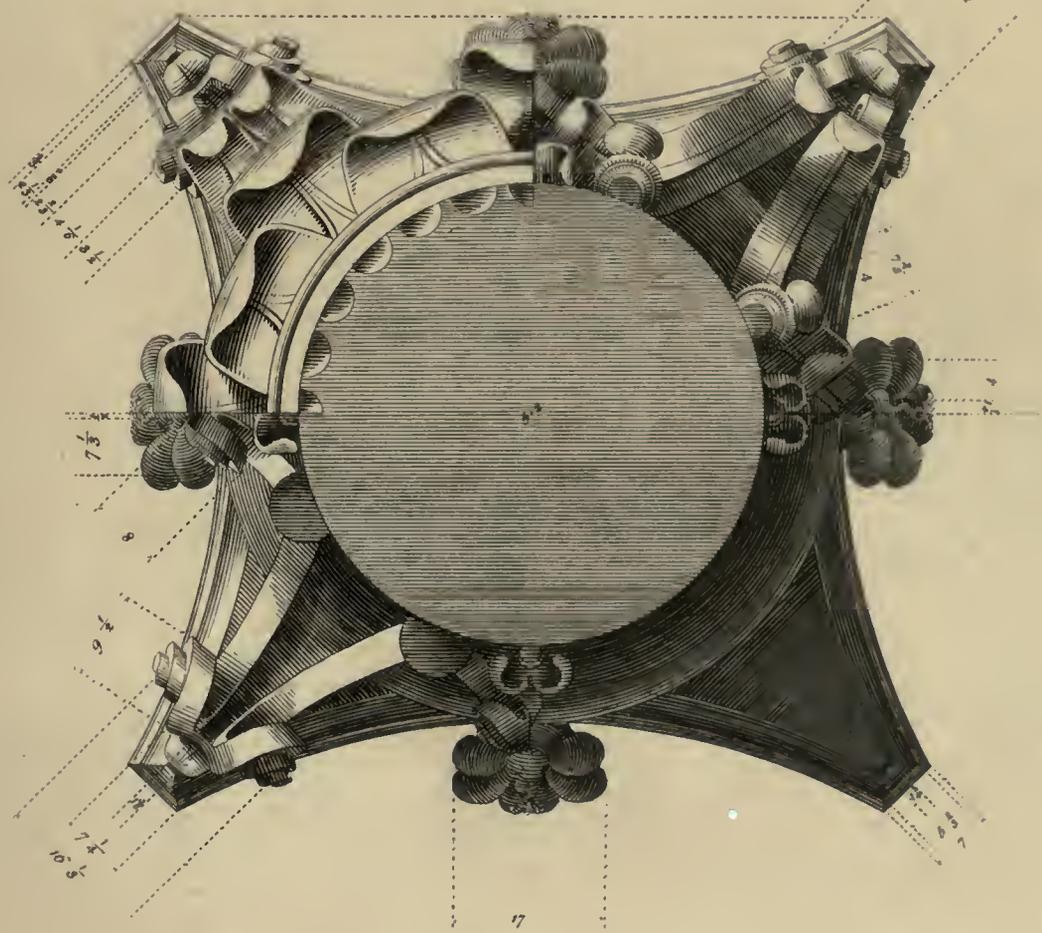




Capital of the Columns drawn on the Angle.

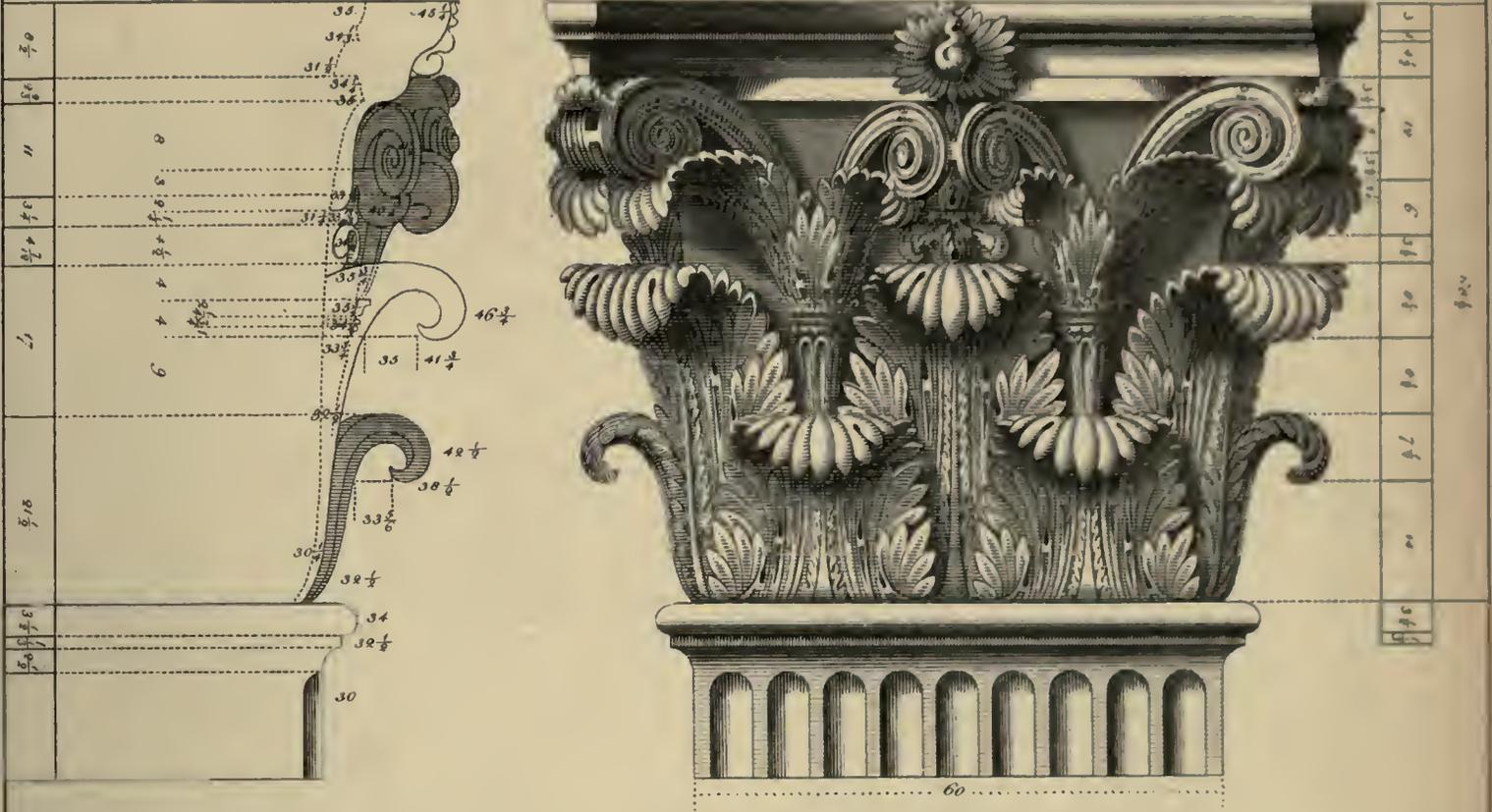


Plan of the Capital of the Columns reversed.



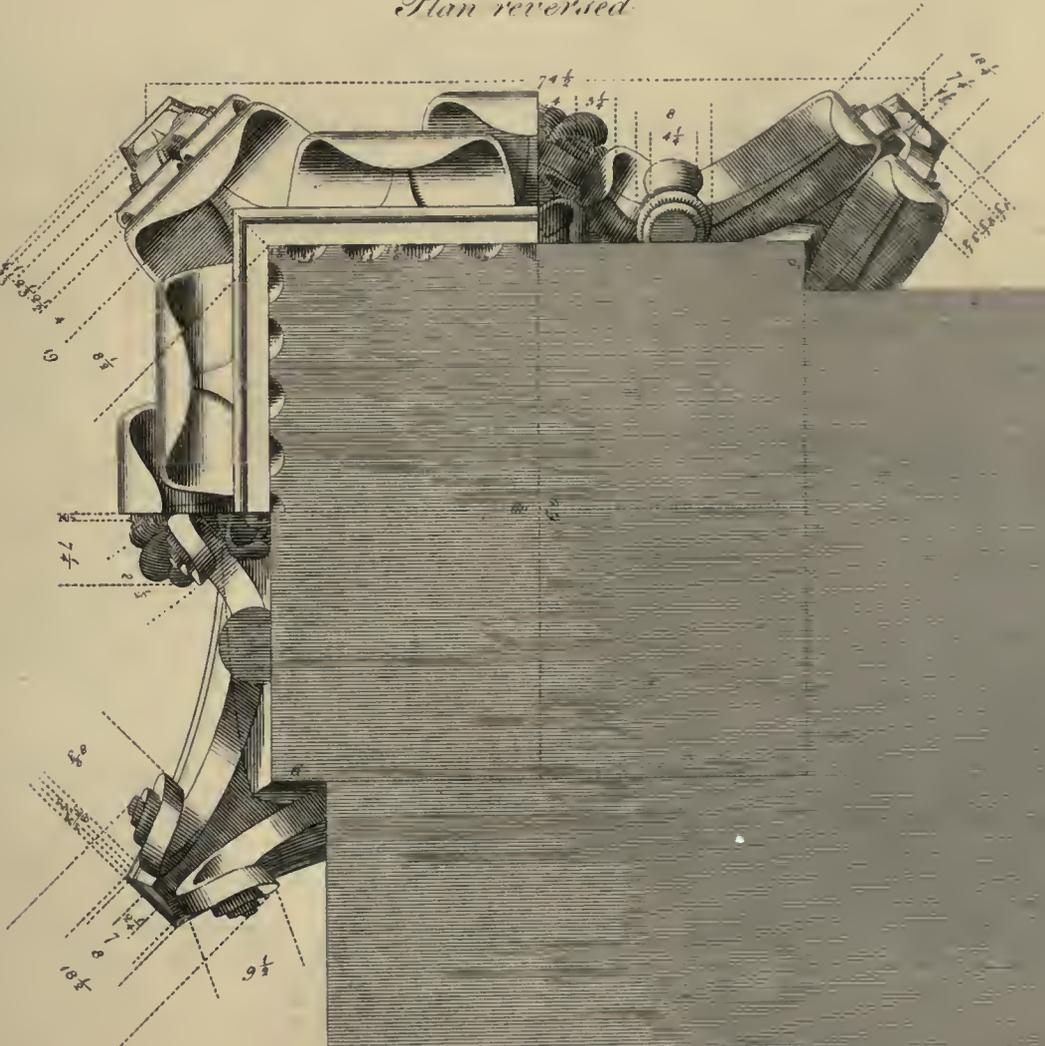
Profile on the middle of the face

Face

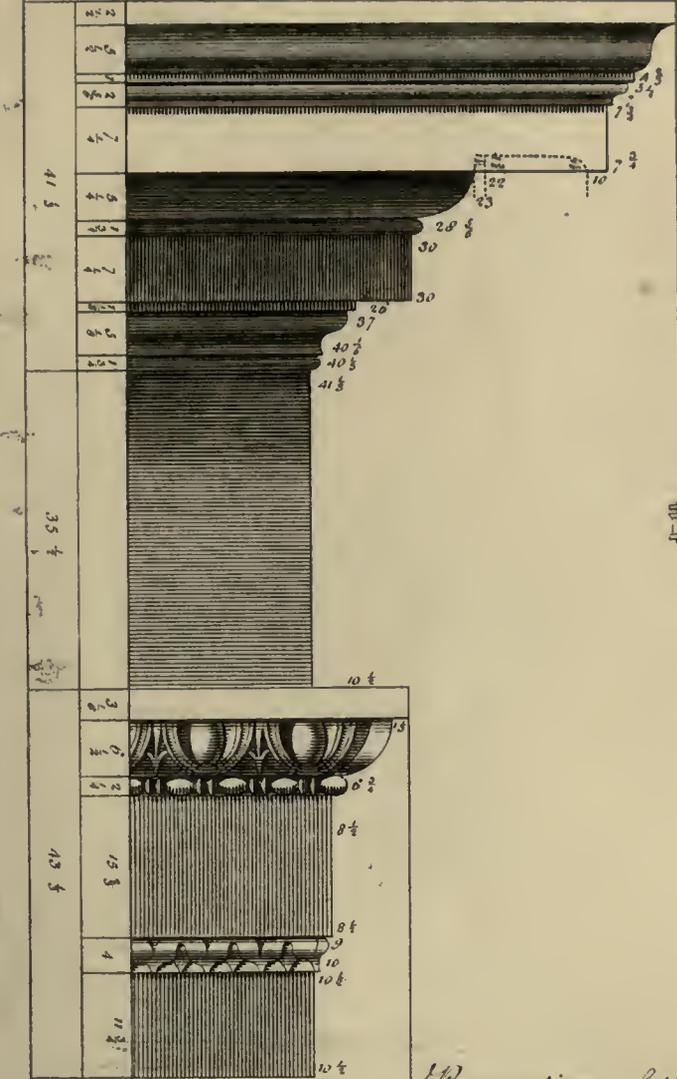


Parts of the Capital of the Pilasters

Plan reversed



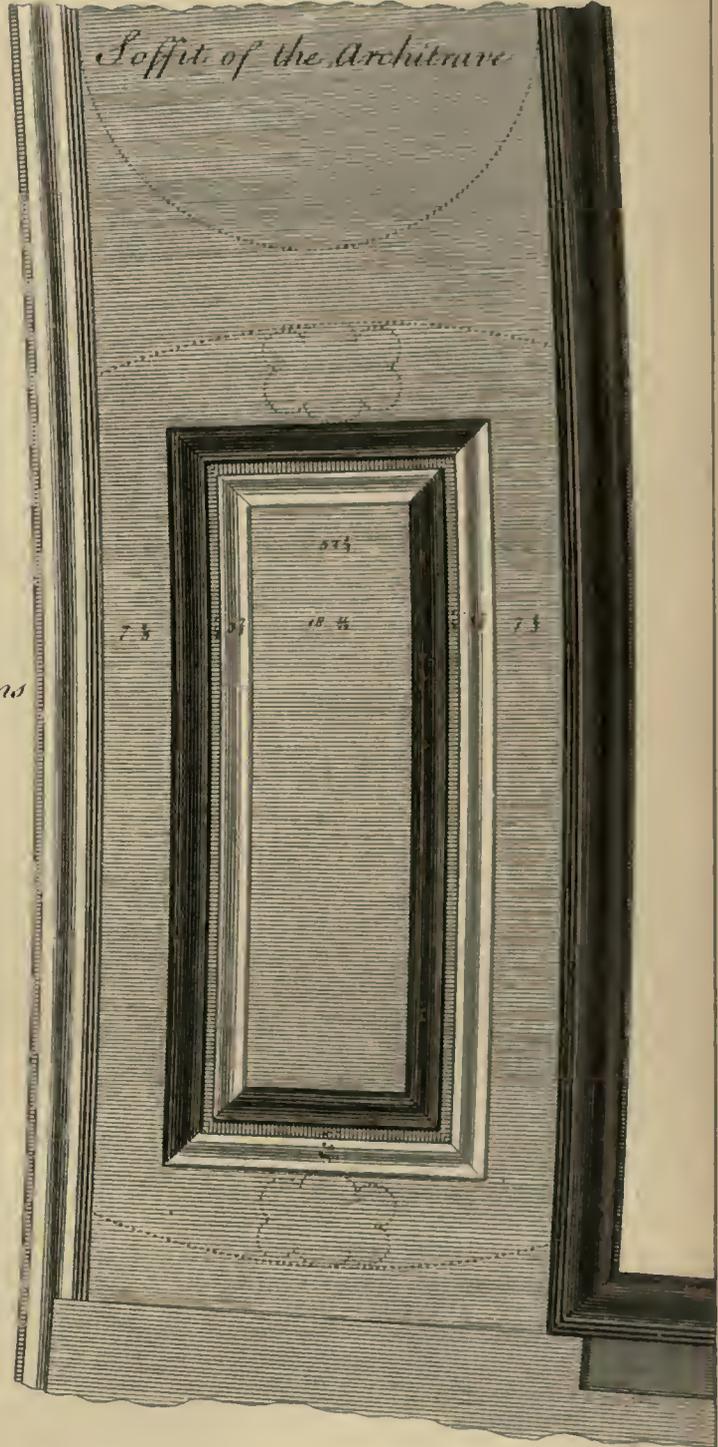
Entablature over the inside of the door.



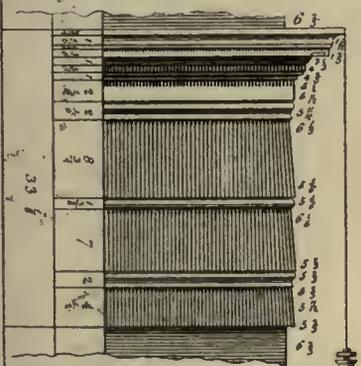
Profile of the Architrave.



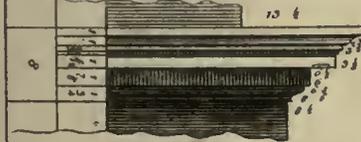
Soffit of the Architrave



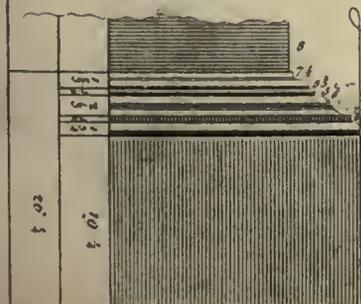
Architrave below the astragal in the six great chapels.



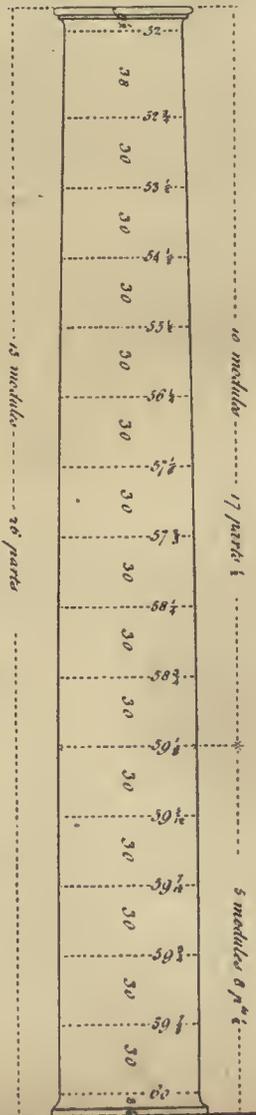
Little cornice under the recesses of the six great chapels.



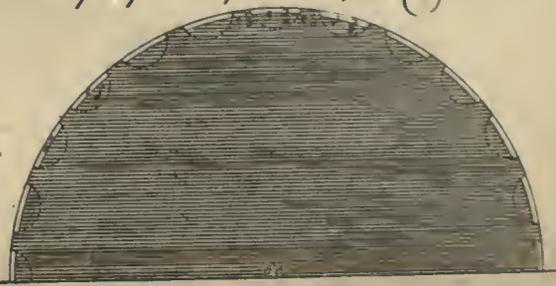
Base that goes all round

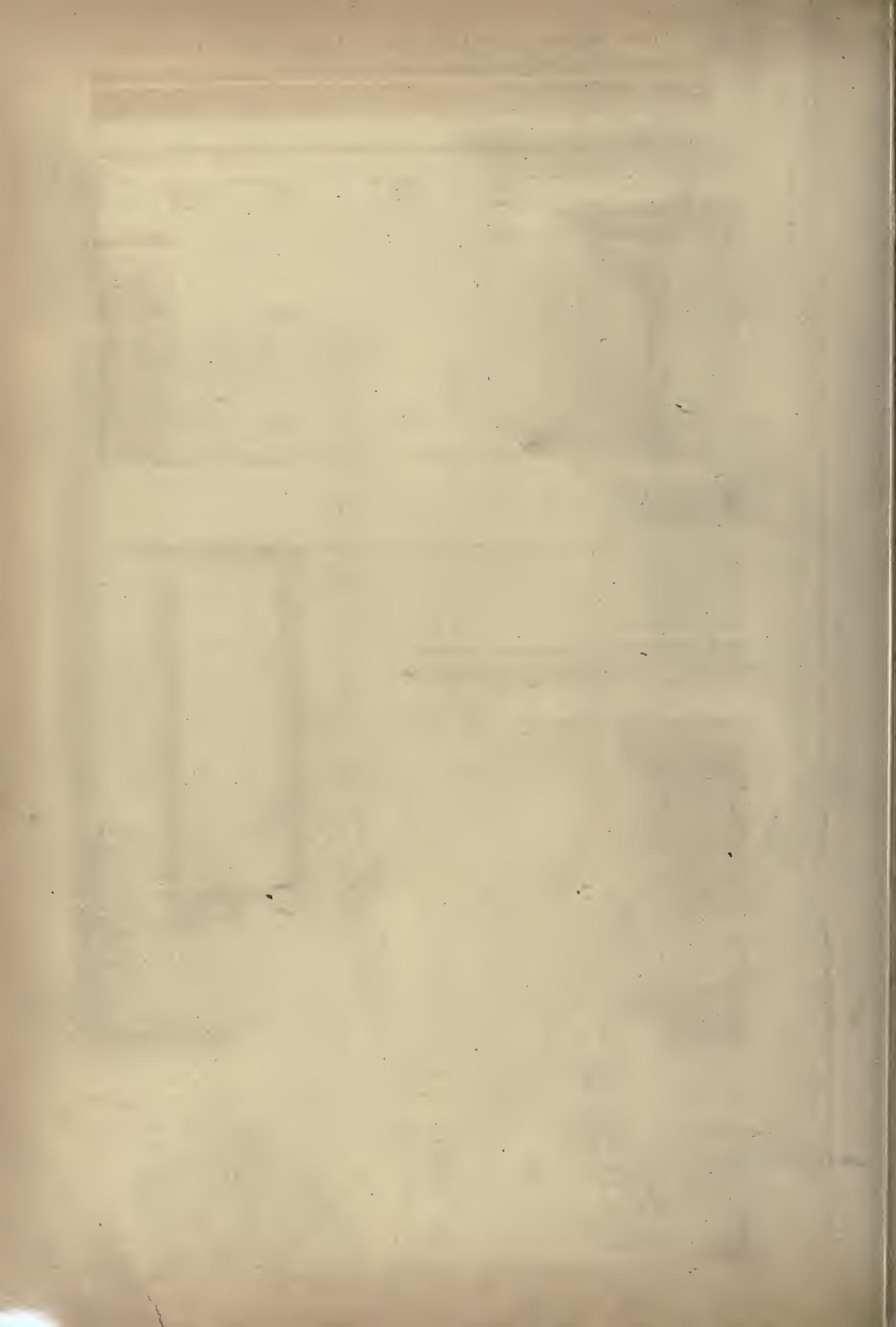


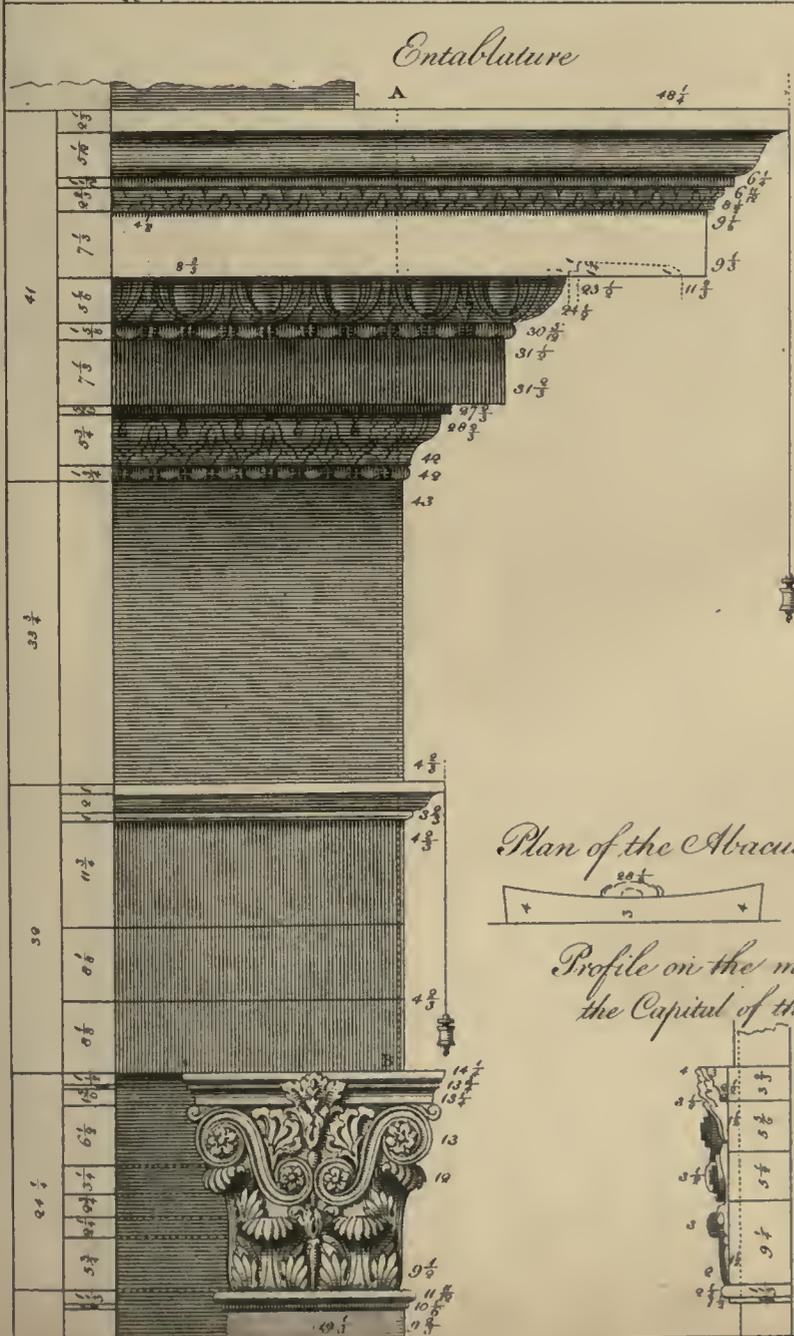
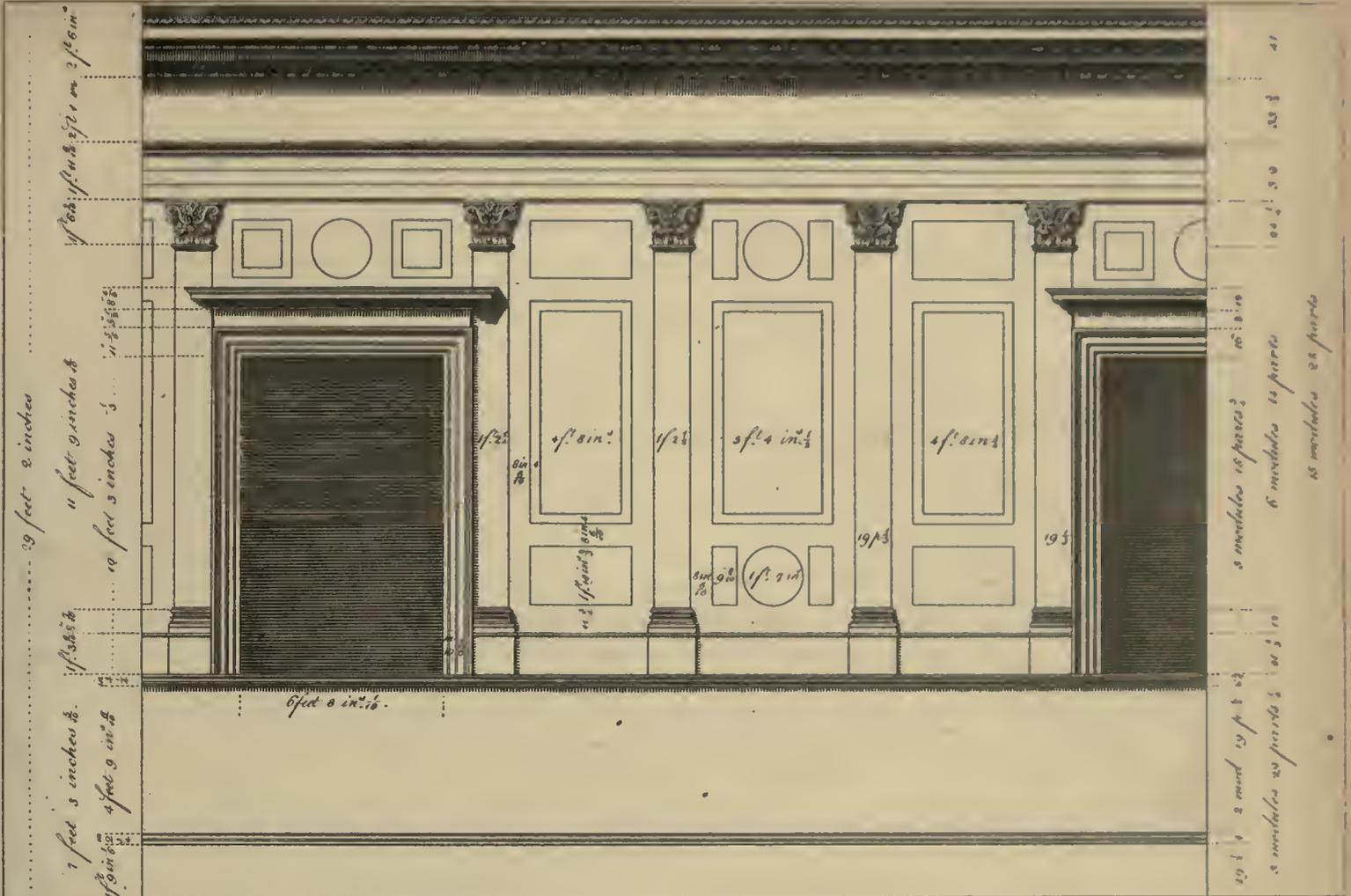
Proportion of the Columns



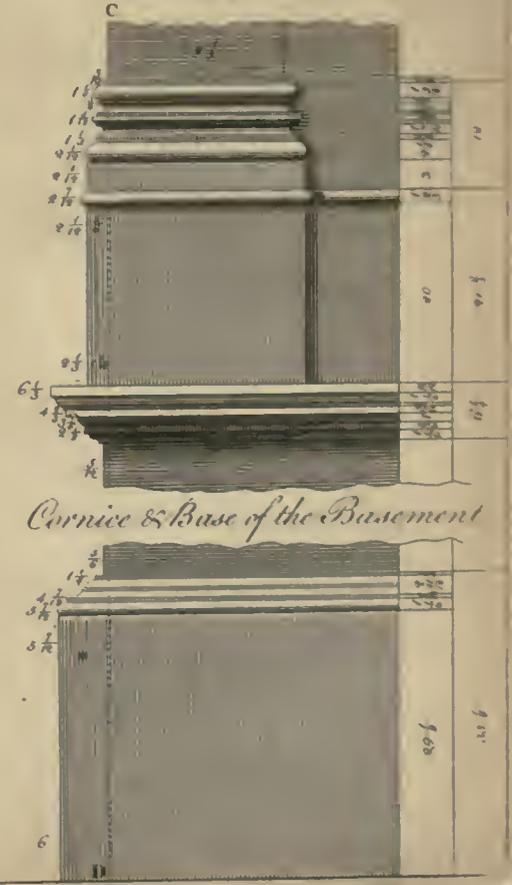
Half of the plan of a Column







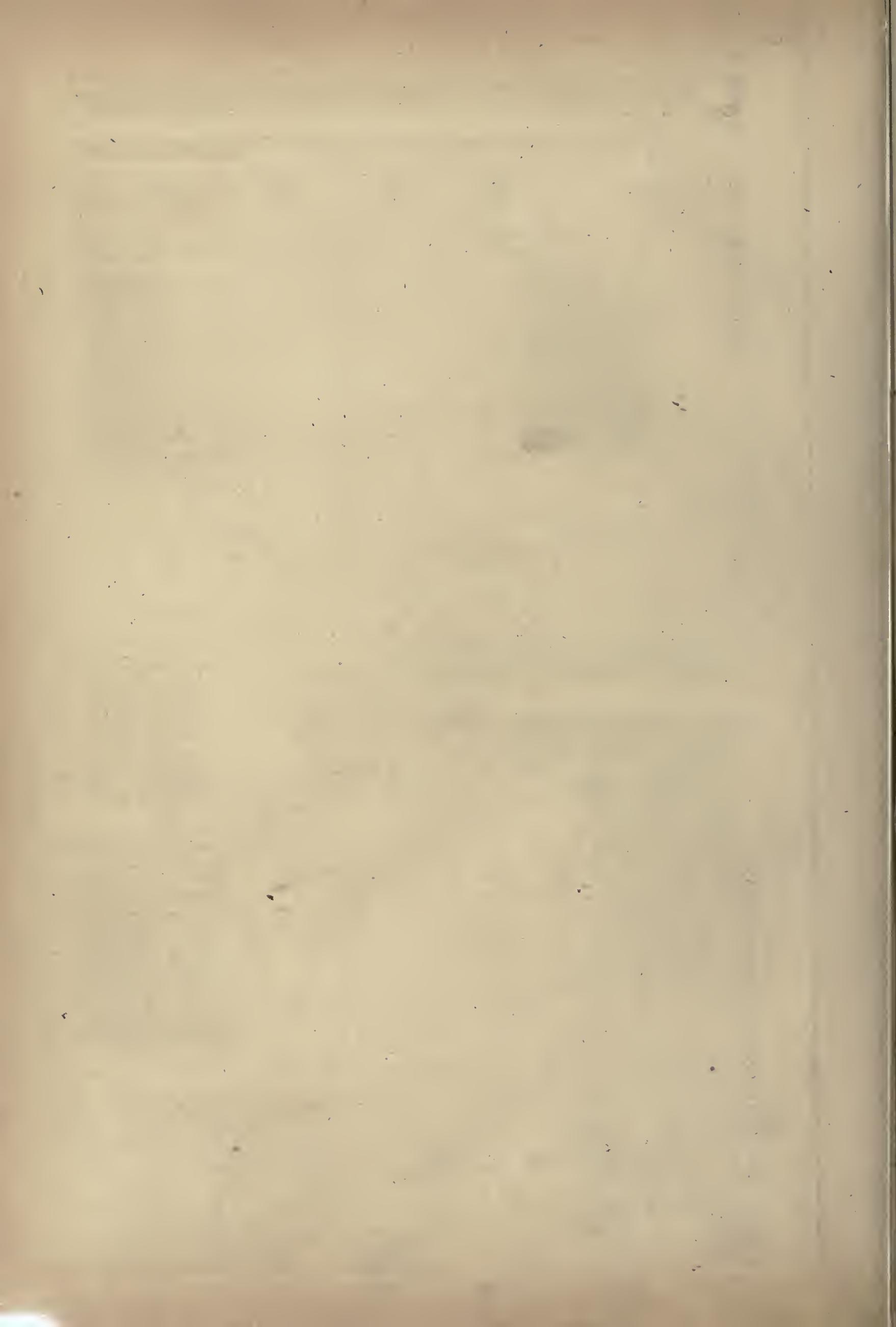
Base & Sockle of the Pilasters

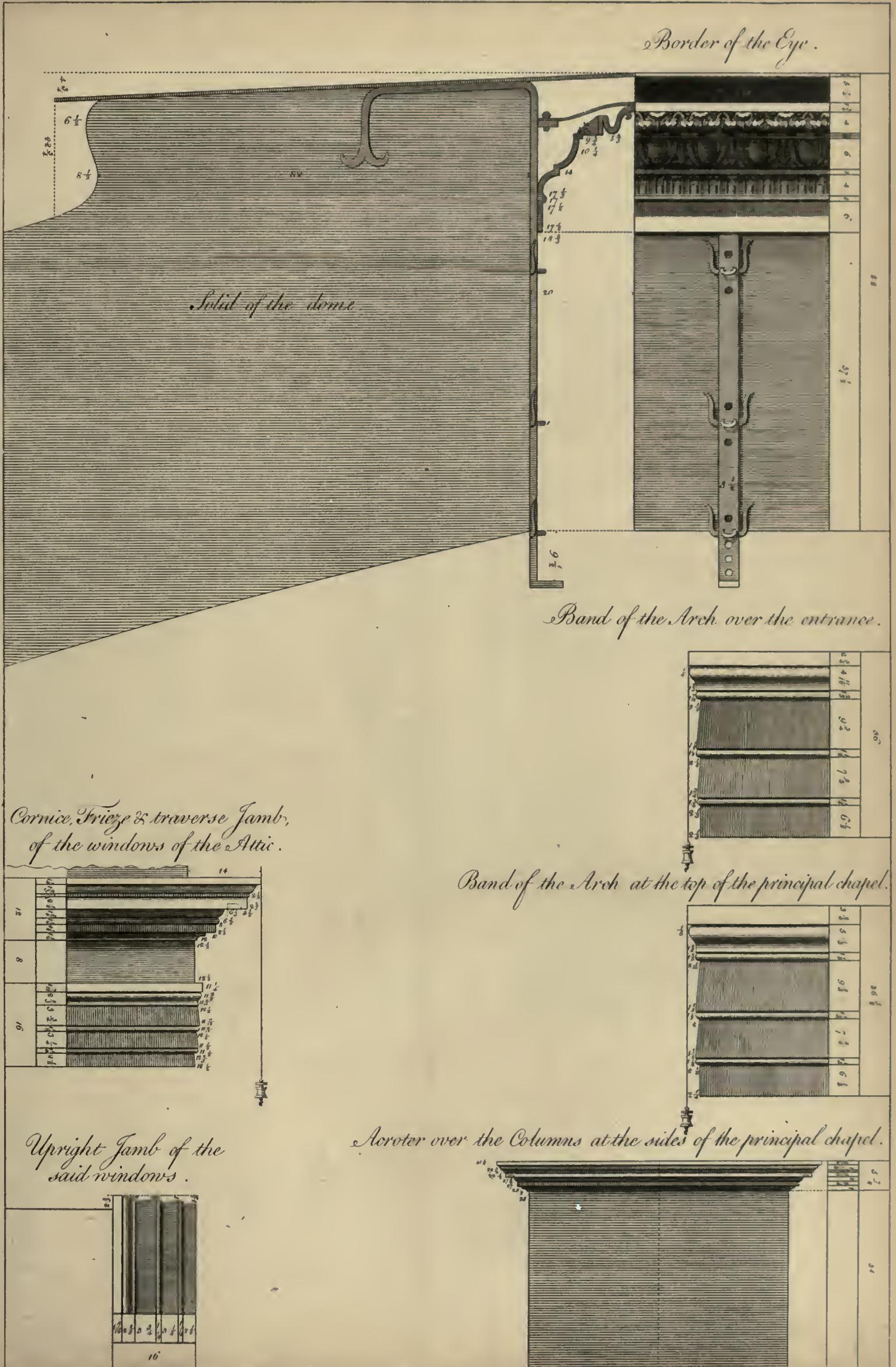


Plan of the Abacus

Profile on the middle of the Capital of the Pilasters

Cornice & Base of the Basement





Border of the Eye.

Solid of the dome.

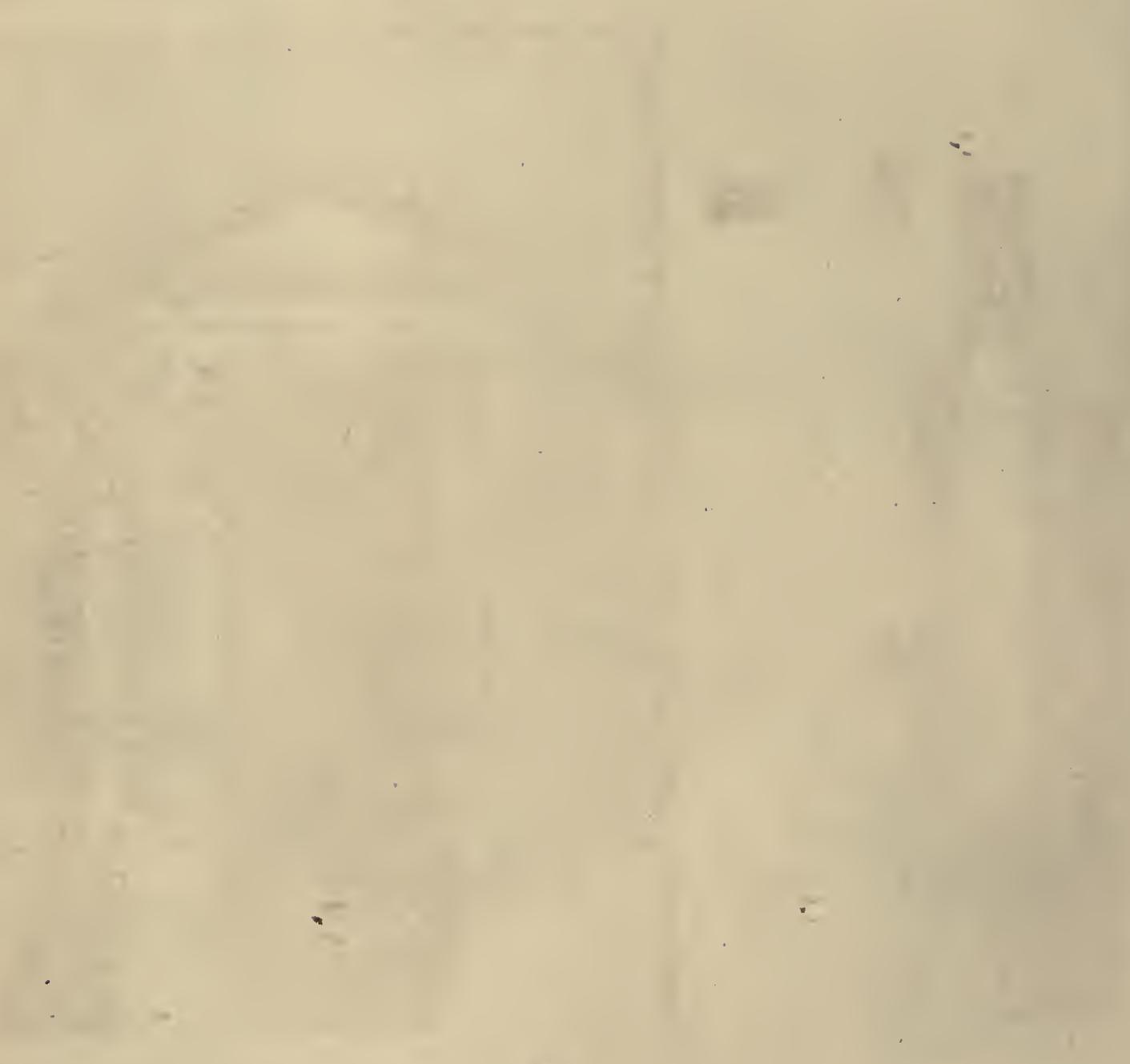
Band of the Arch over the entrance.

Cornice, Frieze & traverse Jamb, of the windows of the Attic.

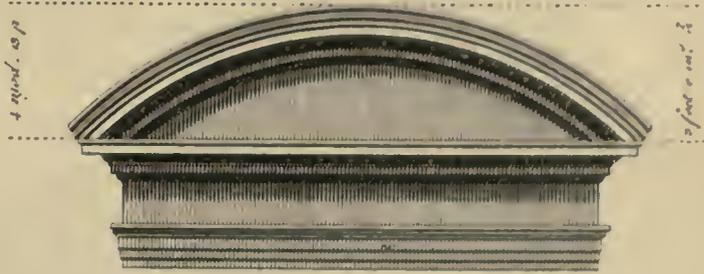
Band of the Arch at the top of the principal chapel.

Upright Jamb of the said windows.

Acroter over the Columns at the sides of the principal chapel.

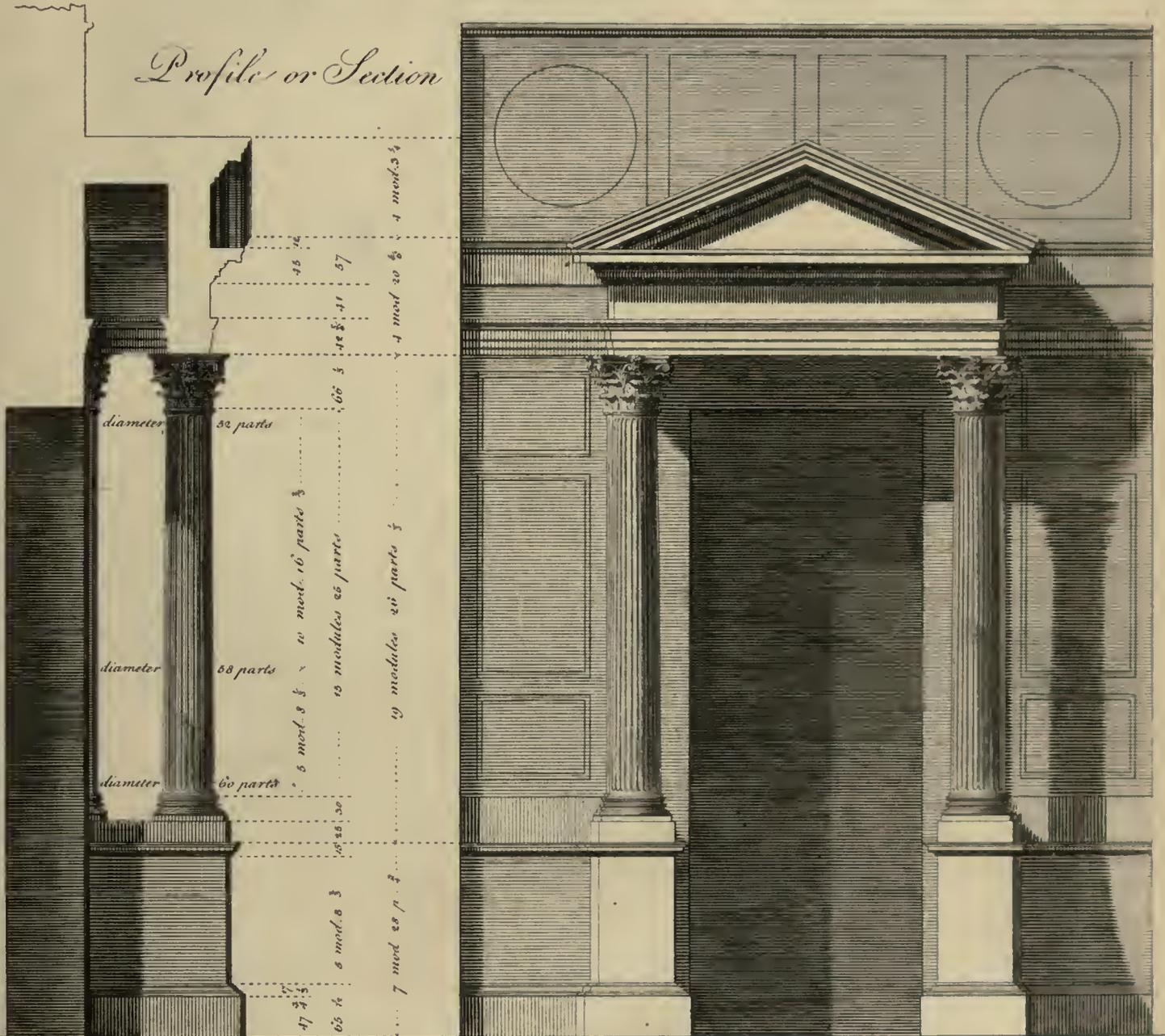


Pediment of the four side Altars.

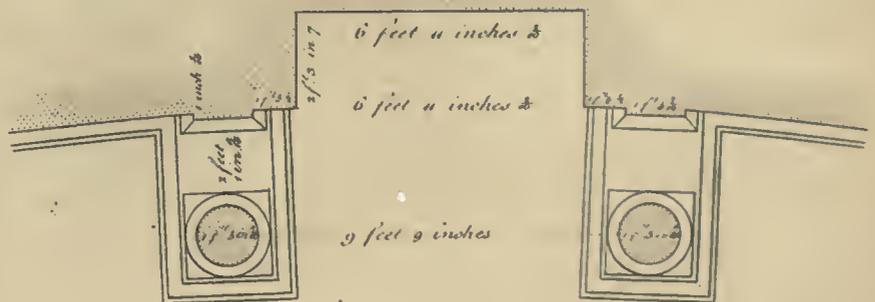


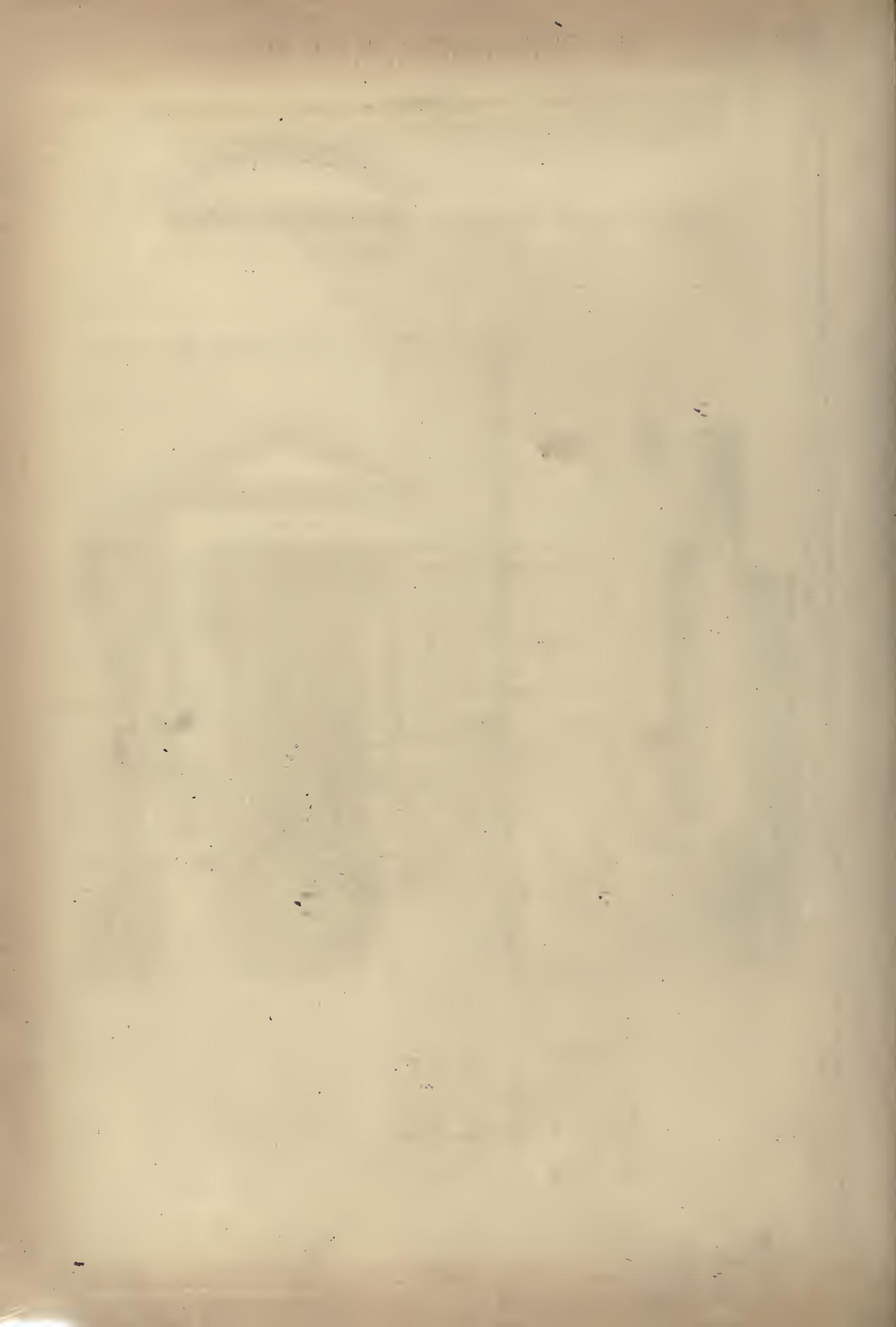
Elevation of the Altars on each side the entrance and chapel opposite.

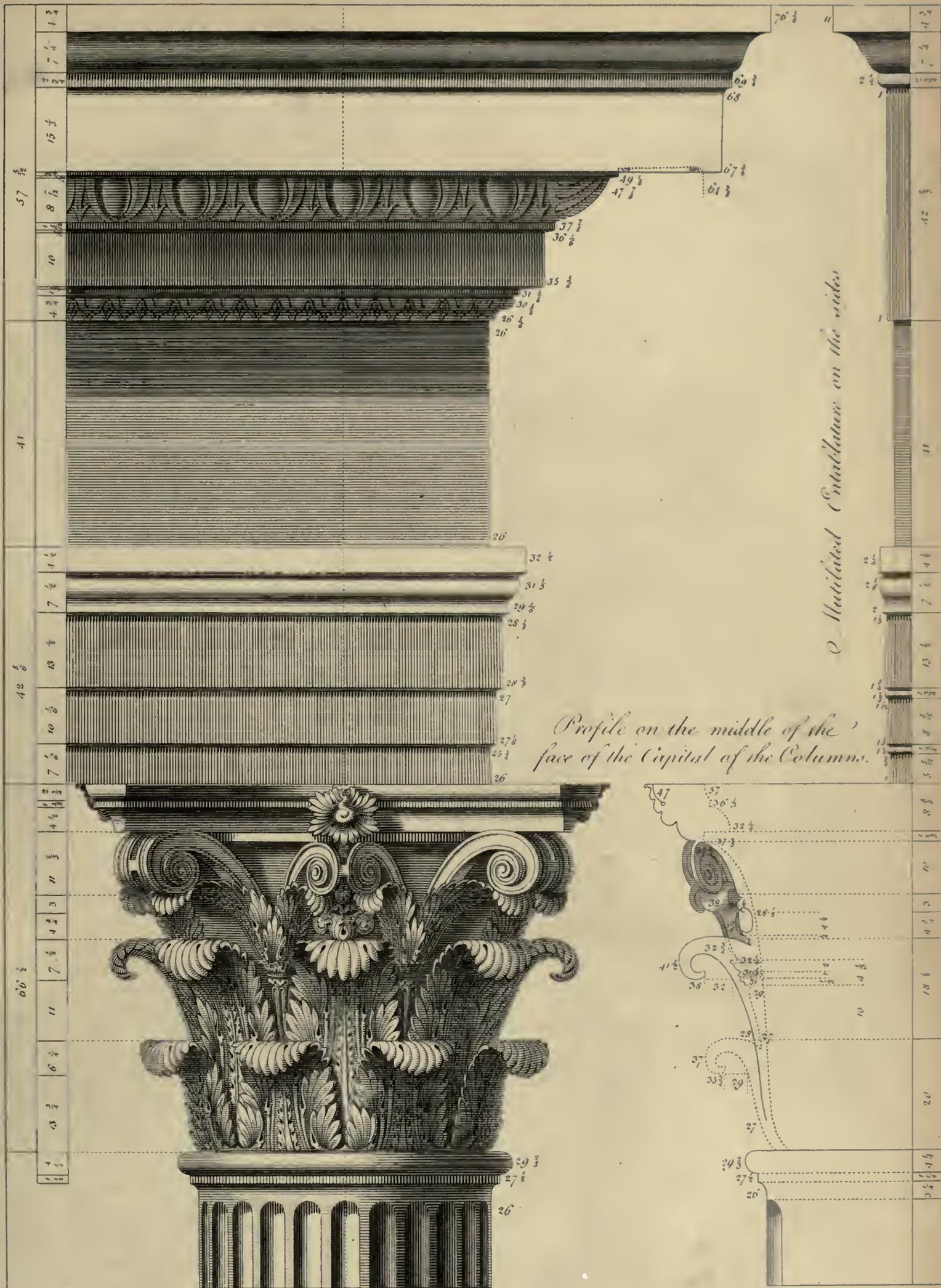
Profile or Section



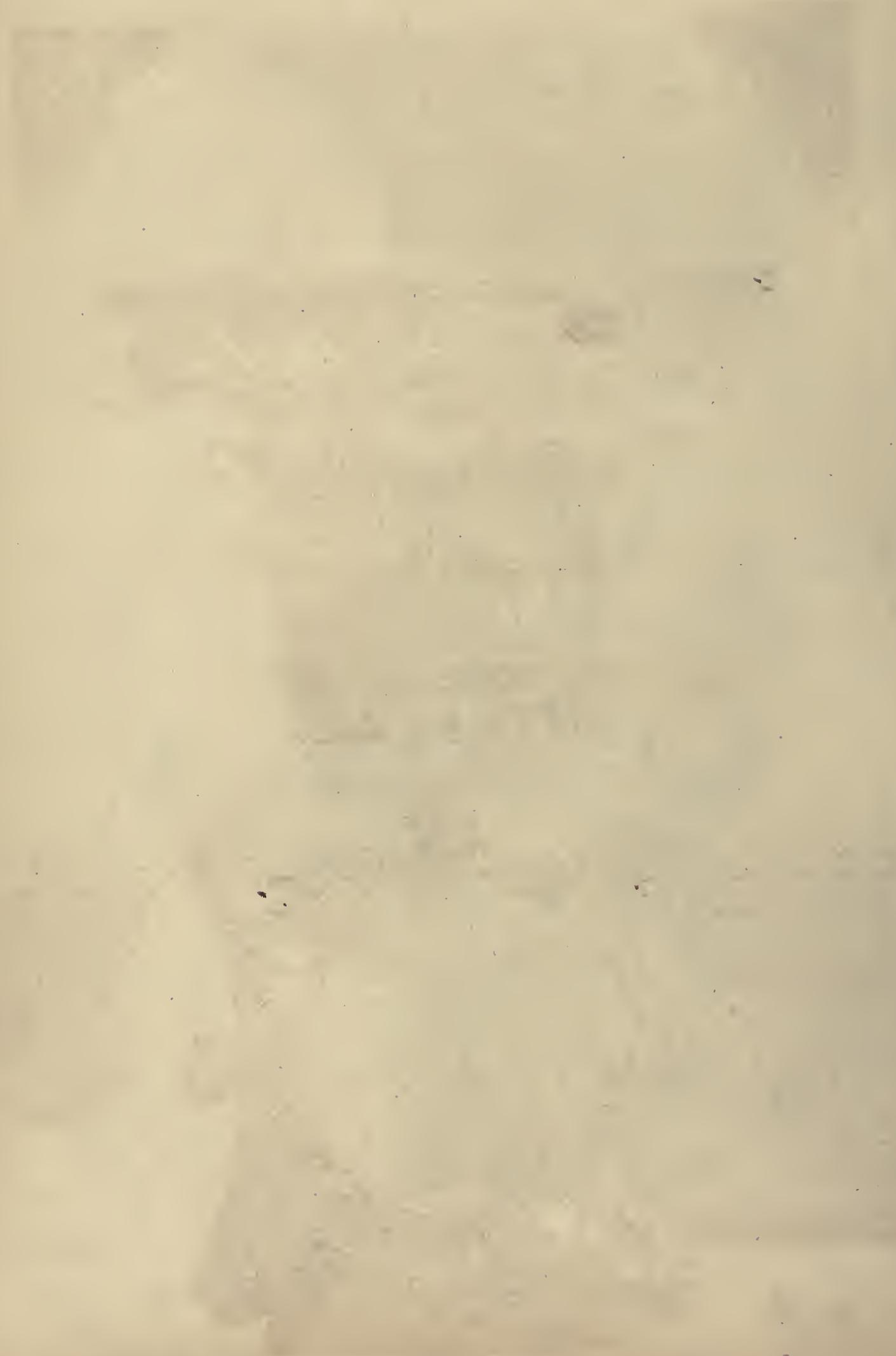
Plan

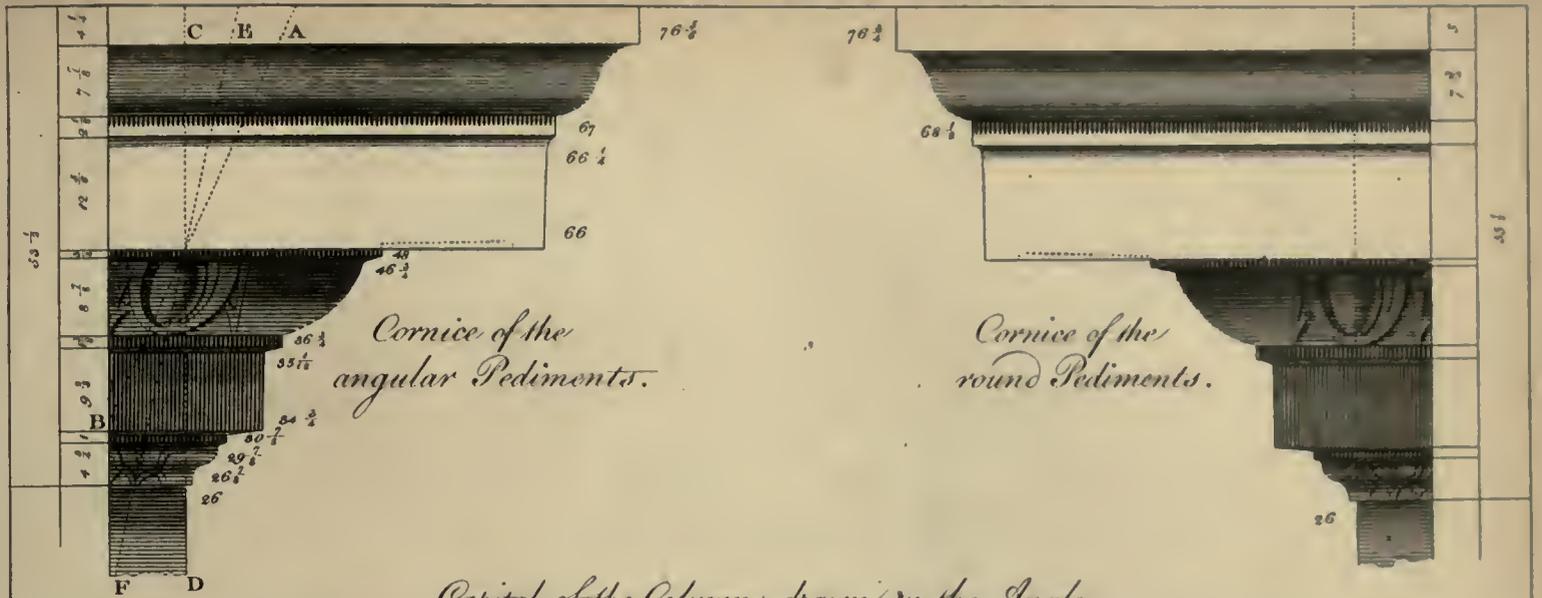






1 module 22 parts

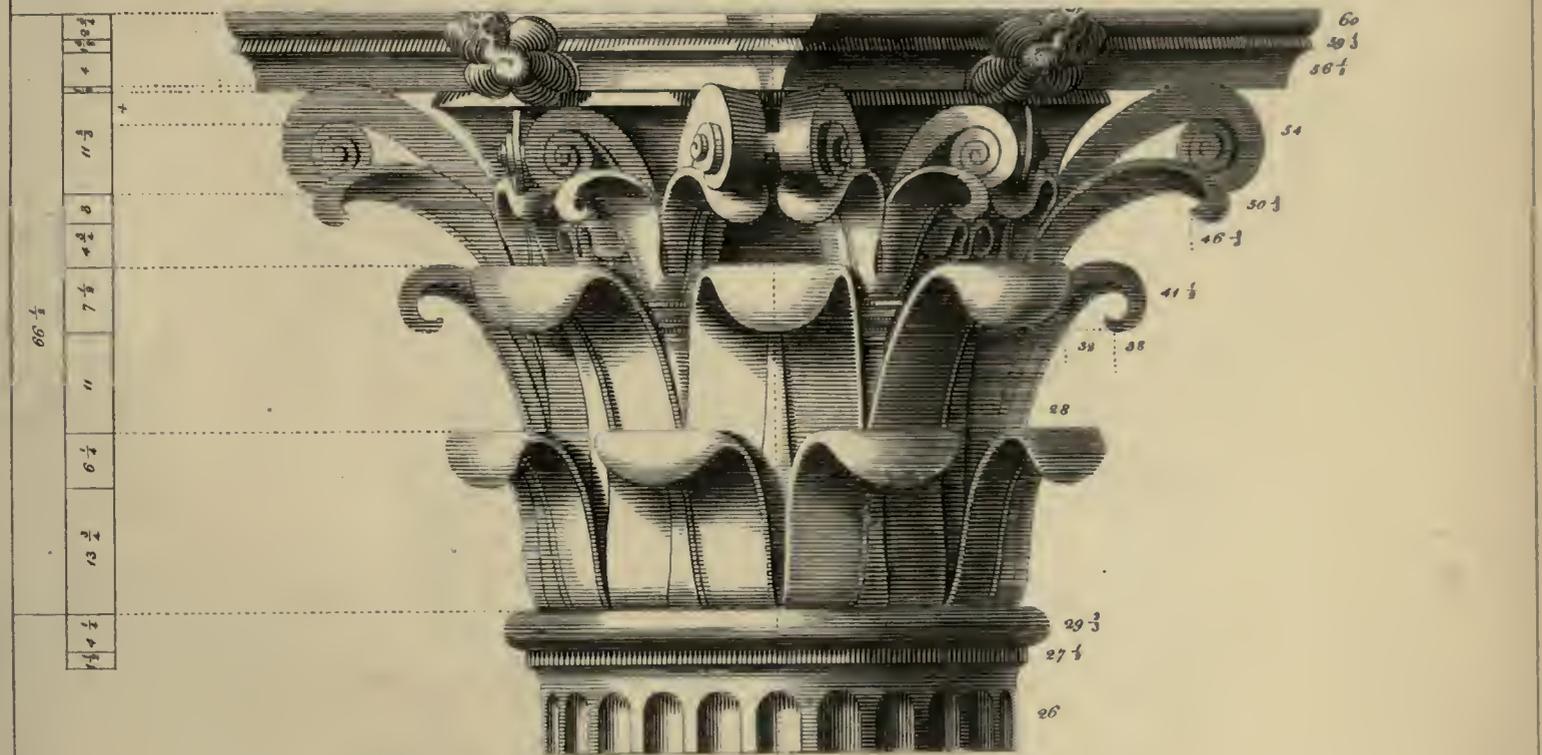




Cornice of the angular Pediments.

Cornice of the round Pediments.

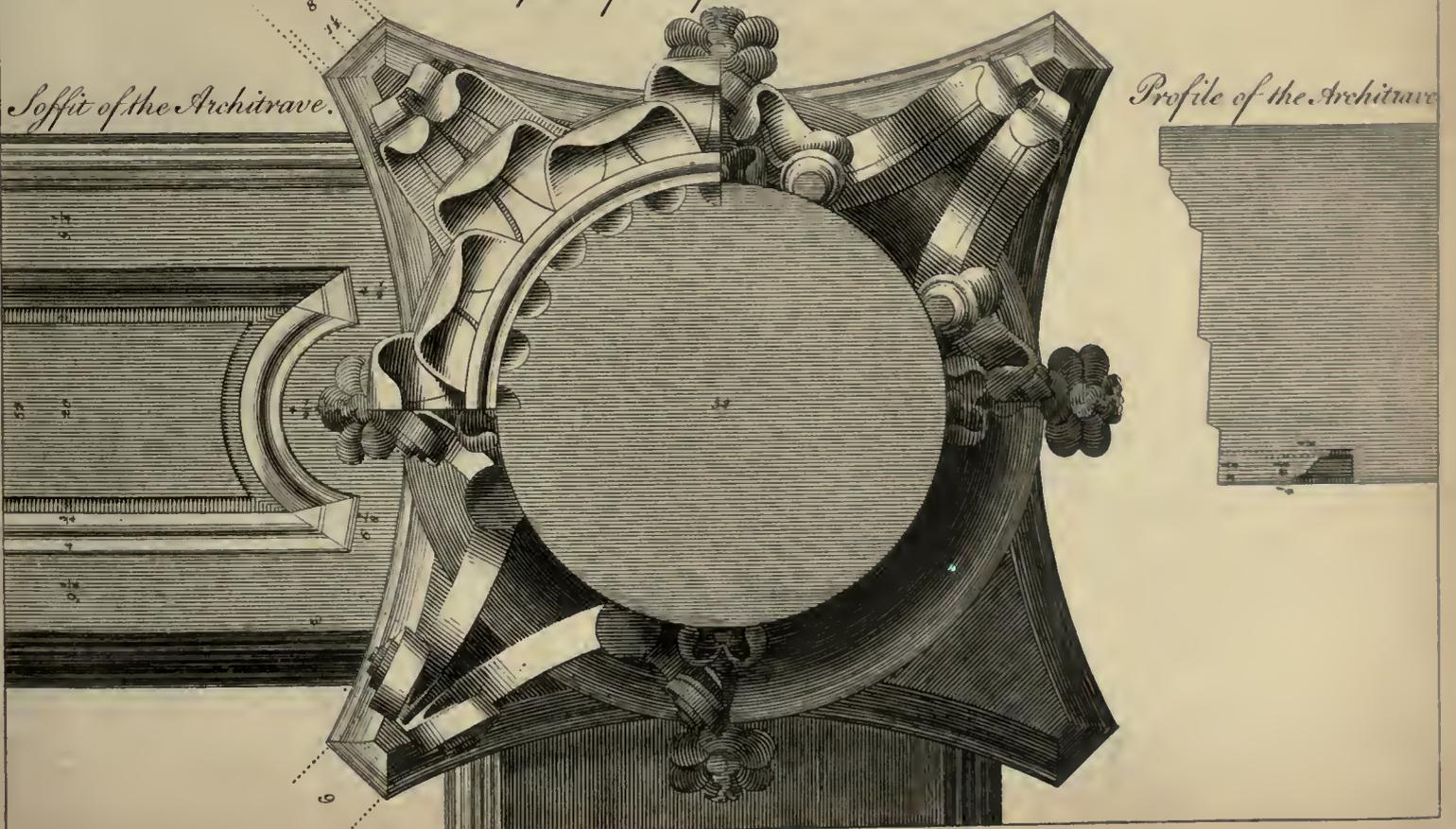
Capital of the Columns drawn on the Angle.

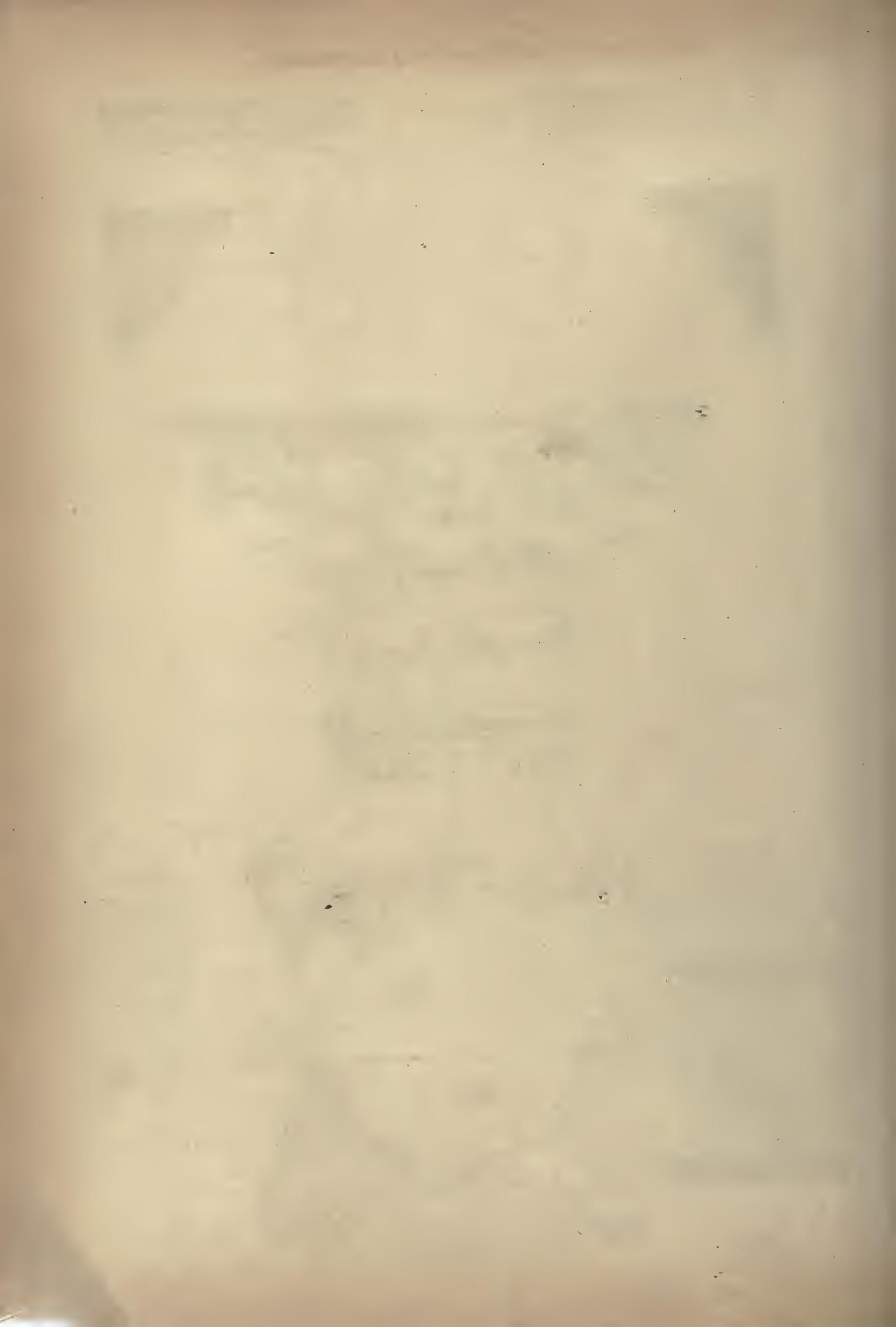


Plan of the Capital of the Columns reversed.

Soffit of the Architrave.

Profile of the Architrave



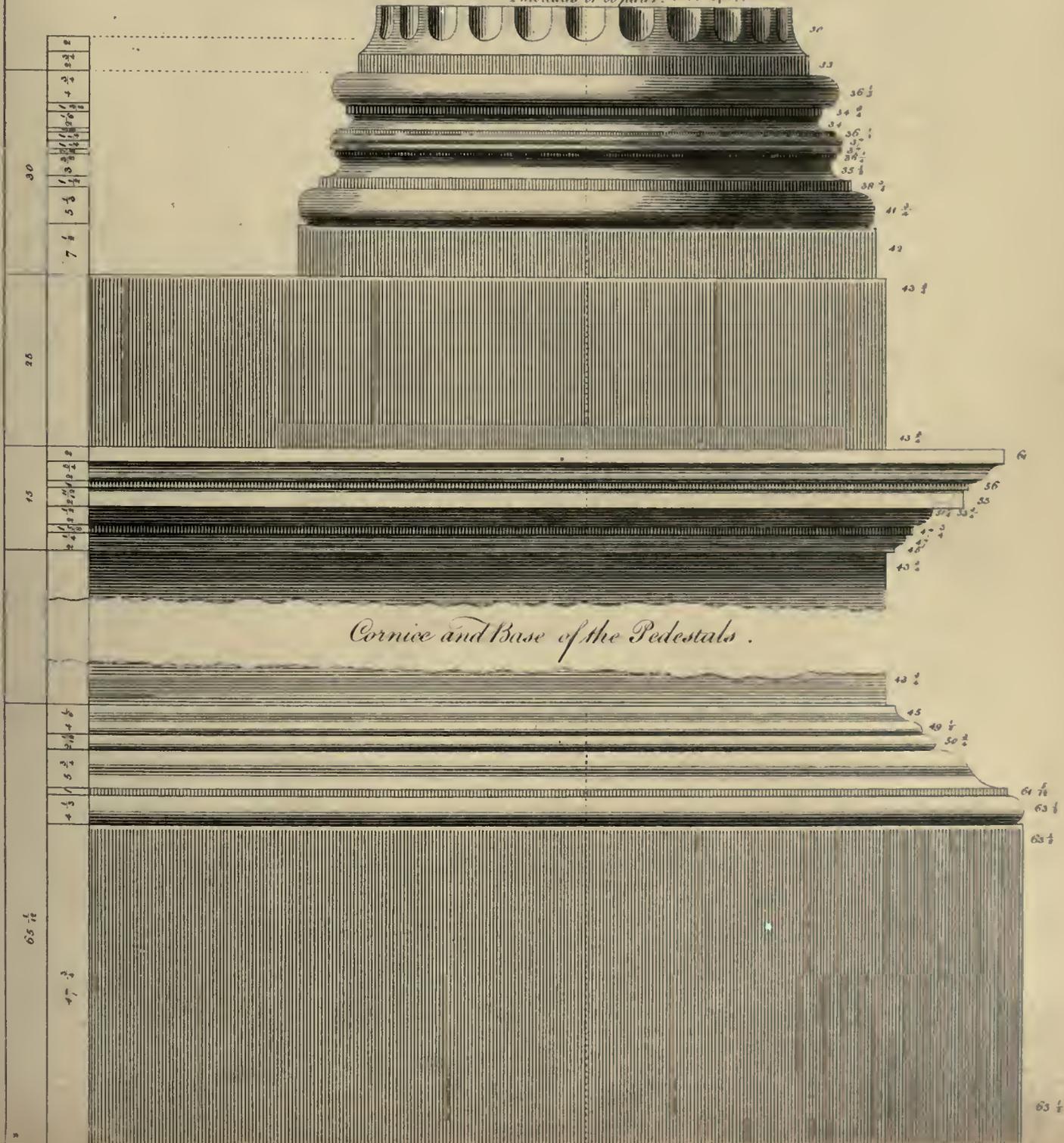


The Capital of the Columns of the second Atrium on the left, at entering, the bases of these Columns are Attic.

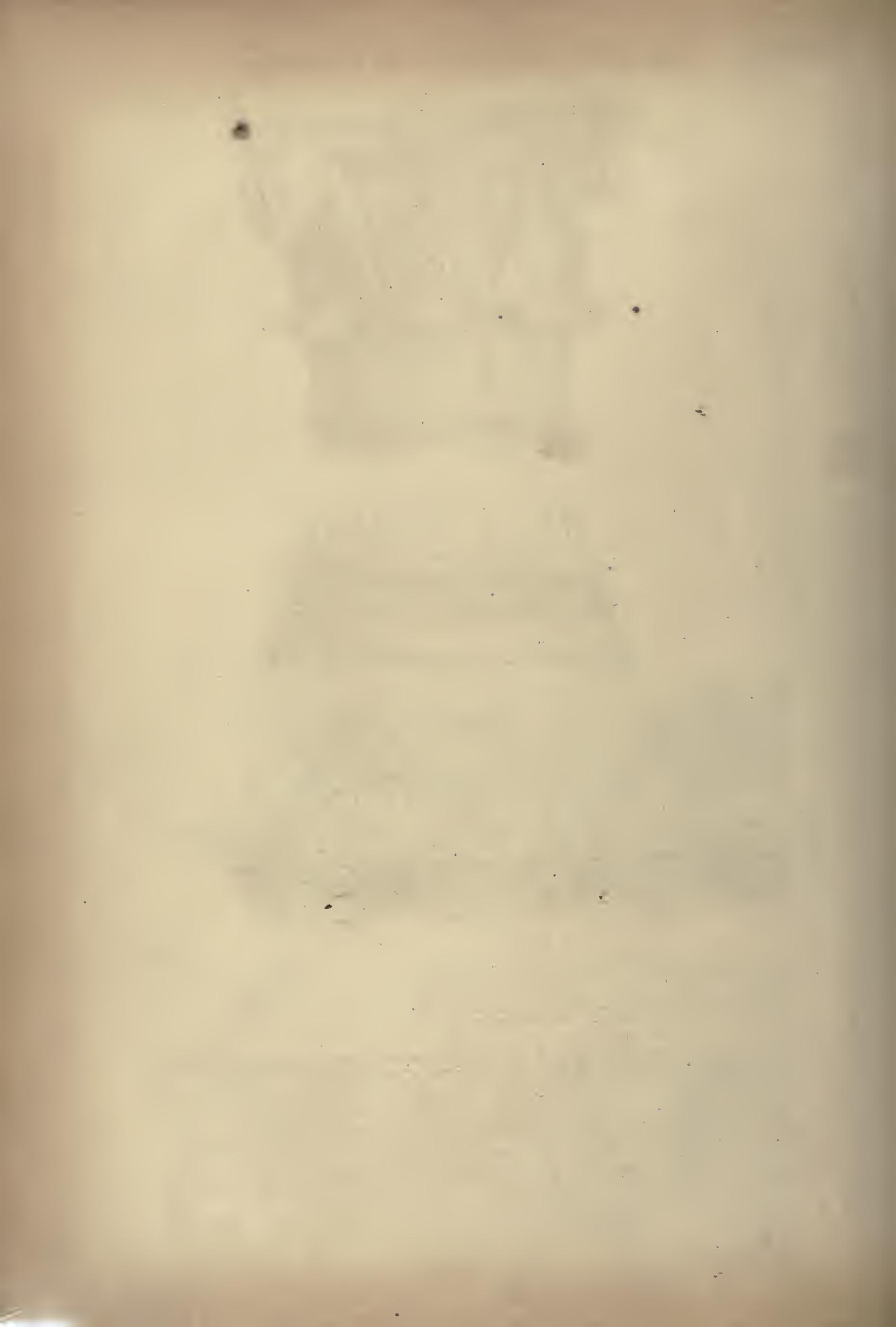


Base of the Columns.

The diameter of the bottom of the Column is 1' 5 in ⁵/₈
2 modules or 60 parts.



Cornice and Base of the Pedestals.



THE TEMPLE OF VESTA, AT TIVOLI.

AT Tivoli, a town situated about seventeen miles from Rome, close to the cascade of the river Tevere, are the remains of a beautiful circular Temple, by some, said to have been in ancient times the abode of the *Sibilla Tiburtina*; but Palladio denominates it the Temple of VESTA; a similar peripteral building at Rome, dedicated to the same goddess, confirms that supposition: that Edifice will appear in a subsequent part of this work. There is another Temple at Tivoli, which is supposed to have been devoted to the Tiburtine Sibyl; it is a prostyle, tetrastyle, Ionic Temple, but so dilapidated as to be useless to the architectural student.

The river Tevere, formerly called the Anio, or Aniene, has its source in the Appennine Mountains; it flows through the town of Tivoli, in the centre of which, near to the Temple, it falls in a broad, unbroken expanse of water to the depth of one hundred feet: surrounded by mountainous scenery of the most romantic description, it forms such a magnificent perspective of striking beauty as can scarcely be equalled in any other locality. This peripteral Temple stands prominently conspicuous on a precipice or projecting point of the rock on which the town is built, and forms a most classical and picturesque addition to the splendid landscape, whatever may be the direction from which it is viewed. The Tevere, below the fall, flows into the Tiber previously to its entrance into Rome.

The Temple is of the Corinthian Order: the Intercolumnations are on an average two diameters. The Bases of the Columns have no Plinth, the space usually thereby occupied being added to the breadth of the pavement of the surrounding Portico.

PLATE I.

I. ELEVATION OF THE TEMPLE. II. PLAN.

The Columns are in height about the breadth of the CELLA. The greater proportion have a gentle inclination toward the wall of the CELLA, so that the inner faces of several of the Columns are vertical, and their axes of course are slightly inclined inwards: this is strictly in accordance with the opinion of Vitruvius, Book III., chap. III. Some of the Columns, however, are at the present time exactly vertical, but by what means this alteration has been effected cannot now be ascertained. In the engraving they are represented as having their axes in a position accurately perpendicular to the plane of the horizon.

Eleven columns were *in situ* at the visit of Des-

TEMPLE OF VESTA, AT TIVOLI.

godetz; but if any reliance is to be placed on the plan as published by Palladio, the whole eighteen Columns were standing in his time. The Stylobate or Base, which supports the Columns, is in height one third of the entire Column, that is, both Base and Capital included.

PLATE II.

I. ENTABLATURE. II. CAPITAL. III. PROFILE ON THE CENTRE OF THE CAPITAL. IV. CORNICE OF THE BASEMENT. V. BASE OF THE BASEMENT.

In the Entablature, the Architrave has its lower Band considerably deeper than the second. The diameter of the Columns at the base is two feet five inches and seven tenths: they have twenty flutings which terminate in a square both at the Capital and at the Base; the Fillet of the flutes is three tenths of the width of the Cavetto. The Acanthus leaves in the second row are unusually short. The Rosettes are singularly large, occupying the entire space from the uppermost edge of the Abacus to the lowest curve of the Volutes.

It is to be remarked that the faces of the Stylobate and of the Shafts of the Columns are on the same vertical line, so that the Base of the Columns is not properly supported, but overhangs the face of the Stylobate: this defect would probably be concealed by the projection of the Cornice of the Basement, whether the building were seen either from below, or from the Portico itself: the Base of the Column presents several remarkable peculiarities.

PLATE III.

I. ORNAMENTS OF THE FRIEZE. II. CAPITAL OF THE COLUMNS SEEN ON THE ANGLE. III. PLAN OF THE CAPITAL. IV. CORNICE AND JAMB OF THE DOOR. V. CORNICE AND JAMB OF THE WINDOW. VI. SILL OF THE WINDOW.

The Rosettes on the Frieze are of two different sorts, placed alternately.

PLATE IV.

I. SECTION AND SOFFIT OF THE PORTICO. II. PROPORTION OF THE DOOR. III. PROPORTION OF THE WINDOWS.

In the Section or Profile are seen two Mouldings which support the ceiling: these small Mouldings supply the place of all other ornaments or members, as there is neither Architrave, Frieze, nor Cornice in the interior of the Portico. Both the Door and the Windows diminish gradually from their Bases.

VESTA, in pagan Mythology, is one of the most mysterious of all the heathen deities. The Pythagoreans under this word personified the universe, which they fabled to endue with a soul, and worshipped as a divinity: her Temples therefore were built on a circular plan, to imitate the supposed form of the universe. Again, the element Fire also received the name of Vesta, and her priestesses, VESTALS, were dedicated to the duty of keeping a perpetual flame burning on her altar.

The Order of the VESTALS was consecrated to the worship and service of the goddess Vesta, and dates from the earliest foundation of Rome, having been instituted either by Romulus, or by Numa Pompilius. They were denominated *Vestales*, *Virgines Sanctæ*, *Virgineæ Ministræ*. Originally four in number, they were afterwards increased to six: this number was continued until the Order was abolished by Theodosius the Great, who acceded to the imperial purple in A.D. 379. He received the rite of baptism in the second year of his reign, and of course abolished such a vestige of pagan superstition, after it had survived the changes and revolutions of eleven hundred years.

At first they were chosen by the Kings of Rome, but after the abolition of the kingly office, twenty were proposed by the PONTIFEX MAXIMUS, and the parties required to supply vacancies were then determined by lot. They were then taken from their parents, as if by compulsion, as a captive is taken in war, "*veluti bello capta abducitur.*"—(*Gellius* i. 12.) It was requisite that both their parents should be living, that they should be between the ages of six and ten years, and wholly exempt from personal defect of any kind: this last circumstance was imperative on the entire class of the Roman priesthood.

The Vestals were consecrated to their sacred office for the space of thirty years: the first ten years were occupied by instruction in the heathen ceremonies; the second period, in performing those rites; and the third ten years, in instructing their juvenile successors in the ordinances of their devoteeship. To them was committed the duty of constant watchfulness to maintain unextinguished the Sacred Fire, "*perpetuus ignis Vestæ;*" and in guarding the Palladium, on which the well-being of the empire was supposed to depend, "*fatale pignus imperii Romani.*" (*Liv.* xxvi. 27). Part of their duty also was continually to offer sacrifices to the BONA DEÆ, and to those other deities who were supposed to interest themselves more especially in the prosperity of the Roman state.

If through their neglect the sacred fire was suffered to become extinguished, severe flagellation

was inflicted; if the Vestal vow was disregarded, the criminal was entombed alive in the CAMPUS SCELERATUS, in a deep dark dungeon, with a small supply of sustenance: when this was exhausted, the sufferer perished miserably by hunger: a similar punishment, by immuring, was undoubtedly perpetrated in this country in bygone ages. The betrayer was publicly scourged to death in the Forum.

These offences were always supposed to prognosticate some direful public calamity, to obviate which result, extraordinary oblations and sacrifices were resorted to. The investigation of these offences was committed to the PONTIFICES, and the punishment was carried into execution by the PRÆFECTUS URBI.

The privileges of the Vestals were of the most honourable character: among others, that of relieving and pardoning a criminal from even capital punishment, if they accidentally met him in the way to execution: the *Prætors* and *Consuls* moved aside out of their path when they met them, and lowered their *Fasces* in token of profound veneration: a particular seat in the Theatre was appropriated to their service. The eldest was denominated *Virgo maxima*, *vetustissima* or *primigenia*. The most important legal documents, testaments, &c., were committed to their care. After the period of their dedication was terminated, it was lawful for them to marry: a circumstance, however, which rarely occurred.

To the Asteroid discovered by Dr. Olbers in 1807, the name of VESTA has been given, by the general consent of the scientific world.

It has been stated as a fact, that an English nobleman was so enchanted with this classic edifice, that he absolutely purchased the whole as it stood, from the proprietor of the ground, and was very coolly superintending the completion of the working drawings, in which each separate stone was to be marked and numbered so as to be put together again very correctly in his Park in England. The constituted authorities however, on being informed of the affair, interposed their veto, and the transaction was annulled: certainly the bargain would have been incomplete, unless the noble lord had also bought and imported the waterfall and the precipice.

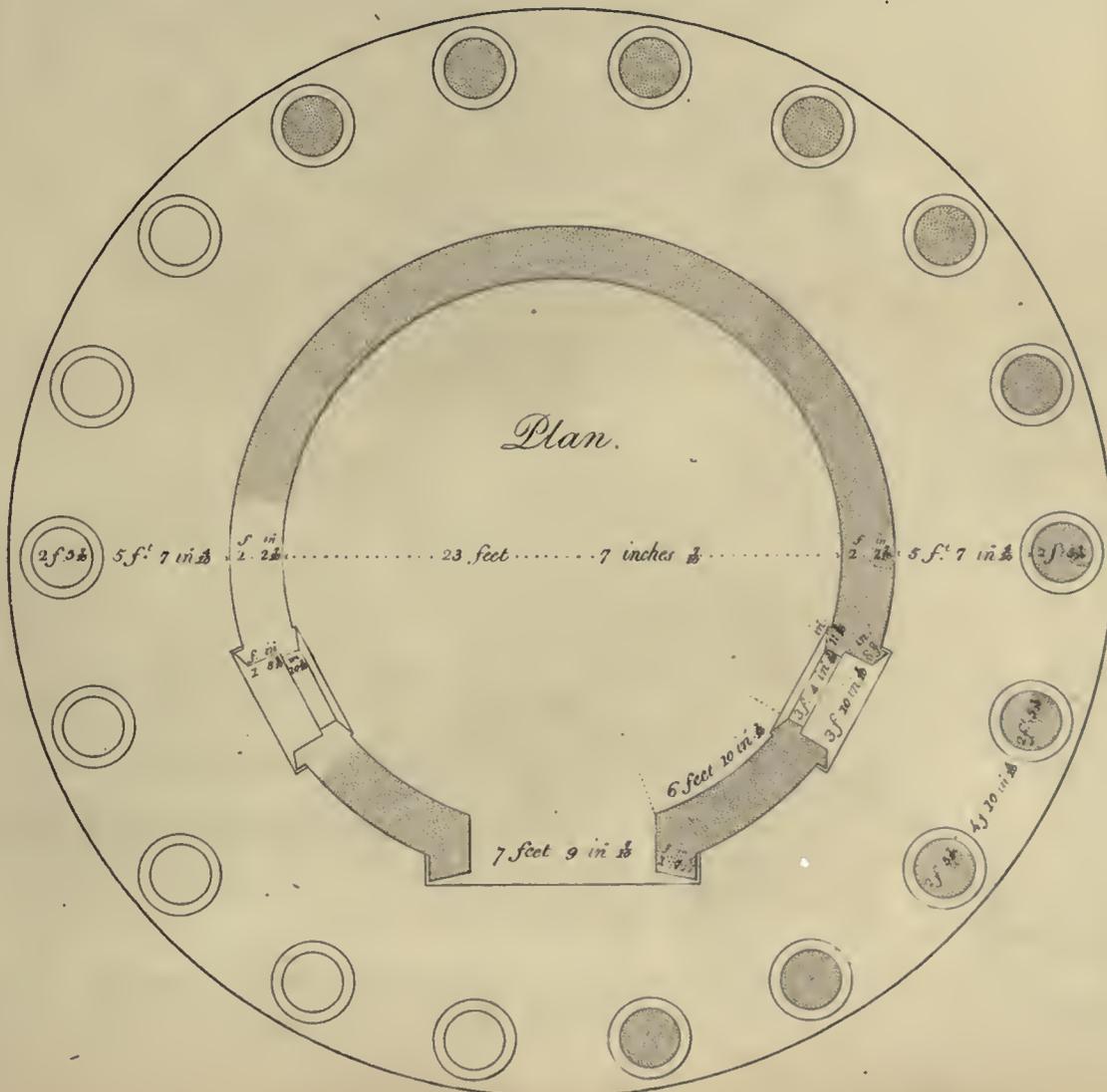
The Columns, Entablature, &c., of the Bank of England, are accurate copies of this edifice, and, by their circular arrangement, Sir John Soane was enabled to adopt a most successful expedient in designing and carrying into effect the acute angle of that building at the corner facing the south termination of Moorgate Street.

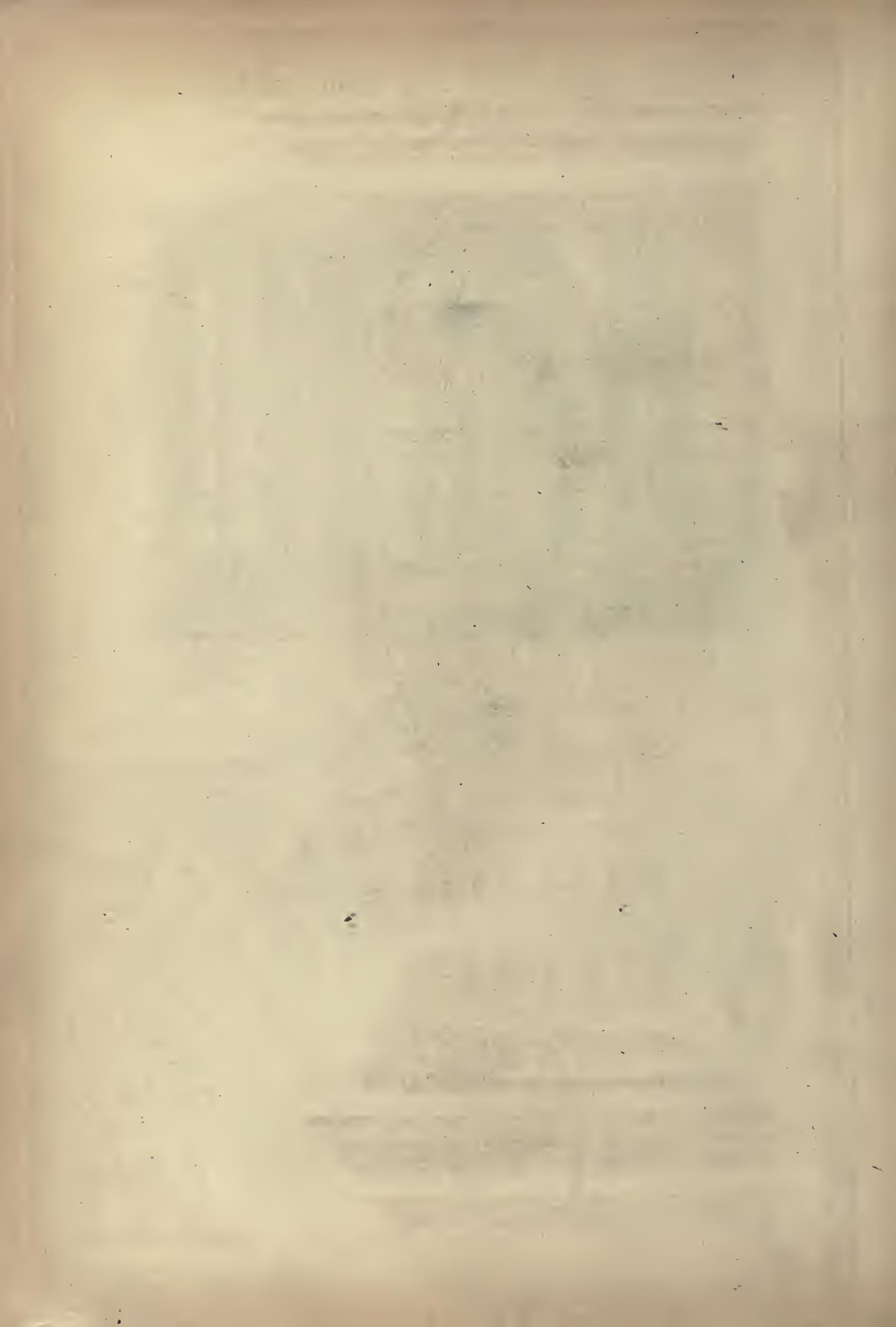
M. Desgodetz, by delineating the entablature as if it were rectangular, shows thereby the projection of the various mouldings, &c.

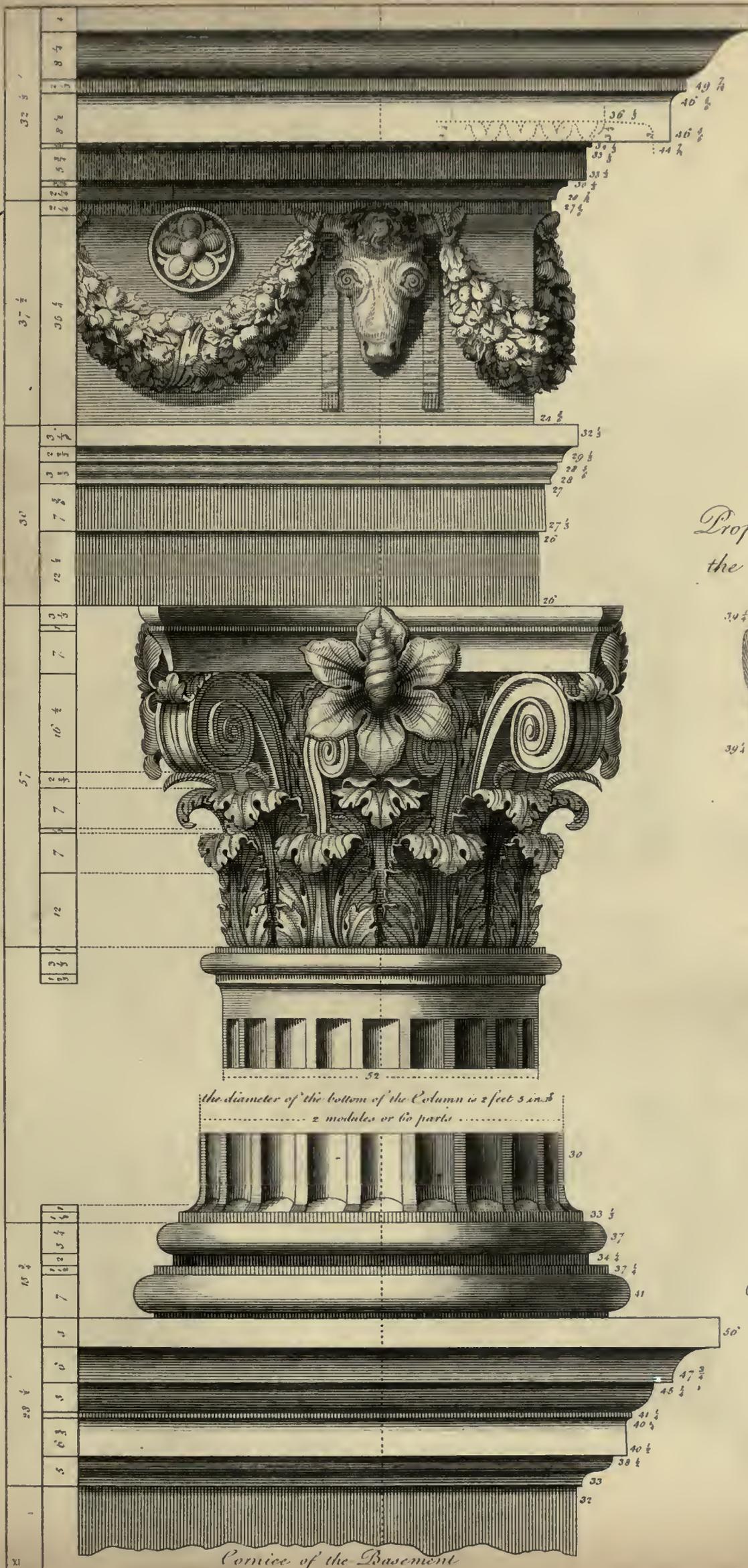
Elevation.



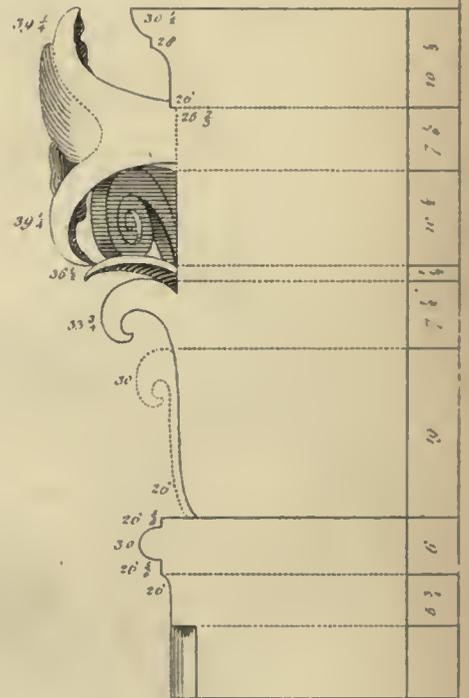
Plan.



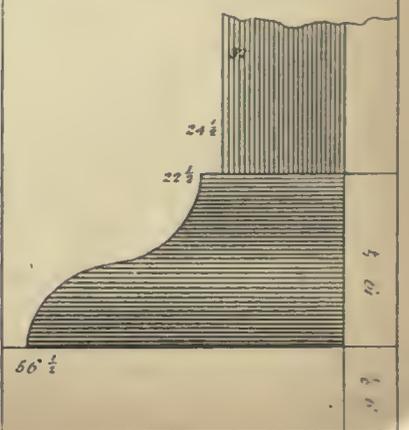




Profile on the middle of the Capital of the Columns.



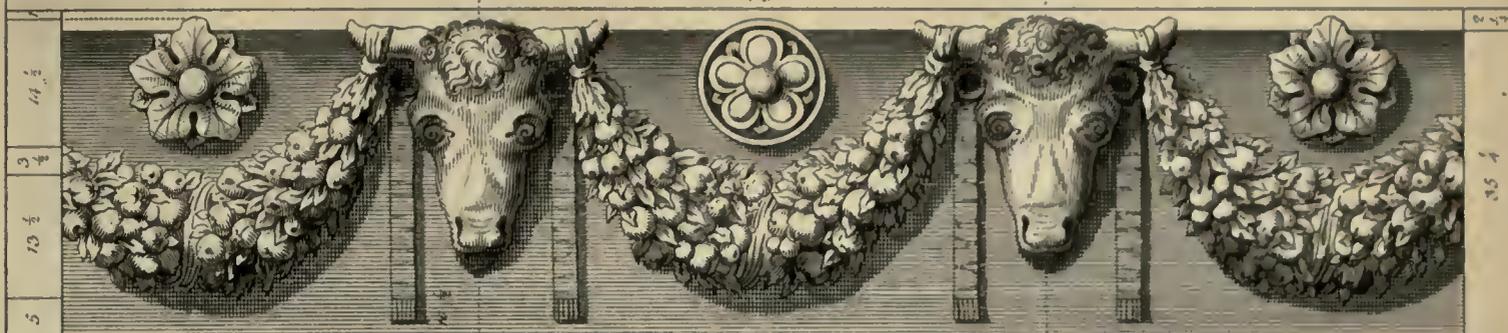
Base of the Basement.



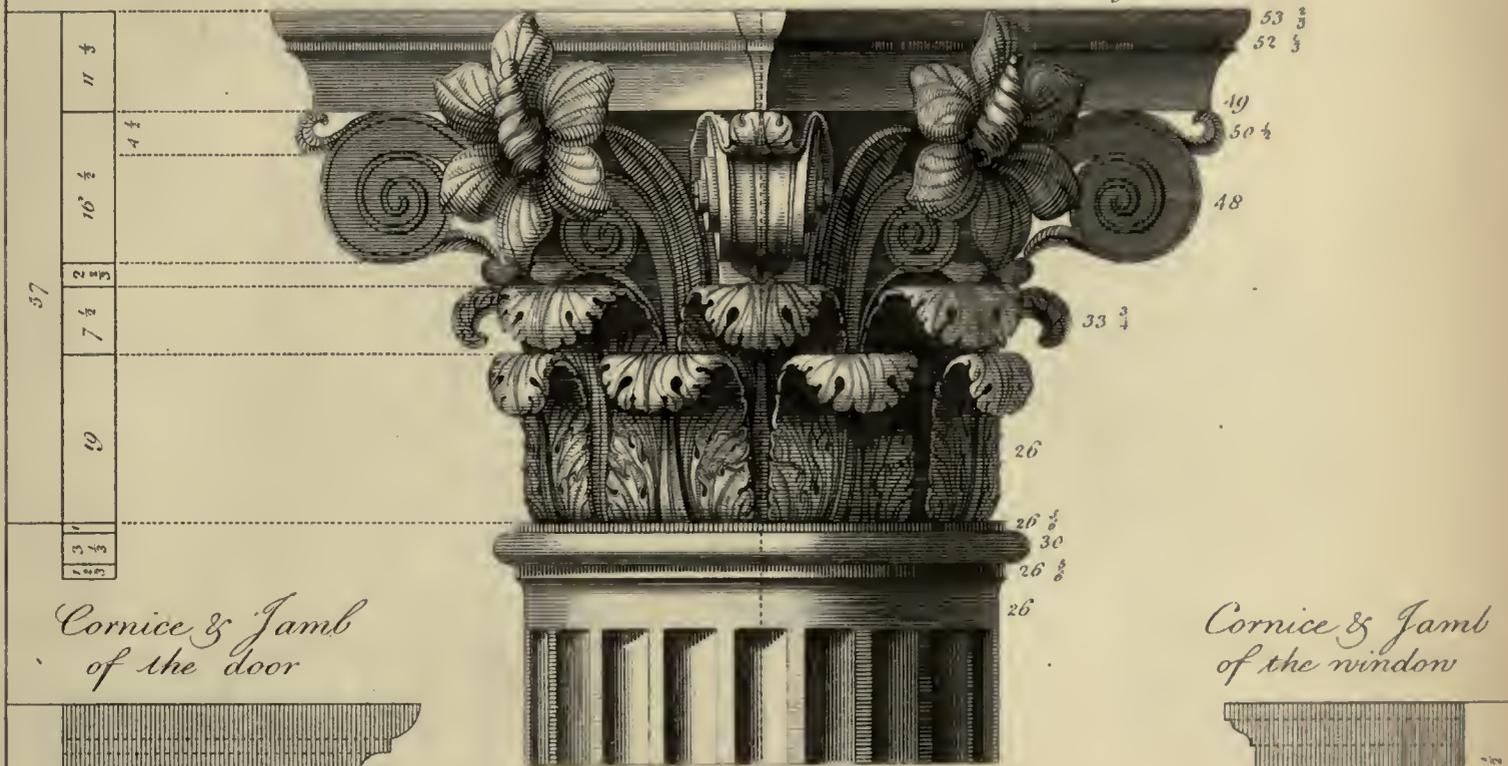
the diameter of the bottom of the Column is 2 feet 5 in. 8
2 modules or 60 parts.

Cornice of the Basement

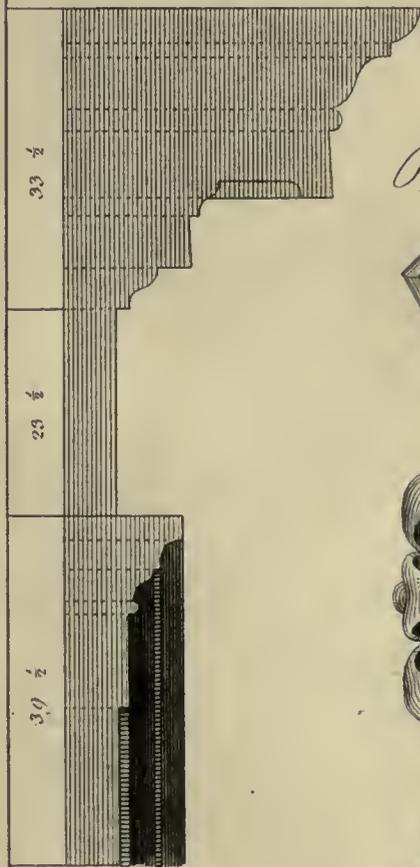
Ornaments of the Frieze.



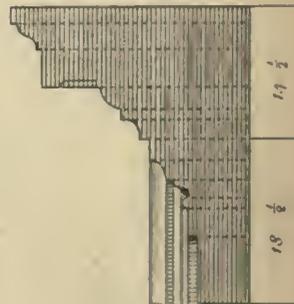
Capital of the Columns drawn on the Angle



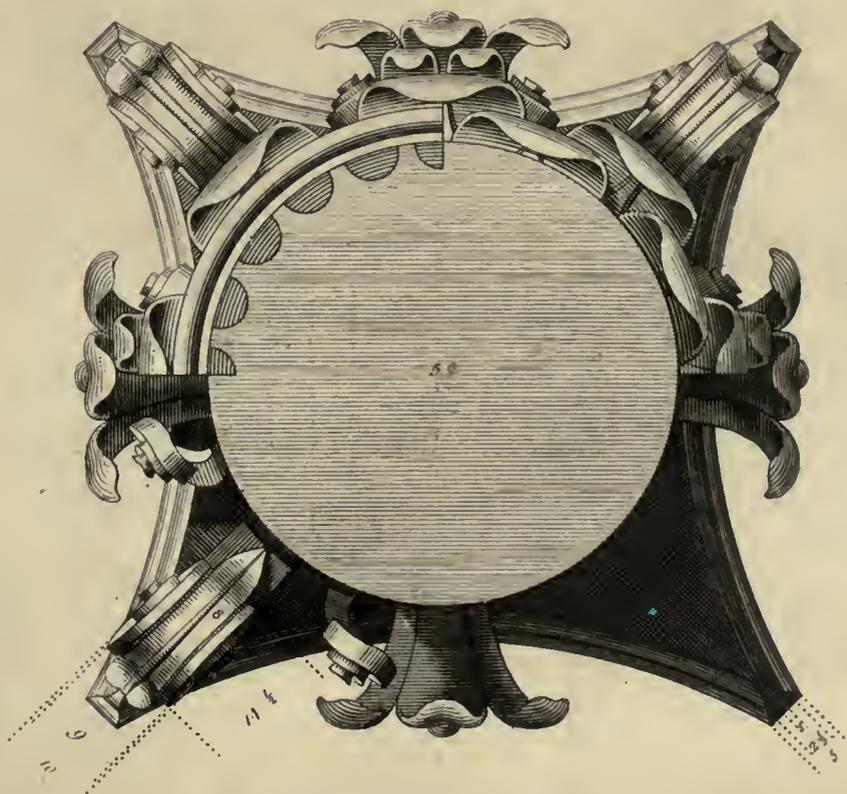
Cornice & Jamb of the door



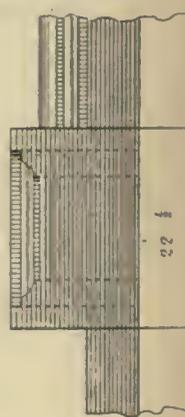
Cornice & Jamb of the window

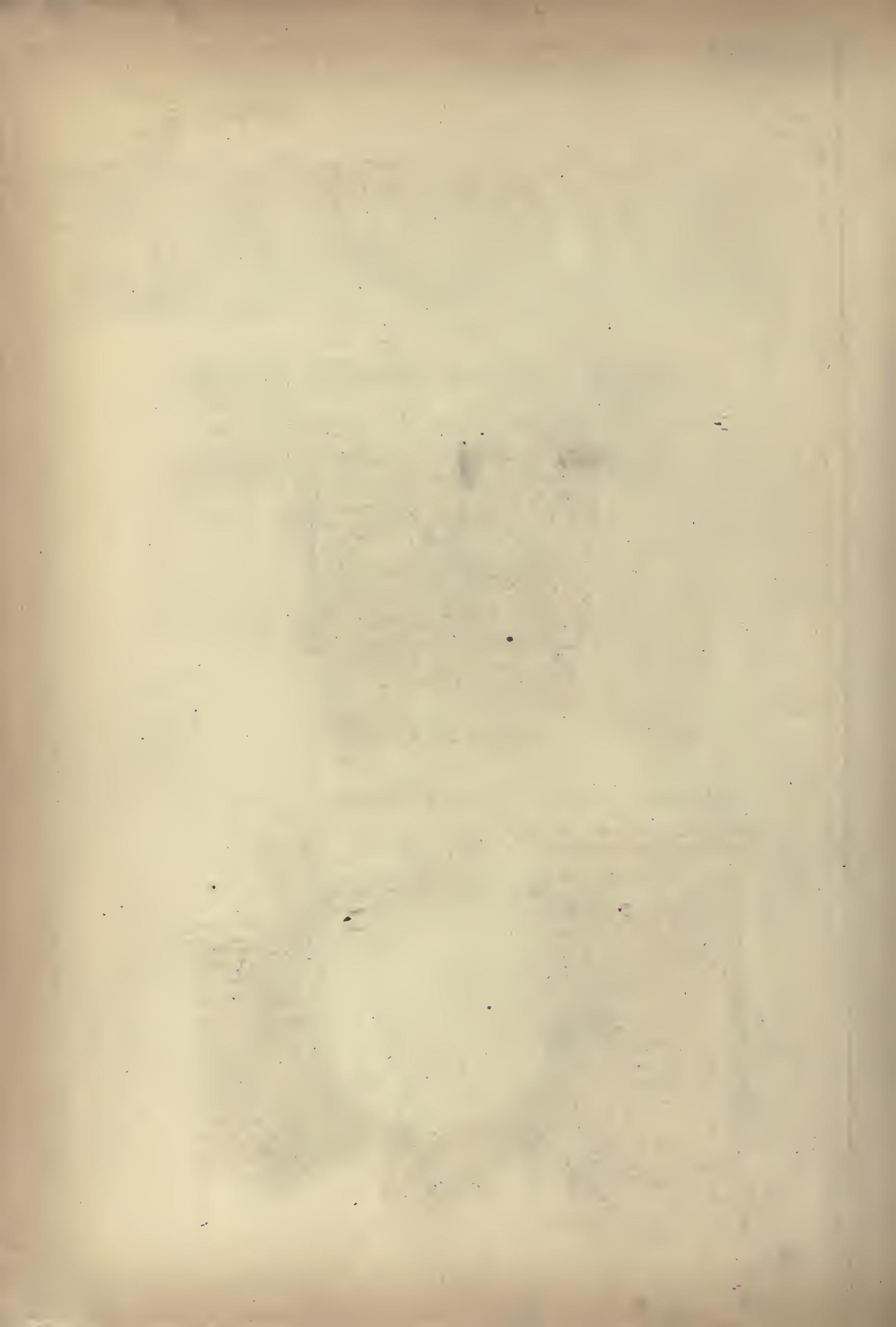


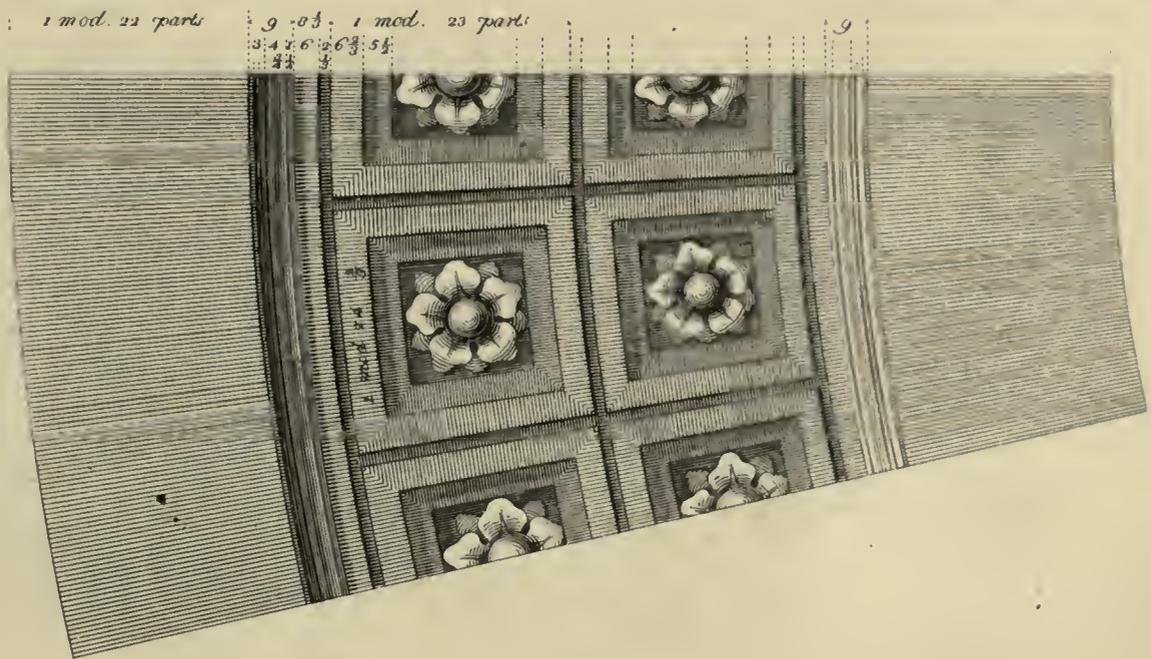
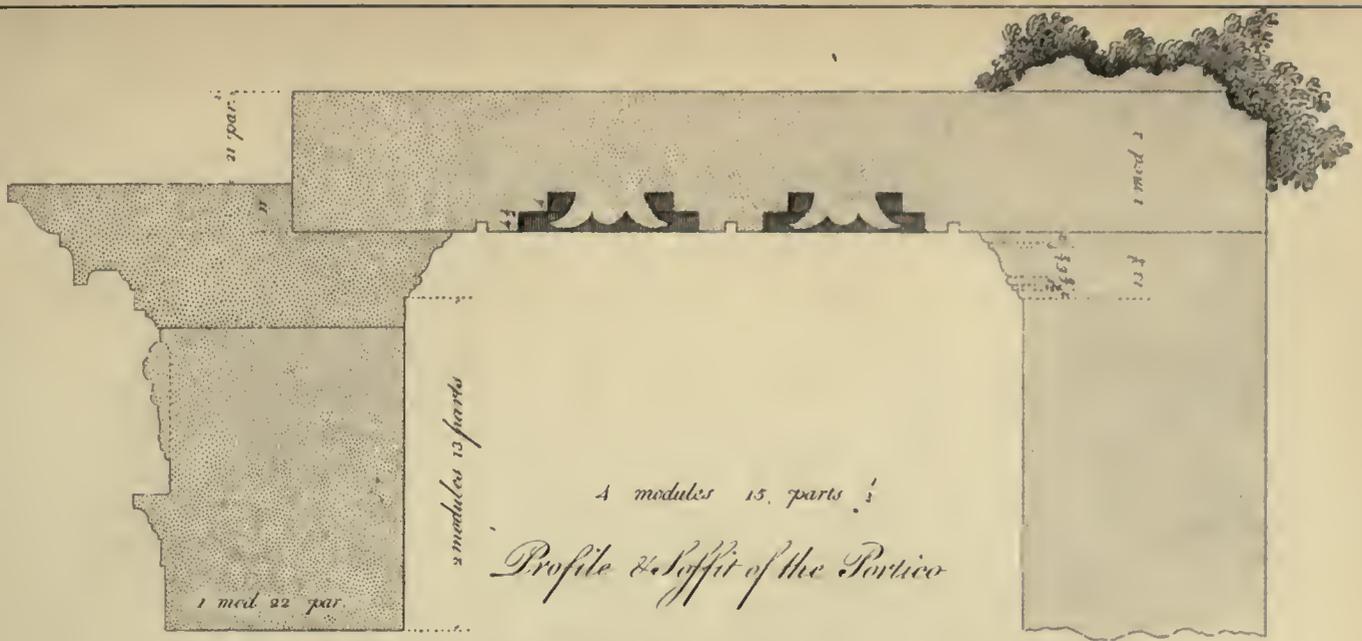
Plan of the Capital of the Columns reversed



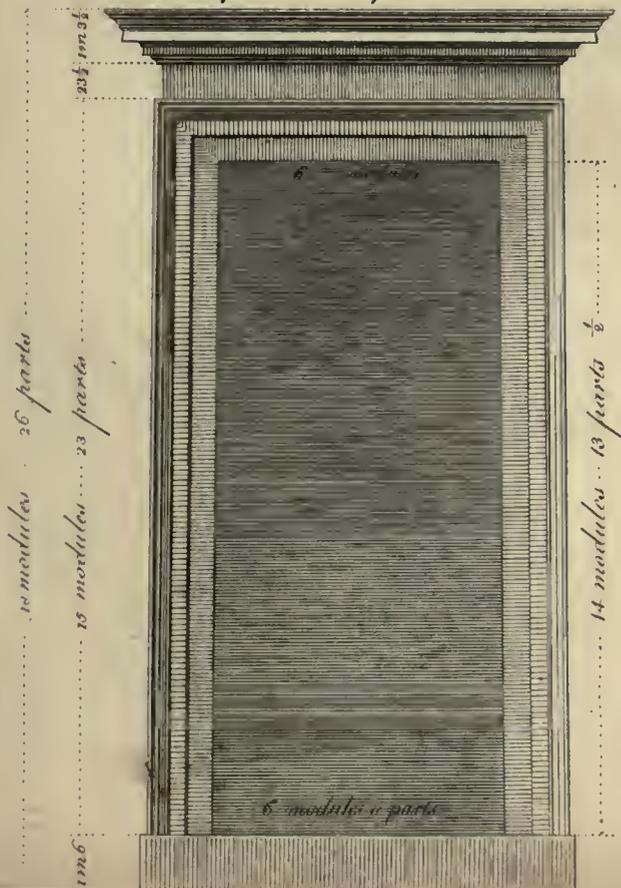
Sill of the windows



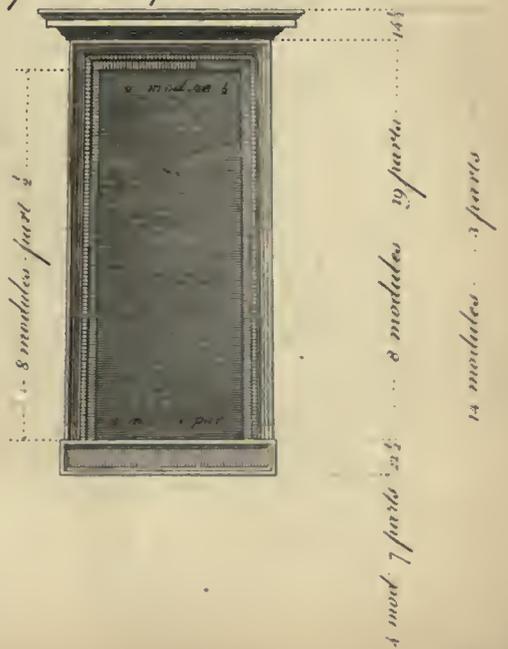




Proportion of the door



Proportion of the windows



THE TEMPLE OF VESTA AT ROME.

VIEW OF THE TEMPLE OF VESTA AT ROME.

THIS TEMPLE OF VESTA stands near the River Tiber: formerly it was occupied as a Chapel dedicated to S. Stefano, but is now denominated the Church of La Madonna del Sole. Its original foundation has been supposed to date from a period as early as the reign of Numa, because Plutarch states that monarch to have built an edifice of such a description in order to place in the centre thereof the sacred perpetual fire, maintained by the Order of Vestals, the history of which ritual will be found in the account of that Order as inserted in the description of the TEMPLE OF VESTA at TIVOLI.

Considerable alterations have been effected since the period when Piranisi took the view before the reader. As appears in this engraving, a modern external wall was built in the intercolumniations, so as to hide entirely the ancient wall of the Cella: this is now wholly removed, and a light iron railing is substituted for the wall, so that now the edifice may be seen to incomparably greater advantage than hitherto; the Cella, so much of it as remains, being thus brought completely into observation.

PLATE I.

This Plate exhibits the ELEVATION and SECTION of the building, together with the PLAN. The COLUMNS, twenty in number, constitute a circular portico or ambulatorium: their lower diameter, whence their diminution commences, is three feet, one inch, and four tenths: the Sill of the door is straight, and does not follow the curvature of the wall: the BASE is Attic. There is a sort of Cornice or Moulding, constituting a species of Stylobate, which runs round the Cella, both on the outside and on the inside; above this, the slabs of marble on the exterior are channelled, or worked in a sort of rusticated appearance, as is shown very distinctly on Plate III.; and of these channellings it will be noticed that every third course is considerably diminished; the larger courses are about two feet in depth; the intermediate, or lesser courses, rather more than nine inches.

The Columns are of white marble, in several courses; they are, in proportion, lofty, being very nearly eleven diameters in height, including the Base and Capital: no part of the Entablature remains;

THE TEMPLE OF VESTA AT ROME.

from some fragments still extant, it appears to be probable that it greatly resembled that of the Temple at Tivoli. The present roof is modern. Tradition reports that this building was burnt during the conflagration of Rome attributed to Nero. The Plate shows only so much of the antique as still remains.

PLATE II.

This Plate shows the CAPITAL, in which the olive leaves exhibit this remarkable peculiarity, that they present only three leaves or divisions, instead of five, which is the usual number: the Temple of Mars the Avenger has four leaves only: so that this Capital is more remarkable than even that specimen. Palladio falls into the same error here as on that subject, namely, to design his olive leaves with the usual number, that is, five, instead of three, as they appear on this engraving.

The leaves of the lower range rise much higher in front of the upper range than is usual: the lower part of the Capital expands in a manner absolutely unique: contrary to the express direction of Vitruvius, the angles of the ABACUS are not squared off, as they ought to be, but are carried out until they meet, forming an acute angle; this also is without parallel: this formation occasions the Abacus to extend far beyond its usual dimensions, particularly as it appears when seen on the angle.

The COLUMNS are worked with twenty-four flutings, hollowed into a semi-circle: the fillets are two sevenths of the width of the cavetto. Similar to their fellows in the Temple at Tivoli, they have no PLINTH; but their BASES rest on the pavement of the circular portico.

PLATE III.

Various Details: The CORONA or Moulding which runs round the Interior of the Cella: the CORNICE which goes round the outside of the Cella, exactly corresponding with the interior Moulding in situation; with the remarkable mode of CHANNELLING as already described: the BASE which runs round the exterior of the Cella, level with the mouldings of the Base of the Columns: the SECTION on the centre of the CAPITAL: the PLAN of the JAMB of the Door, in which the Astragal over the upper band of the Jamb, projects beyond the bottom of the ogee over it: and the PROFILE of the SILL of the DOOR.

THE TEMPLE OF CONCORD.

THE TEMPLE of CONCORD is so near to the *Forum Magnum* that it may be regarded as appertaining thereto. It was originally erected by the Senate and the People of Rome when Camillus, in his last Dictatorship, had brought the two Orders of the State into CONCORD, and the plebeian rank had obtained the right of furnishing one of the Consuls from their own body; the first plebeian Consul was chosen 388 A.U.C., 366 B.C.

During the existence of the Republic, the Senate met here to deliberate on the most important affairs; at the period of the conspiracy of Cataline they assembled in this edifice. It was repaired under Augustus, and was dedicated by Tiberius, then selected to be his successor. Suetonius, (*in Tiberio*, c. XX.) says, "*Dedicavit et Concordiae aedem*."

This Edifice was one of those denominated Curia, having been solemnly consecrated by the Augurs for the purpose of municipal or national deliberation, uniting the sacred character of a Temple with the solemnities of legislative consultation. The Inscription merely states that having been burnt, it was restored by the Senate and People of Rome.

PLATE I.

This Building is near to the Triumphal Arch of Septimius Severus, the Column of Trajan, and the remains of the Temple of Jupiter Tonans. It is a hexastyle edifice, and probably was pseudoperipteral, like the tetrastyle Temple of Fortuna Virilis.

Neither the Columns nor the Intercolumniations are precisely uniform: the intercolumniations are less than two diameters: the central intercolumniation is about the third of a module wider than the others. The Bases of the Columns, except those at the angles, have no Plinth; the diameter at the Base is four feet five inches, and seven tenths: the Columns, Shaft, Base and Capital included, are forty feet eight inches in height; their diminution commences from the Base. The shafts are of granite, each of a single block; the Bases, Capitals, and Entablature are of white marble; between the junctions of the Bases and Capitals with the Shafts, sheets of lead are inserted; a similar precaution was adopted by Mr. D. Laing, in the Custom House, London. The Architrave and Frieze form together one single level tablet in the front, without any line or mark of distinction, on which plane surface appears the

TEMPLE OF CONCORD.

Inscription; the face on the left side is also quite level, but the Architrave is profiled on the right side of the portico, as is shown on Plate II. The Cornice consists of another single course, laid dry and without cement.

Over the Cornice, arches are struck from Column to Column, to relieve the weight of the superstructure on the intercolumns; the tympanum, as it appears now, is of brick. Only the angles of the Cornice of the Pediment remain. There are twenty-two modillions in the whole breadth of the front of the portico; a vacancy, or intermodillion is over each column. The irregular line which crosses the building represents the height of the surface of the ground at the period of M. Desgodetz's visit.

PLATE II.

This Plate shows the BASE of the ANGULAR COLUMNS, with PLINTH, and also the Base of the intermediate COLUMNS, which are without PLINTH: the FACE of the CAPITAL also, with the ENTABLATURE: and the SOFFIT of the CORNICE. The contours of the SCOTIAS descend no lower than the edge of the FILLETS under them; there are no ASTRAGALS between the SCOTIAS. The Facias of the ARCHITRAVE and ovolo supporting the FRIEZE, are represented as they appear on the Entablature at the right side of the Portico. On the underside of the MODILLIONS is an ASTRAGAL between sunk FILLETS, shown also by the outline on the face of the MODILLION.

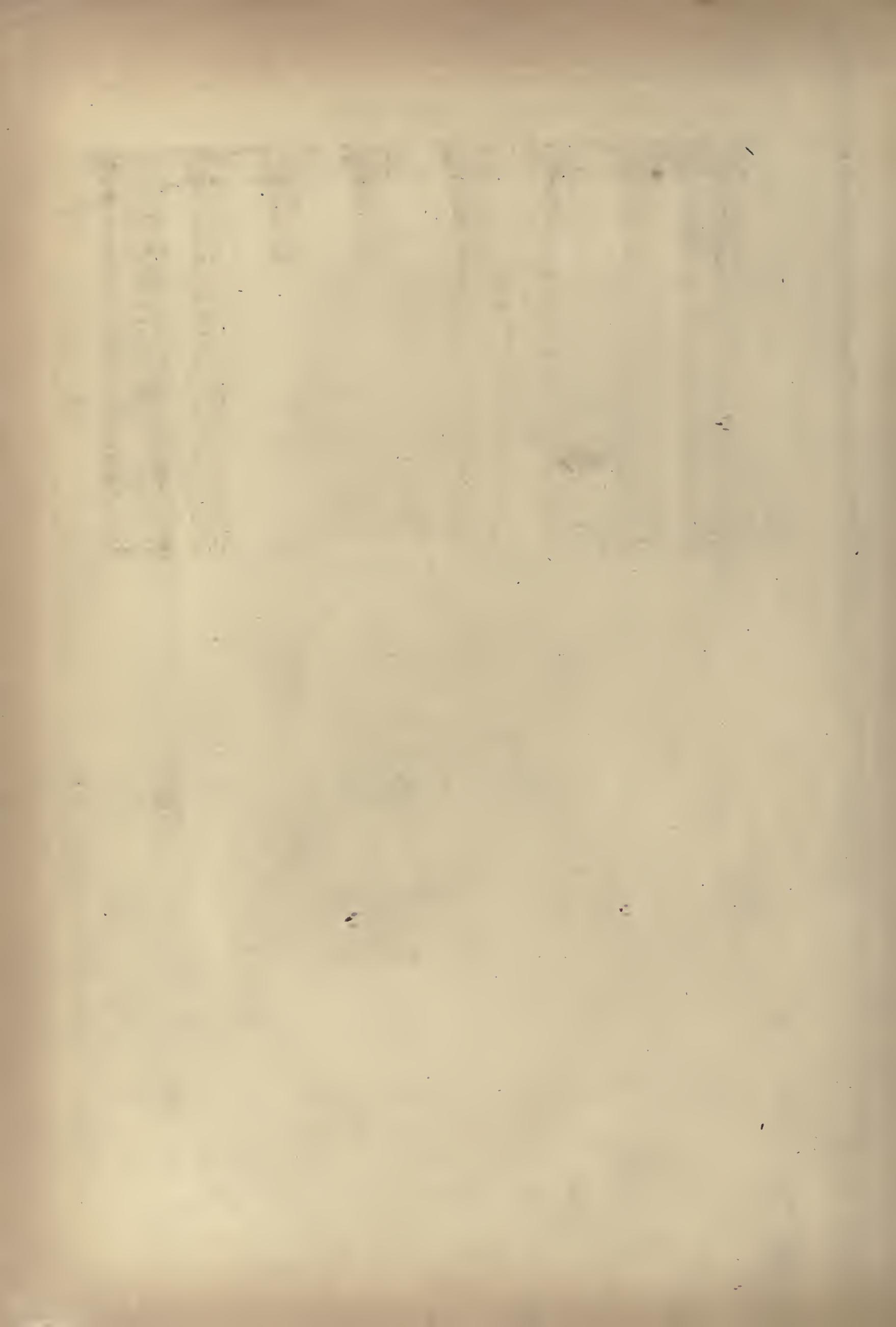
PLATE III.

This Engraving exhibits the PROFILE of the ARCHITRAVE, plane, and level with the FRIEZE on the outside; with the ORNAMENTS and MOULDINGS of both Architrave and Frieze on the interior: the SECTION on the CENTRE of the CAPITAL: the CAPITAL drawn on the angle: and the Plan of the CAPITAL of the COLUMNS reversed.

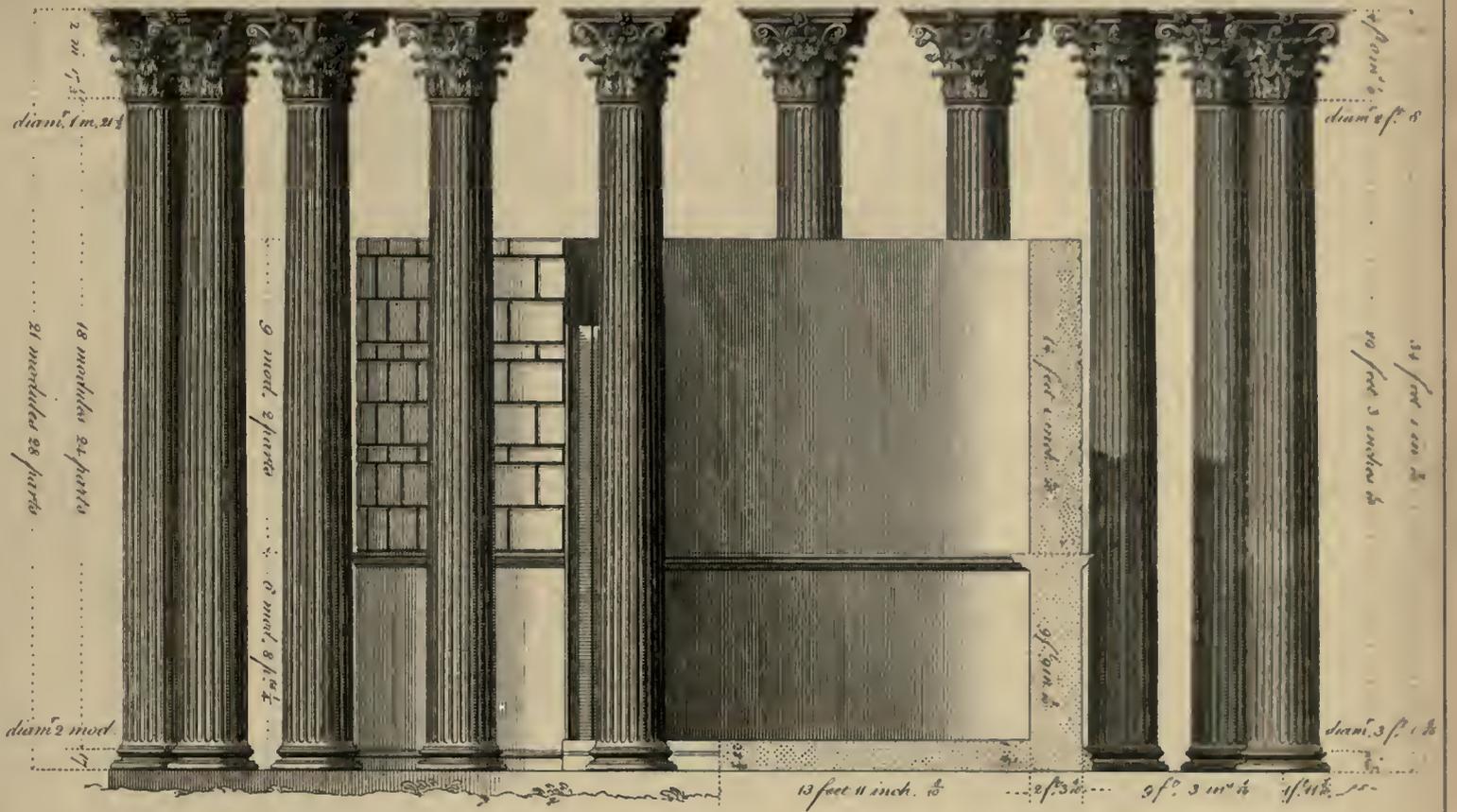
The Architrave, both internally and externally, is exactly vertical over the BASE of the COLUMNS, consequently, together with the Frieze, it has a false bearing on the uppermost members of the COLUMN, in exact proportion to the diminution which the COLUMN has undergone between the BASE and the CAPITAL. Palladio, (Book IV., Chap. 30. Plate 93.) represents this Temple as being approached by a magnificent flight of twenty-two steps; but cites no authority for this addition.



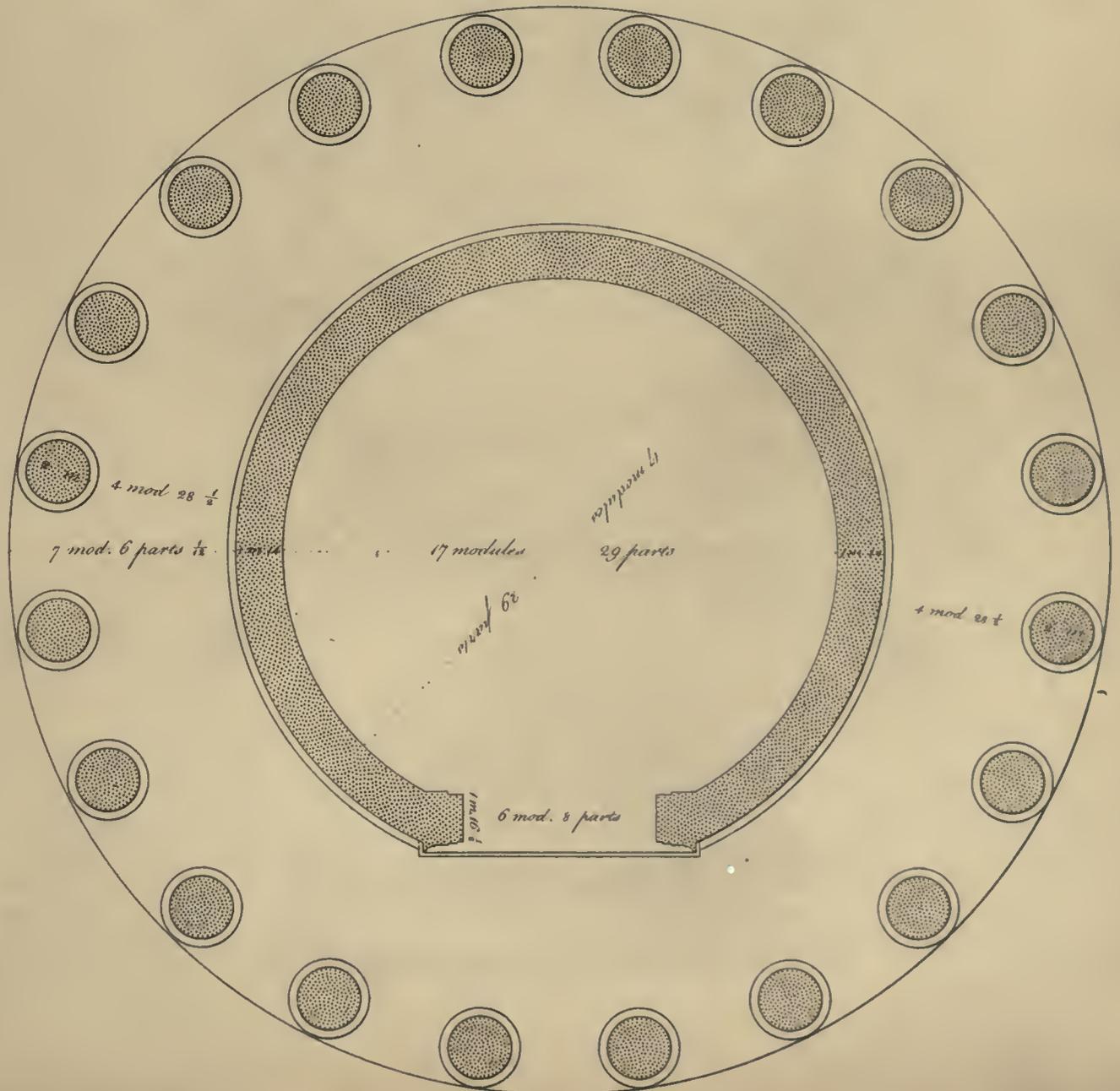
THE TEMPLE OF VESTA AT ROME.



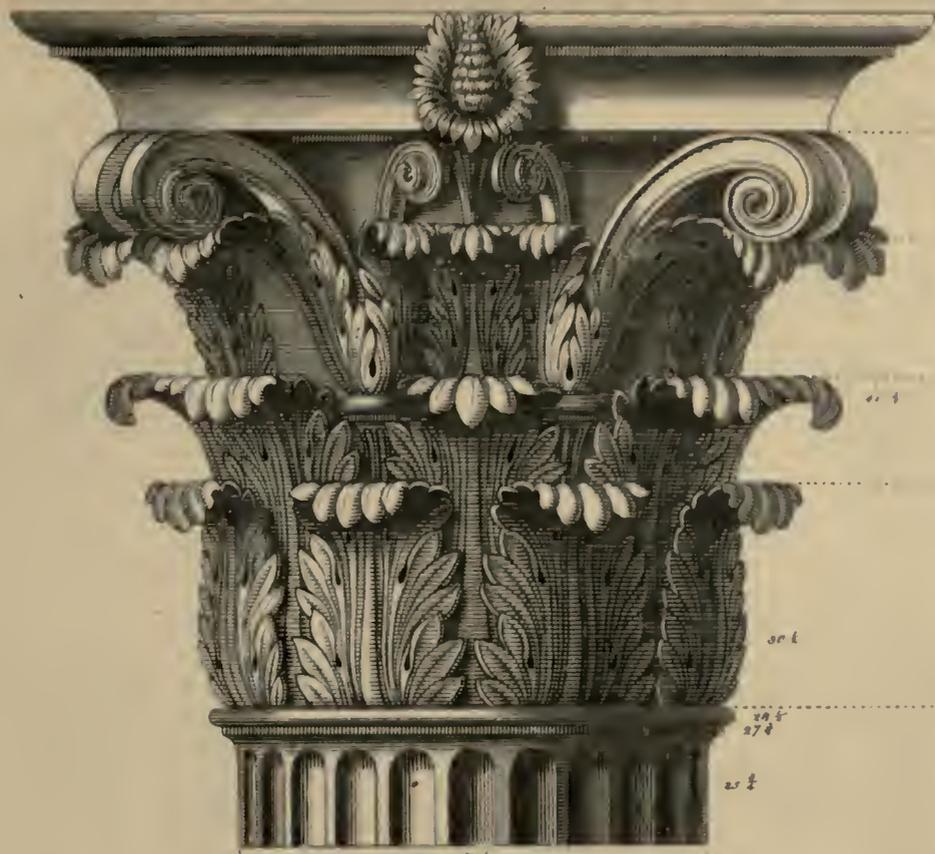
Elevation and Profile or Section



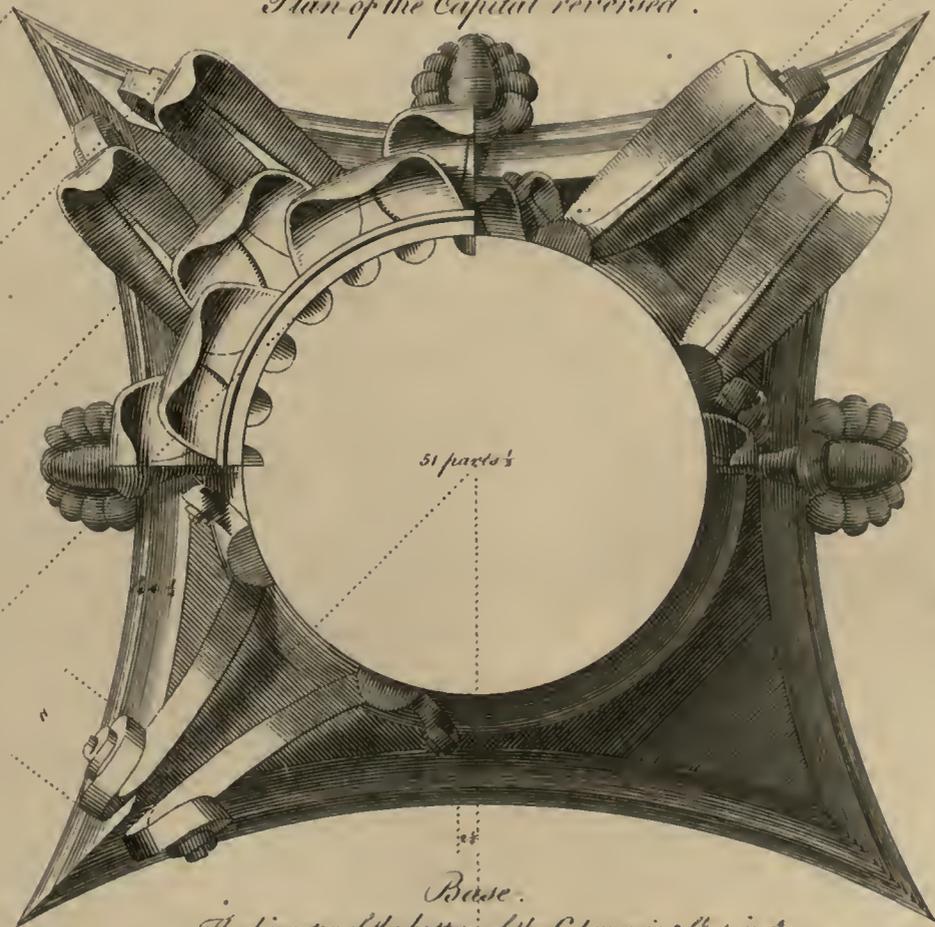
Plan.



Capital

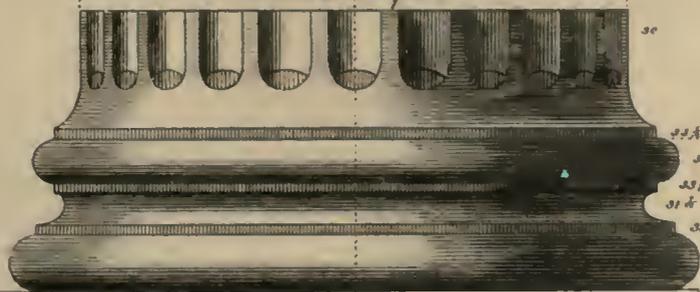


Plan of the Capital reversed.



Base.

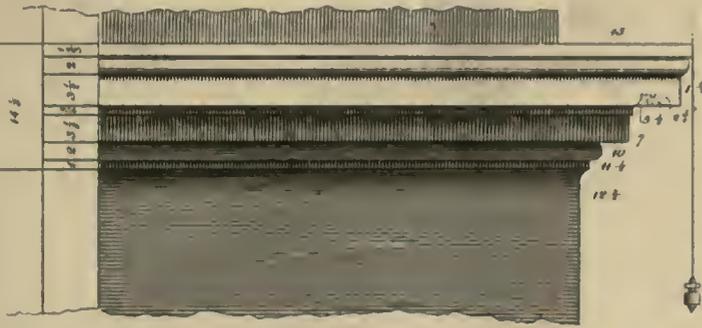
The diameter of the bottom of the Column is 3 ft. 1 in. & 2 modulas or 60 parts.



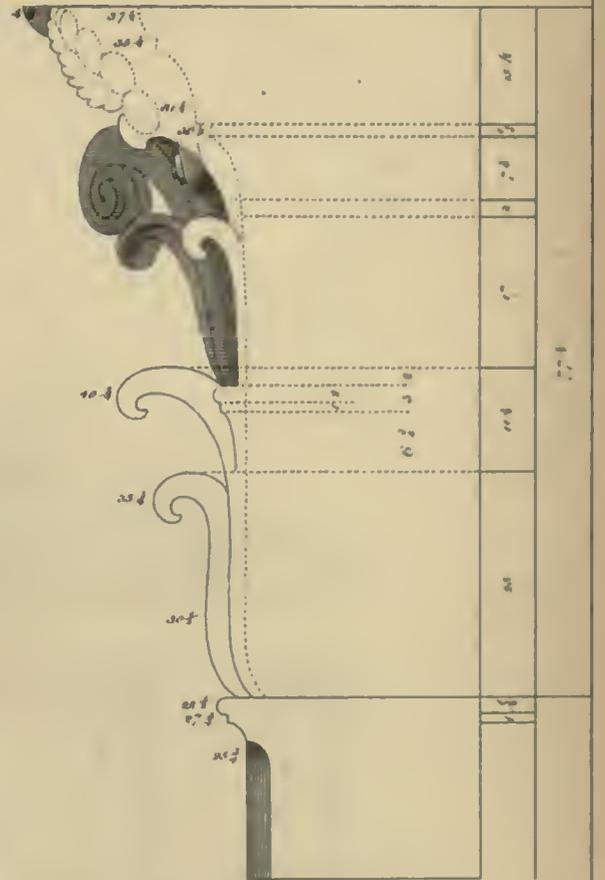
51 6
51 5
51 4
51 3
51 2
51 1
50

57 1/2
51 5
51 4
51 3
51 2
51 1
50

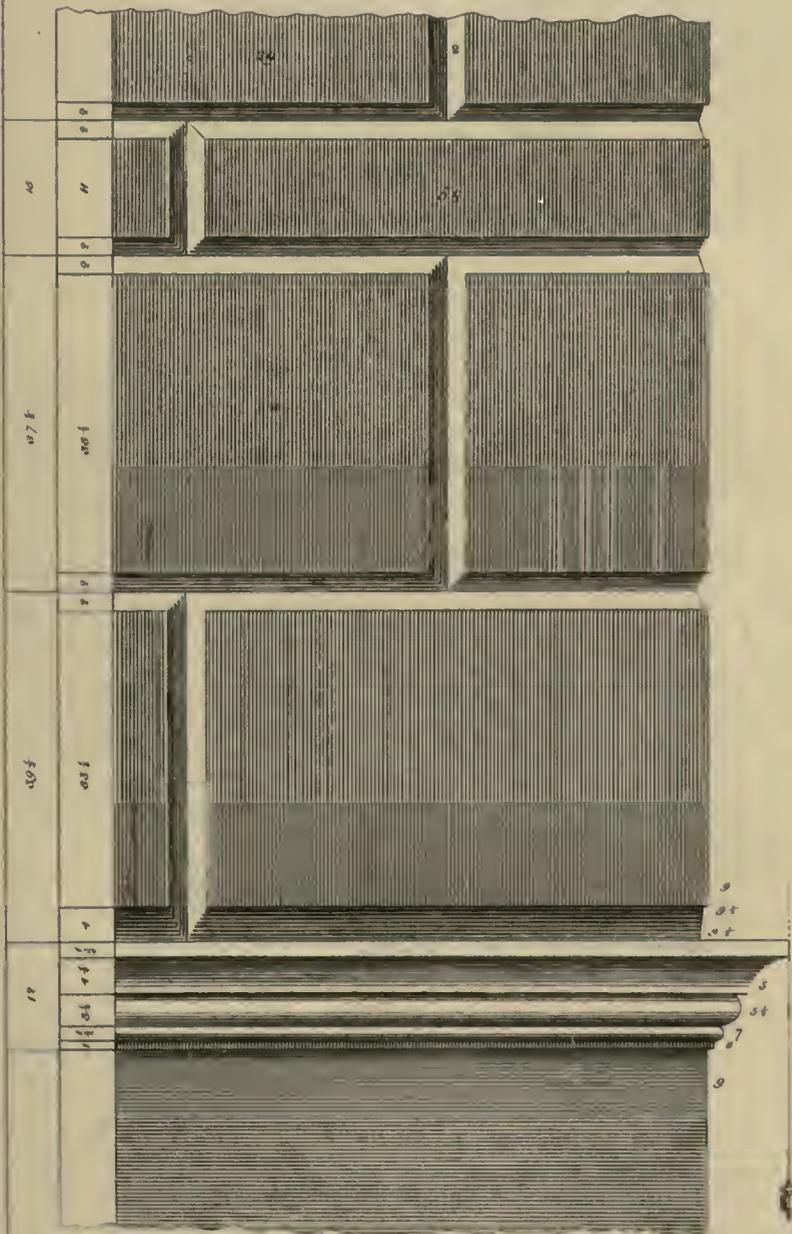
Cornice within the Temple.



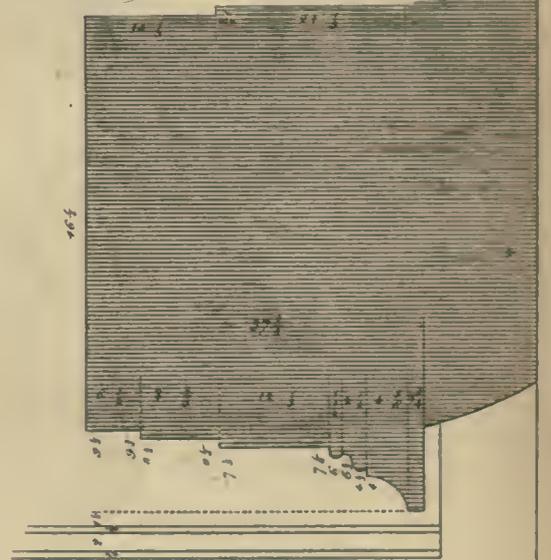
Profile on the middle of the Capital.



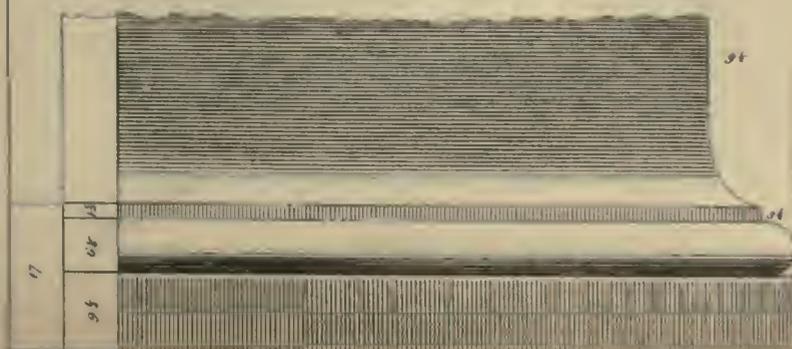
Rustics & Cornice on the outside under the Portico



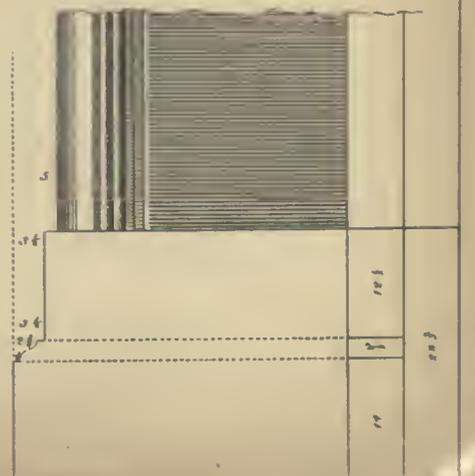
Plan of the Jambs of the door



Base on the outside under the Portico.



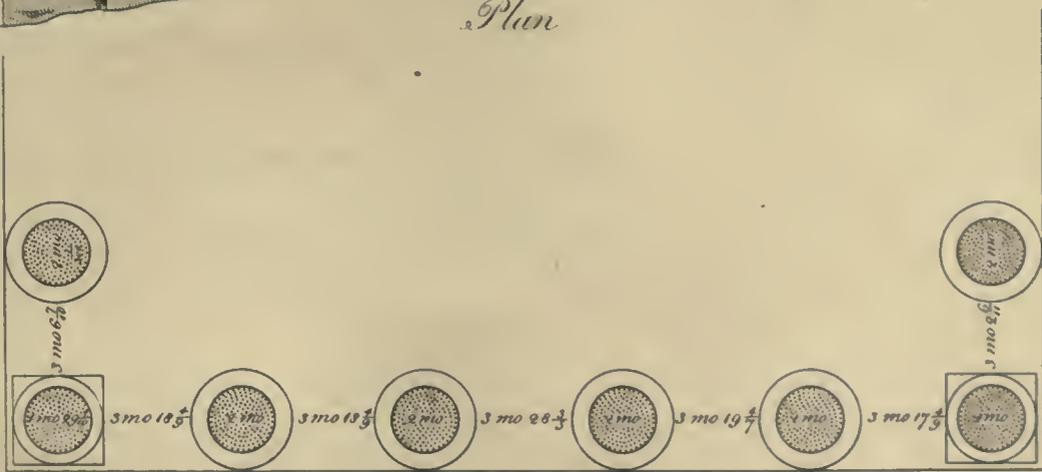
Profile of the Sill.

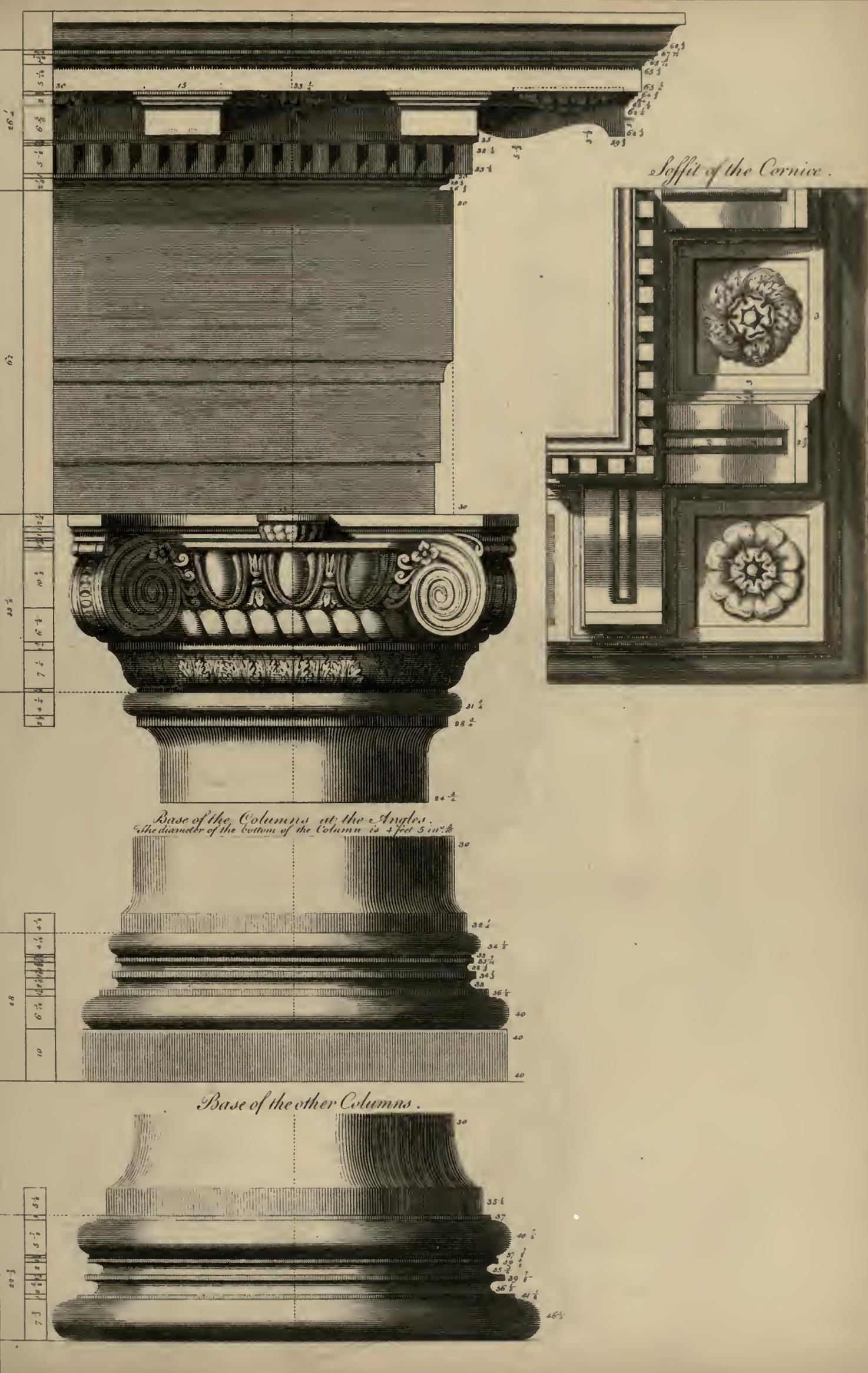


Elevation



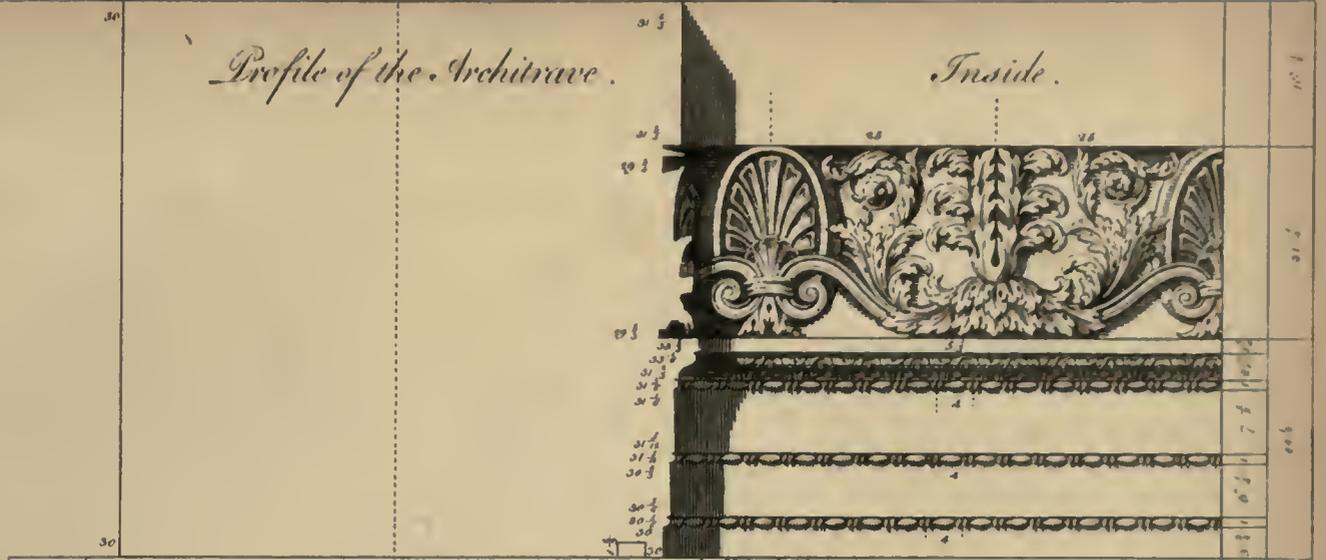
Plan



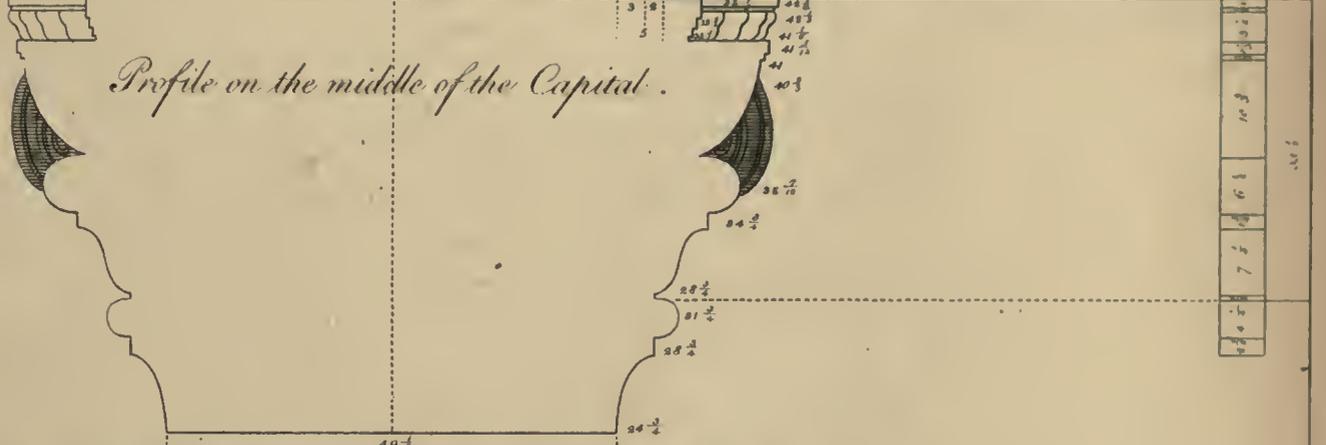


Profile of the Architrave.

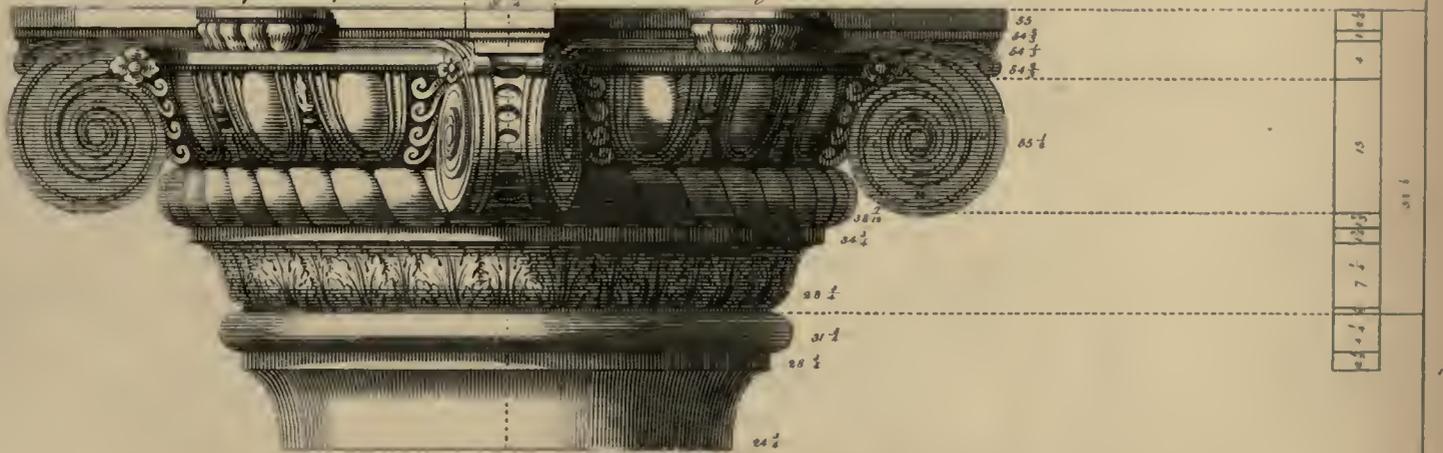
Inside.



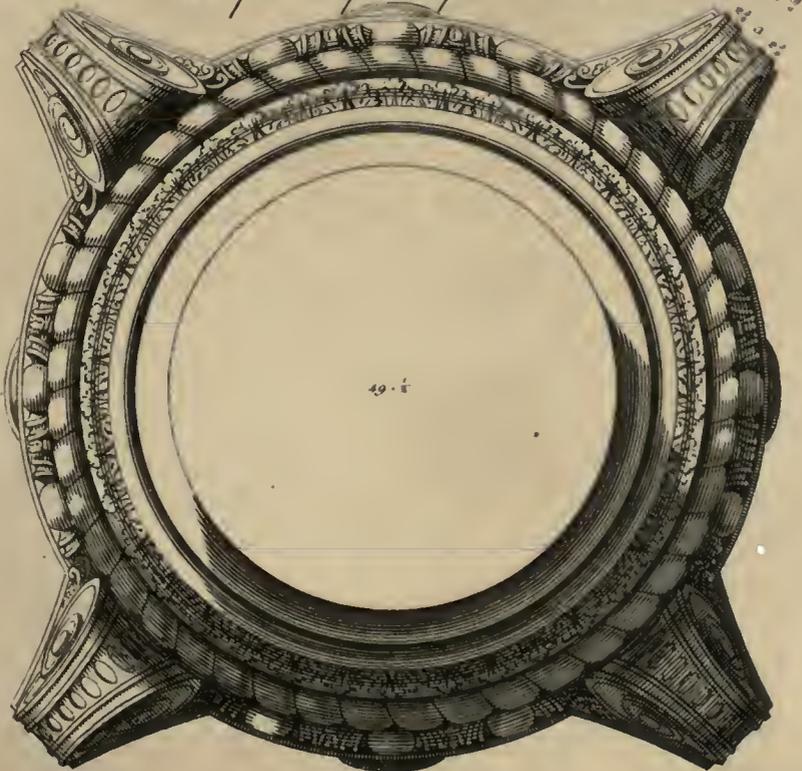
Profile on the middle of the Capital.



Capital of the Columns drawn on the Angle.



Plan of the Capital of the Columns.



THE TEMPLE OF FORTUNA VIRILIS.

VIEW OF THE TEMPLE OF FORTUNA VIRILIS.

IN the view now before the reader, the relative situation of the Temple of Fortuna Virilis and that of Vesta are shown: the circular Edifice in the distance being the Temple of Vesta (at Rome), the nearer building is the Temple of Fortuna Virilis. This Temple is near the Bridge formerly called the Pons Senatorius, now named the Bridge of Santa Maria.

This Edifice is tetrastyle, having four Columns in front: it is pseudo-peripteral, the half Columns on the sides giving at first sight the appearance of an open Colonnade, which on a nearer view is found to be erroneous. The Intercolumniations are between systyle and eustyle; but that between the two central Columns in front is wider than the others, as is clearly shown on the Plan.

The intercolumniations of the Pronaos of the Temple are now walled up so as to include the whole edifice, the Cella and the Porch, in one Chapel, which is dedicated to Santa Maria Egittia.

The entire edifice is constructed of hard durable stone, but, excepting the Basement and the Bases of the Columns, it is covered with a layer of very admirable stucco. When M. Desgodetz measured this Temple, part of the Cornice and a large part of the Frieze remained entire, but the Architrave was much more ruinous; the destruction of the stucco having in parts denuded the solid stonework, which formed a very different profile from that which was presented by the stucco where it remained in good condition.

This Building derives a peculiar interest from the circumstance of its being Roman Ionic, of which very few specimens are extant: the Corinthian and Composite orders being preferred by the Roman artists, probably as presenting more eligible opportunities for that plenitude of decoration which characterised imperial magnificence.

The building adjoining the Temple, is the Hospital of the Armenians, to which establishment this Chapel appertains.

TEMPLE OF FORTUNA VIRILIS.

PLATE I.

This Plate exhibits the PLAN, showing four Columns in front; behind the Flank Column, two other Columns appear; and twelve semi-columns add ornament and strength to the edifice. The lines running entirely round the building are indicative of the two Socles which are fully noticed in the following Plate.

PLATE II.

THE ELEVATION OF THE FRONT. This Temple was erected on an elevated Basement, and over the Cornice of the Basement were two Soeles, forming steps around the entire building, and on the uppermost Socle the Plinths of the Columns are founded.

This Temple was buried above the Bases of the Columns. M. Desgodetz cleared away the accumulated earth, and found that the Basement, including the two Soeles or steps, is in height rather more than two-fifths of the height of the Columns, Base, Capital, and Soeles included. The height of the Entablature is nearly one-fourth of the Column, including the Capital, Base, and the two Soeles.

There can be little doubt that this Edifice was approached by a flight of steps, similar to the Temple of Antoninus and Faustina. The continuation of the Basement on the two sides of the front, including the two Soeles, would advantageously form two projections, terminating in front in two pedestals, which would add greatly to the appearance of the building; the proportions of the whole mass would derive great benefit from the additional elevation resulting from the flight of steps.

The lower figure shows the ELEVATION of the Building as seen on the FLANK.

PLATE III.

This Plate contains the CONTOUR of the VOLUTE; at the same time it must be remarked that the Volute is by no means precisely similar: being formed of stucco, some are circular, others are ellip-

tical; Palladio, without naming any exception, states that the Volutes are oval.

The ENTABLATURE complete, including from the CYMATIUM to the CAPITAL, shows the proportions of the different members of the Order.

The SECTION on the centre of the Profile of the CAPITAL shows that the Volutes do not join the Astragal at the top of the Shaft. The Abacus is square.

The CAPITAL shown on the SIDE exhibits the Volutes, as their Sides, decorated with olive leaves, mutually face each other.

The PLAN of one of the ANGULAR CAPITALS shows the manner in which the Columns, whether seen in front or in flank, would in every instance exhibit the range of Volutes complete. The Columns are wrought with twenty flutings: here again Palladio has fallen into an error, as he states that the shafts have twenty-four Flutings, and in Plates XXXII., XXXIII., Book IV., Chap. XIII., his Plans of the Capitals show the same mistake.

In the ENTABLATURE, the BANDS of the ARCHITRAVE project considerably: the central BAND is decorated in an unusual manner: the Fillet under the Frieze is nearly as broad as the decorated ogee which supports it.

The DENTILS of the CORNICE are separated by a very shallow cutting, both beneath, and in the intervals between them, as is shown by the marking of the external Dentil.

PLATE IV.

This Plate contains the ORNAMENTS of the FRIEZE: the BASE of the COLUMNS, showing the two SOCLES which surround the whole building, and on which the PLINTHS are founded: the BASE and CORNICE of the BASEMENT, with the MOULDINGS thereof, accurately measured in modules and parts: between the Cavetto and the Gola reversed, are two similar Fillets together; this is very unusual. The diameter of the lowest part of the Shaft is three feet, one inch, and eight tenths. The Base of the Column is Attic, not Ionic.

The Ornaments of the Frieze are arranged with considerable attention to their correspondence with the Columns. The Children which support the wreaths are regularly placed over the AXES of the Columns: halfway between the Children, the Ox-heads are placed, also sustaining the wreaths, and at regular intervals, between the Ox-heads and the Children, are Candelabras, also carrying the

wreaths; this is best shown on Plate II. Although the same precision is found in a few ancient Roman buildings, yet in many others no sort of attention is paid to such symmetrical arrangements. The Ornaments of the Pediment are vertical, which agrees with the rules of Vitruvius.

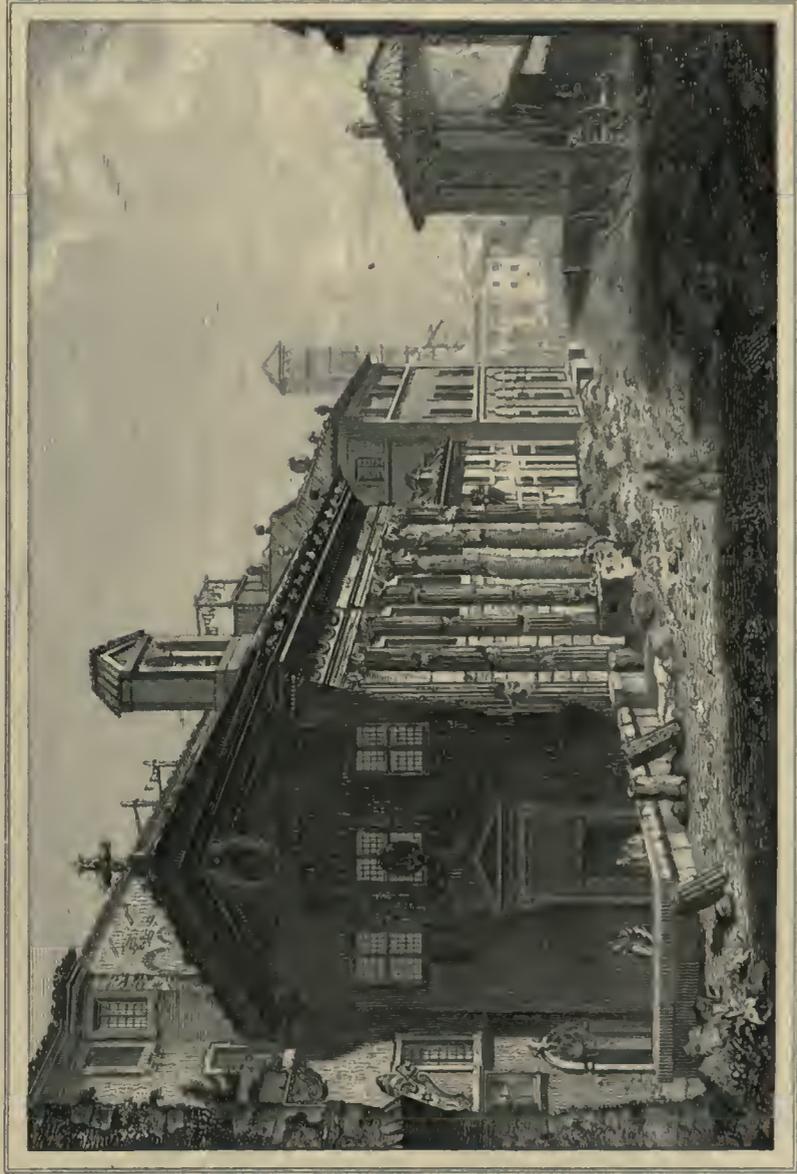
Taking this building as a whole, and contemplating it in its elegant proportions and unpretending simplicity, it is probable that a more beautiful specimen of Roman Architecture does not exist; and, except in the article of splendid magnificence, it may vie with the noble Temple of Antoninus and Faustina. It is impossible to examine this Edifice without referring to that inimitable specimen of Grecian taste and science, the superlatively beautiful Ionic Temple on the Ilissus.

FORTUNA VIRILIS, *Manly Fortune*, was one of the numerous personifications of that blind goddess, who, according to Pindar, was one of the Paræ or Fates. From her were fabled to be received all the blessings and all the misfortunes, all the pleasures and all the distresses, all the benefits and all the evils, all the happiness and all the misery, all the prosperity and all the adversity, all the joys and all the sorrows of life. We find that divine honours were paid to her in many Grecian states.

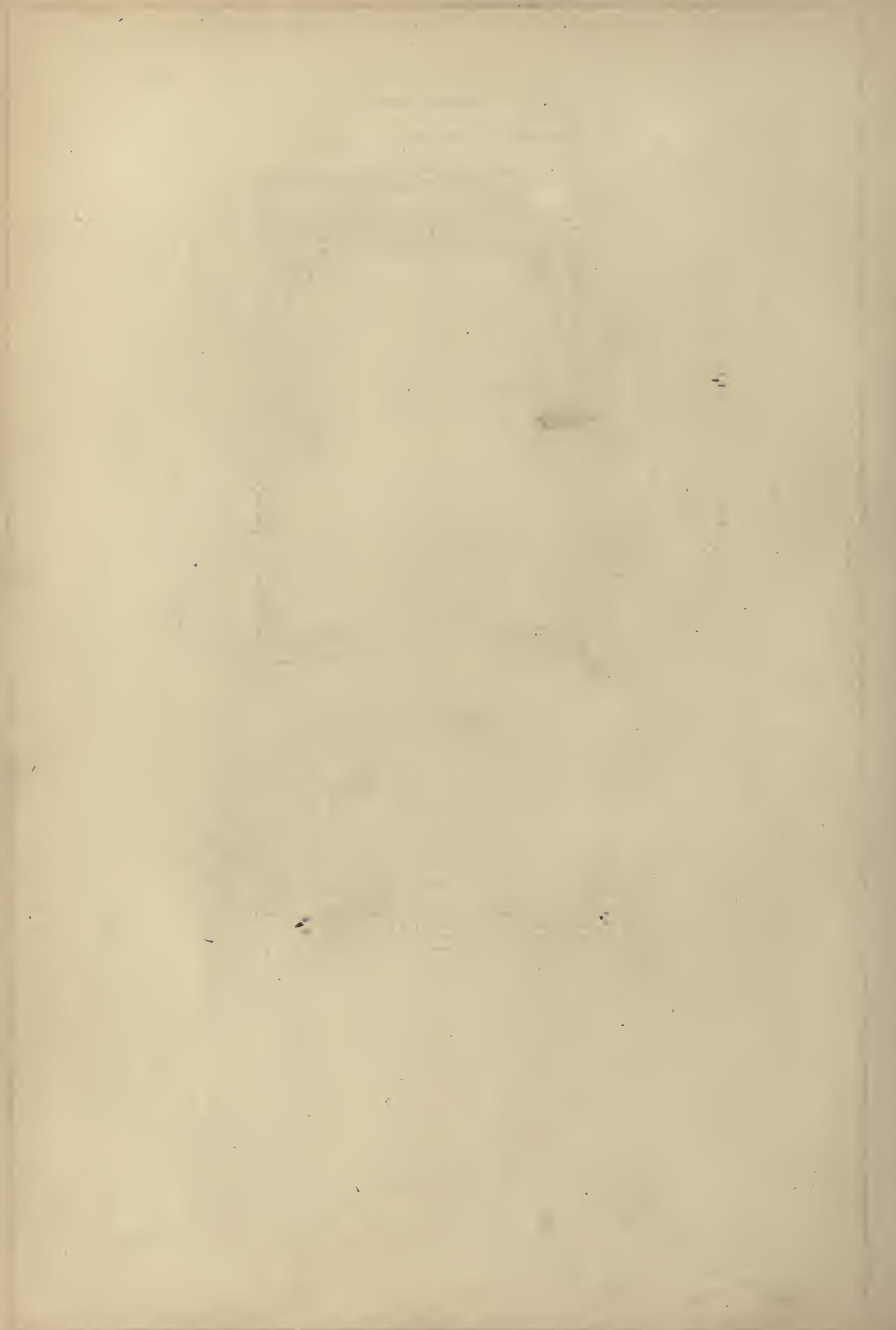
The Romans endeavoured to propitiate her favour and secure her assistance by supporting her worship in no less than eight temples, all dedicated to her honour. The first of these, in point of time, was erected by Tullius Hostilius, the third king of Rome after Numa, whose reign commenced about six centuries before the Christian era.

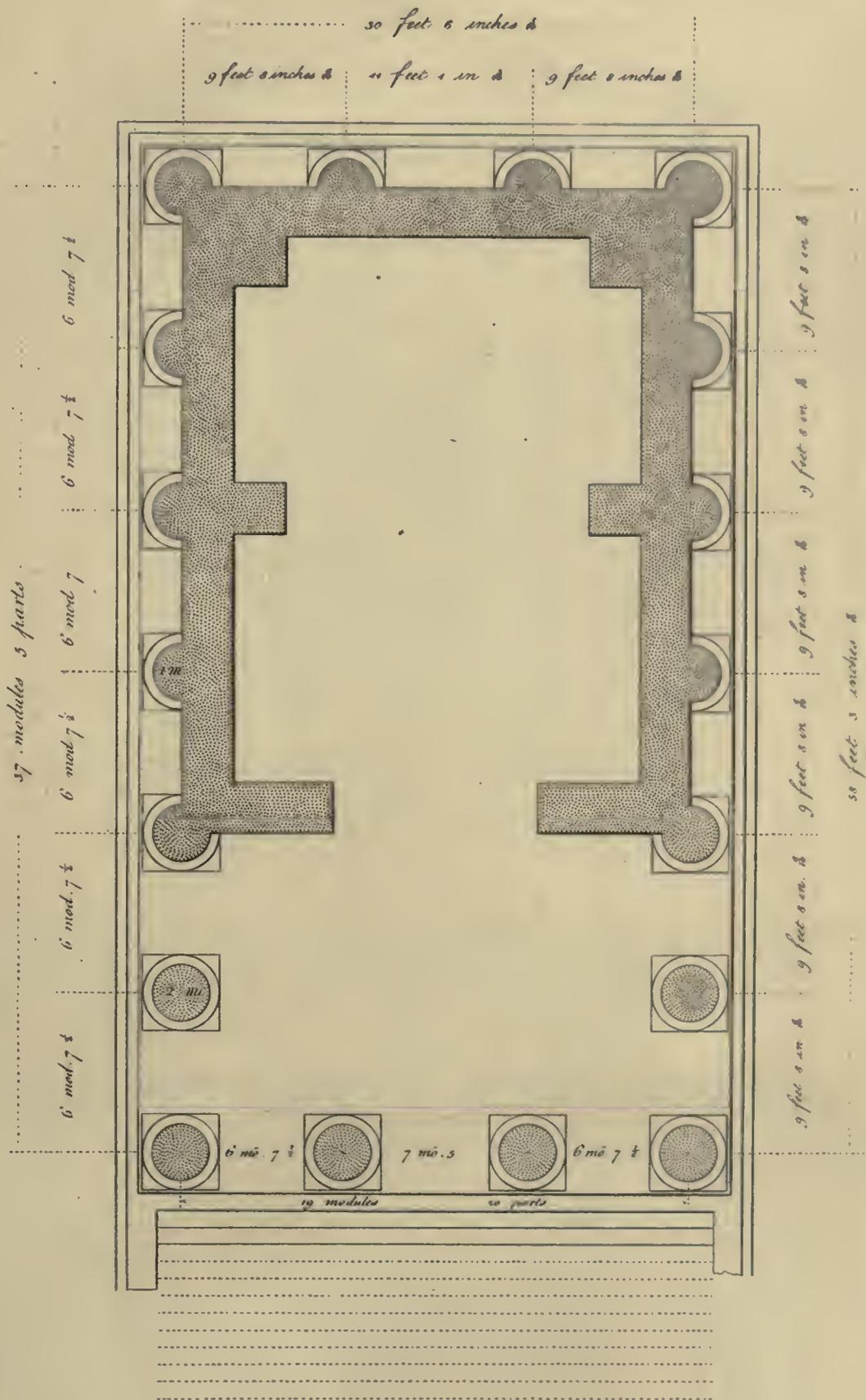
It will be quite sufficient to give some of the many titles under which Fortune was worshipped by the Romans; further comment on her different phases would be useless. She was supplicated under the various appellations of Fortuna Aurca: Fortuna Regia: Bona Dea: Mala Dea: Fortuna Parva: Fortuna Cæca: Fortuna Conservatrix: Fortuna Equestris: Fors Fortuna: Fortuna Mascula: Fortuna Virilis: Fortuna Barbata: Fortuna Mammosa: Fortuna Obsequens: Fortuna Primigenia: Fortuna Publica: Fortuna Privata: Fortuna Propria: Fortuna Prenestina: Fortuna Redux: Fortuna Stata: Fortuna Virgo: Fortuna Viscata, or Viscosa: Fortuna Dubia: Fortuna Fortis.

This is a trifling specimen of the multiplicity of deities worshipped by the superstitious folly of ancient idolaters.



THE TEMPLE OF FORTUNA VIRILIS.







CHAPTER I

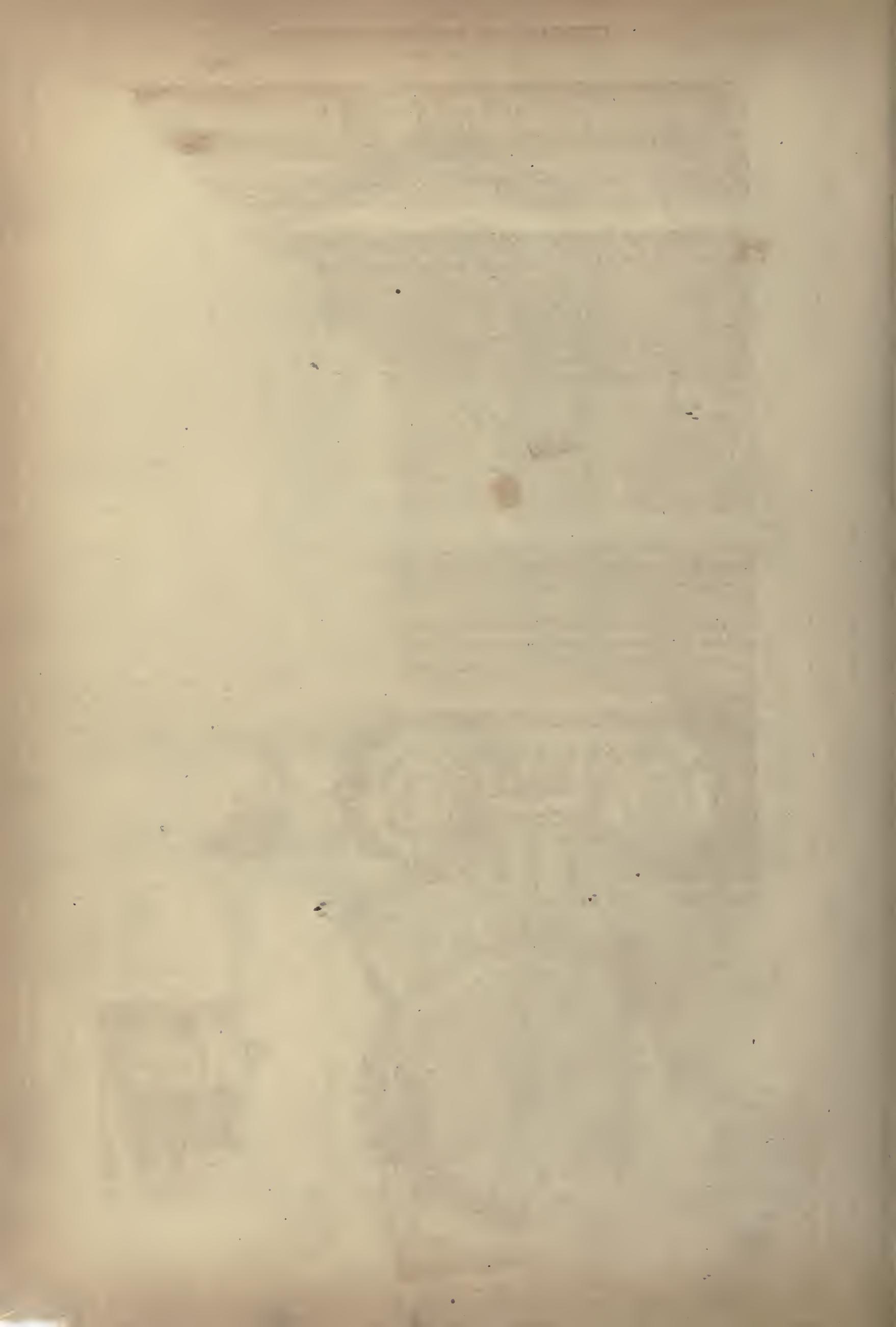
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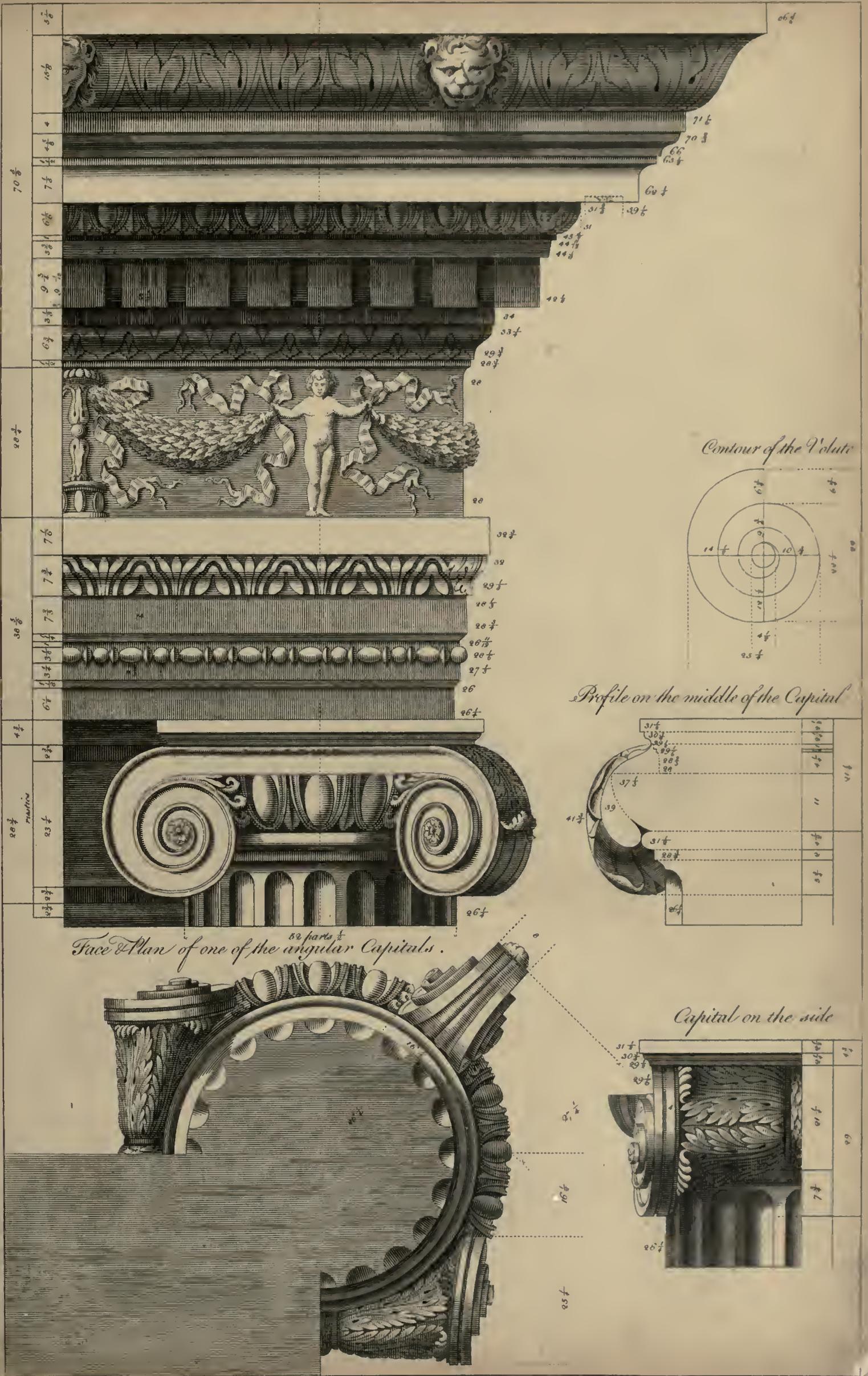
Elevation of the Front



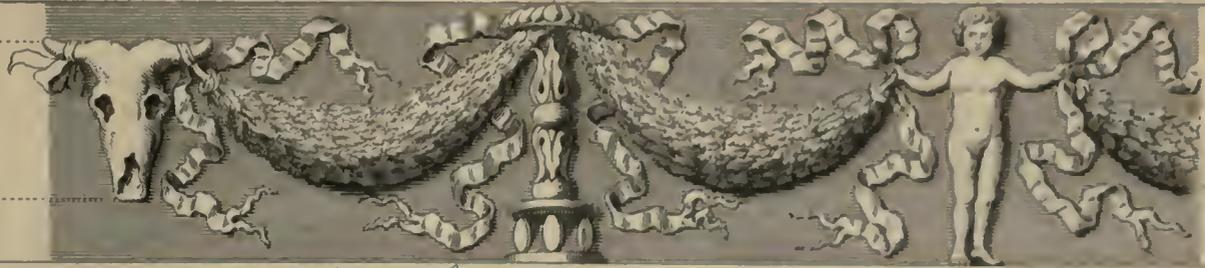
Elevation on the Flank





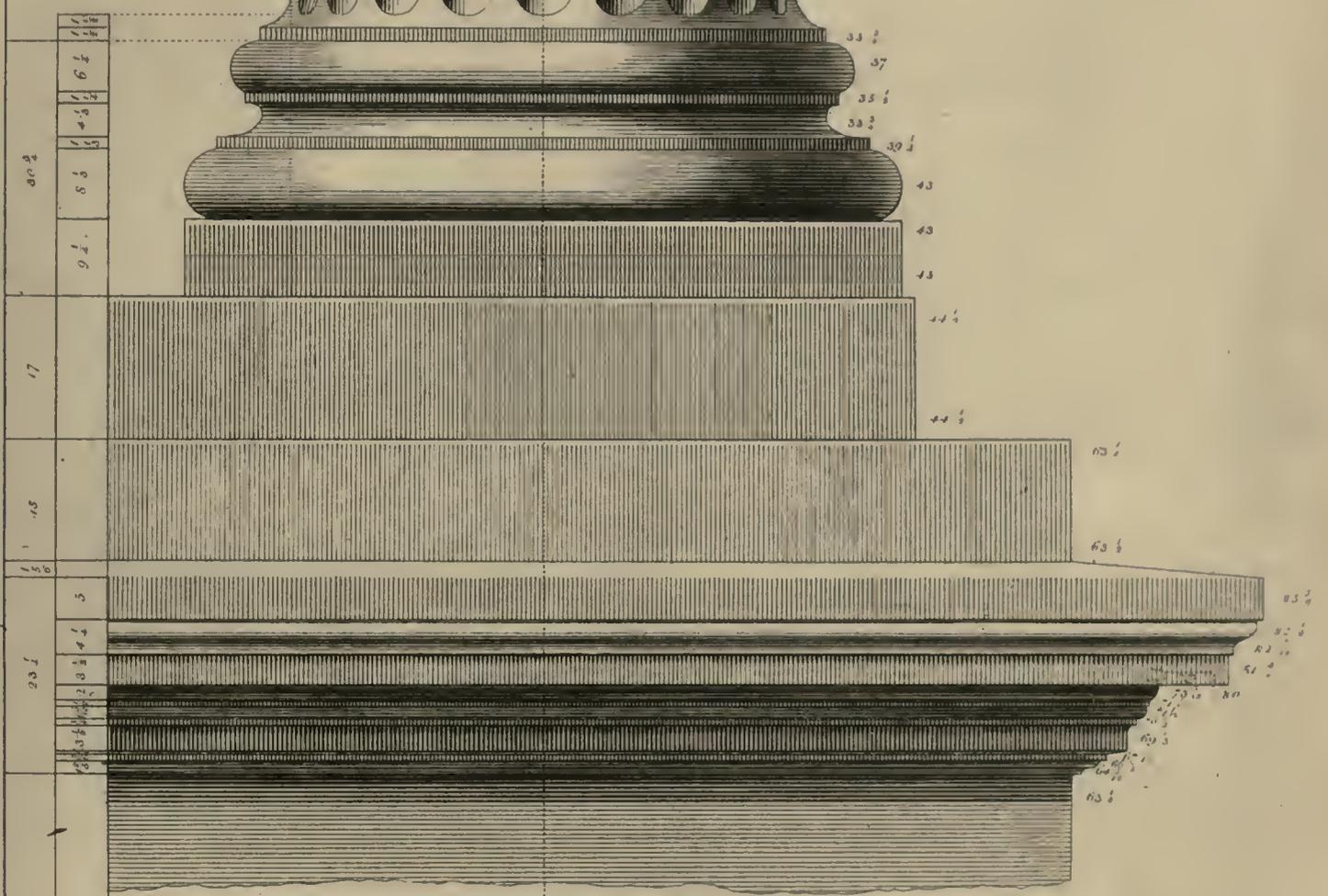
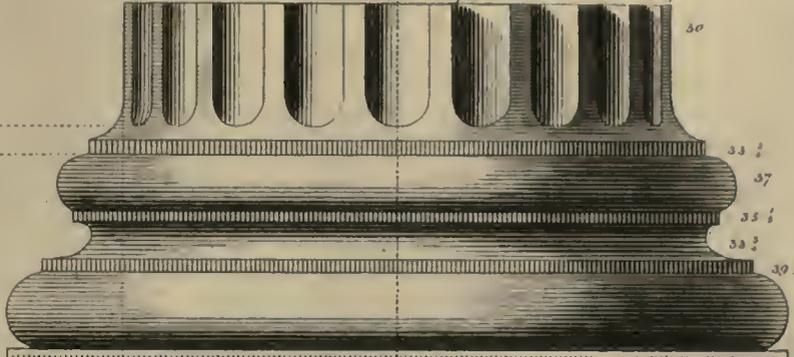


Ornament of the Friezel.



Base of the Columns.

The diameter of the bottom of the Column is $5\frac{1}{2}$ modules, or 60 parts.



Base and Cornice of the Basement.



THE TEMPLE OF PEACE; OTHERWISE, THE BASILICA OF CONSTANTINE.

THE vestiges of the TEMPLE OF PEACE are near the ARCH OF TITUS, and close to the CHURCH OF SANTA MARIA NUOVA in the VIA SACRA. Without doubt, it was the most extensive and stupendous of all the Temples of Rome, as its wide-spread ruins testify to this day: and however absolute the dilapidations may appear to be, yet even now, from the great extent which they occupy at the present time, some opinion may be formed, as to the striking magnificence which they must have displayed when in a state of completeness and splendour. Pliny regards this Temple as one of the noblest edifices in the world.

It is stated to have been commenced by Claudius, and to have been completed by Vespasian. Palladio informs us that some authors have asserted that this edifice was burnt in the reign of Commodus; but as there does not appear to have been any amount of timber work in the structure, such statement is evidently erroneous. Nevertheless it may have suffered very materially by an earthquake, and have been repaired, restored, or rebuilt in the era of Vespasian, subsequently to the decadence of architecture. That Emperor, on his triumphant return from the successful war in which he had subdued Judea, deposited in this building the rich spoils which he had brought from the Temple of Jerusalem.

Josephus says (*De Bello Judaico*, Lib. VII.) that the consecrated golden vessels from the Temple of Jerusalem were placed in the Temple of Peace, after having been exhibited in the Emperor's Triumphal Procession, according to the usual custom of Roman conquerors, (which circumstance is commemorated in the sculpture of the Arch of Titus,) but that the Sacred Books and the Purple Veil of the Temple were deposited in the Palace of the Emperor.

This edifice, as may be calculated by the remains still existing, was upwards of three hundred and sixty feet in extent, by more than two hundred and seventy in breadth.

TEMPLE OF PEACE.

The Central nave of this magnificent fabric was upwards of eighty feet wide, and the rise of the central vault is supposed to have been at least one hundred and fifty feet in altitude: it will therefore appear that this portion of the edifice was full sixty feet higher than the nave of St. Paul's Cathedral, which is but ninety feet high in the centre.

PLATE I.

FIG. I.—COLUMN FORMERLY FORMING PART OF THE TEMPLE OF PEACE, NOW ERECTED BEFORE THE CHURCH OF SANTA MARIA MAGGIORE.

FIG. II.—PROFILE OR SECTION ON THE BREADTH OF THE TEMPLE.

FIG. III.—PROFILE OR SECTION ON THE LENGTH OF THE TEMPLE.

FIG. IV.—PLAN AS FAR AS IT CAN NOW BE ASCERTAINED.

So complete has been the demolition of this extensive demonstration of Roman grandeur, that of all the numerous columns which once added ornament to strength in this stupendous pile, only one exists at present, which now stands before the Church of Santa Maria Maggiore; where it was placed by Paul V., who, in the year 1619, removed it from its original station, and placed upon it a bronze statue of Santa Maria.

This, however, may be taken as a fair specimen of the splendour of this superb edifice when entire. The whole shaft is one block of white marble; its diameter at the base is upwards of six feet; its height is considerably more than fifty feet: the Base and Capital also are each of a single block. What a magnificent idea of well directed mechanical skill, of highly instructed persevering labour, and of art in its most splendid guise, do the measurements of a range of such matchless columns present to the scientific mind.

The engraving of the longitudinal section presents three grand Arcades, each of eighty feet span, and eighty feet rise: no more than the three Arcades to the north are standing, as shewn on this plate, which also exhibits distinctly the springings of the Arches, which formed the central, and still loftier vault. The temple was paved with slabs of marble in variegated colours, and arranged in diversified compartments.

PLATE II.

FIG. I.—BASE OF THE COLUMN ERECTED BEFORE THE CHURCH OF SANTA MARIA MAGGIORE.

FIG. II.—ENTABLATURE.

FIG. III.—SOFFIT OF THE CORNICE.

FIG. IV.—COMPARTMENTS OF THE COVING OF THE CENTRAL CHAPEL.

FIG. V.—BORDER AND COMPARTMENTS OF THE VAULTS OF THE CHAPEL.

This column is worked with twenty-four flutings, which are six parts broad, and three parts three eighths deep; the fillet measures one part and five sixths: over the upper Torus is an unusual Astragal; the upper fillet of the Scotia has considerable projection: in the Cornice, instead of the Corona, there are Modillions which support the fillet under the Cymatium: the Rosettes between the Modillions are worked on the plane of the Soffit without either surrounding mouldings or intaglio coffers. The Artists engaged appear to have been as anxious for the complete adornment of every part of this structure, as the Founder was in providing for its extraordinary grandeur.

Professor Antonio Nibby, one of the most learned writers on the Architectural Antiquities of Rome, in his "Opera del Foro Romano, &c.," states as his opinion that the popular idea relative to this building is erroneous, and gives many ingenious reasons in proof that it was the Basilica of Constantine erected at a subsequent period, rather than the Temple of Peace of the era of Vespasian: he observes that the disposition of the ruins are wholly unlike the characteristics of a Temple, but agree fully with the general description of a Basilica.

He therefore attributes this structure to a far later period than that of Vespasian; and comparing, or rather contrasting the peculiarities of workmanship with the those of the Coliseum, or Flavian Amphitheatre, the Baths, and the Triumphal Arch of Titus, the Forum of Nerva, or Temple of Pallas

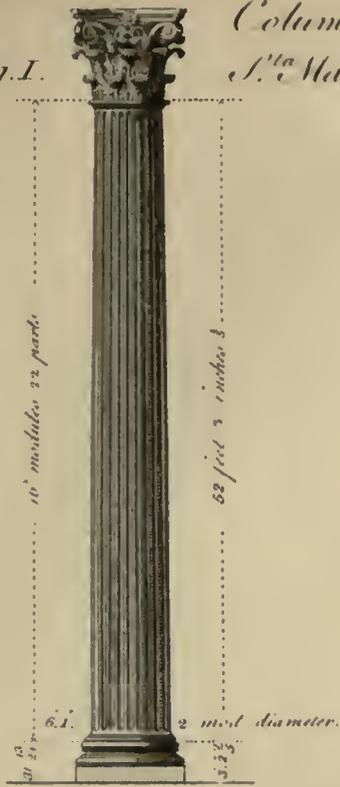
built by Domitian, and other buildings of that date, he argues that those more ancient Edifices, all of the same era, the same style, the same taste, the same architecture, the same construction, the same in every point of comparison, he asks, if this building be of the time of Vespasian, why should it be so unlike in every peculiarity unto those of that earlier day? As this eminent archæologist devotes twenty closely printed pages to the support of his hypothesis, we cannot follow him through the course of his ingenious argument.

Suffice it, therefore, to sum up briefly his arguments on this point, which may be condensed thus:—"To what building did these immense remains appertain?—this question can of course be answered only conjecturally. But as it presents the plan and general characteristics of a Basilica, and as the ornaments, the peculiarities of construction, and of the materials employed, and the entire style of the edifice, all indicate the era of Constantine, we may justly presume that it was the BASILICA of that Emperor, BASILICA CONSTANTINIANA, mentioned in terms of the highest admiration by many contemporaneous and subsequent writers: and its situation on the VIA SACRA confirms this opinion, such being the locality assigned to that Basilica by ancient authors."

One very remarkable circumstance remains to be mentioned; as delineated, described, and explained by Professor Nibby, namely, that the founder of this stupendous pile altered the VIA SACRA from its original direction, making the road turn to the left, where it approached the Basilica, and then, recovering the original direction by a turn to the right, continued it along the external boundary of the edifice; where the SACRED WAY, thus diverted, passed in front of the grand entrance. This extraordinary arrangement, or rather disarrangement, is not mentioned by either Palladio or Desgodetz: it is accurately traced on the Plan, Plate I., Fig. IV., where the line A. B. denotes the primary direction of the road, and A. C. shows the remarkable alteration above explained. See "*Del Foro Romano, della Via Sacra, dell' Anfiteatro Flavio, e de' Luoghi adjacenti, Opera di Antonio Nibby, Membro Ordinario dell' Accademia Romana di Archeologia. Roma, 1819.*" Pages 189—208.

However interesting such a dissertation may be to the classic scholar, we must, for brevity sake, confine ourselves to the popular names whereby these ancient masses of ruins are known to the guides and cicconi who exhibit and explain them to foreign visitors.

Fig. I. Column erected before the Church of S.^{ta} Maria Maggiore.



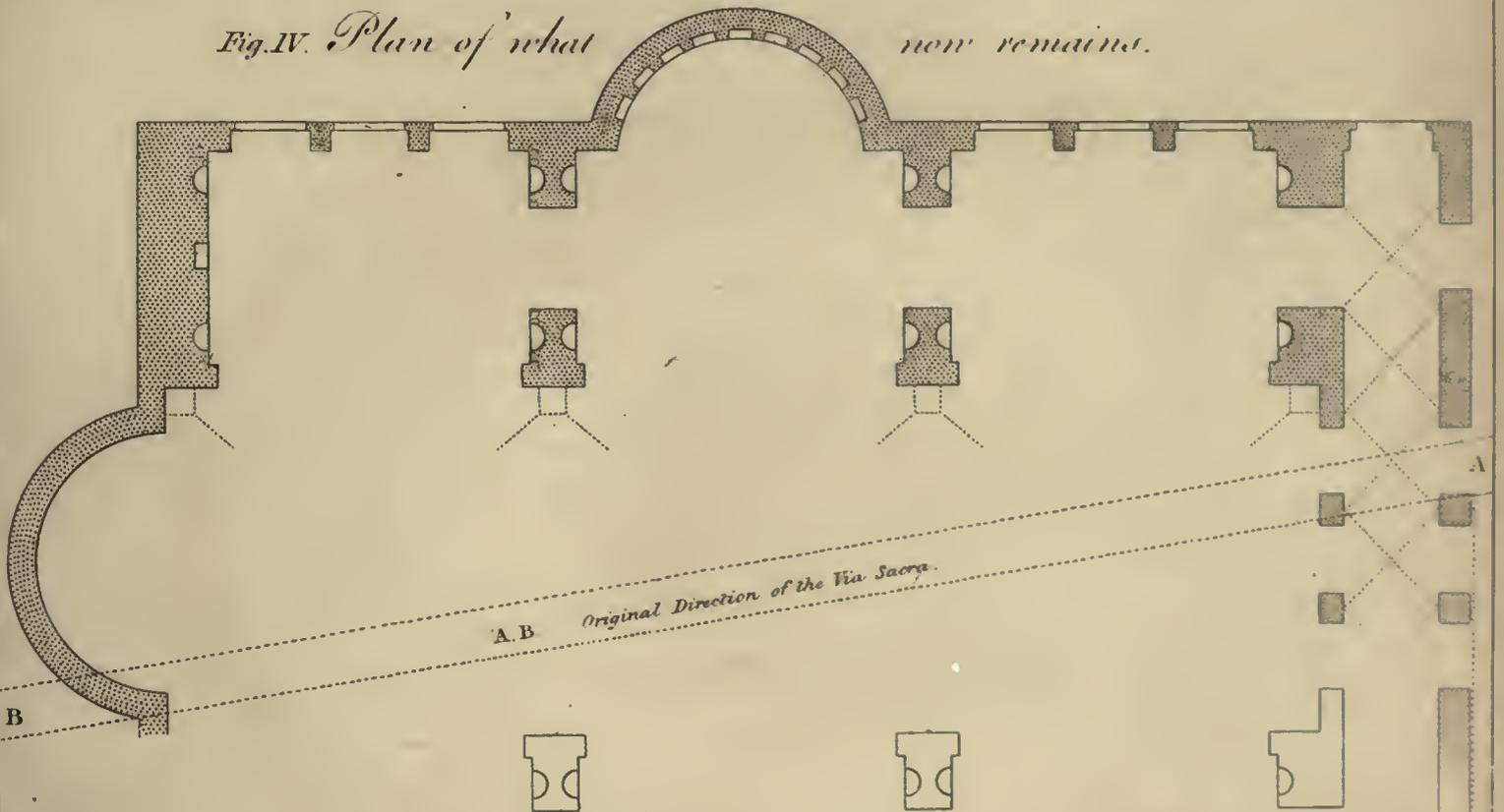
Profile on the breadth.



Profile on the length.



Fig. IV. Plan of what now remains.



A. C. Direction of the Via Sacra as altered.

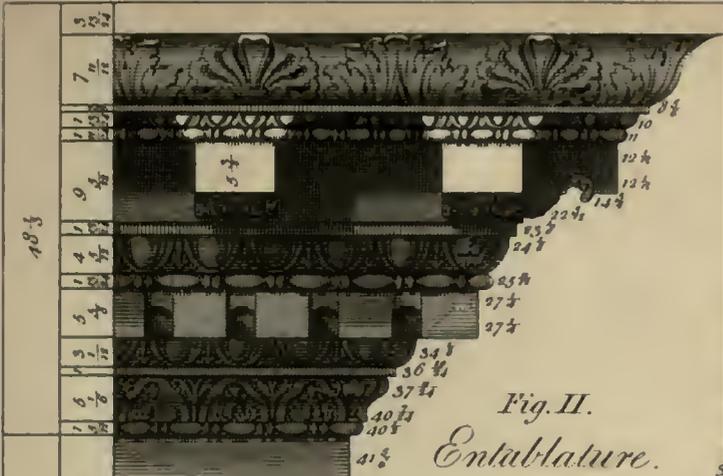


Fig. II. Entablature.

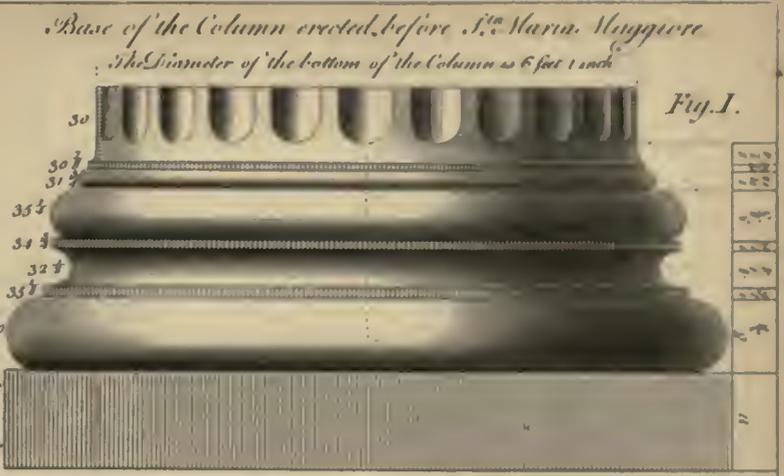


Fig. I.

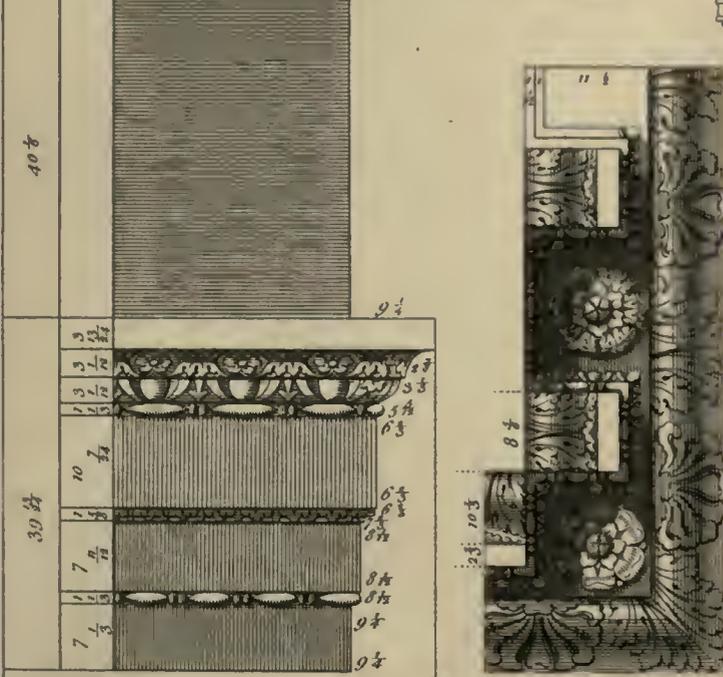


Fig. III. Soffit.

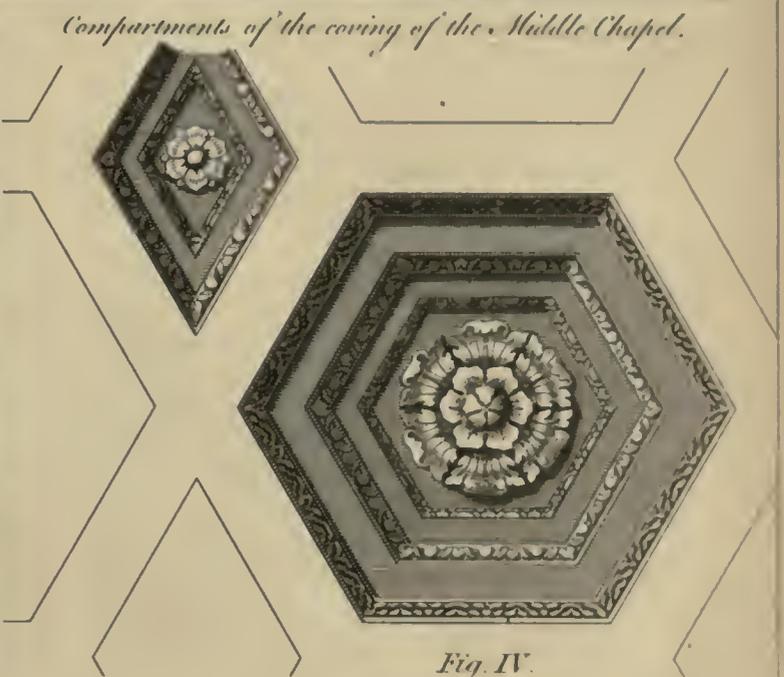


Fig. IV.

Front-border & Compartments of the Cradle Vault of the Chapels.

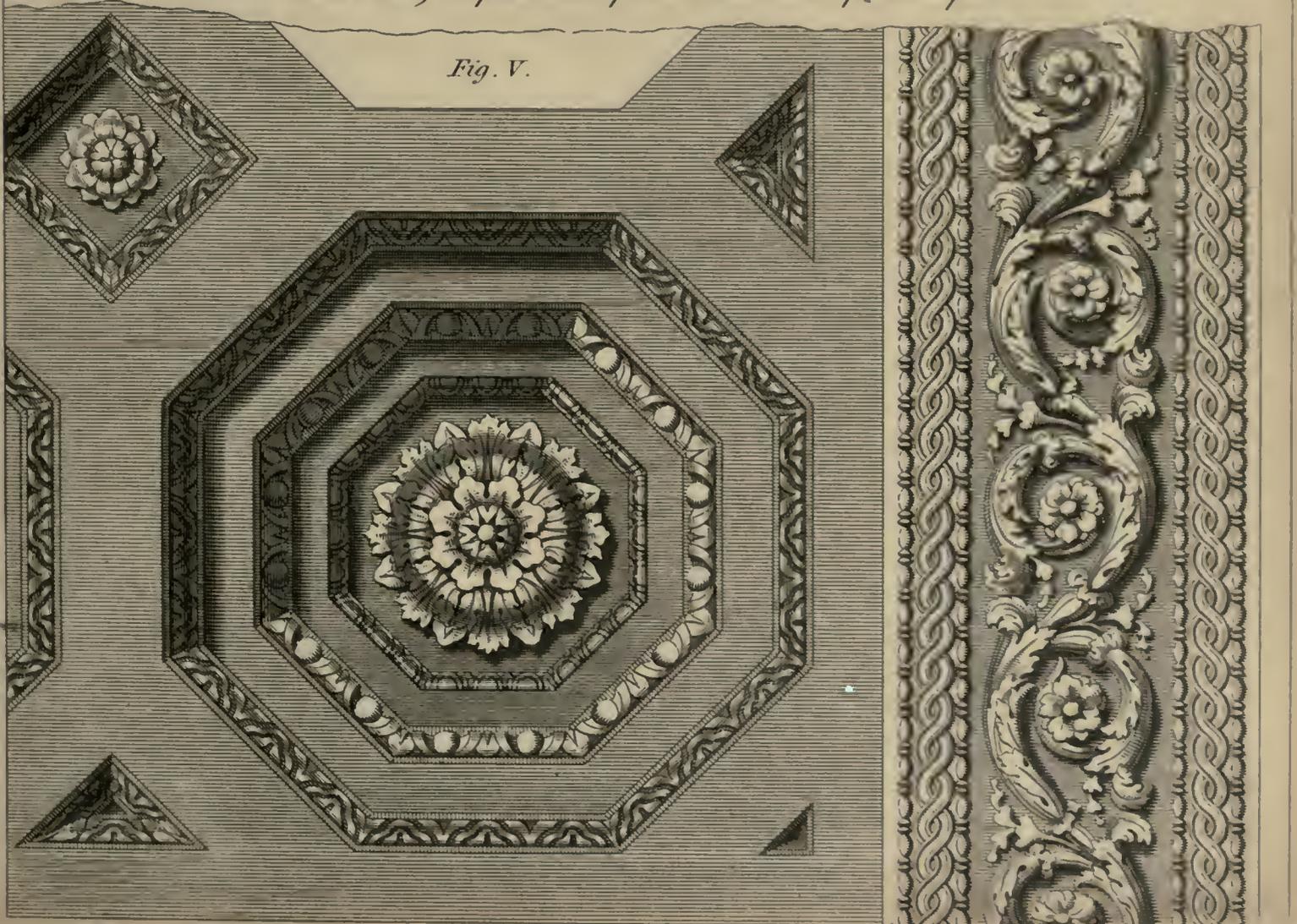


Fig. V.

THE TEMPLE OF ANTONINUS AND FAUSTINA.

IN the VIA SACRA, passing from the Forum towards the Flavian Amphitheatre, the first edifice on the left hand is the Temple of Antoninus and Faustina, as is indubitably proved by the inscription on the Architrave and Frieze :

DIVO · ANTONINO · ET ·
DIVAE · FAUSTINAE · EX · S · C.

This Temple was dedicated to the worship of two deceased mortal beings, whose frail tabernacles had returned to their parent earth ; in this Temple divine honours were paid to them, and an establishment of Priests was consecrated and maintained to perform the solemn mockery of offering costly sacrifices, and reciting devotional prayers to the deified persons whose names appear on the Entablature.

The common tradition is, that the Emperor Marcus Aurelius Antoninus, and the Roman Senate, built this structure in honour of his predecessor Antoninus Pius, and Faustina, daughter of that Emperor, and who also was wife of Aurelius.

But the utter uncertainty attendant on all sublunary affairs is strikingly evinced in the question mooted by many of the learned, as to which Antoninus, and to which Faustina, this Edifice was primarily erected and solemnly consecrated.

Antoninus Pius, according to the decree of the Roman Senate, had a Temple consecrated to his worship, together with an arch-priest, public games, and a college of devotee worshippers. He was adopted by the Emperor Adrian, to whom he succeeded in his fifty-second year, A.D. 138. He was remarkable for all the good and sterling qualities which can adorn a monarch or ennoble a man. When told of heroes and their conquests, he said with Scipio, "I prefer the life saved of one citizen to the deaths of a hundred enemies."

He caused the persecution of the Christians to cease universally, and his reign was a scene of perpetual benevolence, an energetic endeavour to spread tranquillity and happiness throughout his dominions. He died A.D. 161, in the seventy-fifth year of his age, and twenty-third of his reign.

His adopted son, Marcus Aurelius Antoninus, surnamed the Philosopher, succeeded him : a prince as humane and as much beloved as his father : so that the forty-two years during which these two Emperors presided over the well-being of the Roman State, may be considered as the happiest and most prosperous period in the history of that nation. He died in his sixty-first year, after a reign of nineteen

years. To him also was decreed idolatrous worship. That the Roman Senate and People should most affectionately esteem their beneficent rulers, should admire their virtues, deeply lament their loss, and endeavour to perpetuate their cherished memory, is reasonable and just : but that they should deify them, should erect altars and temples, and consecrate priests to them as gods, and should worship them with divine honours, can only result from the blindness and ignorance of the most polished and highly-civilized paganism acting according to "the wisdom of this world."

Divine honours were decreed both to Faustina the elder, wife of the Emperor Antoninus Pius, and also to Faustina the younger, daughter of that Emperor and wife of the Emperor Marcus Aurelius Antoninus the Philosopher. To which, then, of these two Antonines, and these two Faustinas, was this Temple on the VIA SACRA dedicated ?

Now the Temple of Faustina the younger is placed by all the authorities on the *Via Sacra*, and it is probable that this Temple, at first intended for the exclusive honour and worship of Faustina the younger, was, after the death of her husband Marcus Aurelius Antoninus, one of the wisest and best rulers that ever governed the Roman Empire, re-dedicated to her husband, in common with the deified mortal to whose honour this Temple was originally dedicated.

The second Inscription, that on the Architrave, DIVAE · FAUSTINAE · EX · S · C · which forms a sentence complete in itself, appears as if it had been placed there previously to the upper one, that on the Frieze, DIVO · ANTONINO · ET · a supposition which agrees perfectly with the above hypothesis ; and to make a space sufficient to receive this sentence, the sculpture on the Architrave was obliterated.

There was also a Temple erected to Antoninus Pius in the Campus Martius, and with that was associated the Antonine Column, which is still one of the greatest and most curious specimens of Roman antiquity. As a large portion of that Temple still exists in the Piazza di Pietra, and as it does not appear that *two* Temples were erected to Antoninus Pius, it is almost demonstrated, contrary to the general opinion, that this structure on the Via Sacra was dedicated to the Emperor Marcus Aurelius Antoninus, the Philosopher, and to his Empress, Faustina the younger.

PLATE I.

ELEVATION OF THE FRONT, COMPLETED FROM
PALLADIO. ELEVATION OF THE FLANK.

The Temple of Antoninus and Faustina is a prostyle building, the Portico hexastyle, and the intercolumniations pycnostyle, but the central intercolumniation, being rather larger than the others, approaches to eustyle. The diameter of the Columns has a degree of uniformity not always met with in ancient edifices; they are all four feet ten inches at the base.

This Temple is approached from the Via Sacra by a majestic flight of twenty-one steps, the highest of which, for want of space, finishes at the base of the Columns. The Portico consists of ten Columns: six Columns form the Frontispiece, and three appear on each Flank, including the Column at the angle. The diminution of the Columns commences at the base.

The Shafts of these Columns are each one solid block of cippolino marble, from the island of Carystos (*marmo Caristio*): including the Bases and Capitals they are forty-five feet ten inches in height: the grain of the stone, horizontal in the quarry, is now vertical in the Portico. The opinion of many practical men, that stone, hewn out of a quarry and placed in a position contrary to its natural fossil formation, will decay much more rapidly than if placed in accordance with its original situation, seems to be borne out in this instance, as the substance of the columns separates in flakes longitudinally, producing considerable dilapidation. Some authors have erroneously stated these shafts to have been composed of artificial stone.

Palladio represents the Pilasters as being fluted. The Pilaster on the outward face does not diminish like the Columns, being full two modules in width at the fillet immediately under the Capital, but the side which faced the Columns was diminished like the columns, in order to support duly the Architrave which passed over both the Columns and the Pilasters. The same peculiarity is observable in the Portico of Lucius Septimius Severus.

The Angles of the Pediment, the elevated approach, the Pedestals and their Bases at the flanks of the steps, are all completed from Palladio: but whether he had any opportunity of measuring parts since destroyed, or whether he arranged these items according to some acknowledged rules, cannot now be ascertained. Indeed he says, "this Temple had a Court before it, its entrance being opposite to the Portico of the Temple: there were some splendid Arches, many Columns, and a profusion of ornaments, of which not the least vestige is at present to be seen. When I was in Rome, the part then standing was in progress of demolition."

So that it is doubtful whether these magnificent specimens of ancient art have received the most injury from ancient or modern Vandals. Of the Arches, Columns, and other accessories and ornaments thus alluded to, Palladio gives a detailed description, with admeasured representations.

PLATE II.

THE ENTABLATURE. THE CAPITAL. THE BASE.

The Bases and Capitals are of white marble, each of a single block: the Capitals are beautifully designed and wrought; the Entablature also is of the same material.

To admit the lower line of the Inscription, the Architrave has been cut away, as is marked on the Plate, to the breadth of three intercolumniations. The Inscription was once resplendent in letters of bronze, but the places in which they were inserted alone remain to testify the ruthless spoliation of bygone ages. The Architrave and Frieze are worked out of the same block, which extends from centre to centre of the Capitals.

PLATE III.

ORNAMENTS OF THE FRIEZE.

CAPITAL OF THE COLUMNS DRAWN ON THE ANGLE.

PLAN OF THE CAPITAL OF THE COLUMNS.

SOFFIT OF THE ARCHITRAVE.

The Architrave has two bands. The Frieze is ornamented with magnificent bassi relievi representing griffons, candelabri, and vases. The Cornice in the front, and the Pediment, have been totally destroyed, and also the marble of which the Pilasters were constructed; their Bases and Capitals, of white marble, alone remain.

Neither Dentils nor Modillions appear in this Entablature; perhaps this circumstance, without parallel in Roman art, indicates that the character of this edifice is Grecian: possibly it was superintended by a Greek artist.

The Cornice, a small portion of which still remains on the flank of the Building, is sculptured with great simplicity and beautiful effect.

Indeed, for its proportions, for its workmanship, for its ornaments, for its general effect, this noble remnant, in spite of the dilapidations of barbarian misrule, presents one of the most splendid monuments which ancient art has erected for the instruction and admiration of succeeding ages.

The Church of San Lorenzo in Miranda, which is built within the edifice, offers no ground for remark, unless indeed it were to be described as a foil to this splendid specimen of classic science and art, as it only offers one of the worst examples of the most debased modern Architecture.

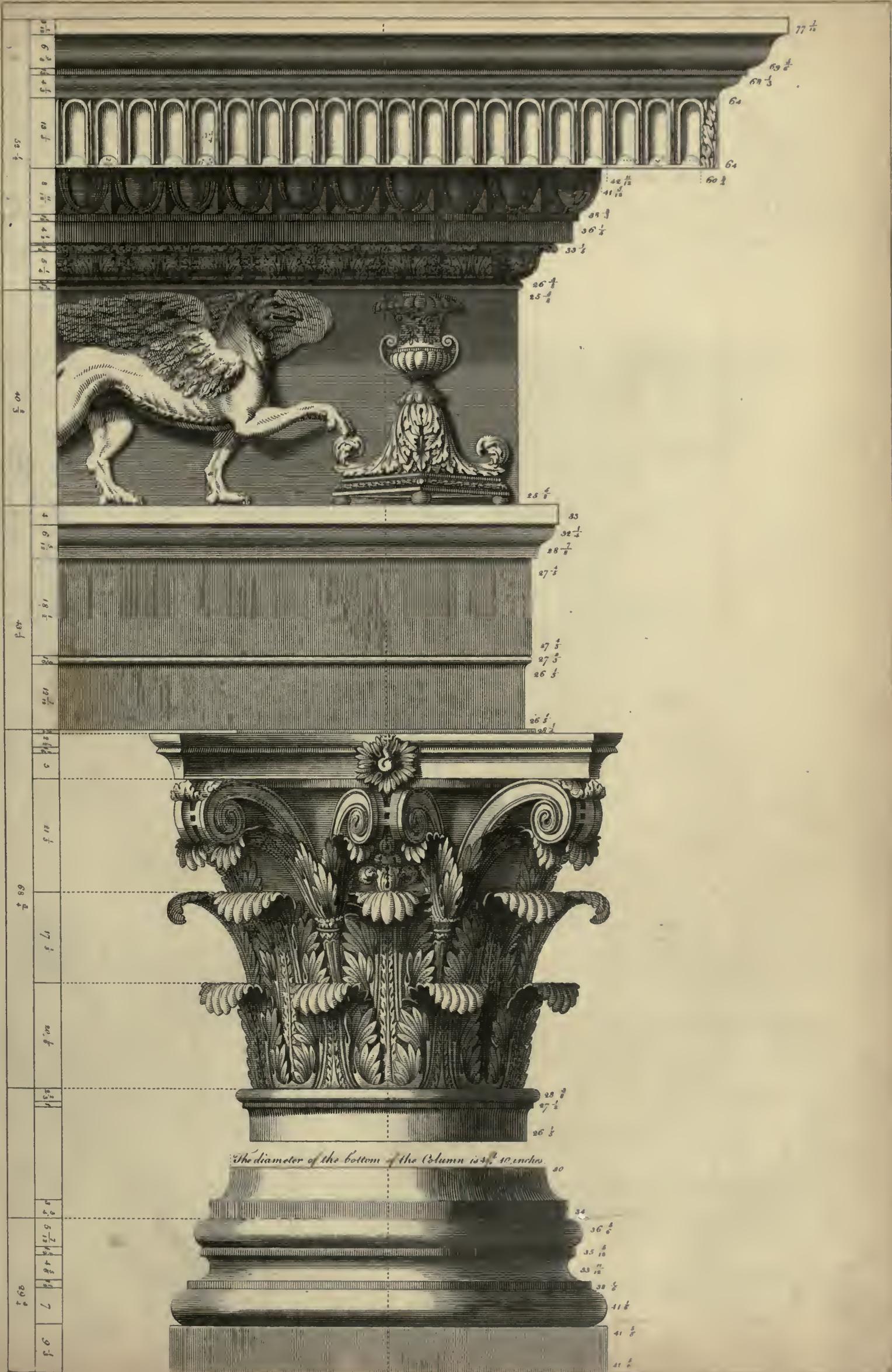
Elevation of the Front,

completed from Palladio.



Elevation of the Flank.

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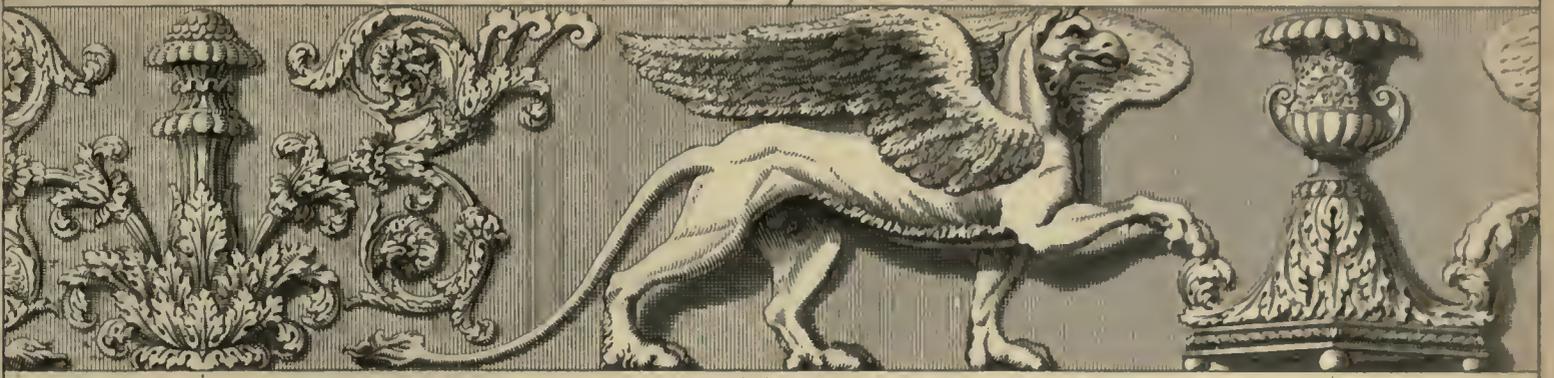


The first part of the book is devoted to a general history of the United States from its discovery by Columbus in 1492 to the present time. It covers the early years of settlement, the struggle for independence, and the formation of the Constitution.

The second part of the book is devoted to a detailed history of the United States from 1789 to 1865. It covers the early years of the Republic, the struggle for independence, and the formation of the Constitution. It also covers the period of the American Revolution, the War of 1812, and the early years of the Republic.

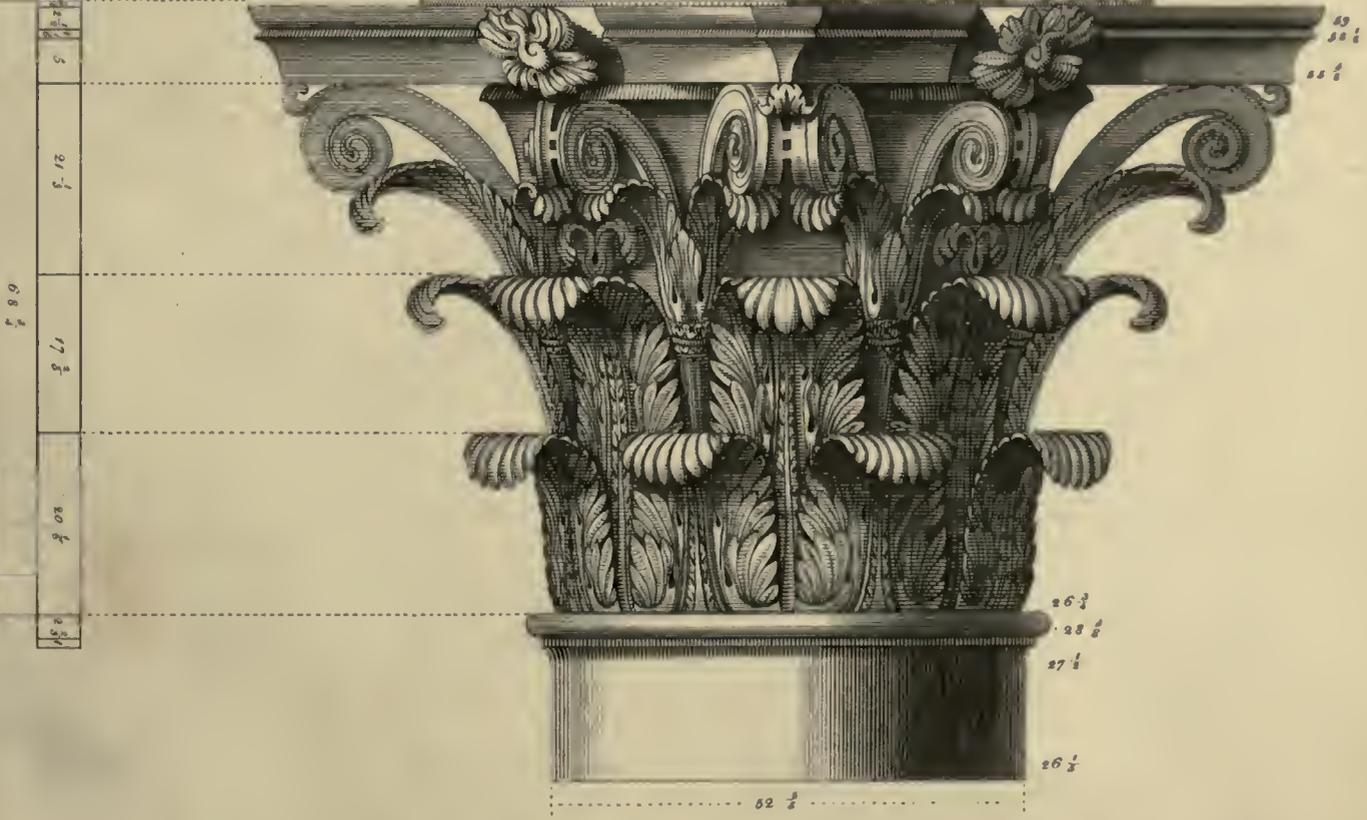
The third part of the book is devoted to a detailed history of the United States from 1865 to the present time. It covers the period of the American Civil War, the Reconstruction era, and the early years of the Republic. It also covers the period of the American Civil War, the Reconstruction era, and the early years of the Republic.

Ornaments of the Frieze.



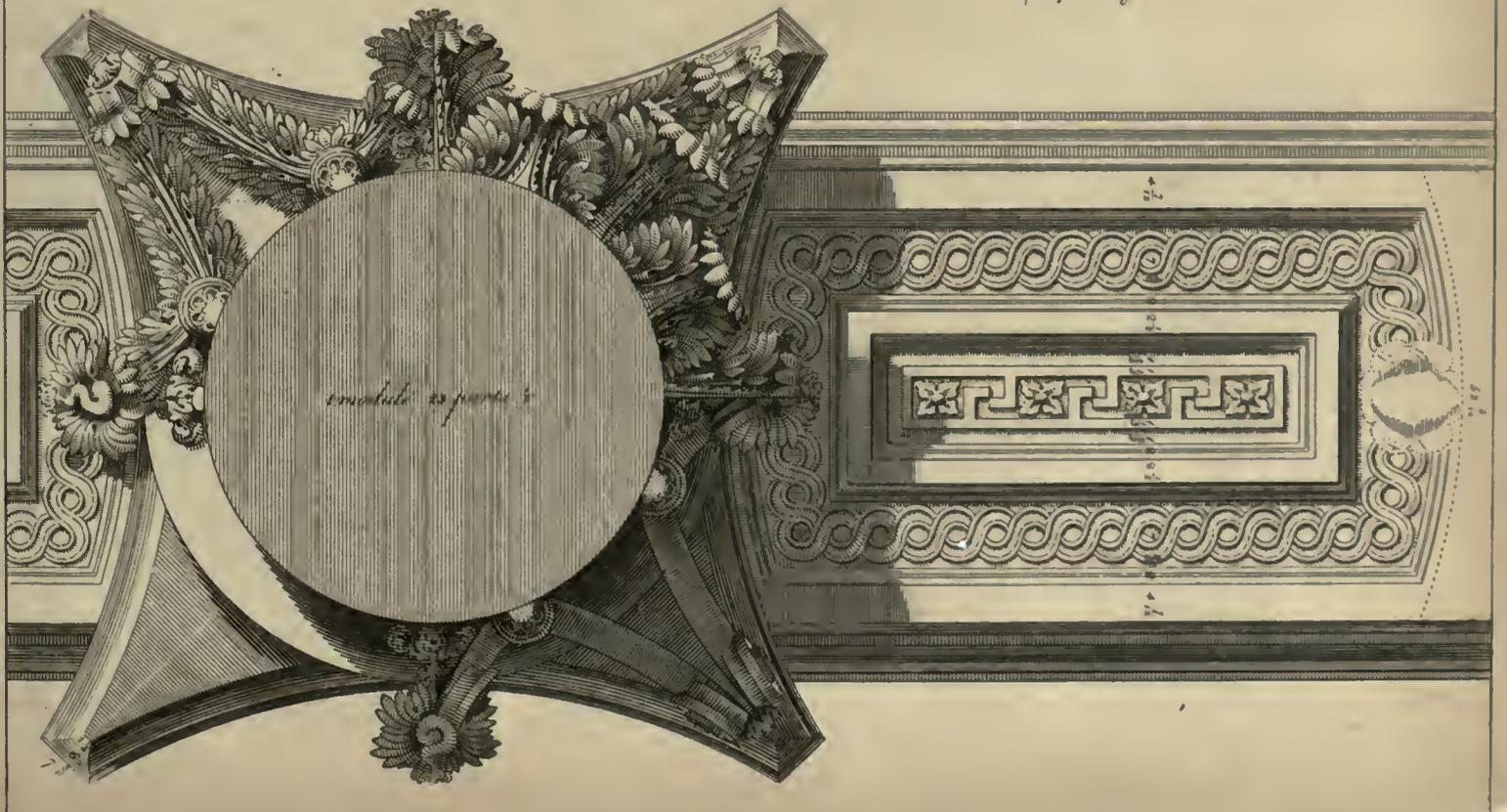
4 modules 5 parts

Capital of the Columns drawn on the Angle.

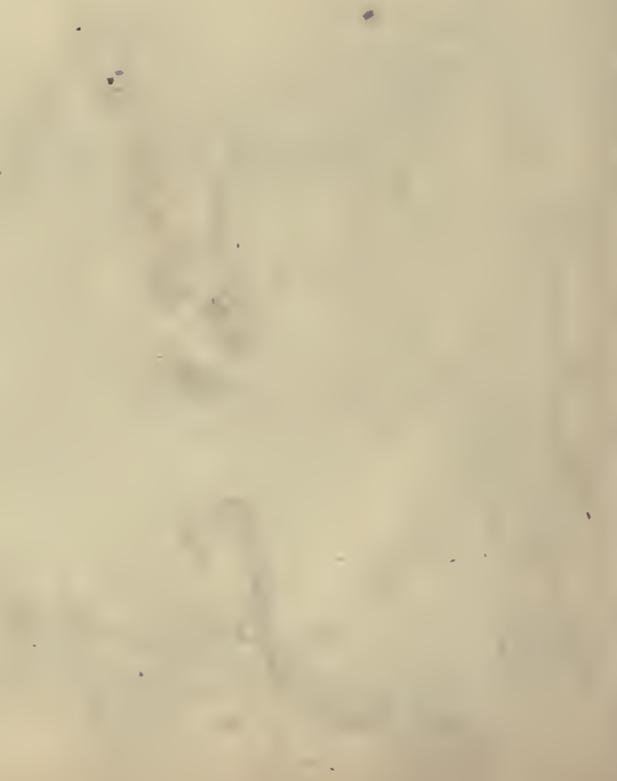


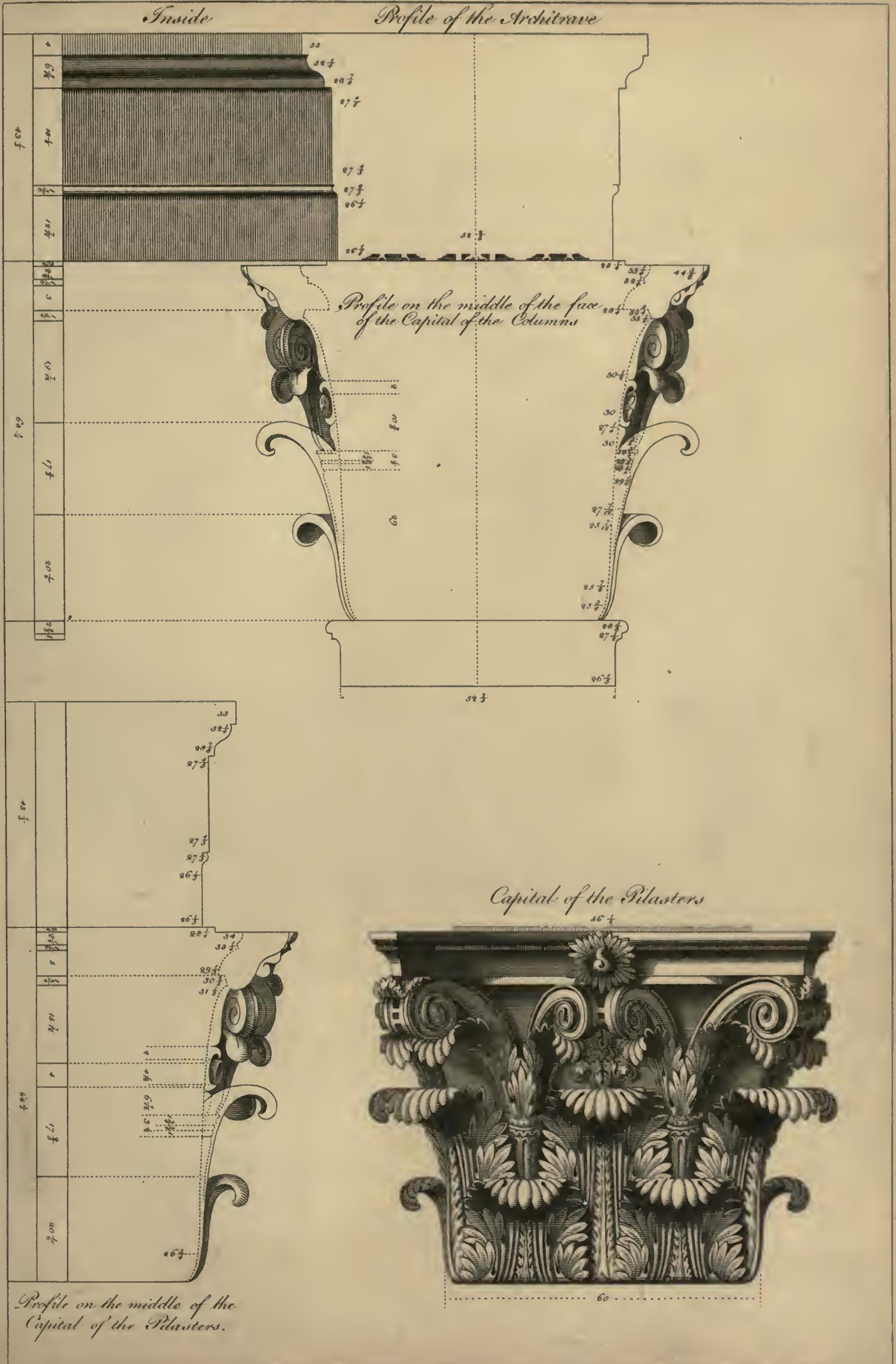
Plan of the Capital of the Columns.

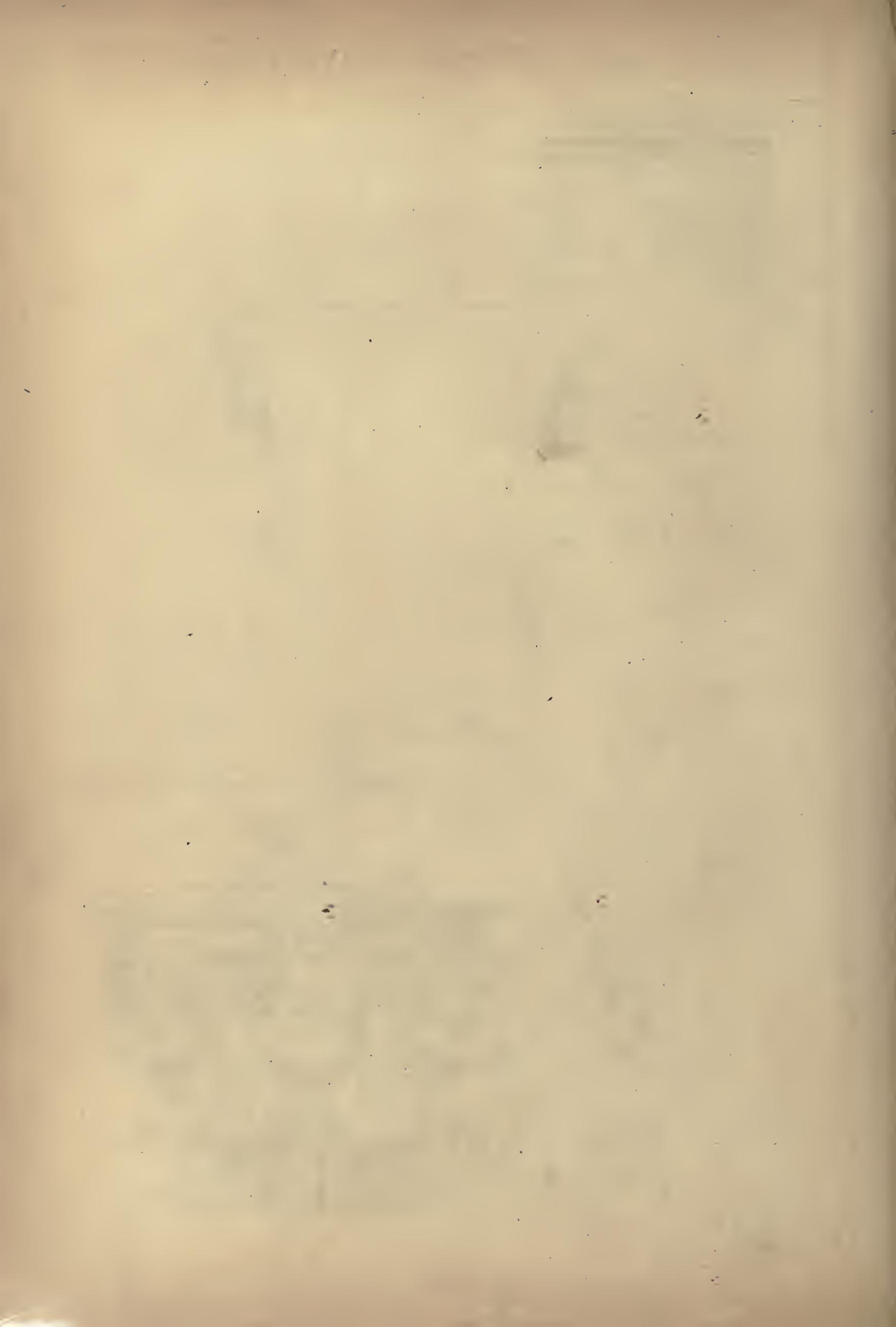
Soffit of the Architrave.



1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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THE THREE COLUMNS IN THE CAMPO VACCINO: OR, TEMPLE OF JUPITER STATOR.

THIS magnificent Edifice stood in the FORUM ROMANUM: some authors suppose it to have been built on the site of the Temple dedicated by ROMULUS to JUPITER STATOR: others, including Palladio, have regarded it as a Temple of VULCAN: however, it is generally known by the former title, as also by that of THE THREE COLUMNS IN THE CAMPO VACCINO.

Piranesi supposed it to have been a Temple erected by Posthumius to Castor and Pollux: Albertino, Labacco, Palladio, and others, denominate it the Temple of Vulcan. Nardini and Veluti regard it as belonging to the Comitium, or Municipal Hall. The Temple of Jupiter Stator, according to Cicero and Livy, was situated at the foot of the Palatine Hill, which agrees with the locality of this Edifice. Pirro Ligorio, and Marlianus, denominate it the Temple of Jupiter Stator: which also is the appellation conferred by traditional record on this very interesting monumental relic of architectural magnificence.

That so small a portion of this extensive and splendid building should have successfully withstood the circumstances, whatever they were, which have totally obliterated the principal part of the Temple, is a cause of great surprise, and of impossible solution.

The superior workmanship and display of science and taste exhibited in this fragment, induces great regret at the annihilation of so large a portion of a building which must have engaged the study, talents, and skill of artists of the highest degree when art was in its palmy state.

TEMPLE OF JUPITER STATOR.

It appears to have been an octastyle Temple of considerable extent. But the authors who have written on this subject are so dissimilar in their suggestions, that nothing can with safety be determined as to the original intention of the builder.

The COLUMNS, their BASES, CAPITALS, and ENTABLATURE, are of beautiful white marble, and the workmanship is of the most accurate and excellent character: the precision of the fitting of the blocks superseding the use of cement. The CAPITAL, ARCHITRAVE, and FREIZE are each of a single block in depth: the ARCHITRAVE bears from the centre of each column to the centre of the one adjacent. The CORNICE is two courses of marble in depth.

PLATE I.

ELEVATION, PROFILE, AND PLAN OF THE THREE COLUMNS.

The INTERCOLUMNIATIONS are equal to one diameter and a half, or Pycnostyle: but they are not exactly similar in admeasurement. The COLUMNS are ten diameters in height. Two of them are constructed of six blocks of marble each, and one of seven blocks; they each stand on a separate foundation or pier of travertine stone, which is upwards of twenty feet in height.

A cross band of iron has, in modern times, been placed so as to connect the three columns together, to hinder further demolition.

PLATE II.

THE ENTABLATURE.

THE CAPITAL.

THE SOFFIT OF THE CORONA.

The ENTABLATURE is rather more than one quarter of the altitude of the COLUMN; a proportion arising from the unusual height of the CORNICE, which includes both DENTILS and MODILLIONS.

The central VOLUTES of the CAPITAL are interwoven; a chain of foliage springs from between the VOLUTES, running along the ABACUS, enriching it in a very striking manner. The ROSETTE of the ABACUS exhibits a POMEGRANATE. The second band of the ABACUS is ornamented with flowers and foliage.

All the enrichments are very beautifully and delicately treated, and undercut with a bold relief: the beads of the ASTRAGALS are almost detached from the solid, and adhere by a very slight juncture.

This CAPITAL is considered as being one of the finest, perhaps the very finest example of the CORINTHIAN CAPITAL extant; it is now extremely dilapidated, but, when these drawings were made and these admeasurements were taken, was far more complete than it is at present. The two principal ranges of foliage are skilfully and accurately copied from the natural olive leaf.

The SHAFT diminishes from the Base to the Capital, by nearly one-seventh of the lowest diameter. It is adorned with twenty-four flutings.

The FRIEZE is admirably constructed on the principle of an Arch; which, with the skill exhibited in adjusting the blocks of the ARCHITRAVE, and of the ENTABLATURE in general, gives great stability of construction to the entire mass. The FRIEZE is unornamented, and about equal in height to the ARCHITRAVE.

The CORNICE is very effective; its proportions are striking, and the different parts are boldly pronounced and well relieved: its general appearance is very fine: the respective subdivisions are accurately adjusted in correspondence with one another: thus, a MODILLION being placed over the centre of each CAPITAL, and three MODILLIONS between, exactly equidistant, preserve a correct uniformity of arrangement throughout the edifice.

The employment of DENTILS, together with MODILLIONS in the same CORNICE, is not in accordance with the opinions of Vitruvius. But the Triumphal Arches of Titus and of Constantine, the Temple of Jupiter Tonans, and the Baths of Diocletian, which will appear in the course of this work, present other instances of these two members appearing in the same CORNICE.

The SOFFIT of the CORONA exhibits the MODILLIONS and also two of the flowers in the coffers: they are beautifully sculptured.

PLATE III.

PROFILE OR SECTION OF THE ARCHITRAVE.

PROFILE ON THE CENTRE OF THE FACE OF THE CAPITAL.

SOFFIT OF THE ARCHITRAVE.

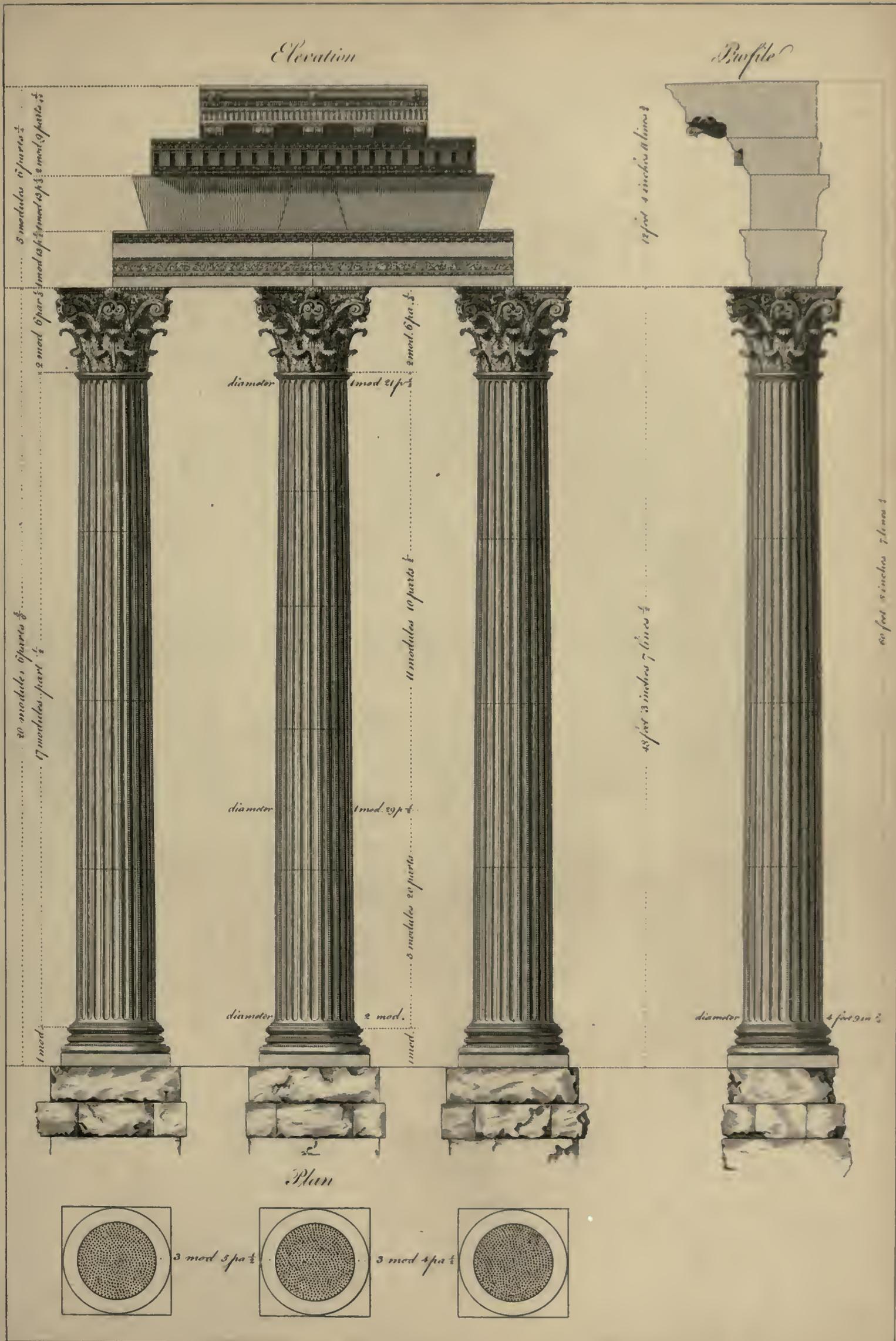
BASE OF THE COLUMNS.

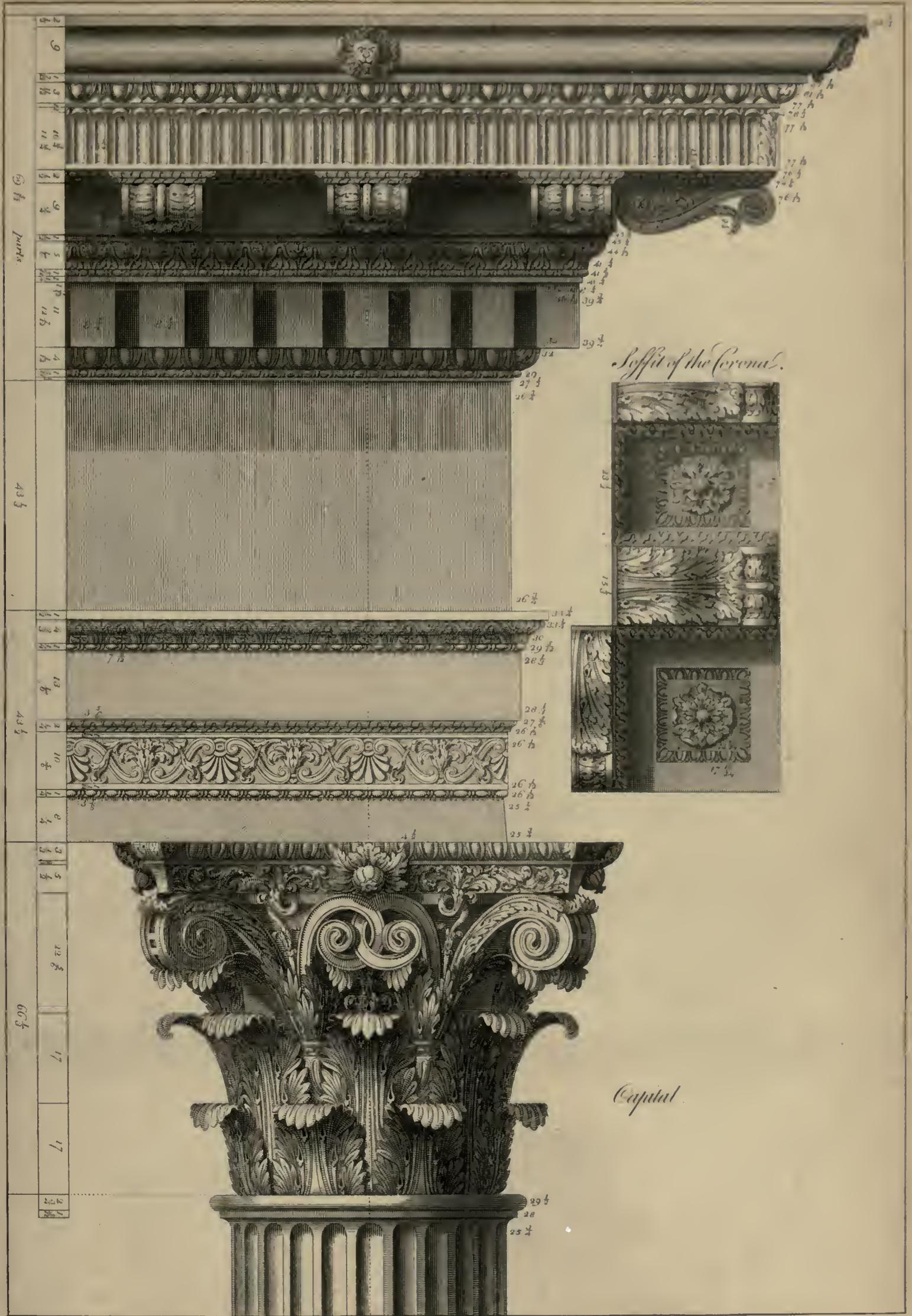
The SOFFIT of the ARCHITRAVE shows also the Panel, or Compartment, and the beautiful foliage carved thereon.

From excavations recently made at the bases, the surprise that these Columns have so long survived their destroyed companions is much increased, as it appears that the substructure on which they are severally erected is not more extensive than the base of each Column itself.

Taken as a whole, this relic is regarded by men of science as being one of the most perfect and elegant specimens of the CORINTHIAN ORDER ancient art can exhibit.

The word STATOR is a surname of JUPITER, given to him by Romulus, because, in answer to his prayer and vow, JUPITER *stopped* the flight of the Romans when they were on the point of being defeated by the Sabines: Romulus supplicated Jupiter to arrest the flight of his soldiers, and to reanimate their courage; vowing, should he conquer, to build a Temple dedicated to JUPITER STATOR, (a sentinel, or, one who stops, or causes to stop.) The original Edifice, which was built by Romulus, is supposed to have stood on the site occupied by the remains of the Temple now under consideration, and which must have been rebuilt at a period long subsequent to the founding of the original structure.





THE TEMPLE OF JUPITER THE THUNDERER.

ON the declivity of the Capitoline Hill, three Columns, with their Entablature, are the only remains of the Temple of Jupiter Tonans, (*il Tempio di Giove Tonante*;) built by Augustus as a votive offering in gratitude to that deity, for having protected him during a thunder-storm while travelling in Spain by night, when his attendant, who was holding the lamp for his service, was struck dead at his side. Suetonius says, "*Tonanti Jovem ædem consecravit, liberatus periculo quum expeditione Cantabrica per nocturnum iter lecticam ejus fulgur perstrinxisset, servumque prelucentem exanimasset.*"

The style of this building evidently refers to the Augustan age; but if any doubt existed as to the identity of this edifice, it would be resolved by noticing the ALBOGALERUS of the high priest of Jupiter, surmounted by a *Thunderbolt*, doubtlessly alluding to the occurrence in consequence of which, the erection of this Temple as a votive offering took place. This was a most splendid edifice, and Augustus very frequently attended its rites.

The Pronaos consisted of six columns of the Corinthian order, as appears from ancient medals representing the frontispiece.

In consequence of the great mass of earth which formerly encumbered the remaining three columns, namely, those of the north-east angle of the frontispiece, Desgodetz could not examine the Base; he therefore adopted the extreme diameter of the Astragal as a scale for the admèasurement of the module, whereby to ascertain the proportions of the members of the Entablature: this is distinctly shown in the engraving. In 1811, by the care and skill of Signor Camporesi, the earth, which had accumulated over the bases and very high around the Shafts of the Columns, was removed, the foundations repaired and greatly strengthened, and the columns restored to their vertical bearing; they are now therefore in a state of comparative security, and are open to the examination of the student.

This noble edifice was constructed entirely of white marble in large scantlings, and, as also are several other ancient Roman buildings, is sustained solely by faultless precision of skilful workmanship, true juxtaposition of rightly fashioned materials,

scientific accuracy of correctly adjusted bearings, deeply studied compensating gravitation of the constituent masses arranged with unerring truthfulness, and thereby effecting a justly counterpoised equilibrium of the whole construction of this magnificent fabric: the results of this pre-eminently successful combination of hypothesis with experience, have resisted the dilapidations of centuries, the devastations of earthquakes, and, in fact, every cause of demolition, except the atrocities of ancient and modern vandalism, although the blocks are all laid dry, that is, without the least assistance as derived from any description of mortar. What a lesson is this to us moderns, who repeatedly hear of extensive structures clamped together with mines of metal, combined with the most cohesive, tried, approved, patented species of cements, which scarcely wait for the removal of the centerings and scaffoldings, to read to the unfortunate shareholders, and still more unfortunate maimed, disabled, crippled, crushed operatives, a bitter lesson on the comparative merits of ancient and modern theoretical constructive science, and practical architectonic skill.

PLATE I.

THE first PLATE contains the ENTABLATURE, with the CAPITAL of a COLUMN; the SECTION of a CAPITAL on its Centre; and the SOFFIT of the CORONA: as the CORONA terminates in an Ogee and a Fillet without a Cymatium, there is no doubt that there was a Pediment on that front.

The Capitals, which were once of exquisite beauty, are in such a state of total dilapidation, that there is now no possibility of restoring them, so as to form a correct idea of their original excellence.

All the mouldings of this Capital are richly ornamented, including even the Abacus of the Capital, as is also the Abacus of the Three Columns of JUPITER STATOR. The general similarity of the architectural character of these two Temples, and that of MARS ULTOR, seem to indicate that they were of the same date, and that the same artists were engaged on all the three buildings. Indeed, Professor Nibby says that the Cornice is too highly ornamented, and also that the angle shows some indication

of the Pediment: "*la Cornice è un poco troppo ricca, e nell' angolo havvi qualche indizio del frontone.*" Del Foro Romano, &c. Cap. I., p. 144. The Frieze joins the list of the Architrave by a curve. The Bands of the Architrave have a slight projection at their lower edge. Over the Abacus is a marble slab nearly four inches deep, between the Capital and the Architrave, sunk into a species of Fillet, hollowed out to receive it.

"*Les Volutes angulaires du chapiteau montent dans le tailloir,*" says Desgodetz;—"The angular Volutes of the Capital ascend into the Abacus:" this also corresponds with the Engraving of Palladio, but in Cresy's Architectural Antiquities of Rome, the Volutes are represented as supporting the Abacus, not as ascending into it.

Both the Architrave and Frieze are levelled to receive the Inscription, which is on a Panel surrounded by an Ogee adorned with foliage: of the Inscription only eight letters remain, which indicate that the edifice had been repaired, but no clue is furnished as to the parties thus alluded to. The word proves that the renovation of the building must have been a joint concern, probably of Severus and Caracalla. The letters are very large, boldly engraved in the marble, and with deeply sunk apertures to receive the cramps whereby the bronze letters once were fastened: they are decidedly of the same character as those of the Arch of Severus, and also those of the various buildings which that Emperor so assiduously repaired; for according to Spartian, the restoration of public edifices, injured by the lapse of time, was a favorite occupation of that arbitrary talented despot.

PLATE II

This Plate contains the Ornaments of the Frieze on the Flank, the Profile of the interior Architrave and Frieze, and of the Panel containing the Inscription, also of the Soffit of the Intercolumniations: the interior Bands of the Architrave are vertical: the interior and exterior ornamental mouldings are similar.

The following are the implements here alluded to:—1. The AQUIMINARIUM, the Sacred Vase for the lustral water.—2. The Sheath containing the CULTER or SECESPITA, the implement for dividing the victim.—3. The ASPERGILLUM, for sprinkling with the lustral water; whether the victims or the devotees.—4. The PATERA, the *Tazza*, or wide shallow goblet or dish in which was received the blood of the victims sacrificed, and in which also the consecrated wine was offered up.—5 and 6. The MALLEUS or Mallet, and the DOLABRA or sacrificial Axe, for slaying the victims.—7. The ALBOGALERUS, or ceremonial head-covering worn by the *Flamen Dialis*, the high priest of Jupiter, during his idolatrous rites.

The Modillions are placed without due attention to the symmetry of their position as regarding the other ornaments of the Entablature, neither do they correspond with the situation of the Columns.

PLATE III.

Plate III. exhibits the Soffit of the Architrave, the Plan of the three Columns now *in situ* at the north-east angle of the Temple, and the Transverse Section of one of the Flutings: the depth is not the same in all the Columns, nor indeed in the same Column; the Flutings of the angular Column are deeper than the others, and the Flutings at C. D., towards the Intercolumniations, are deeper than those marked A. B.; from these the depth increases gradually, until it arrives at C. D., where it is deepest. The Flutings of the Columns are boldly and beautifully sculptured, and their plan includes considerably more than a prolate semi-diameter of the periphery of an elegant ellipsis: this must have produced a very rich effect in some alternations of light and shadow. The Intercolumniation on the Flank is less than in the Front.

Let the student occupy a few minutes in comparing the proportions of the most remarkable edifices of Ancient Rome: the different measurements will seem to appear thus:—

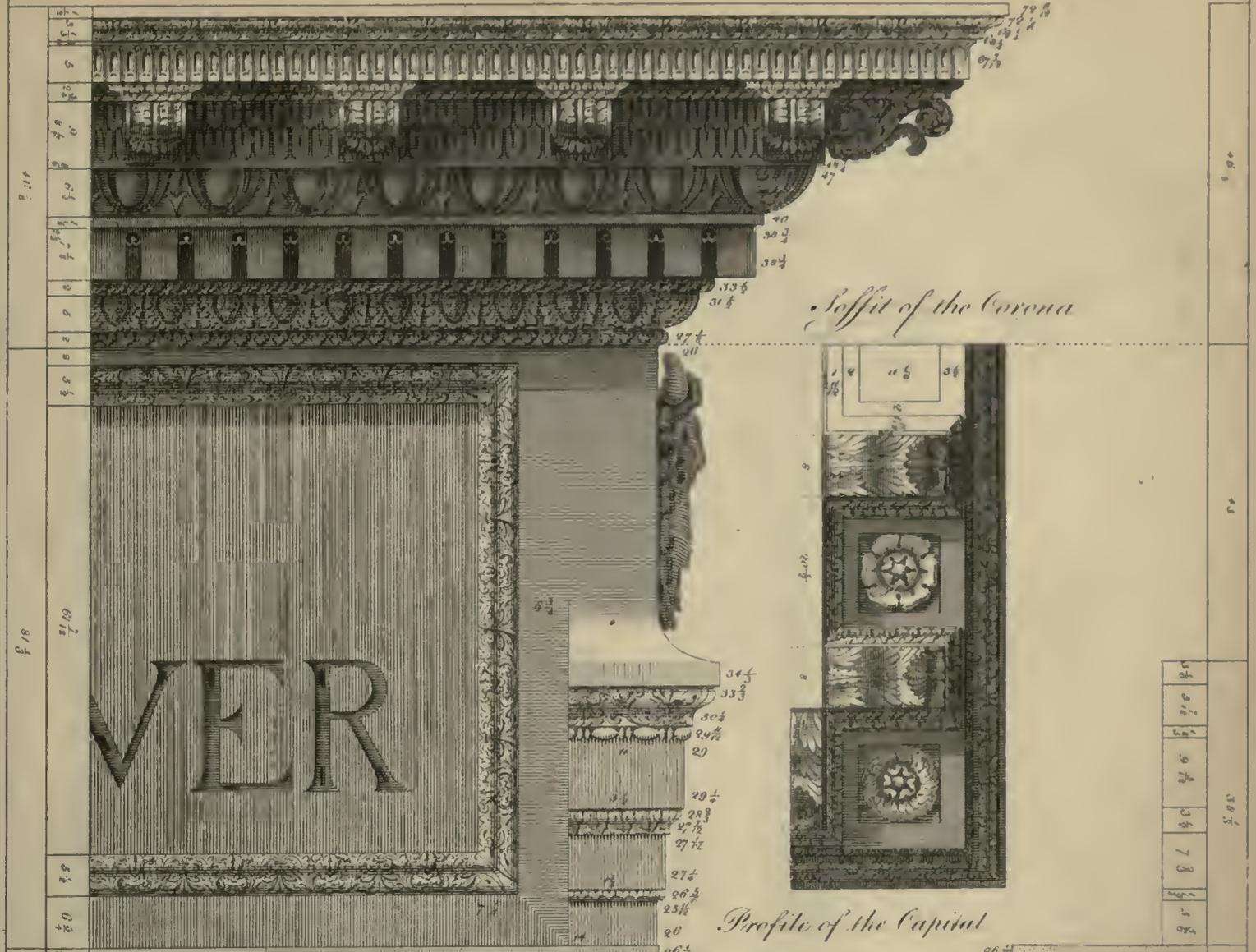
The Columns of the Temple of Antoninus and Faustina, Plinth and Entablature included, extend to about fifty-seven feet in altitude, of course exclusive of the flight of steps, with a diameter at the Base of the Shaft of four feet ten inches: the Shafts are all in *one* block.

The Columns of Jupiter Tonans are of the same height, the diameter being nearly the same, but the Shafts are composed of *three* blocks of marble.

The Columns of the Temple of Jupiter Stator, the same members included, approach to sixty-one feet, but the Shafts are constructed of four or more blocks, with a diameter nearly similar to the former two Shafts: and the Cornice is extremely high.

But when we arrive at the colossal proportions of the Temple of Peace, the only remaining Column, now standing before the Church of Santa Maria Maggiore, shows a Shaft of a single block of marble upwards of six feet in diameter, and more than fifty-two feet high; so that if the same proportions had been observed as appear in the Temple of Jupiter Stator, the Cornice of which is particularly lofty, the whole altitude, Plinth and Entablature included, would amount to the astounding height of upwards of seventy-five feet: but the Entablature and Base of the Column from the Temple of Peace, added to the Shaft of the same, give in reality a total altitude of nearly seventy feet.

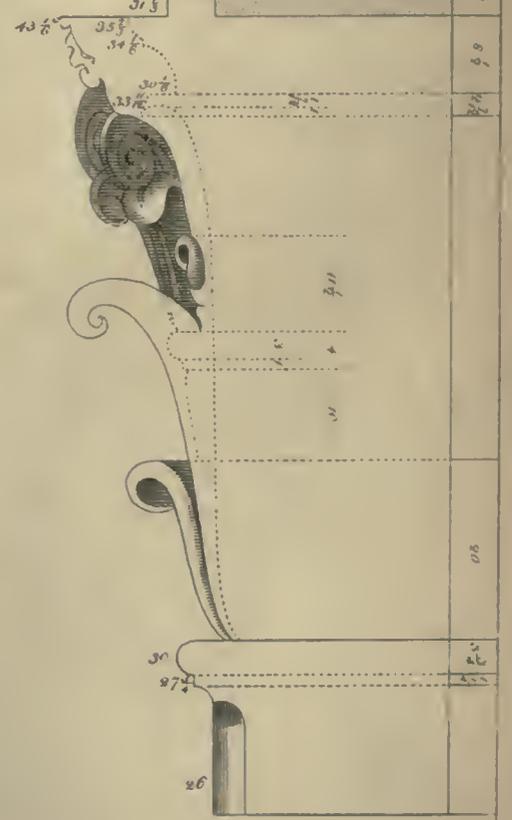
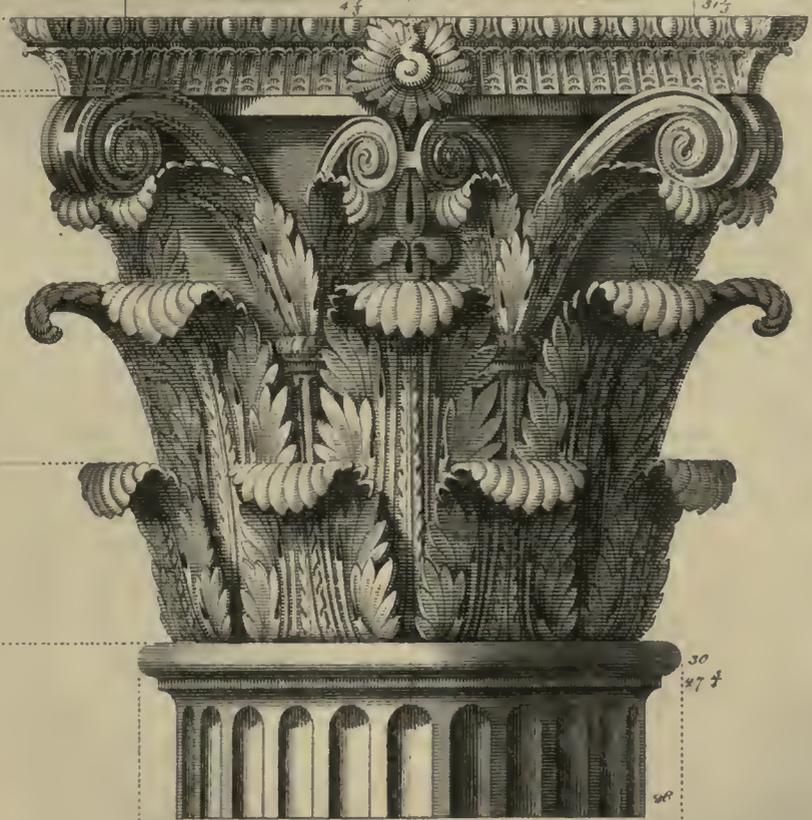
Entablature of the Front



VER

Soffit of the Cornice

Profile of the Capital



1 module 22 parts
 The diam. of the plan of the Astragal is 27 3/4 of which is made 2 mod.
 Letters which remain of the inscription

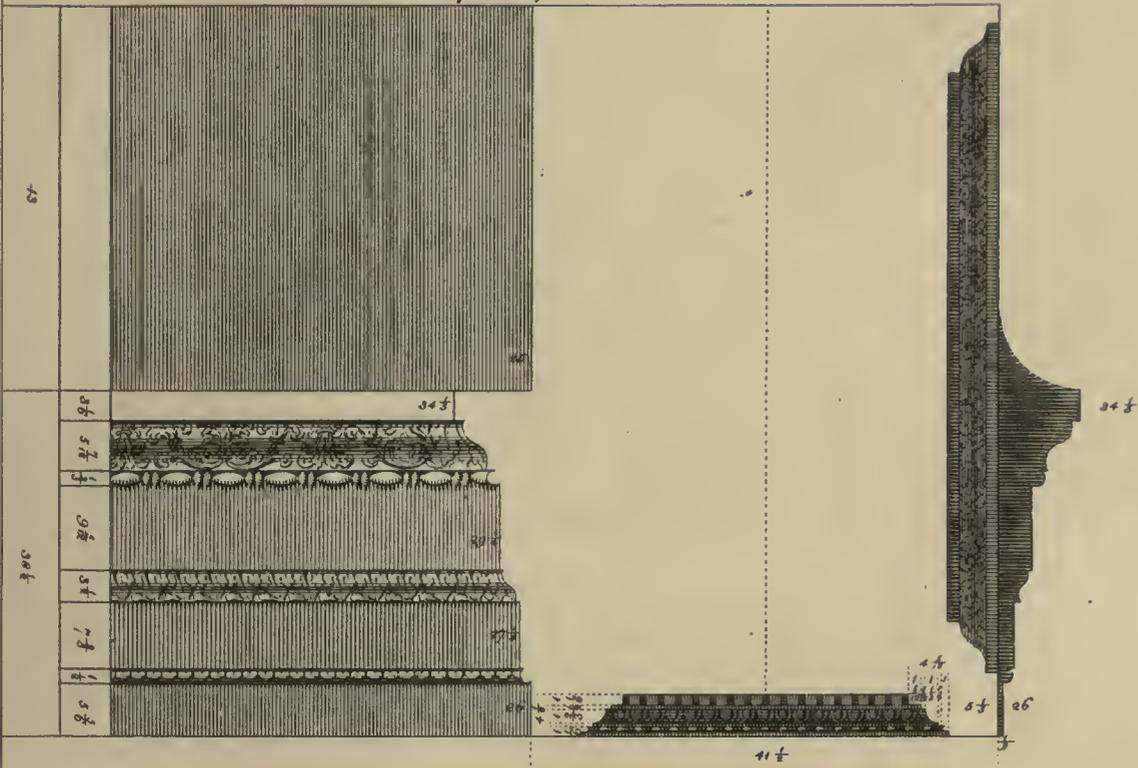
ESTITVER

1. Aquiminarium. 2. Culler. 3. Aspergillum. 4. Patena. 5. Malleus. 6. Dolabra. 7. Albogalerus

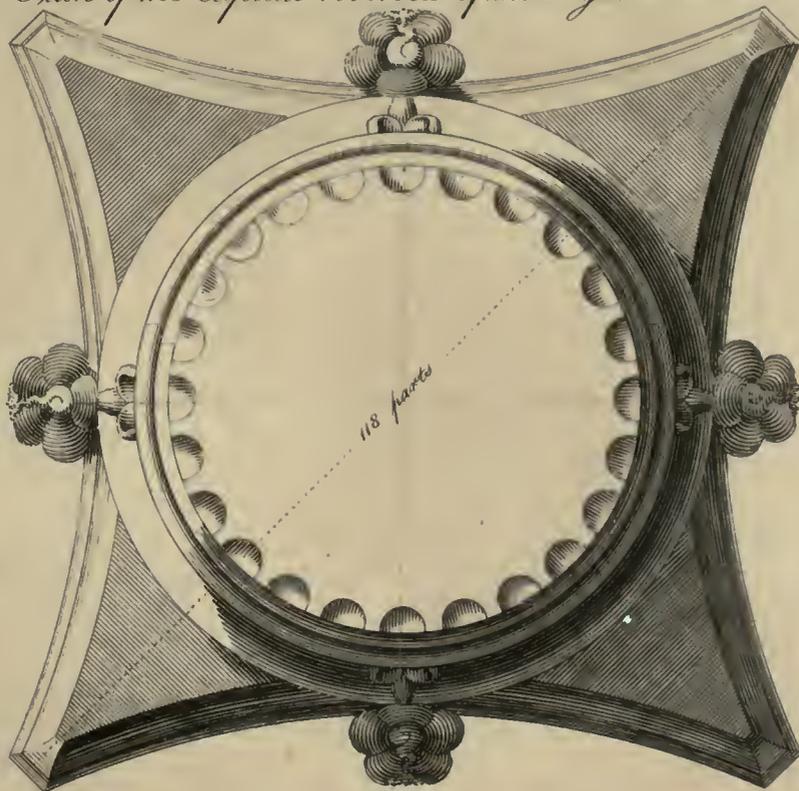


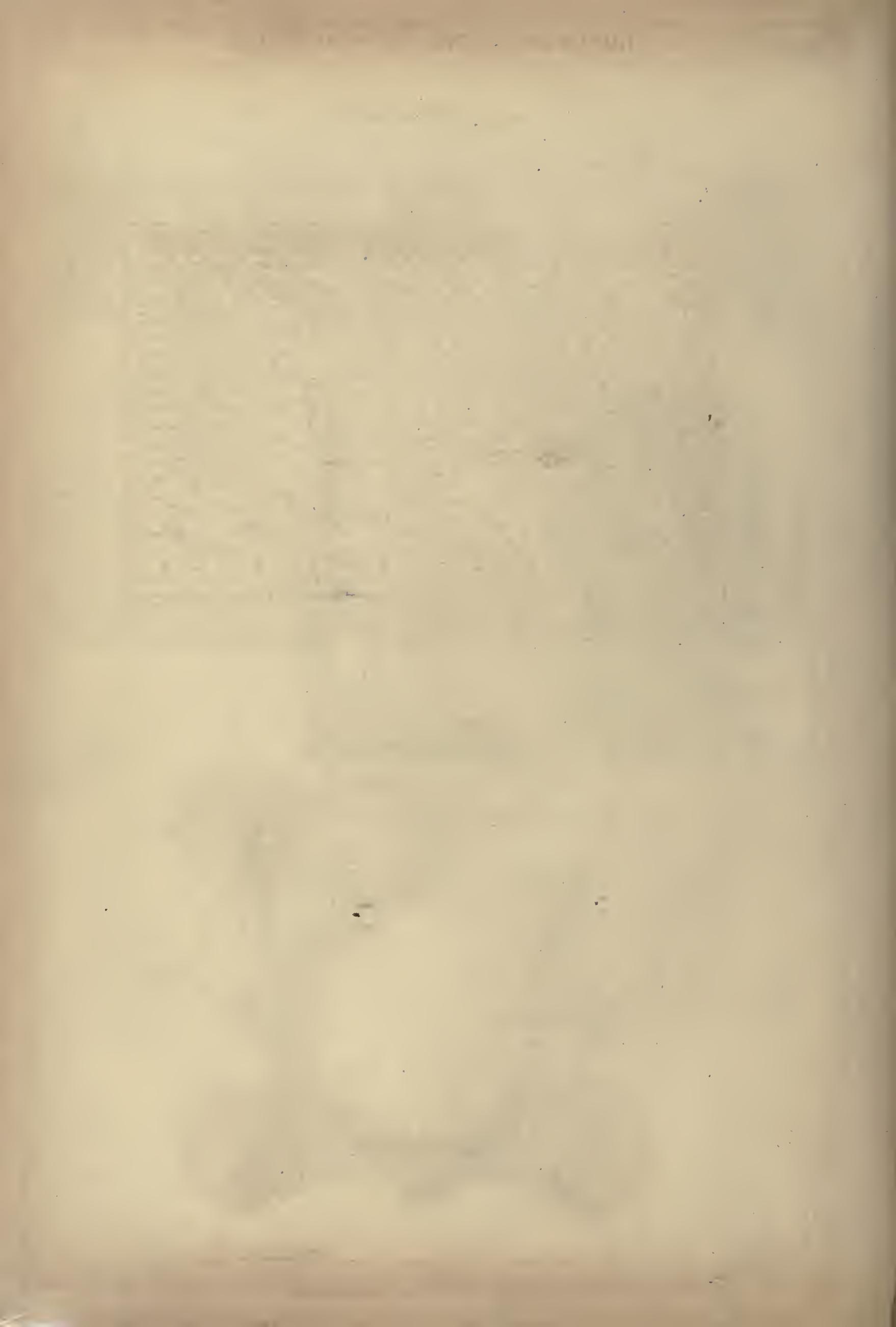
4 modules 17 parts

Profile of the Architrave & Frieze.

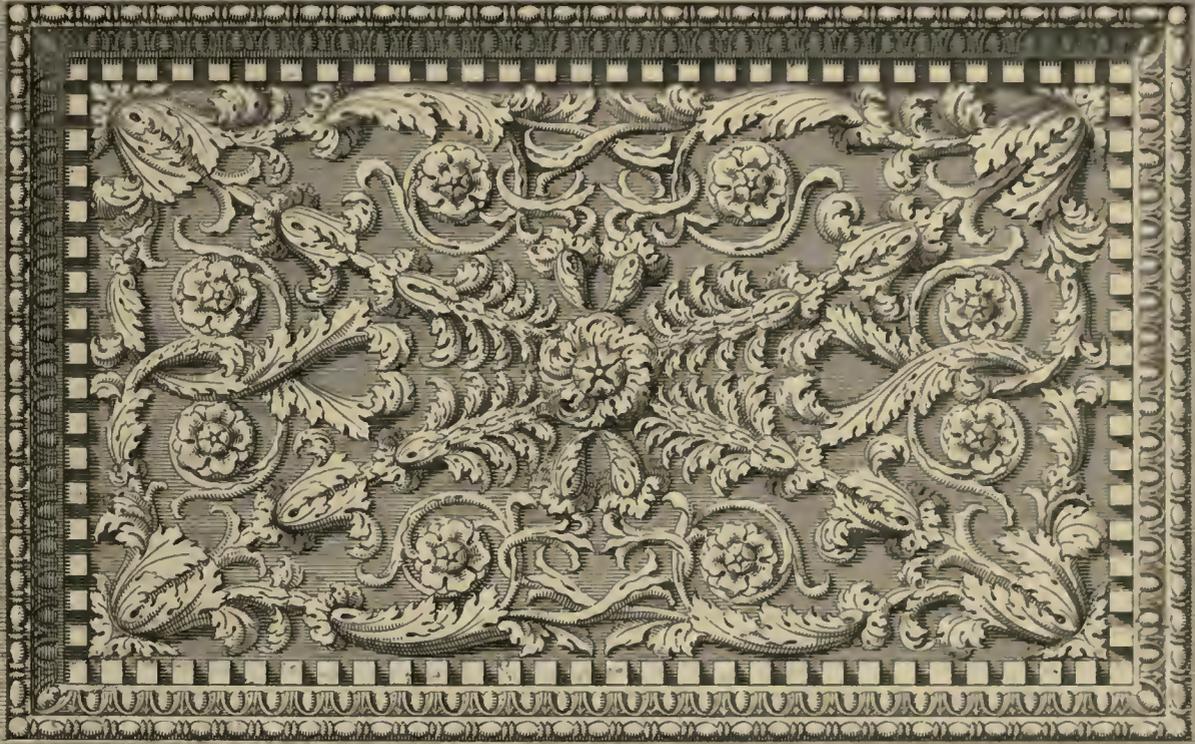


Plan of the Capital reversed of the angular Column.

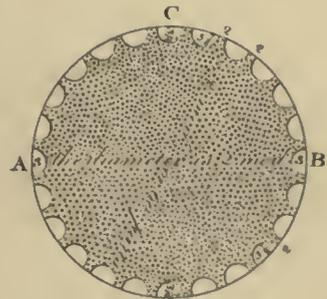




Soffit of the Architrave.



Plan of the three Columns that remain

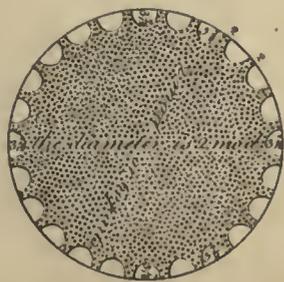


Distance from band to part of

Flank

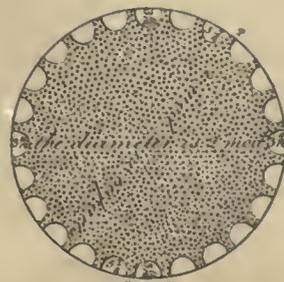


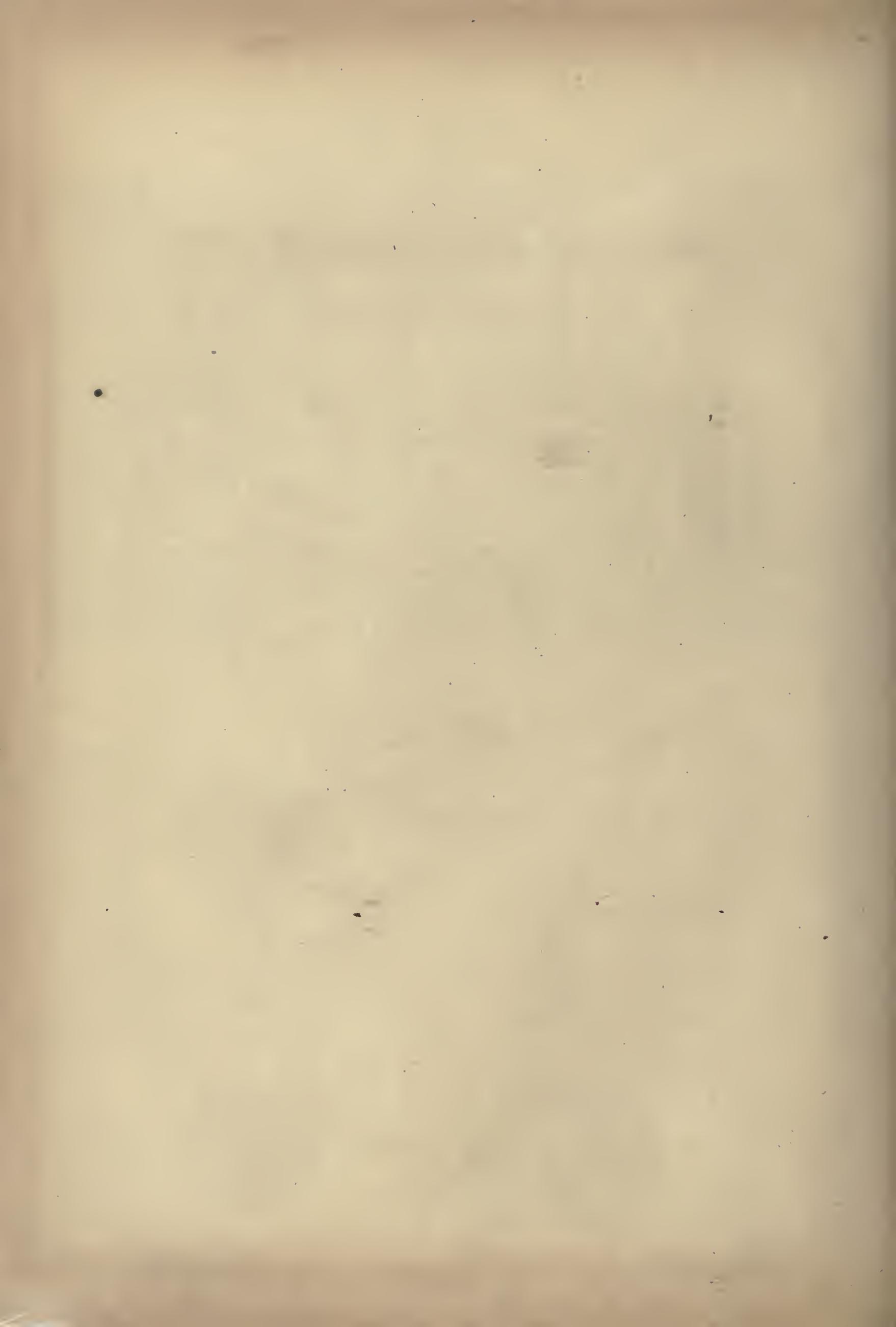
Transverse Section of the Fluting



Intercolumn 3 mod 3 parts 1/2

Front





THE FRONTISPIECE OF NERO: OR, THE PORTICO OF THE TEMPLE OF JUPITER.

ON the Quirinal Mount, now called Monte Cavalli, were the fragments of a demolished Edifice, which Palladio and some others have supposed to be the ruins of a Temple of Jupiter; others regard it as the Temple of the Sun, built by Aurelian: the name by which it is now commonly designated is *IL FRONTISPICIO DI NERONE, THE FRONTISPIECE OF NERO*. Popular tradition asserts that this Edifice was the Tower of Mæænas, and that from the top thereof Nero witnessed with exultation the burning of Rome. This must have been erroneous, as the Tower of Mæænas was on the Monte Esquilino, now named the Monte di Santa Maria Maggiore, and not far from the Baths of Diocletian. The former tradition is, however, quite sufficient to connect this structure, in the minds of the populace, with the execrated historical character of the blood-stained persecuting tyrant.

Claudius Domitius Cæsar Nero having been adopted by the Emperor Claudius as his heir, A.D. 50, succeeded to the throne in the nineteenth year of his age, A.D. 54. In the commencement of his reign, he conducted himself with the greatest propriety, exhibiting extreme kindness, condescension, affability, and complaisance, thereby acquiring well-merited popularity. His sole object seemed to be the good of his people, and his merciful disposition was manifested on every occasion in a remarkable manner.

These virtues appear to have been assumed, and his natural demoniacal character speedily showed itself in every way which the most hell-inspired passions could exhibit. Not only the most flagrant crimes were by him greedily committed, but by the meanest modes he sought to acquire popular flattery; even degrading himself to contests in the arena, and to joining in the buffooneries of the stage in the lowest characters.

He condemned his own mother Agrippina to be murdered, whose execution was followed by those of his consort, Octavia Poppæa, by the celebrated writers Seneca, Lucan, Petronius, and the best and most estimable of his miserable subjects.

FRONTISPIECE OF NERO.

The burning of Rome, before alluded to, was attributed to him, as resulting from a fiend-like wish to witness a scene similar to the burning of Troy. The conflagration became general, and during nine days and nights, both public and private edifices were involved in the universal ruin. He is said to have accused the Christian converts with the perpetration of this crime, and glutted the cruelty of his disposition by destroying them in countless numbers, with unparalleled torments. His enormities caused many conspiracies against him, which he was so fortunate as to detect and to defeat, each adding fresh opportunities for the exhibition of his innate cruelty.

At length Galba conspired against him, and, finding himself betrayed, at once declared himself Emperor, was acknowledged by the Roman senate and people, and succeeded to the throne: Nero, by a voluntary death, avoided the ignominious execution to which he had been condemned; that of being driven naked through the streets of Rome, and, in that state, flogged to death. He killed himself, A.D. 68, in the thirty-second year of his age, after a reign of thirteen years and eight months. The name Nero is now justly employed to signify a cruel, blood-thirsty, unfeeling, despotic oppressor.

The Neros were of the very ancient Claudian family, which, during the Roman republic, was honoured with twenty-eight Consulships, five Dictatorships, six Triumphs, seven Censorships, and two Ovations. The name Nero is a Sabine word signifying *bold* and *brave*: thus carrying the origin of the family into the remotest antiquity, even before the foundation of Rome.

The Temple was surrounded by a spacious court, adorned with columns and statues, and in front of it were placed the two celebrated horses, the one by Praxiteles, and the other by Phidias; whence is derived the appellation of Monte di Cavalli, given to the locality in which they are situated.

The two Plates before the reader present all that can now be collected of this once magnificent structure.

PLATE I.

CAPITAL OF A PILASTER.
SECTION OR PROFILE ON THE CENTRE OF THE
PILASTER.
ENTABLATURE.
ANGLE OF THE PEDIMENT, WITH THE ACROTER
OVER IT.
THE CORNICE REVERSED, SHOWING THE SOFFIT
AND MODILLIONS.

Although the PILASTER in the engraving is placed at the angle of the ENTABLATURE, yet it is not intended to assert that it was so situated when entire: but, as these fragments were so dispersed that a complete arrangement could not be effected, yet, by thus placing in juxtaposition the disconnected parts, the proportion they mutually bear to each other may be estimated by the student with tolerable accuracy.

One remarkable peculiarity of this CAPITAL consists in its unusual height, as compared with its width: this will immediately strike the eye of the artist, particularly when it is compared with other capitals of the Corinthian Order.

This extraordinary proportion may result from the circumstance, that as PILASTERS do not diminish in the same ratio as COLUMNS, their CAPITALS may seem too low in comparison with their breadth; an effect which of course would in some degree be remedied by a greater proportional altitude of the CAPITAL itself. This PILASTER, however, diminishes to the amount of the projection of the ASTRAGAL.

It is possible, also, that this CAPITAL might be seen of necessity from such a position or proximity; that this circumstance would dictate to the architect a departure from the usual rules, so as to obviate the inconvenience to which he was obliged to submit.

This CAPITAL presents also some other peculiarities in its general design. The three olive leaves in the lowermost row of the full front of the PILASTER, have behind them, and appearing over them, two others, also in full front; which two are again surmounted by a single leaf, centrally placed in full front likewise, thus presenting the remarkable and unusual appearance of three ranges of leaves in the central front of the PILASTER.

This singular arrangement would contribute to modify greatly the appearance of the unprecedentedly lofty proportions of the CAPITAL, taken as a whole; and might add great richness to the general effect, if viewed under some unavoidable inconvenience or peculiarity of situation.

Perhaps we may learn from these circumstances, that the artists of antiquity, while they adhered to certain general regulations of proportion in the construction and adornment of their edifices, held such rules in some degree subordinate to those accompanying peculiarities of situation or of effect, to which they compelled the customary maxims of their craft to submit; thus producing a beneficial result at the expense of stringent artistic laws.

The Volutes are hollowed between the bordering fillets, to an angle, instead of to a flat surface, as is usual; this might add to the general effect in some circumstances of light or shade.

The Flower supporting the ROSETTÉ on the ABACUS is repeated on the sides of the PILASTER.

The breadth of the PILASTER at its base is six feet six inches; it is plain, and is diminished at the uppermost part thereof equal to the breadth of the projection of the ASTRAGAL, namely, seven parts or sixtieths of the lowest width of the Shaft.

The whole is constructed of white marble; the ENTABLATURE is massy, and is not overloaded with mouldings: the FRIEZE is adorned with foliage: the ARCHITRAVE and FRIEZE are of a single course, the CAPITAL is worked out of one solid block of marble. The MODILLIONS of the CORNICE of the ENTABLATURE do not correspond with the centre of the PILASTER; but they are placed accurately in regard to the MODILLIONS and other ornaments, of the CORNICE of the PEDIMENT.

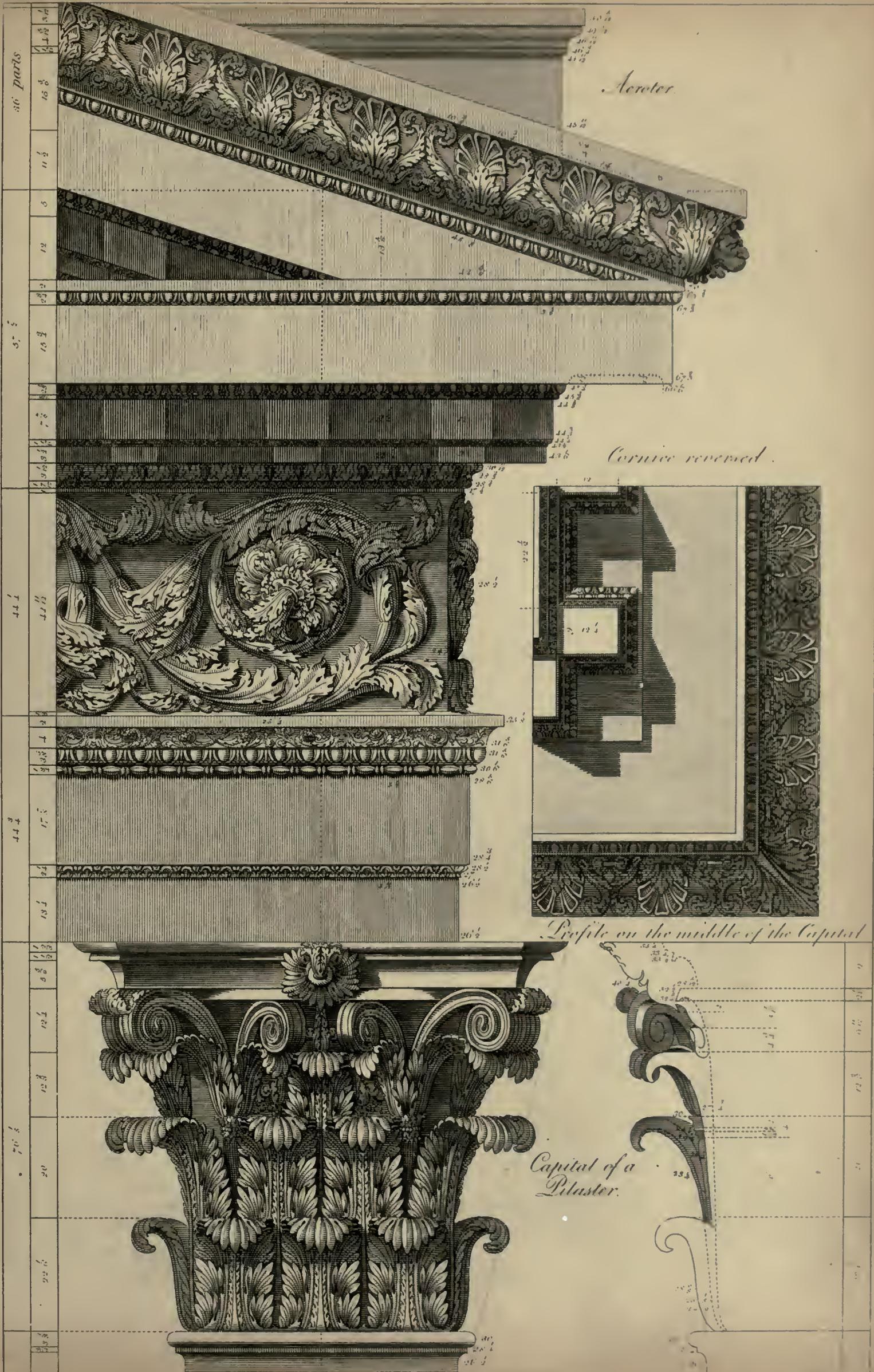
The MODILLIONS of the CORNICE of the PEDIMENT are placed in a vertical position; this arrangement is highly approved by Palladio.

The ornaments of the CYMATIUM also are vertically placed, or upright; not governed by, or perpendicular to, the inclined plane of the PEDIMENT.

PLATE II.

PART OF THE ORNAMENT OF THE FRIEZE.
PLAN OF THE PILASTER.
BASE OF THE PILASTER.
BASE CONTINUED ROUND THE STRUCTURE.

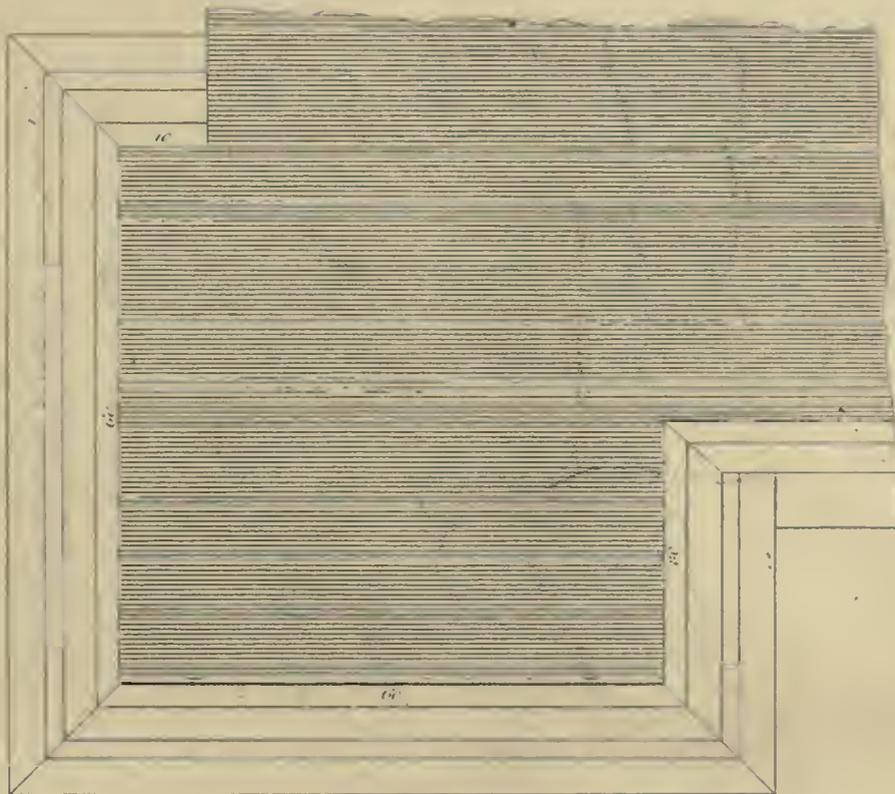
In the BASE, which is carried round the Edifice, are two SOCLES, one placed over the other: the height of the lowermost SOCLE is equal to the PLINTH of the BASE of the PILASTER: the uppermost SOCLE is equal in height to the lower TORUS, the SCOTIA, and the two FILLETS combined: above this highest SOCLE the upper TORUS of the Column is continued round the building, together with the two SOCLES.





Part of the Ornament of the Frieze.

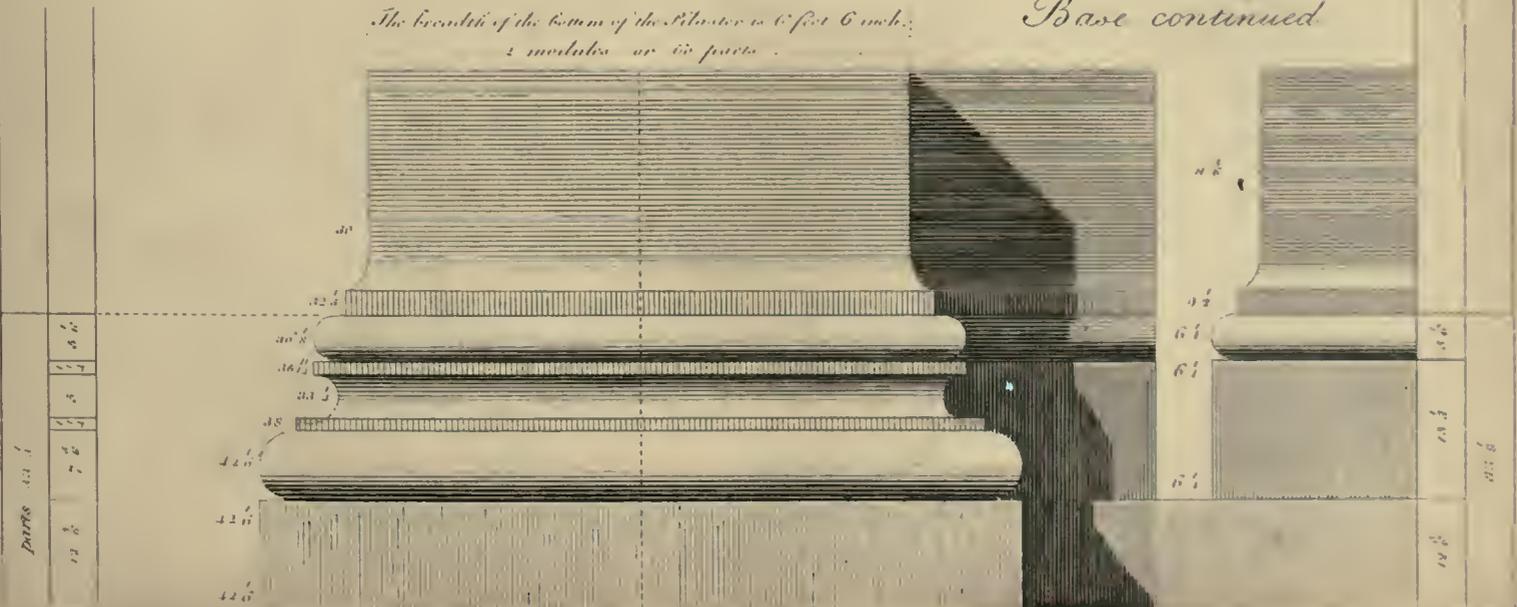
Plan of a Pilaster.

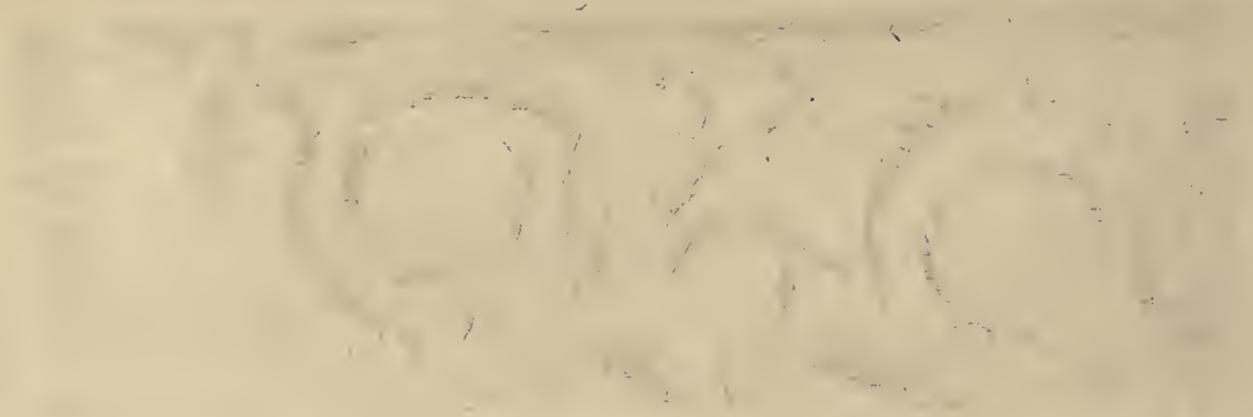


Base of the Pilaster.

*The breadth of the bottom of the Pilaster is 6 feet 6 inches,
2 moduli or 60 parts.*

Base continued





The main body of the page contains extremely faint, illegible text. The text appears to be organized into several horizontal lines, possibly representing a list or a series of entries. The characters are too light to be read accurately, but the overall structure suggests a formal document or a record book.

THE TEMPLE OF MARS THE AVENGER.

THIS Temple, dedicated to MARS the AVENGER, is supposed to have been erected by Augustus in fulfilment of his vow, made on marching together with Marc Antony against Brutus and Cassius, to revenge the death of Julius Cæsar; the successful result of the battle of Philippi at once exacted the fulfilment of his promise, and enabled him to perform his vow.

It is now in a state of great dilapidation, only parts of three Columns and of two Pilasters being visible; these are buried to a great depth in the earth, so that the admeasurement of the Base was impracticable: in this case, also, M. Desgodetz took the diameter of the Astragal as the standard of his measures.

The Columns have twenty-four flutings; they are of white marble, in five blocks, each one of course being of considerable magnitude, some of fifteen feet in height. The Intercolumniations are pycnostyle, as is also the space between the Columns and the wall of the *Cella*. The Pilasters, the Capitals, the Architrave, and the Soffit of the Portico are all of white marble.

The Capitals are nearly seven feet in height; of admirable design and workmanship, exhibiting at once great simplicity combined with considerable boldness, but they are now in a state of almost total destruction, so far as the requirements of art are concerned. The Pilasters are not fluted; they diminish towards the upper diameter, but not so much as the Columns: the Entasis both of the Columns and the Pilasters is admirably designed. The foliage of the Capital is divided into four leaves, instead of five, which is by far the most usual number: it is not a little extraordinary, that this peculiarity should have escaped the observation of Palladio, who inserts the common number in his engraving.

PLATE I.

Shews the Plan, with the Elevation and Section of the parts now standing. There remains also part of the Wall of the Temple, and part of the Wall of the spacious and splendid Piazza or Forum in which

TEMPLE OF MARS THE AVENGER.

it is said to have been built. The Wall of the Temple is composed of hard durable stone, but from space to space, at every fifth course, slabs of marble project from the wall, in which they are embedded, probably for the purpose of supporting the rest of the marble facings of the Wall, which have been ruthlessly abstracted.

On this Plate also, completed from Palladio, Book IV., Chap. VII., Plate IX., is the CORNICE, which should seem to have been entire on the occasion of that artist's visit to Rome. It possesses too much elegance to be passed over with inattention, and exhibits a close approximation to the Temples of Jupiter Stator and Jupiter Tonans.

The altitude of the Column is greater than that of any other Edifice of Ancient Rome, except the magnificent Temple of Peace, whose matchless Column has already been described and delineated. The Column in this instance, with its accessories, must have been about fifty-eight feet high: the extraordinary magnitude of the single-block shafts of the range of forty-eight columns of the Temple of Peace, places that building at a long distance in advance over every other structure, ancient or modern.

The progress of dilapidation is marked with a certain degree of precision in the successive conditions of the Entablature of this Edifice as described by artists of subsequent dates: at the period of Palladio's visit to the city of Rome, the Frieze, Architrave, and Cornice appear to have been so entire as not to elicit any remark relative to the difficulty of making a complete drawing of the Entablature; and when this artist exercises his talents in restoring part of a building, he names that circumstance as resulting from the necessity of the case: on his authority the Entablature on this Plate is completed. Palladio published his Treatise on Architecture at Venice, in 1570: "*I quattro libri dell' Architettura*." In 1675, the year of Desgodetz's visit to Rome, the Cornice had been removed, but a considerable portion of the Frieze remained; and in the year 1821, the date of

the publication of Messrs. Cresy and Taylor's splendid work, the Frieze had followed the fate of the Cornice, for those artists expressly state that "of the Entablature, the Architrave only remains:"—no part of the Frieze was *in situ*: this circumstance is also clearly exhibited in Plates 72 to 78, and Pages 9 to 14 of the second volume of "*The Architectural Antiquities of Rome.*"

But if these massy portions of ancient edifices are subjected to such disintegration by the various mischances which may befall them, how much more severe must be the damage effected on the more finished portions of the ornamental enrichments, the highly relieved mouldings, the almost detached echini, the projecting modillions, the elaborate rosettes, the splendid capitals with their delicate foliage and angular volutes,—particularly where the addition of metallic embellishments irresistibly excited the cupidity of the devastator.

PLATE II.

The second Plate presents the face of the Capital, the section on the centre of the Capital, so much as remained of the Entablature, in the time of M. Desgodetz, and the Face and Section of the Pilasters. The Leaves of the Column do not project so much as is customary: but those of the Pilasters have a bolder relief.

PLATE III.

The third Plate contains the Capital of the Columns seen on the Angle, and the Plan of the Capital of the Columns reversed. The Abacus seems to present a very considerable projection: this arises from the foliage of the Capital not having the usual extension; this peculiarity of the Abacus is only to be observed by examining the Capital in an angular position.

THE FORUM OF NERVA, COMMONLY CALLED THE TEMPLE OF PALLAS.

NEAR to the remains of the Temple of Mars Ultor is the Forum of Nerva; or, as it is commonly called, the Temple of Pallas, because the statue of that goddess appertains to this portion of what was once a splendid and most extensive edifice.

The accounts which have been transmitted by those who examined this building in its more complete state, give an idea of great extent and most sumptuous embellishment. The external surrounding wall enclosed a considerable space, and was divided into numerous compartments by means of projecting columns: these compartments were probably dedicated to the worship of different deities, and were adorned with statues of them, and with the symbols of their peculiar attributes.

The Entablature of the Columns, also the Cornice of the Attic, are elaborately ornamented; the enrichments are beautifully designed and admirably executed; every moulding of the Cornice and Architrave has its appropriate embellishments, and the Frieze is enriched with a series of *bassi relievi*, apparently of an allegorical character, no doubt relating to the deity who was supposed to preside over each separate portion of the structure.

From the circumstance of an Arch appearing in the peribolus wall between the two Columns, but not placed symmetrically, we may infer that this surrounding wall was erected before the building received its architectural embellishments; consequently the ornaments were of necessity placed without that due adaptation and correspondence which forms so great an advantage in extensive edifices.

PLATE I.

This Plate contains the Plan, Section, and Elevation of the remains of this once magnificent structure. In the centre of the Attic is a Pedestal which supports a Statue of Minerva in a square niche, the details of which appear on Plate III. From this Statue it derives its common name.

The Columns advance considerably from the wall, as is shown on the Plan; Pilasters are placed behind them, but their Capitals only remain. The Entablature returns over each Column, as also the Pedestals of the Attic, and the Cornice of the Attic is continued in the projection. The Modillions are spaced in three different proportions; they are closer over the

Columns, than on the returns of the Frieze, and on the intercolumniations they are placed in a medium distance between the two methods first named; this apparent discrepancy was probably occasioned by some peculiarity of space which was dictated by the previous proportions of the first erected edifice.

PLATE II.

This Plate contains the CAPITAL of the Columns; the ENTABLATURE of the Order; the SECTION on the centre of the Capital; and the SOFFIT of the Corona: the differences of the spaces between the Modillions are here distinctly evident: the Cornice here shown represents part of one of the returns: but the Modillions of the Soffit are those which are placed over the front of the Columns. The Astragal furnishes the standard of proportion, the Base being

deeply buried. Over the Capital is a square Fillet having much less projection than the Abacus: this prevented the weight of the Entablature from damaging the Abacus. The Beads at the top of the Architrave, and those over the Dentils, are joined in an unusual manner. The Architrave is divided into three faces or bands, each having its usual ornamented moulding.

PLATE III.

The CORNICE of the Attic; here we find a range of Dentils instead of the Corona; in the Cymatium are dolphins facing one another alternately with foliage: this Plate also contains the Border of the NICHE in the Centre of the Attic: the BASE of the Attic: the Profile of the ARCHITRAVE: and the SOFFIT of the ARCHITRAVE.

THE THEATRE OF MARCELLUS.

THIS THEATRE was built or rather completed by direction of Augustus, in order to immortalize the memory of his nephew and intended successor Marcellus, son of his sister Octavia: the interior is now demolished, and the Savelli Palace is built on its ruins: part of the external wall, and of the corridor of the circular portion in which the seats of the audience are situated, are the only remains which can interest the artist. This is another of the few specimens of Roman Ionic now extant.

Marcus Claudius Marcellus, the son of C. Marcellus and Octavia, sister of Augustus, by his admirable conduct in the stations he was called to, gave great promise of a happy and prosperous reign, but a premature death, before he arrived at the honour of the purple, dissipated these flattering hopes. He died in the year of Rome 731, twenty-three years before the common era, not without suspicion of having been the victim of poison, which was naturally laid to the charge of the Empress Livia, who was supposed fully equal to such a crime: particularly as she would thereby secure the throne for her son Tiberius; who, on his arrival at the imperial dignity on the death of Augustus, but ill repaid the cares which his mother Livia had bestowed on him and his interests.

PLATE I.

This PLAN is the only engraving in this entire series which was not measured by M. Desgodetz in person: he copied it from a very ancient PLAN fur-

THEATRE OF MARCELLUS.

nished to him by a friend, who assured him that it had been executed by the architect who superintended the building of the Savelli Palace, which now occupies the greater part of the space on which formerly the Theatre was founded: the PLAN of this building, as given by Serlio, does not differ in any essential degree from the present.

PLATE II.

The second Plate contains the SECTION or PROFILE of the Building, with the ELEVATION of that part of the Theatre which now remains, and part of the PLAN given more at large than in the former Plate.

The COLUMNS of the First or lower Order were buried nearly half up the shafts, but M. Desgodetz had an opportunity of examining and measuring one of them, by ascertaining that he would find the lower part of one of the Columns underground in the cellar of a house adjoining to the Theatre. He there found that this DORIC ORDER was placed on a continuous SOCLE without either FILLET, PLINTH, or BASE to rest upon, (as is also clearly shown on Plate III.), being similar in this peculiarity to the Grecian Doric.

The height of the First Order is thirty-one feet, two inches. The Column with its Capital is twenty-five feet, two inches, and the Entablature is six feet in height: the Diameter at the Base of the Columns is three feet, two inches, and four tenths: the Piers are six feet, nine inches, and six tenths broad: the Arches are nine feet, three inches, and eight tenths wide; their height is twenty two feet, three inches.

The Second Order is IONIC: the Pedestals on which the Columns are placed, have no Base Mouldings of any sort. The Ionic Columns project from the Piers rather more than half their diameter.

The height of the second Order is thirty three feet, eight inches, and nine tenths: the Pedestal is in height three feet, eleven inches, and three tenths; the Columns, Bases, and Capitals included, are twenty three feet, four inches, and five tenths: the Entablature is six feet, five inches, and one tenth: the Piers are six feet, five inches, and four tenths broad. The diameter at the Base of this second range of Columns is two feet, seven inches, and two tenths. The width of the Arches is nine feet, seven inches, and four tenths, and their height twenty feet, three inches, and two tenths. The diminution of the Columns commences at the Base, so that of course the diameter at one-third of their height is less than that at the lowest measurement. The same mode of diminution, namely, from the Base, is ascertained also in the Columns of the Pantheon, of the Temples of Antoninus and Faustina, of Vesta at Rome, of Jupiter Stator, of Concord, of the Arch of Titus, and of the Portico of Severus.

PLATE III.

This Plate exhibits the BASE of the COLUMN as it is placed on the SOCLE, without either Plinth, Fillet, or Mouldings of any description: the PLAN of the CAPITAL reversed; the CAPITAL: the ENTABLATURE: and the IMPOSTS of the ARCHES.

The ARCHITRAVE does not project quite so far as the COLUMN: the GUTTÆ under the TRIGLYPHS are round, and conical: the FILLET above the GUTTÆ is square; in the FRIEZE, the TRIGLYPHS are one module broad; they have two channels, worked to an angle, with two halves, one at the outside of each TRIGLYPH, similar to those of the Athenian Parthenon: the breadth of the METOPES is one module, fifteen parts and five sixths; their height is one module ten parts and one-third; so that their width is greater than the height.

Only the lower mouldings of the CORNICE are left, with four GUTTÆ remaining out of the six, on the SOFFIT of the CORONA; these correspond accurately with the TRIGLYPH. The remainder of the Mouldings of the CORNICE are utterly destroyed: the single line, indicating a restoration of the profile of the CORNICE, is entirely and professedly conjectural.

PLATE IV.

This Plate exhibits a continuation of the details of the SECOND ORDER, showing the CONTOUR of the

VOLUTE: the IMPOSTS of the ARCHES: the FACE of the CAPITAL: and the ENTABLATURE so far as it can be ascertained; the conjectural line is here continued up to the CYMATIUM.

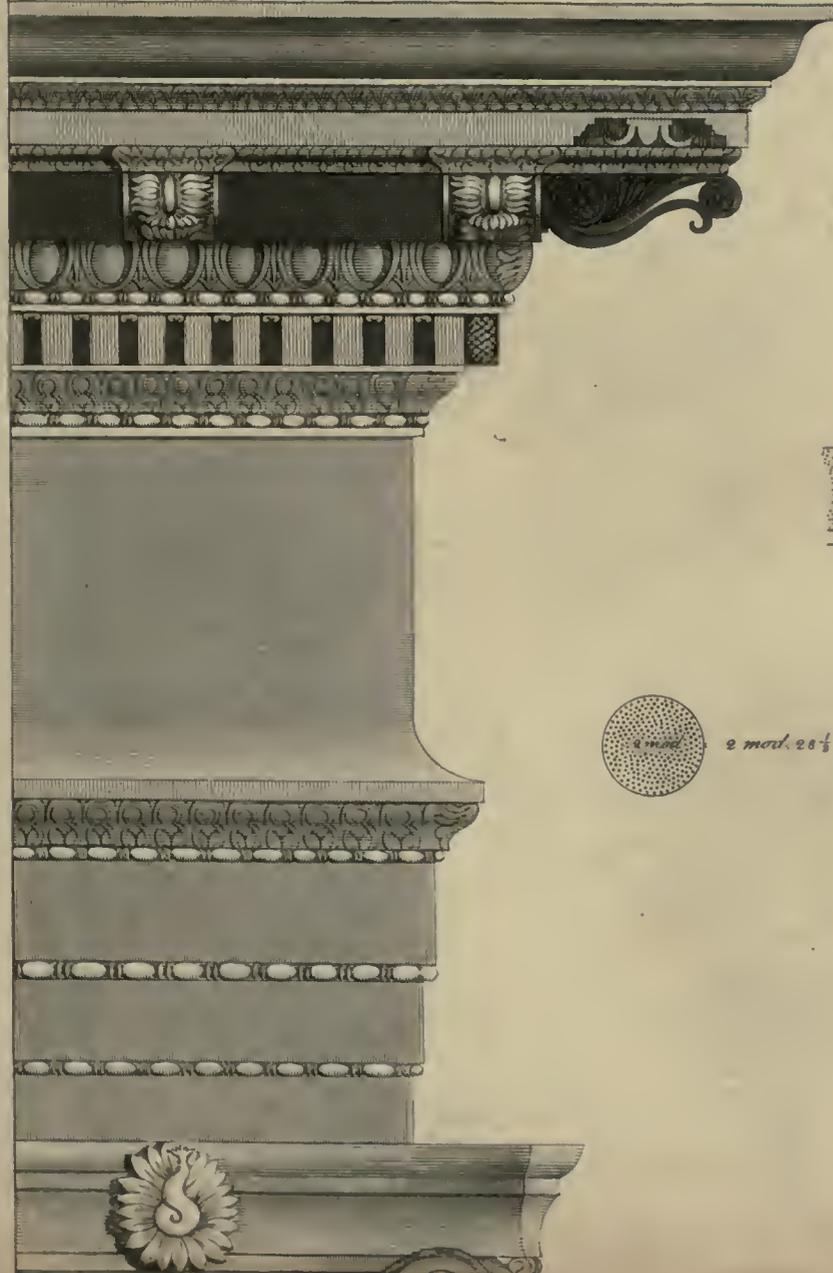
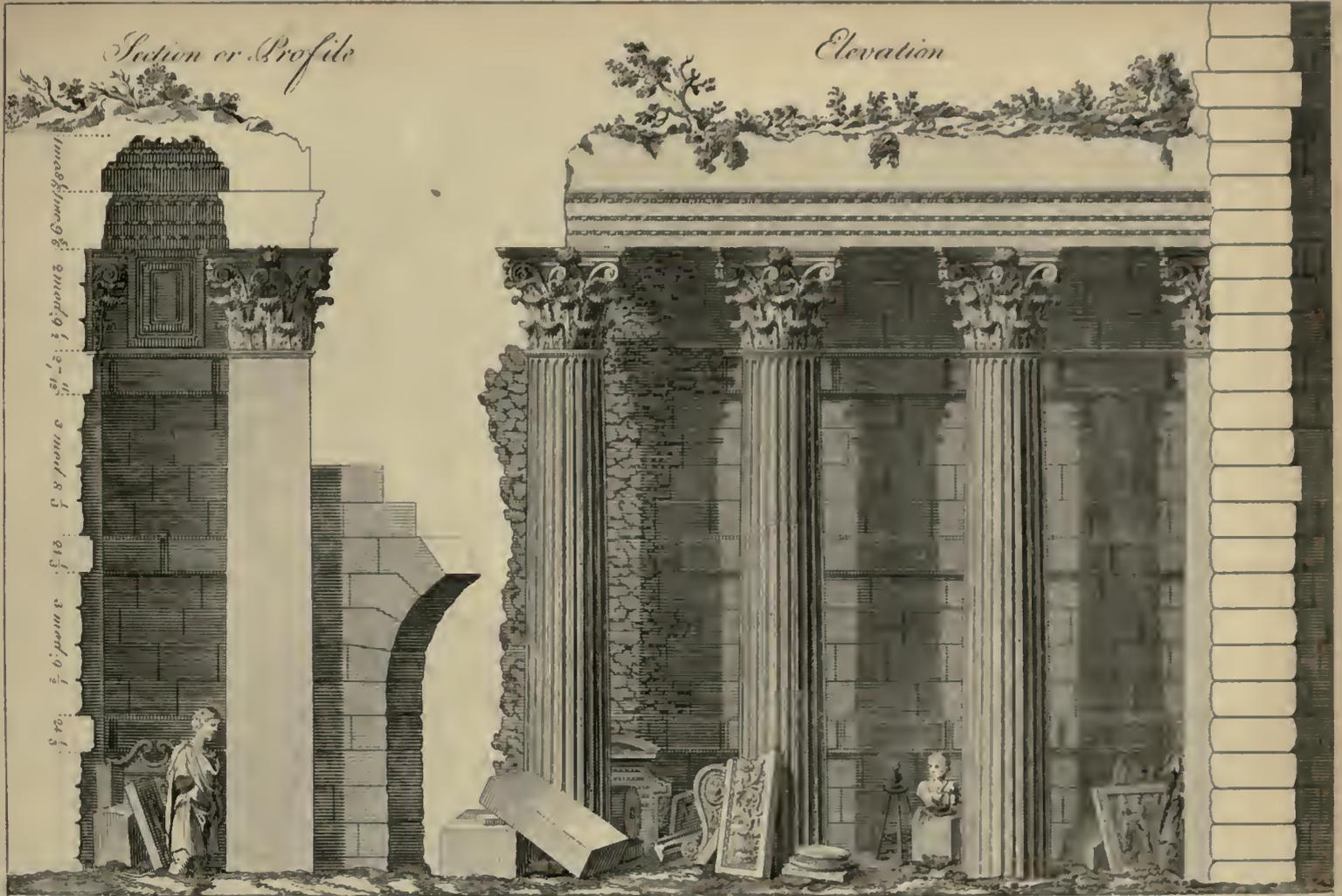
PLATE V.

The fifth Plate contains several details of the second order; the PEDESTAL and the BASE of the COLUMNS: the PLAN of the CAPITAL of the COLUMNS reversed: the PROFILE on the CENTRE of the FACE of the CAPITAL: the PROFILE on the CENTRE of the SIDE of the CAPITAL: and the SIDE FACE of the CAPITAL. The PEDESTAL has no Base or Moulding, and is wider than it is high. The PLAN of the CAPITAL shows that the COLUMNS project five parts and a half beyond their exact semi-diameter. Above the quarter-round which is ornamented with the echini, is another quarter-round reversed and resting on the first, as is shown also in Plate IV.: the FOLIAGE of the VOLUTE is not continued over the VOLUTE, as from its position it could not be seen: an economy of labour which is exhibited in numerous instances by ancient artists.

The THEATRES of Pompey, of Balbus, and of Marcellus were called the *terna theatra*, being near one another. The general plan of a Theatre was that of a horseshoe: the Stage occupied a Platform which closed in the interior of the semi-circle: the *Proscenium* was the department where the actors appeared before the audience: the *Postscenium* was where they dressed and undressed: they were separated by the *scena*, as their names import; hence the expression, *ludibria scena et pulpito digna*, "buffooneries fit only for the scene and the Stage." The histrionic profession was but very little honoured among the Romans.

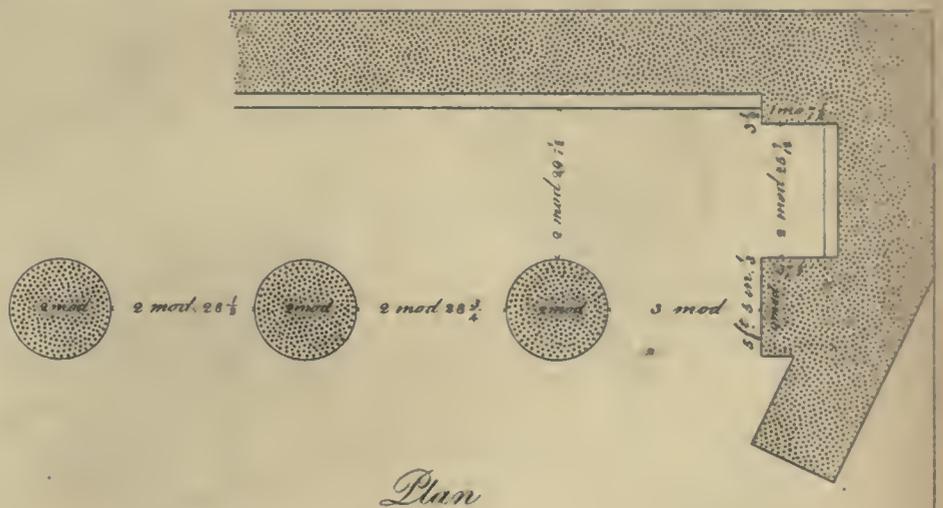
The most honourable seats were those in the *Orchestra*, or, as we should call it, the Pit: these were called *Cavea ima*, and were occupied by the Senators, and other eminent dignitaries of the state: the next, *Cavea media*, were for the knights and other inferior privileged classes: the highest, *Cavea summa*, of course the furthest from the actors, were for the commonalty.

This Edifice furnishes an admirable exemplar for Street Architecture; for whether a single aperture or arch in a limited frontage were flanked by its appropriate Columns and dressings, or an extensive range were erected in continuous symmetrical proportion, whether in a curve, similar to this Edifice, or in a right line, in either case it would present the appearance of a well-arranged, well-proportioned building, while the classic authority of its every item would be complete.

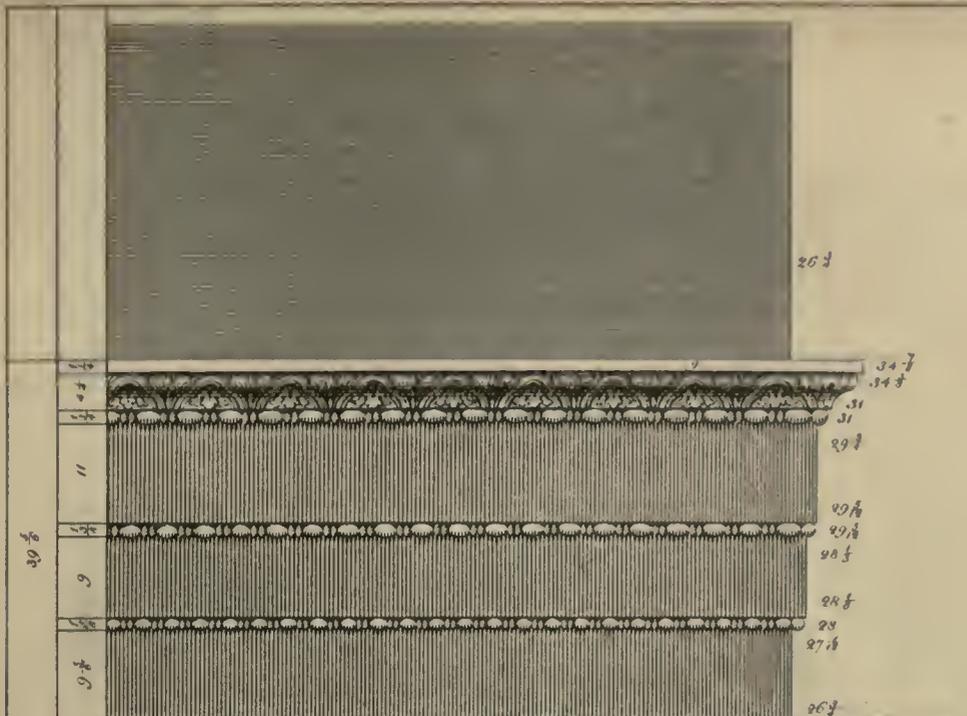


Entablature;
from Palladio:

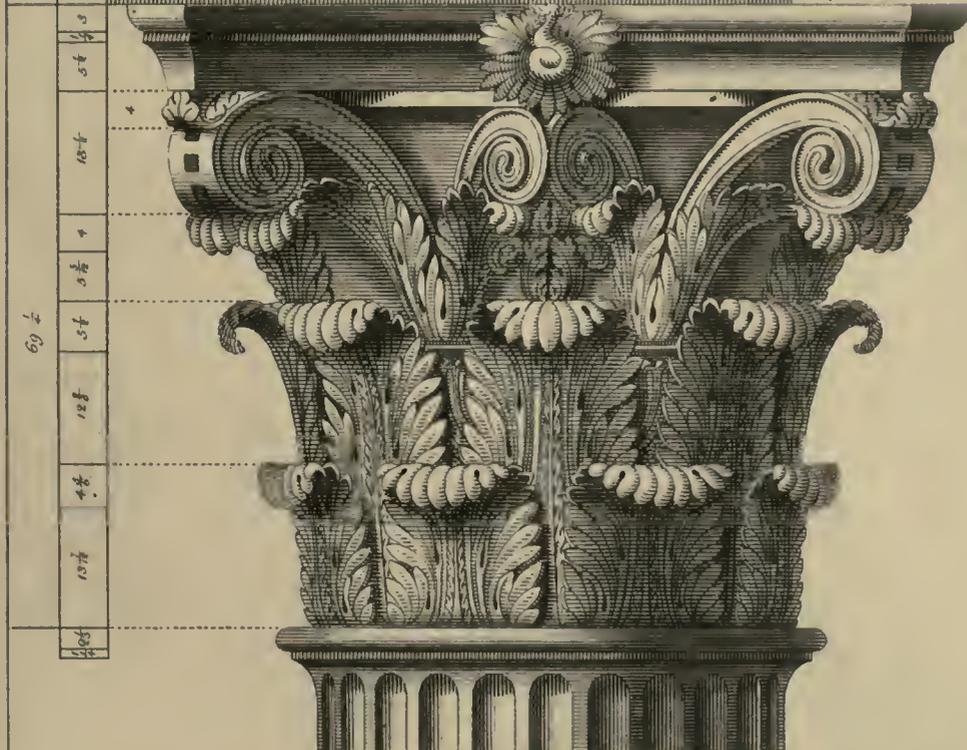
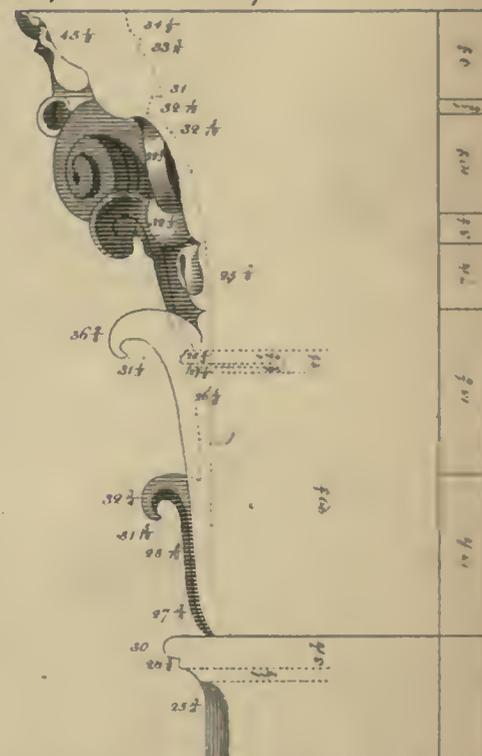
Book IV. Ch. VII. Pl. IX.



Plan

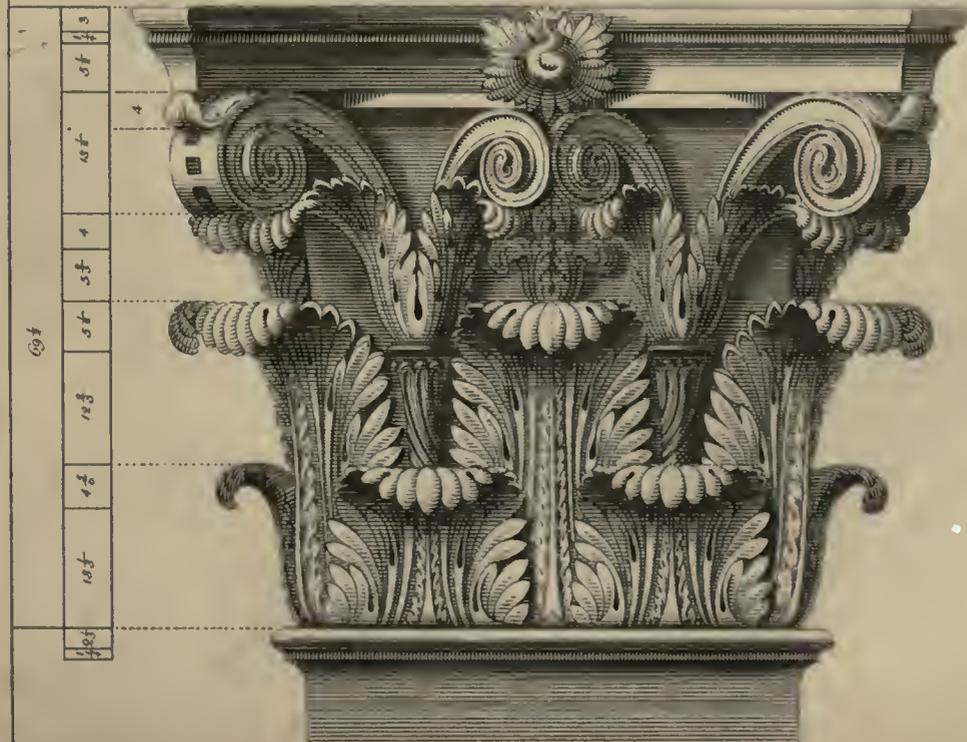
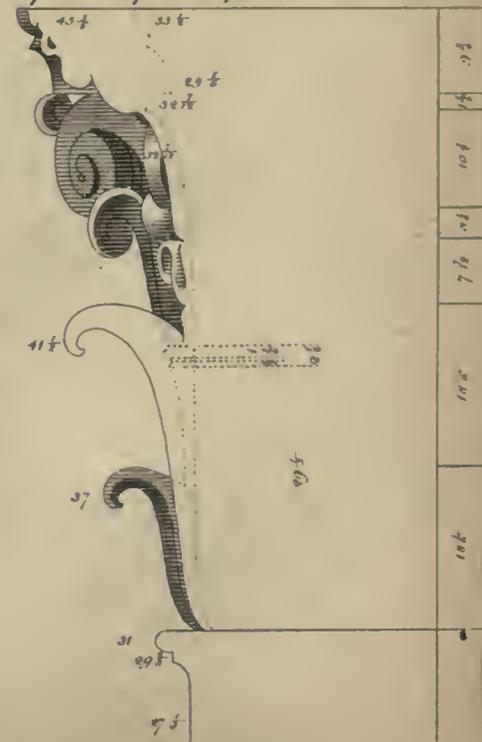


Profile on the middle of the face of the Capital of the Columns.



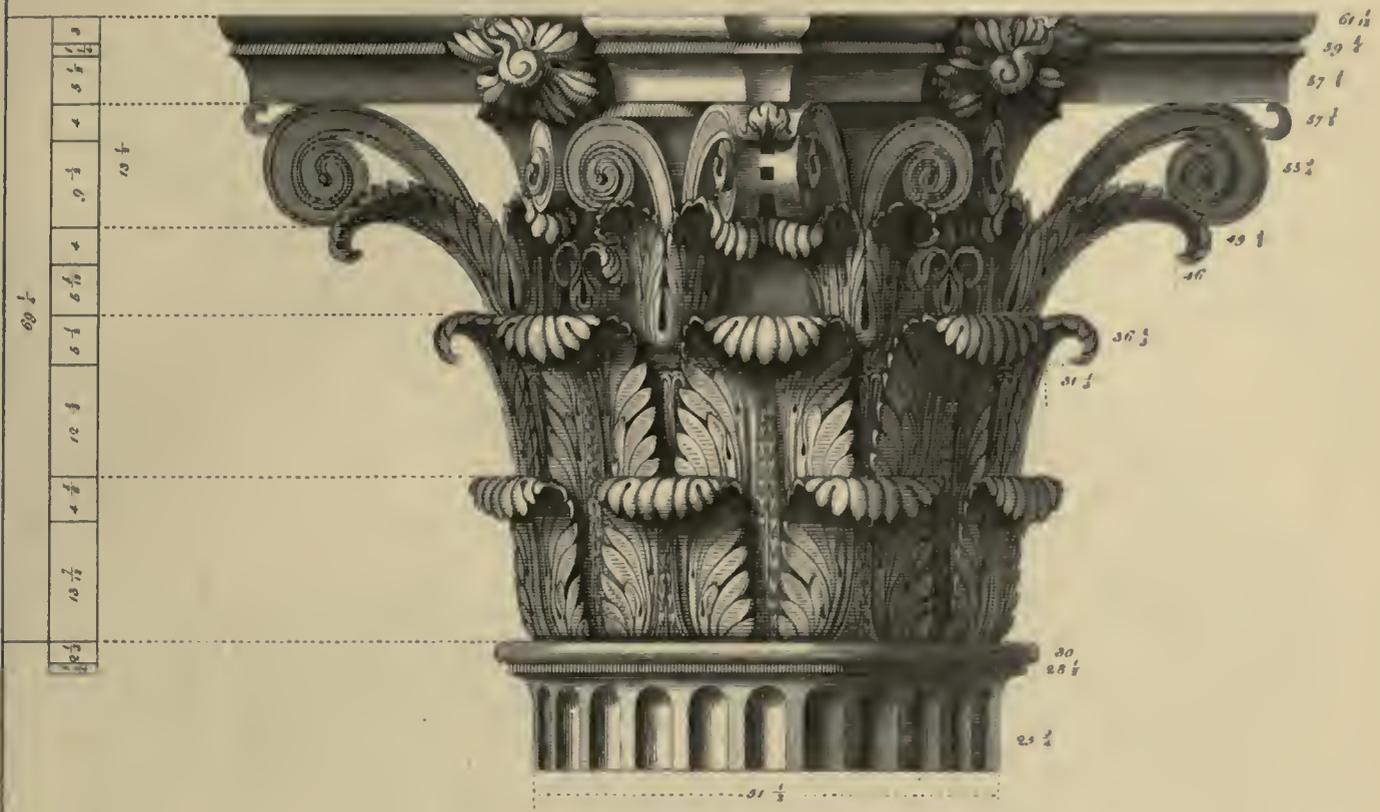
*1 module 21 parts 1/2
The diameter of the top of the Column is five feet 2.*

Profile on the middle of the face of the Capital of the Pilaster.

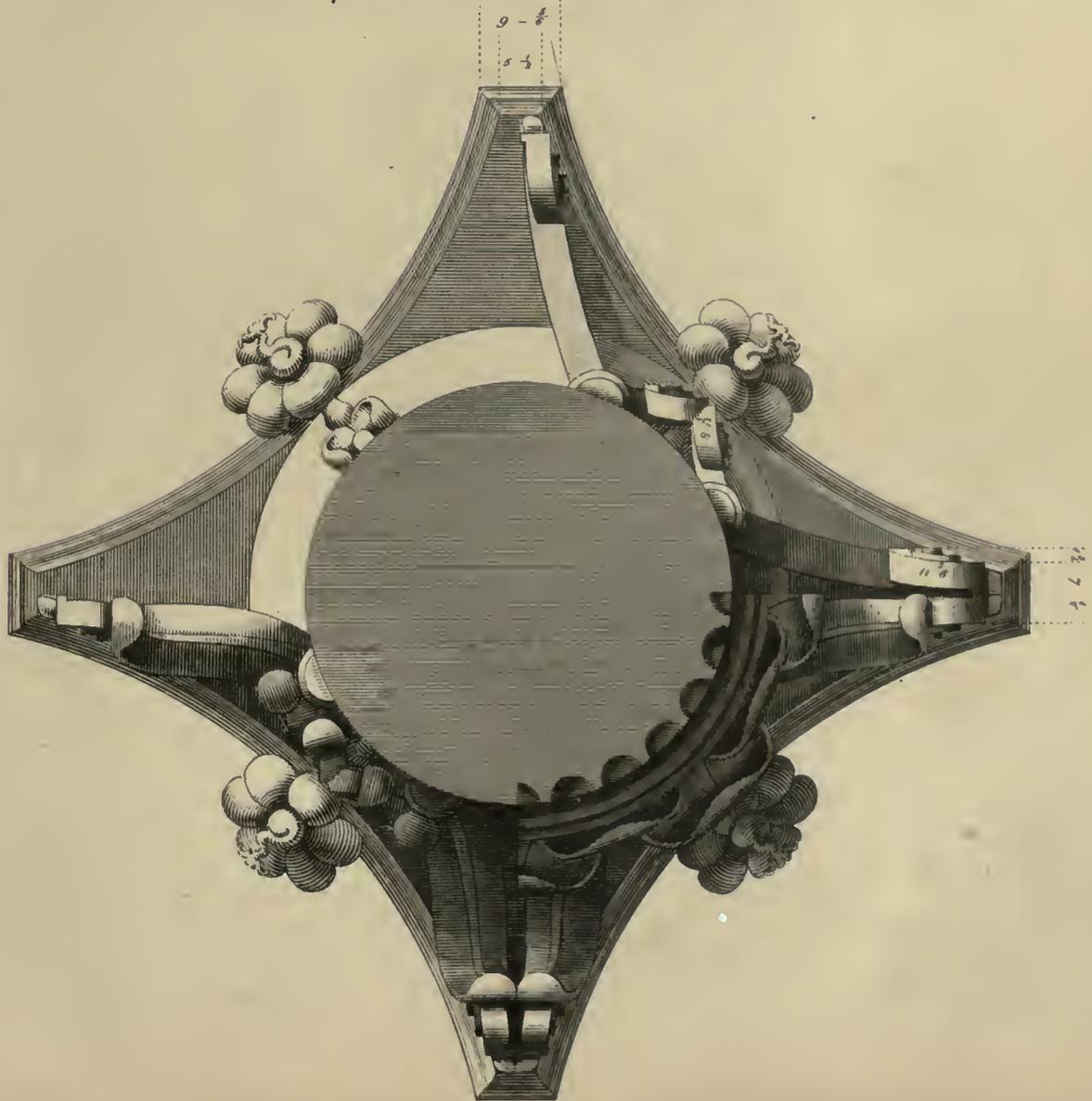


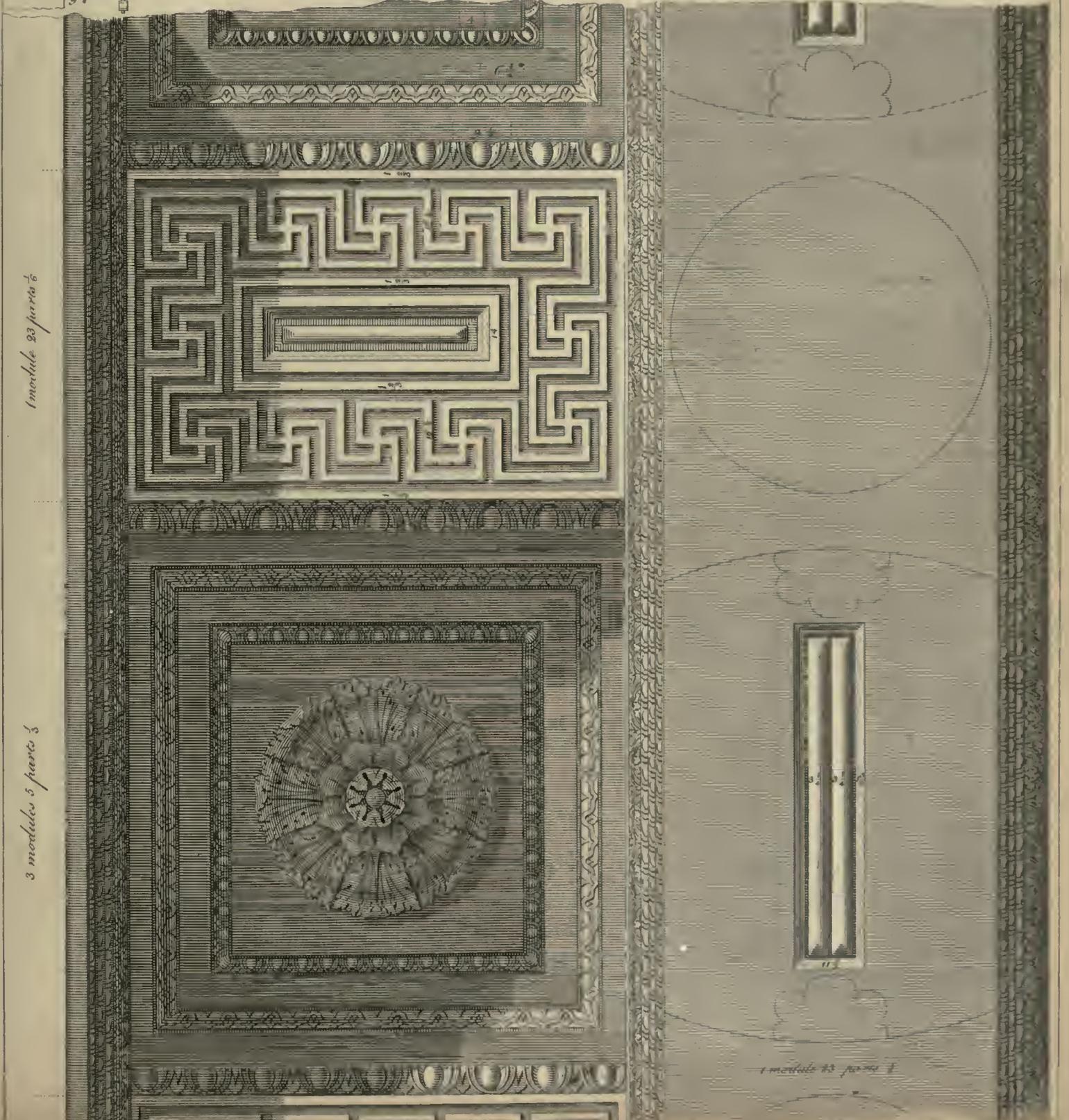
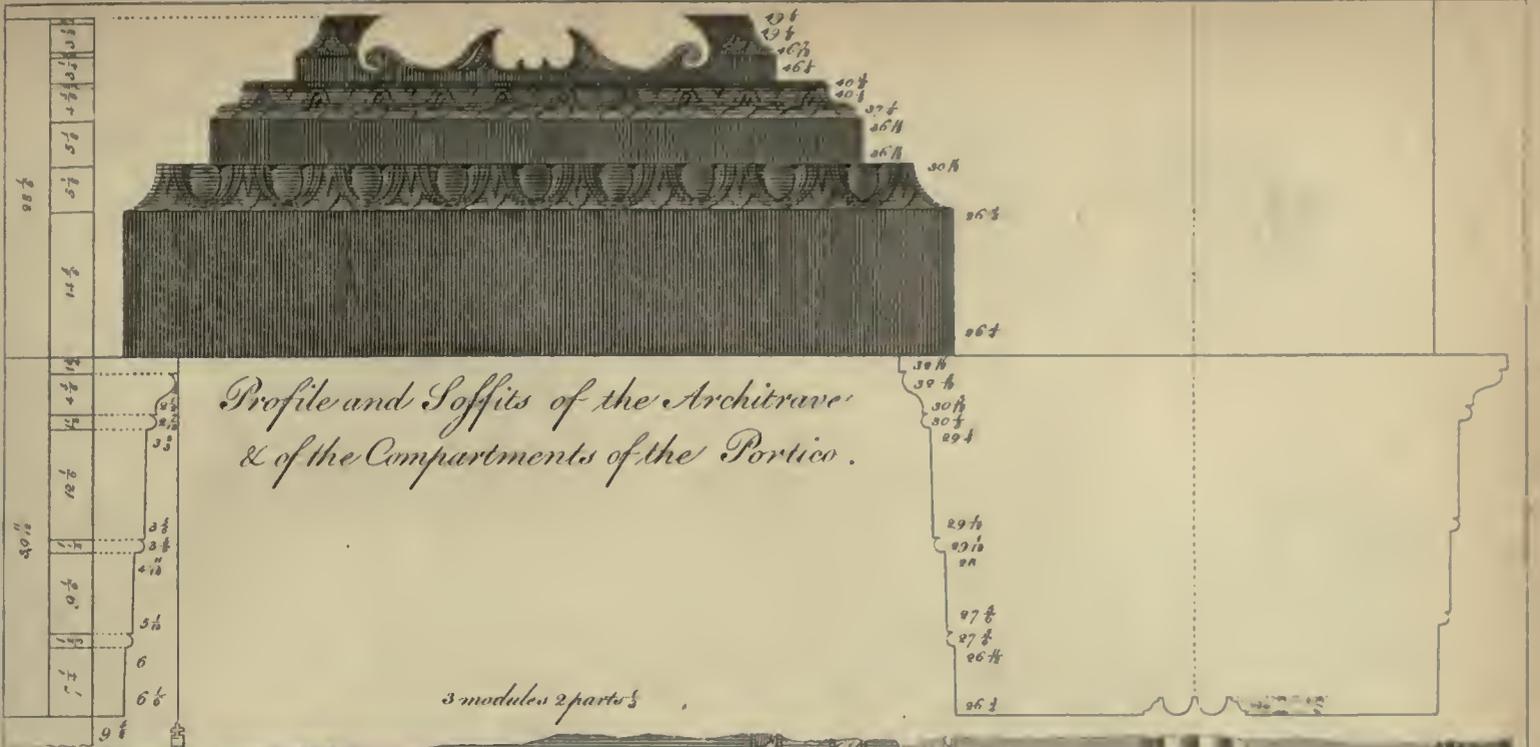
*1 module 24 parts 3
The breadth of the Pilaster at top is 3 feet 3 in.*

Capital of the Column on the Angle.

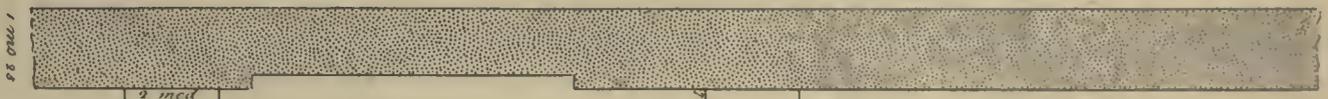


Plan of the Capital of the Columns.





Elevation.

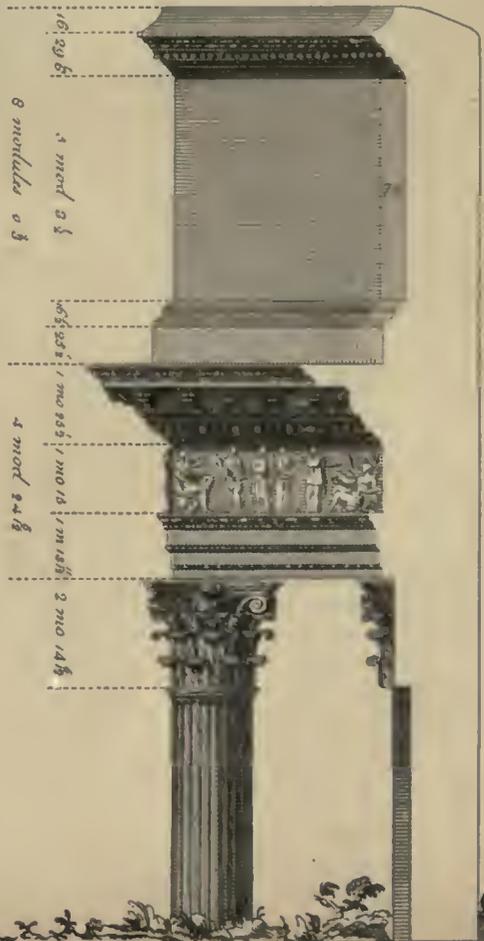


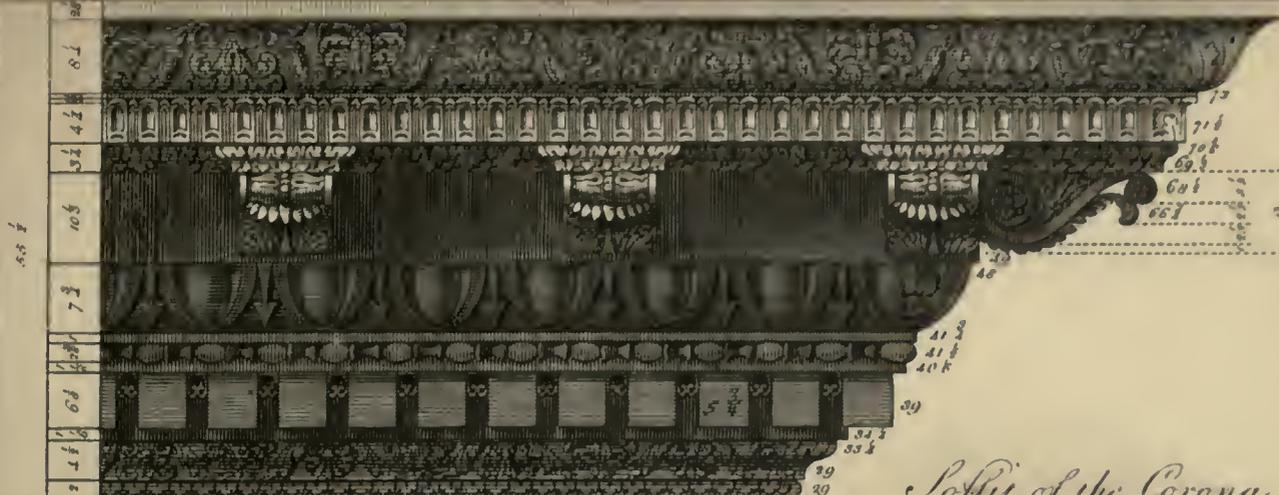
12 modules 27 parts . . .



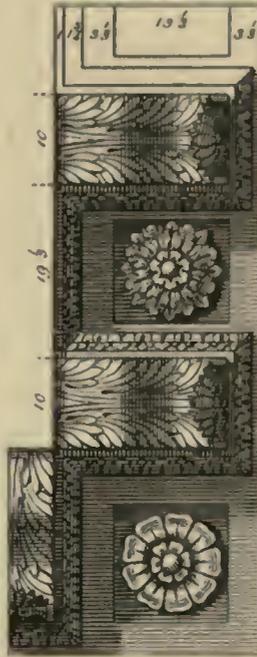
Plan

Profile.

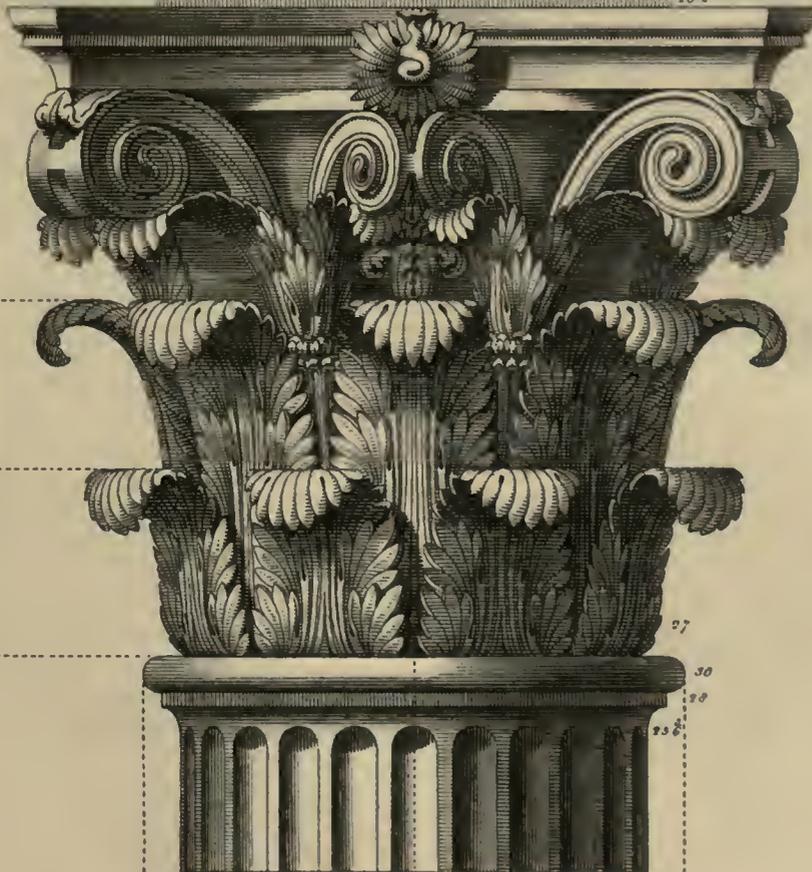
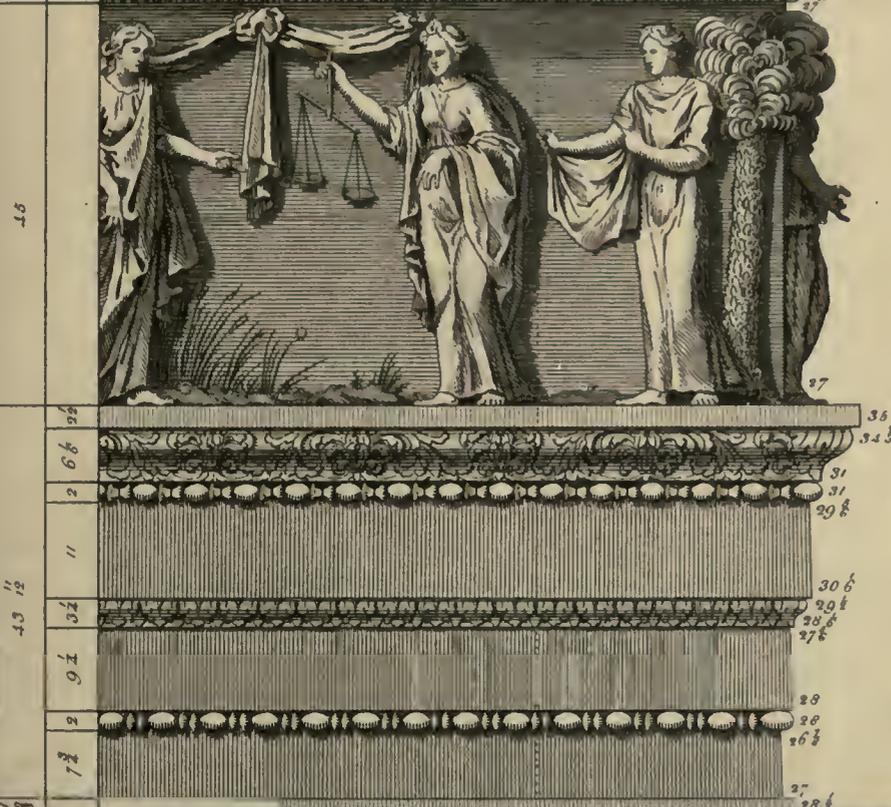
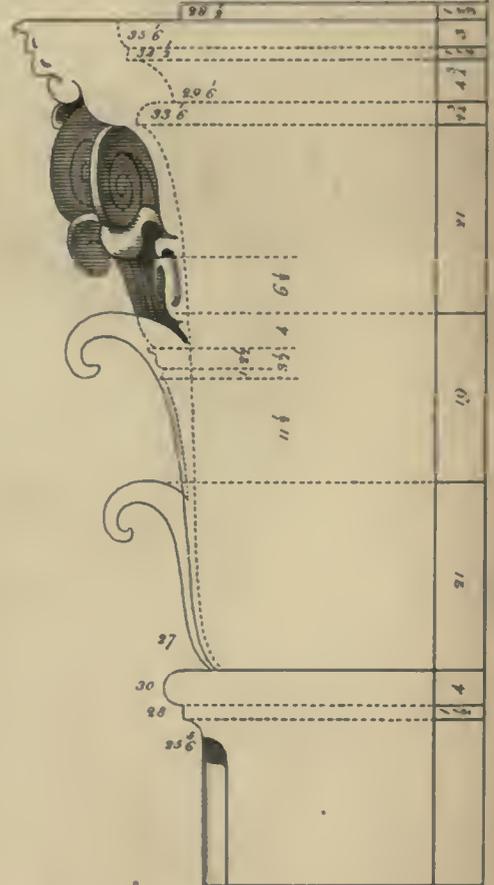




Soffit of the Corona.

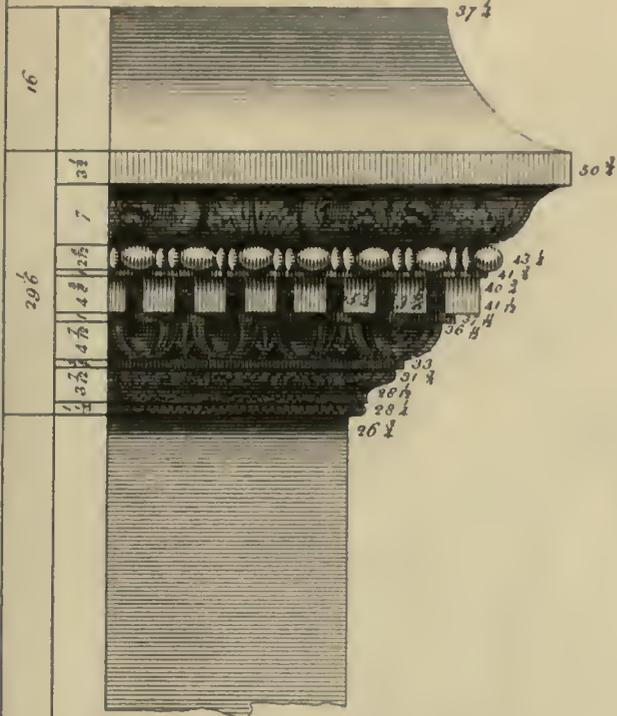


Profile on the middle of the Capital



The diameter of the plan of the astragal is 3 feet 6 inch
..... of which is made 2 modules or 60 parts.....

Cornice of the Attic.



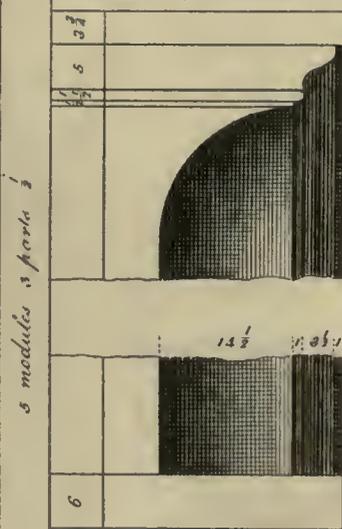
Profile of the Architrave.



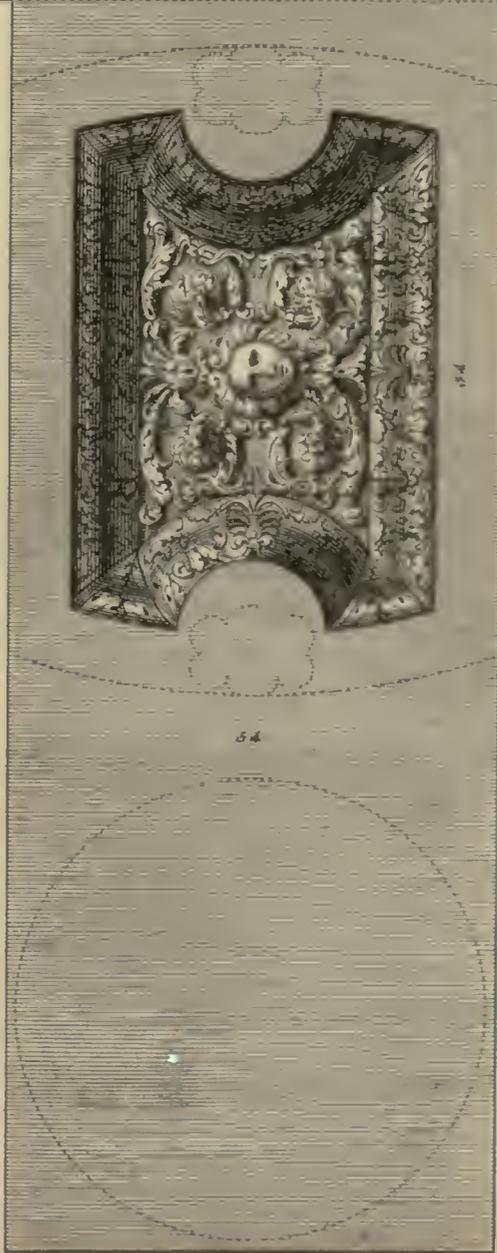
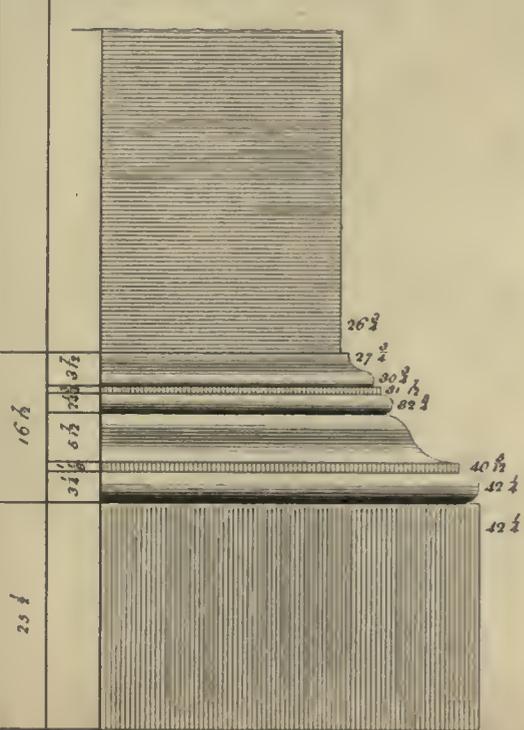
Soffit of the Architrave.



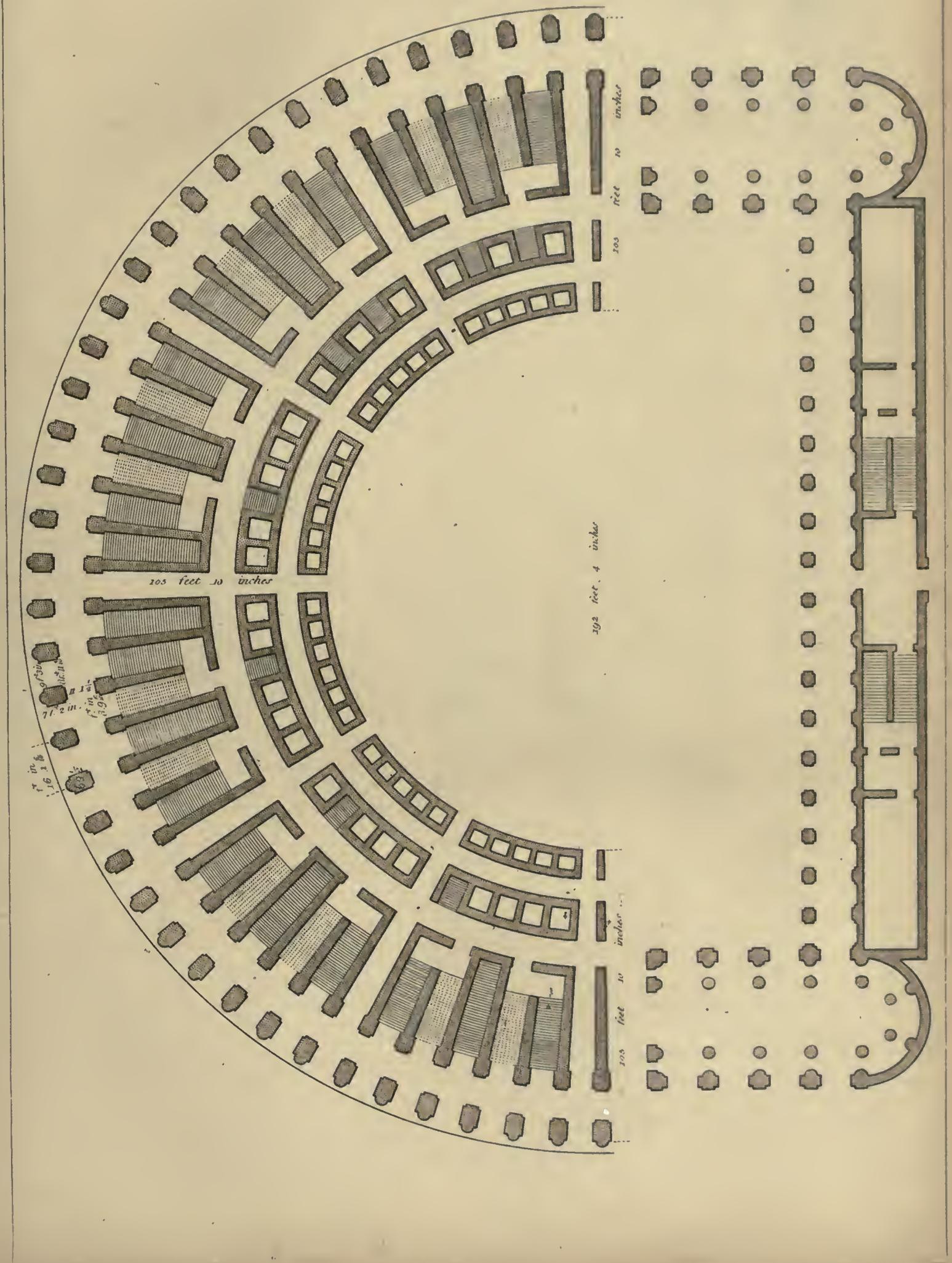
Border of the nich in the middle pedestal of the Attic.

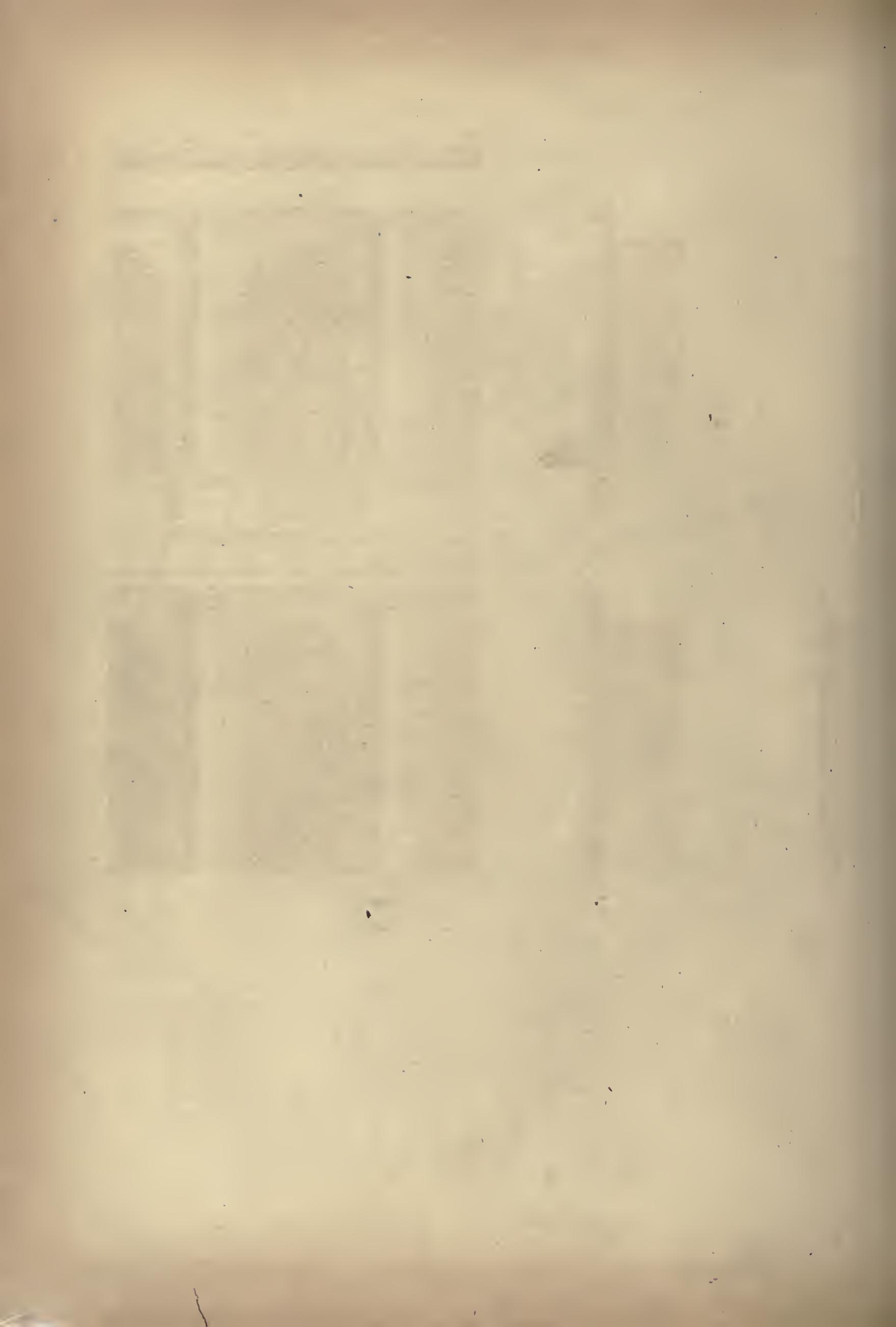


Base of the Attic.



Plan.



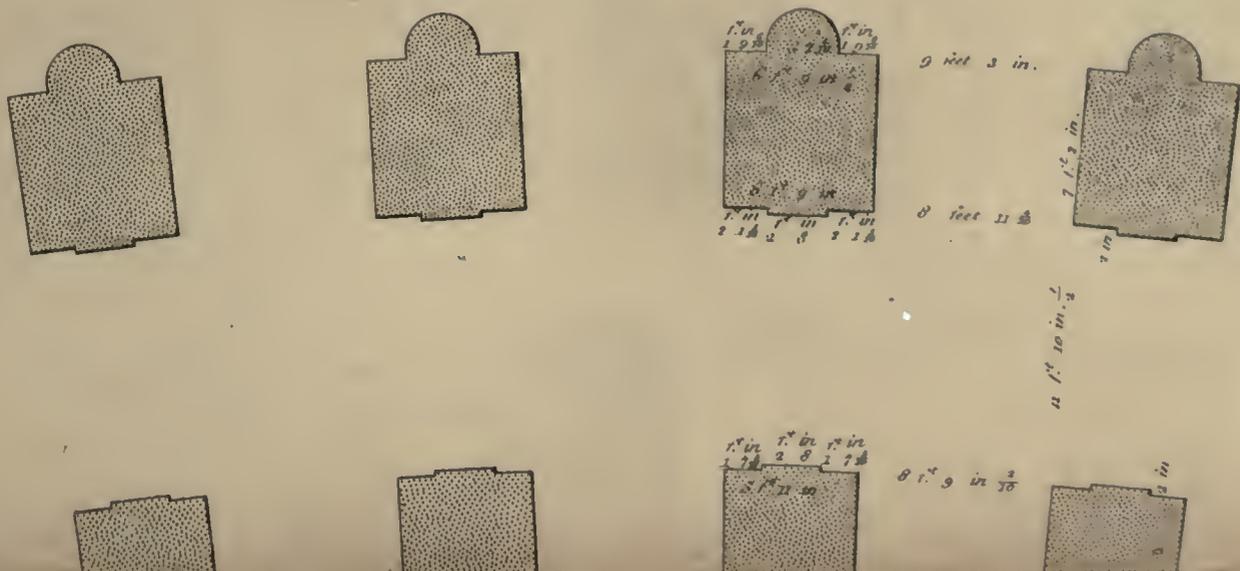


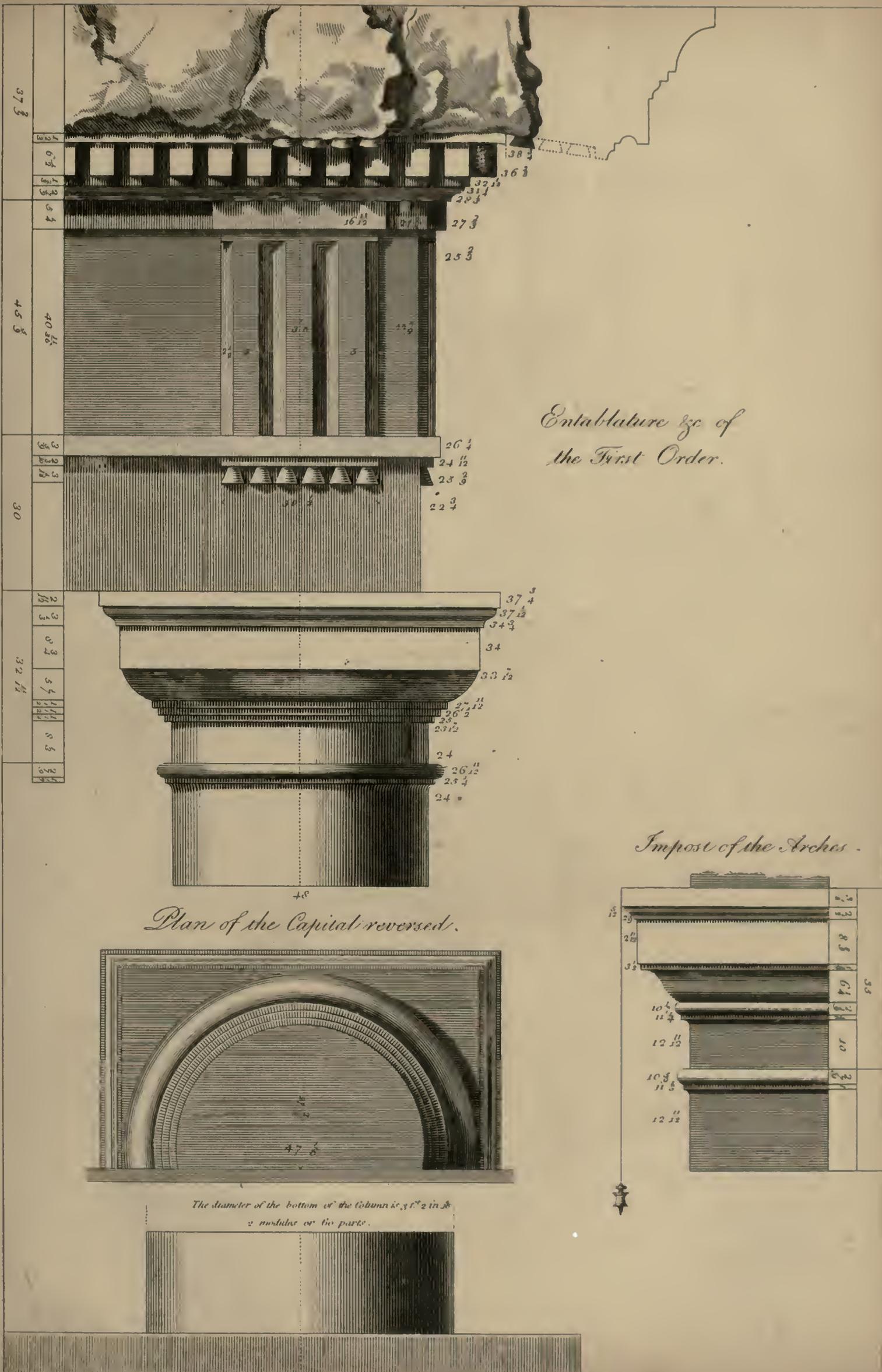
Section or Profile.

Elevation.



Plan.



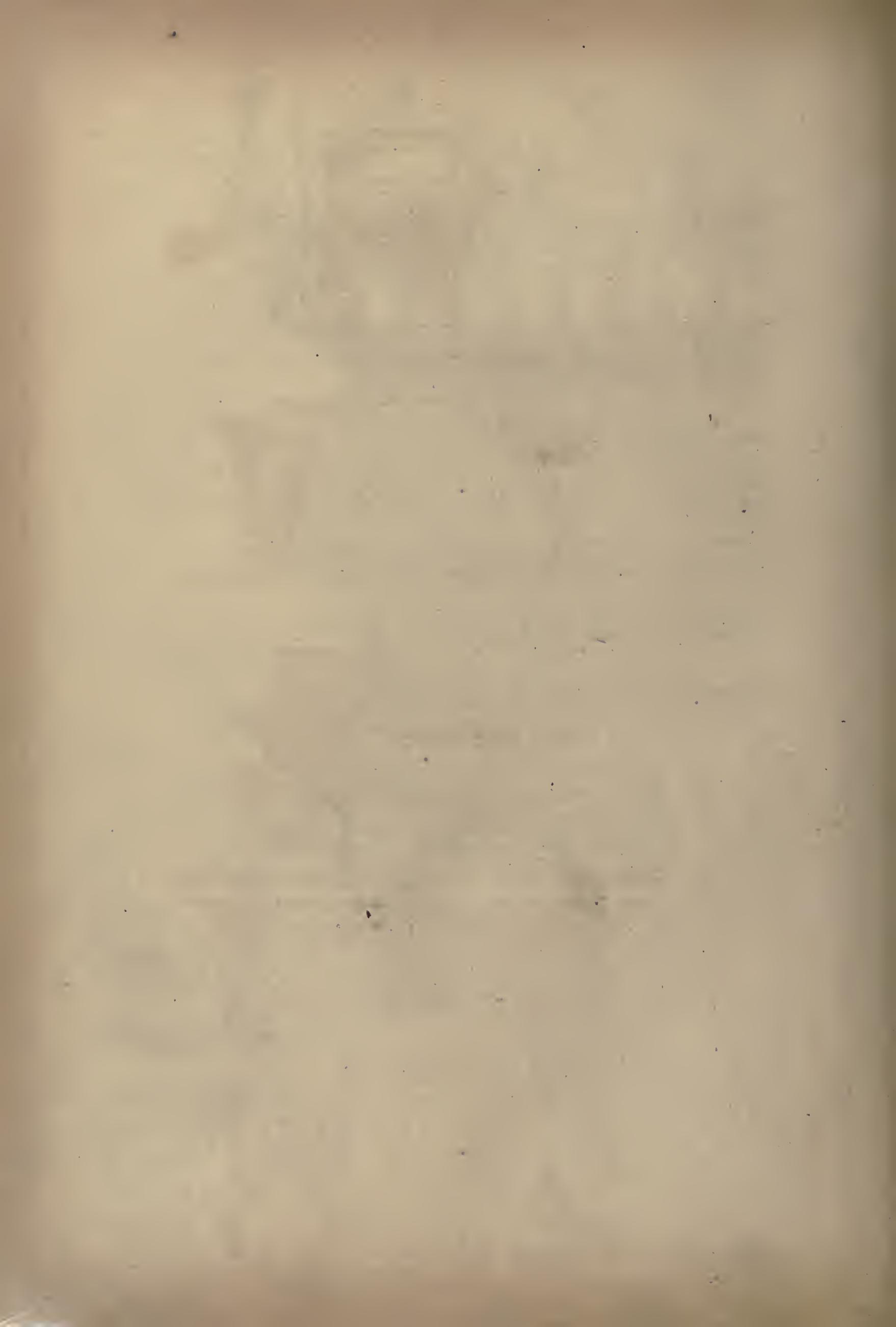


Entablature &c of the First Order.

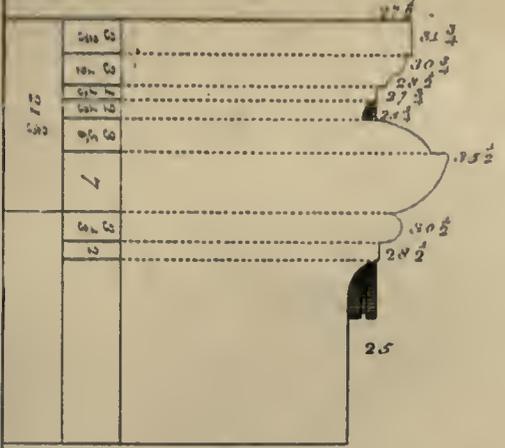
Plan of the Capital reversed.

Impost of the Arches.

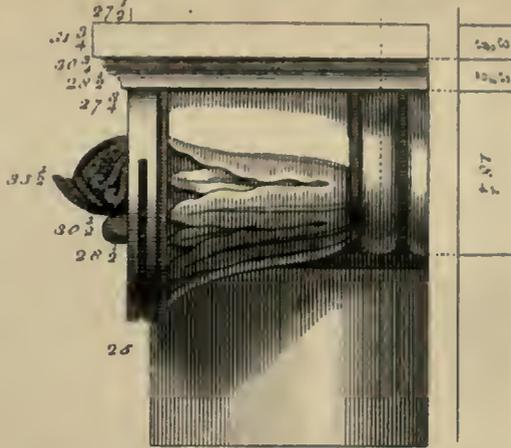
The diameter of the bottom of the Column is 31 1/2 in. or 2 modules or two parts.



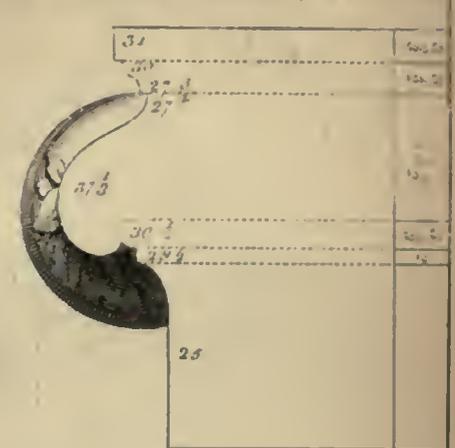
Profile on the middle of the face.



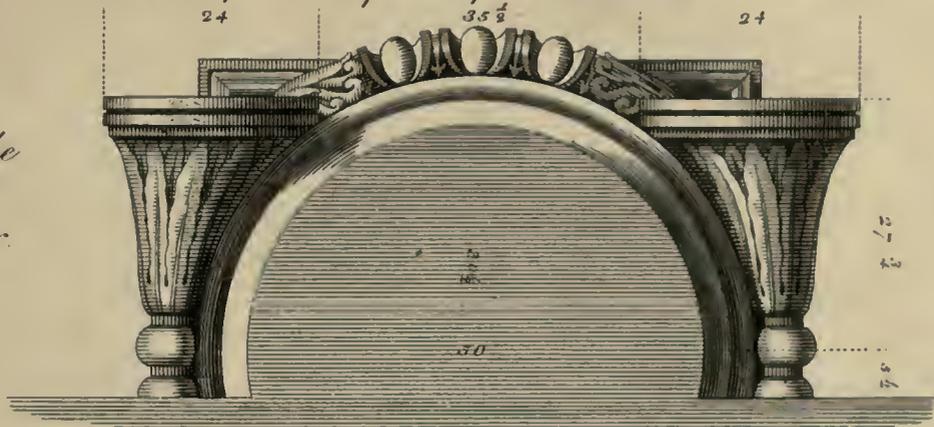
Title face of the Capital.



Profile on the middle of the arch.



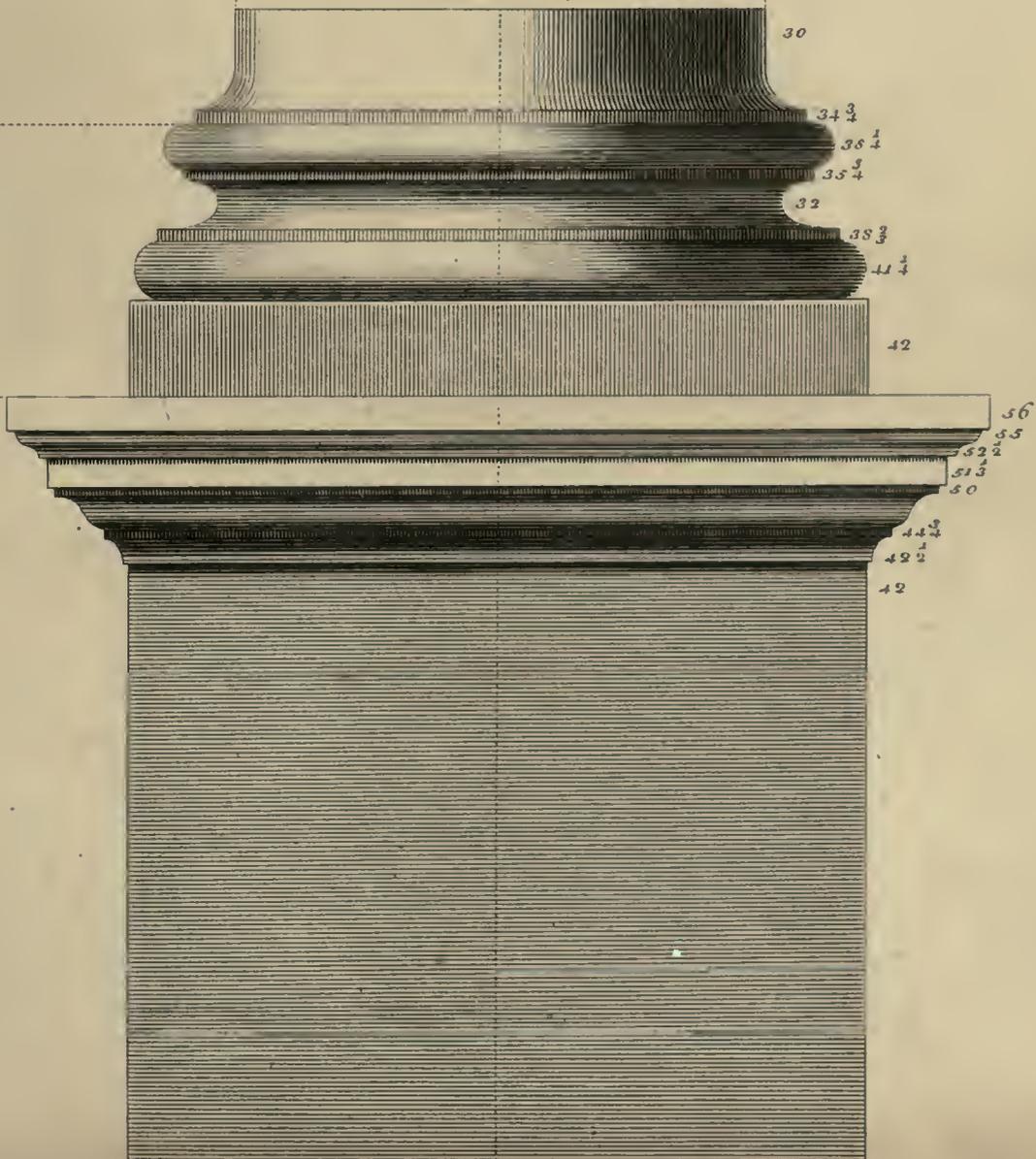
Plan of the Capital of the Columns reversed.



Details of the Second Order.

Pedestal & Base of the Columns.

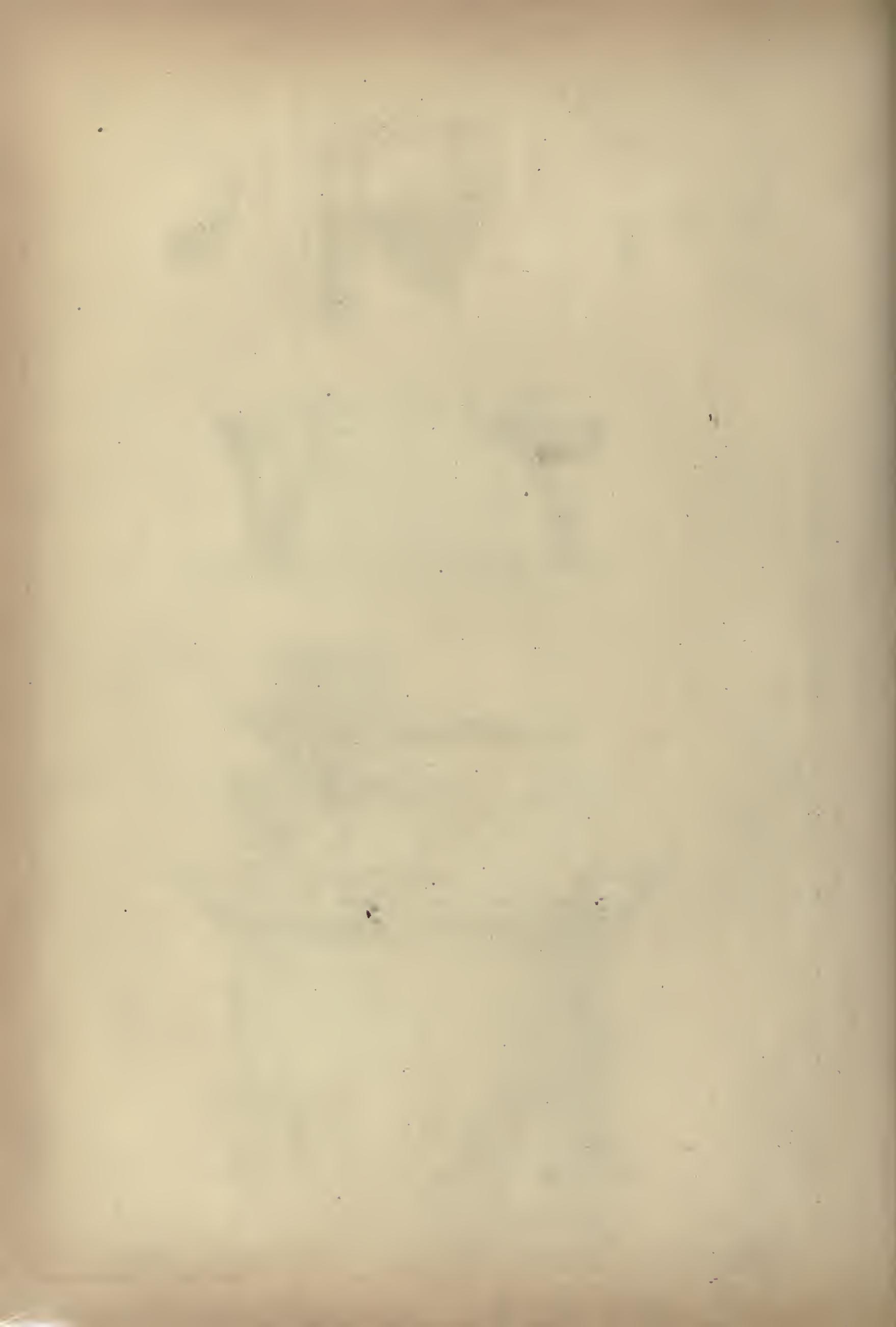
The diameter of the bottom of the Column is 2 f. 7 in. R. 2 modules or 60 parts.



31

18 1/2

70



BASILICA OF ANTONINUS.

IN the Piazza di Pietra, between the Piazza Colonna and the Rotonda (or Pantheon) are the vestiges of an Edifice generally designated as the **BASILICA OF ANTONINUS**: this name is here retained, in deference to popular custom, although Palladio gives a description of it as the **TEMPLE OF MARS**, and some learned men have regarded this building as the Temple dedicated to that deity by Antoninus: certainly its arrangement more resembles that of a **TEMPLE** than of a **BASILICA**.

It was a **Peripteral Building**, having a **Portico** or **Colonnade** surrounding it: part of the **Wall** remains, with eleven **Columns** of one side of the **Portico**, and the **Capital** of a **Pilaster**; part of the **Entablature** still remains, supported by the range of **Columns**: the **Cornice** was destroyed previously to the visit of Desgodetz.

PLATE I.

FIG. I.—ELEVATION OF THE COLONNADE.

FIG. II.—PLAN OF THE REMAINS OF THE EDIFICE.

FIG. III.—SECTION OF THE COLONNADE.

FIG. IV.—PROFILES OF THE ARCHITRAVES, INTERNAL AND EXTERNAL.

FIG. V.—PROFILE OR SECTION ON THE CENTRE OF THE CAPITAL OF THE COLUMNS.

Under the **BASES** of the **COLONNADE** are two **SOCLES** continued round the **Structure**; the superficies of the higher **SOCLE** forms the pavement of the **PORTICO**; it is very accurately worked: the wall is constructed of a firm and durable stone: the **SOCLES**, the **SHAFTS**, **BASES**, and **CAPITALS** of the **COLUMNS**, and the **ENTABLATURE** are all of **White marble**.

The **COLUMNS** are of several courses, worked with twenty-four flutings; the fillet is three elevenths of the breadth of the fluting; the flutings outwards or toward the **Piazza di Pietra** are much deeper than the others, the flutings diminishing gradually in depth, so that the flutings facing the wall are the most shallow: this proportion is also observed in the flutings of the **COLUMNS**, as the central **COLUMNS**

are by no means so deeply worked as those at the extremes of the **COLONNADE**. The **PORTICO** is arched over, as is seen in the **SECTION**.

The external and internal **ARCHITRAVES** differ considerably: the **FACIAS** of the interior project at the top remarkably: had they not been so arranged, they would not have been visible from the narrow interval between the surrounding wall and the **COLONNADE**; this is an instance of the licence in which the artists of antiquity indulged themselves, to meet these peculiarities of situation over which they had no control. An **ASTRAGAL** passes along the lowest **FACIA**, both within and without. The little **Cavetto** between the first and second internal **FACIAS**, adorned with foliage, is worked in a sort of curve without any projection, fillet, or astragal below it. The upper **OGEE**, or **Cima reversa** which serves as **CYMATIUM** to the internal **ARCHITRAVE**, is rounded at the bottom of that moulding as well as at the top.

PLATE II.

FIG. I.—PART OF THE EXTERNAL ENTABLATURE, THAT IS, THE ARCHITRAVE AND FREIZE.

FIG. II.—FACE OF THE CAPITAL OF THE COLUMNS.

FIG. III.—BASE OF THE COLUMNS.

FIG. IV.—THE TWO SOCLES SUPPORTING THE PLINTH.

FIG. V.—SOFFIT OF THE ARCHITRAVE.

As the **CORNICE** was destroyed, Desgodetz made no drawing of it; the lowest mouldings only remain, being of the same block as the **FREIZE**: the ornaments of the **SOFFIT** of the **ARCHITRAVE**, one of which consists of oak leaves, are alternately repeated in the intercolumniations; each is surrounded by an **ogee**, carefully worked: the **ROSETTE** of the **ABACUS** is a flower: the **VOLUTES** do not intertwine; there is a small **FILLET** between the **ASTRAGAL** over the shaft, and the base of the **CAPITAL**: the **FREIZE** projects in a circular formation, and has a small flat member, or **plat-band** both below and above that convex projection; the diameter of the **COLUMN** at the

BASE is four feet, eight inches and a sixth: the height of the SHAFT is about eight and a half diameters: the height of the whole Column, including the Plinth and the Abacus, is ten diameters and rather more than one sixth of a diameter.

PLATE III.

FIG. I.—PROFILE OR SECTION ON THE CENTRE OF THE CAPITAL OF THE PILASTERS.

FIG. II.—CAPITAL OF THE PILASTERS.

FIG. III.—PLAN OF THE CAPITAL OF THE PILASTERS.

FIG. IV.—ENTABLATURE COMPLETE, AND,

FIG. V.—SOFFIT, BOTH COPIED FROM PALLADIO EXPRESSLY FOR THIS WORK. SEE BOOK IV., CHAPTER XV., PLATE XLI.

The Shaft of the Pilaster was faced with marble which has been wholly removed; it is therefore marked in dotted lines, which are copied from the columns: as the CAPITAL is two modules broad at its base, it authorizes the opinion that the Pilaster was of the same undiminished breadth from Base to Capital. The Pilaster was evidently square, or of equal width in both its faces, as it measured two modules, or sixty parts in both directions. See Fig. iii.

The term *BASILICA*, literally translated, signifies a Royal Palace, Edifice, or Residence. The administration of justice being a royal prerogative, it is probable that Courts of Justice acquired this appellation in the first instance: a circumstance not wholly dissimilar to the modern legal fiction, that the British Sovereign is present wherever justice is administered. But subsequently, this species of structure included not only Courts of a judicatory character, but also as supplying, in addition, the requirements of commercial intercourse. Finally, the term became appropriated to a structure devoted to the purposes of divine worship.

If, therefore, we could imagine a widely extended Edifice, sufficiently roomy to afford space for all our Courts of Law, the Royal Exchange, the Custom-House, the Excise Office, and the Post Office (perhaps including the Bank); the whole arranged under one roof, and designed on one uniform and co-ordinate plan, we should then form some idea of a *CITY OF LONDON BASILICA*. Could any Edifice in ancient Rome, or in any ancient or modern city, present such an architectural phantasm?

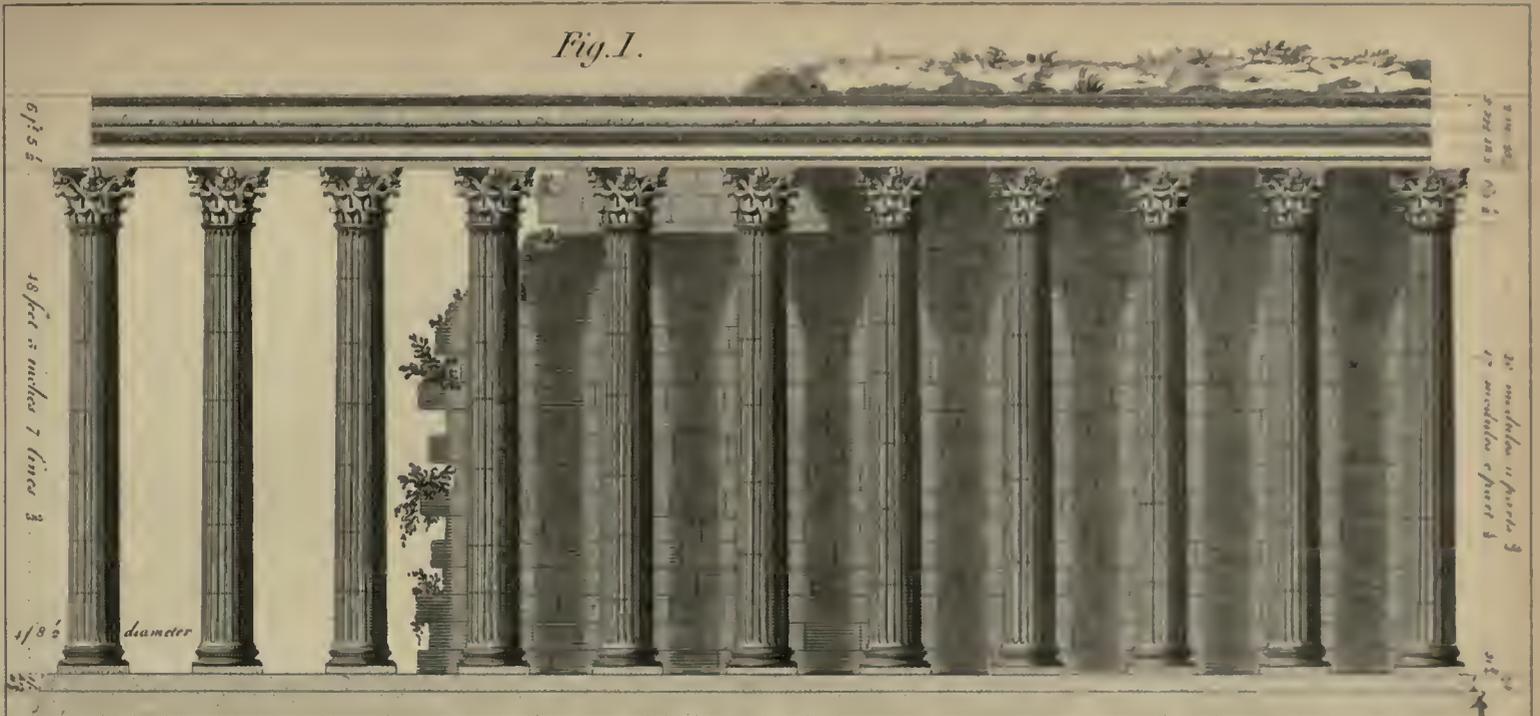
It must be observed, that these buildings furnished eligible structures for Christian worship;

consequently, at the era of Constantine, the first Christian Emperor, and subsequently, they were appropriated to this purpose, and the newly built Christian Temples also took this name. That Emperor, to signalize his zeal for the true faith, gave his own palace on the Cælian Mount, for the site of a Church, which is recognized as the most ancient Christian Basilica. Soon after, Constantine erected the Basilica of ST. PETER OF THE VATICAN. This magnificent edifice was constructed about A.D. 324, upon the site of the Circus of Nero, and the Temples of Apollo, and of Mars, all which buildings were destroyed to make room, and, undoubtedly to assist in furnishing valuable materials for the new structure: to which also the demolition of the Temples of Romulus and of Jupiter Capitolinus largely contributed. It was divided internally into five aisles, inclosed by ranges of forty-eight columns of beautiful marble: one hundred other columns ornamented the shrines and chapels. An incredible number of lamps decorated this edifice; in the more august ceremonies two thousand four hundred lamps are said to have illuminated the Church, nearly fourteen hundred of which were displayed in one immense candelabrum. This magnificent structure was respected even by the barbarian hordes of Alaric and Totila, but having stood twelve centuries, and having become greatly dilapidated, it was finally taken down by Julius II., who erected, or rather commenced the erection of the present Basilica, the pride of modern Rome: that is, the CHURCH OF ST. PETER, and its accessories.

Palladio gives the Cornice entire, Fig. iv., which probably was complete in his time, as he does not allude to any difficulty in delineating it. At A, according to that writer. (Book iv., Chapter xv., Plate xli.) is an additional or supplementary Cornice, intended for the reception of Statues, which, being thus elevated, would be seen in their full proportions, instead of being partly hidden by the projection of the principal or regular Cornice.

We may notice that Palladio was born at Vicenza, in Lombardy, in 1518. Desgodetz was born at Paris in 1653. Considerable dilapidations therefore might have occurred in the interval between their visits to Rome: an observation which may apply with equal justice to the various and severe injuries which must have taken place during the period of a century and a half, which has elapsed since the visit of Desgodetz, or the three centuries since the date of Palladio's invaluable work.

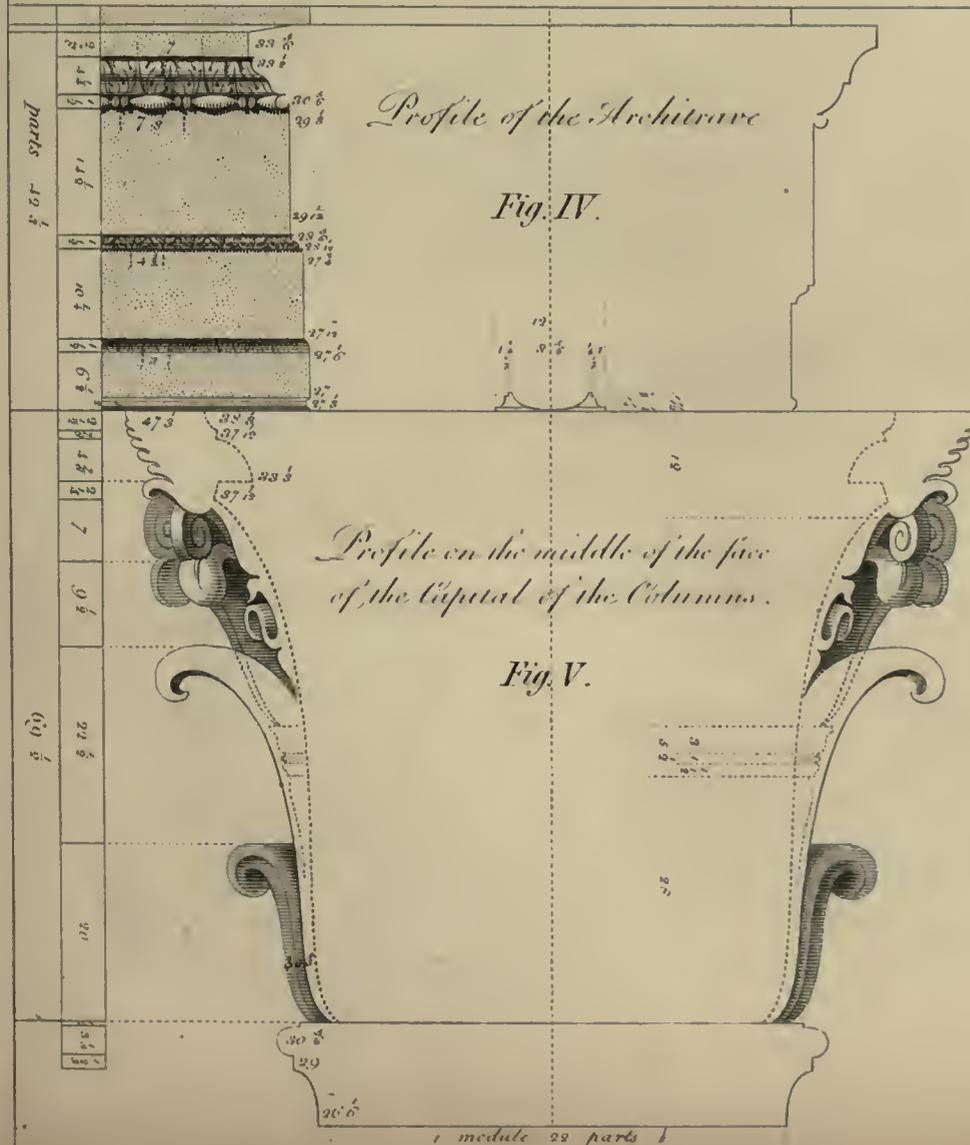
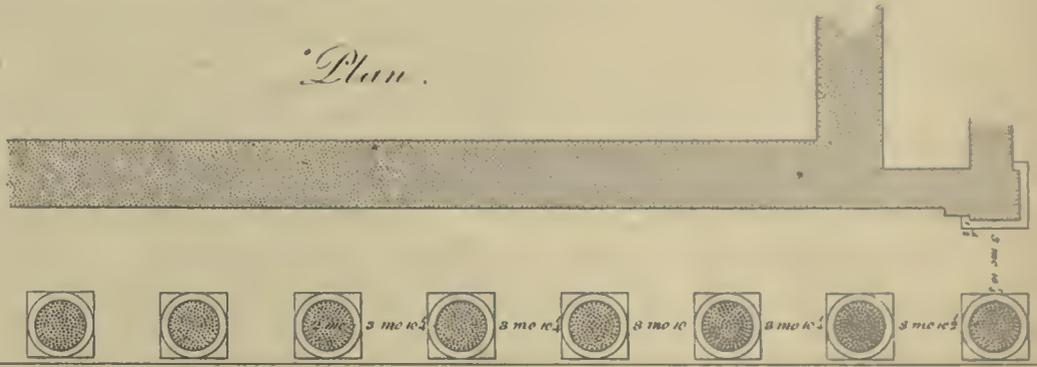
Fig. I.



Elevation.

Plan.

Fig. II.



Profile of the Architrave

Fig. IV.

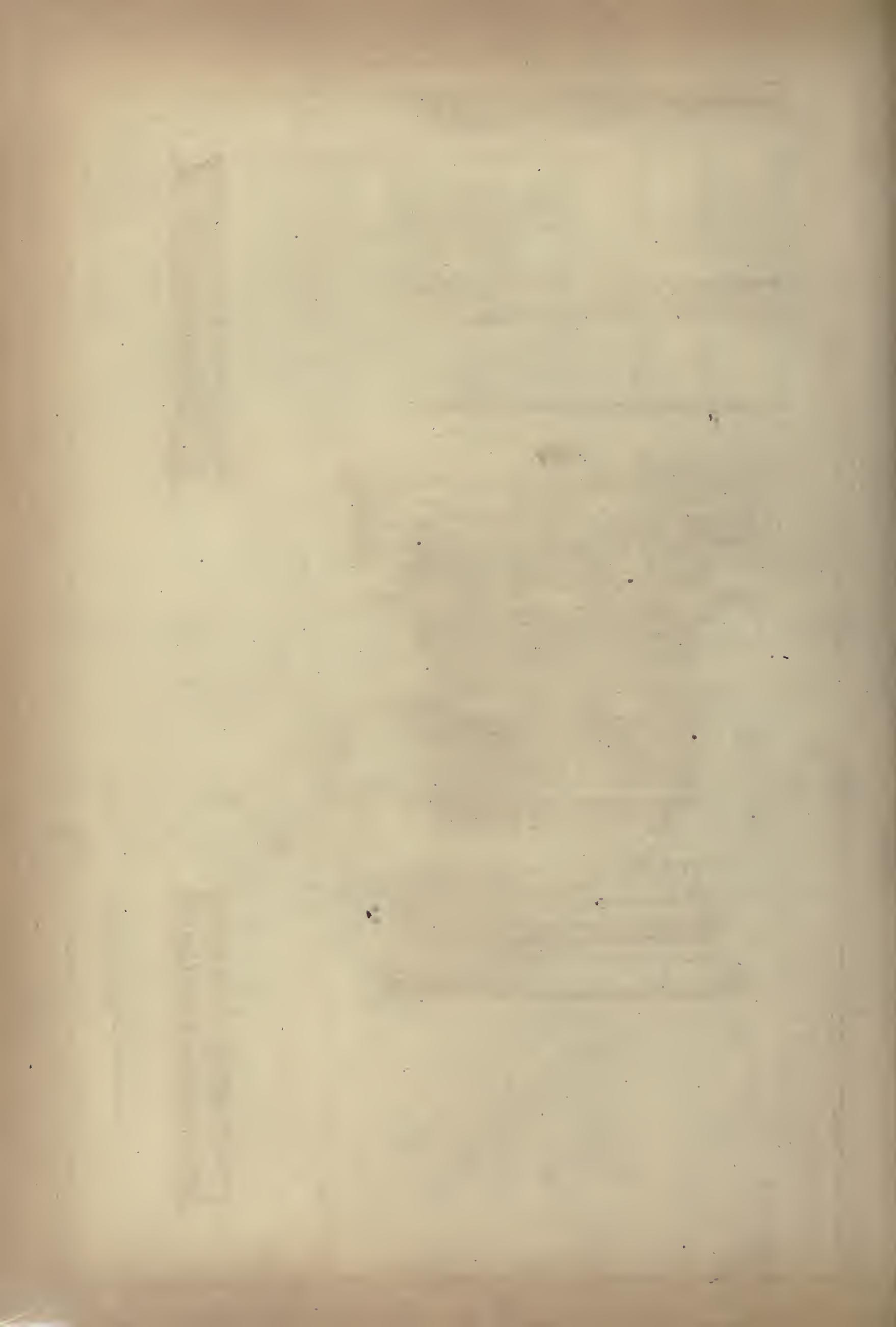
Profile on the middle of the face of the Capital of the Columns.

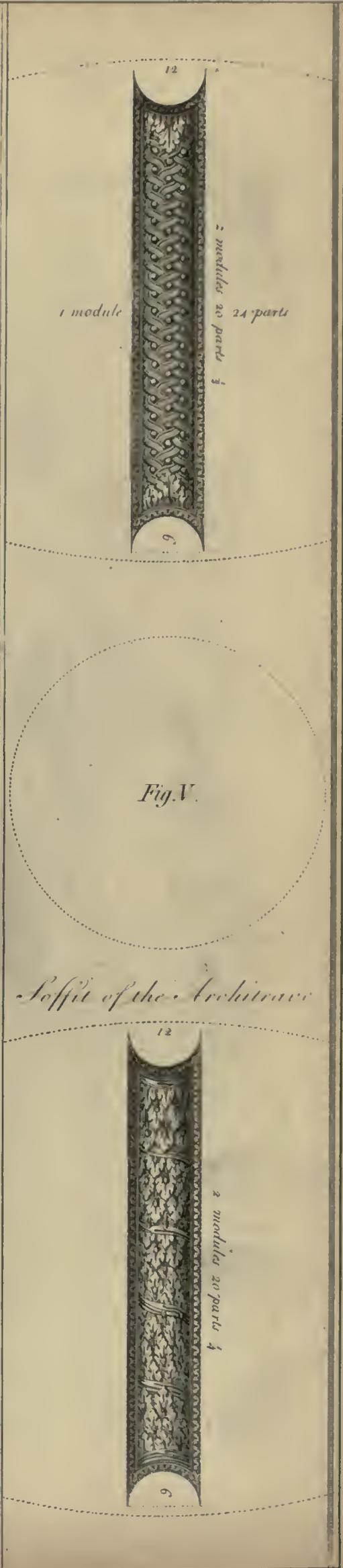
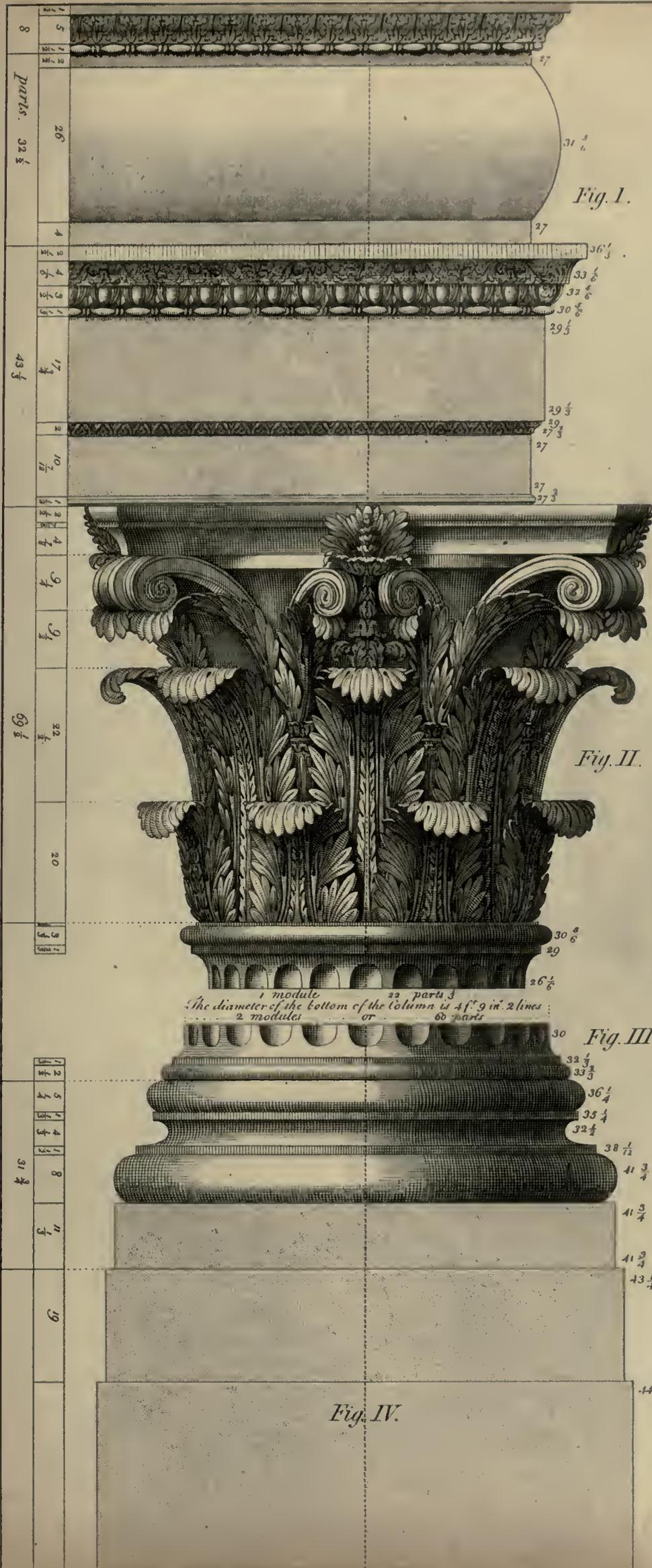
Fig. V.

Profile.



Fig. III.





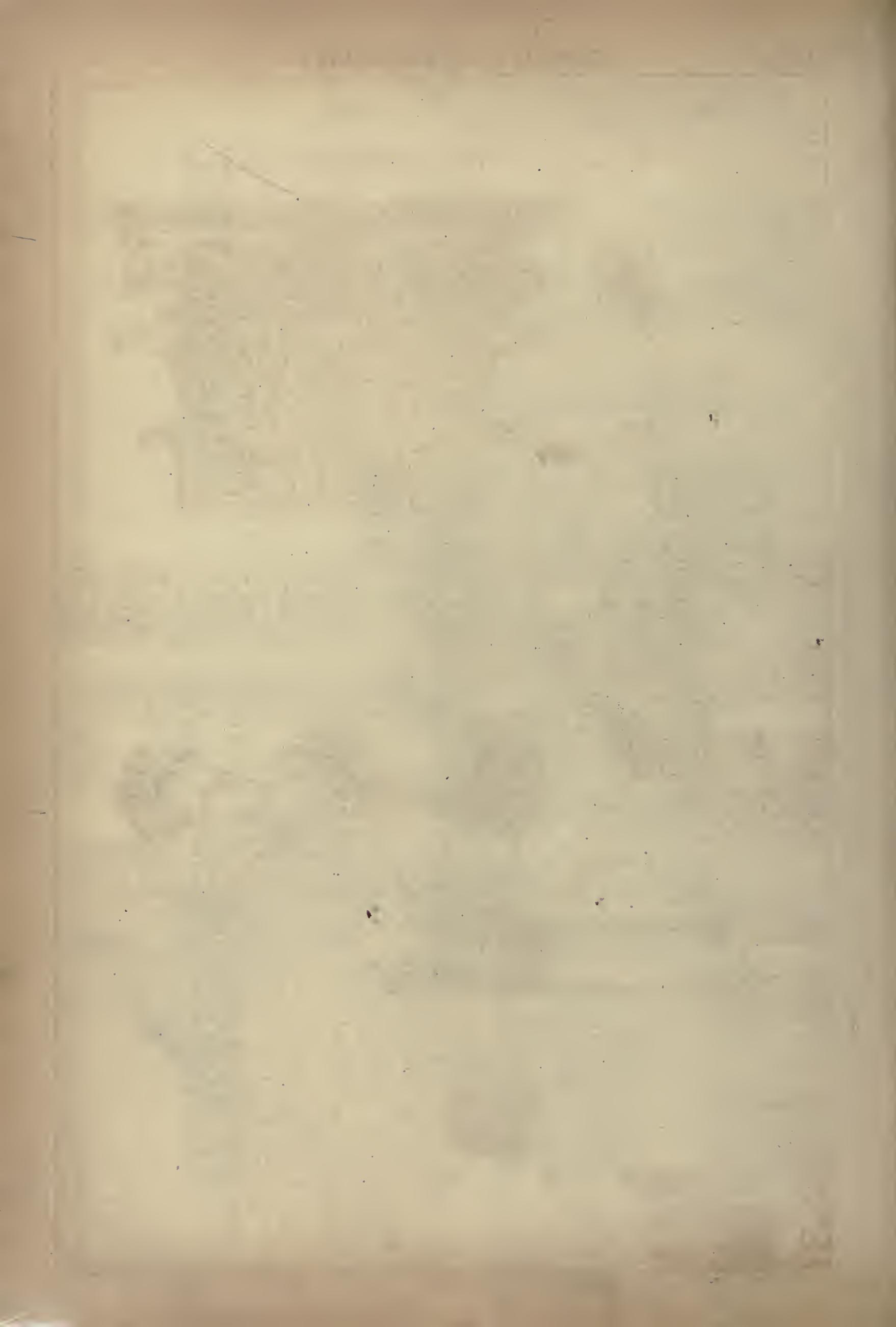


Fig. I.

Profile on the middle of the face of the Capital of the Pilasters.

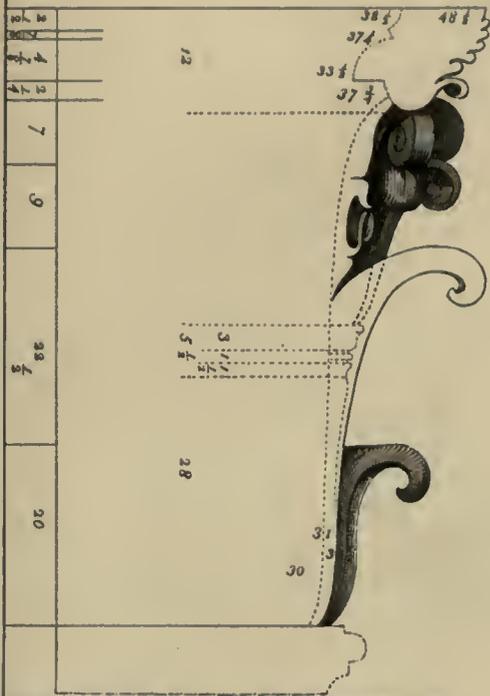


Fig II.

Face of the Capital of the Pilasters.

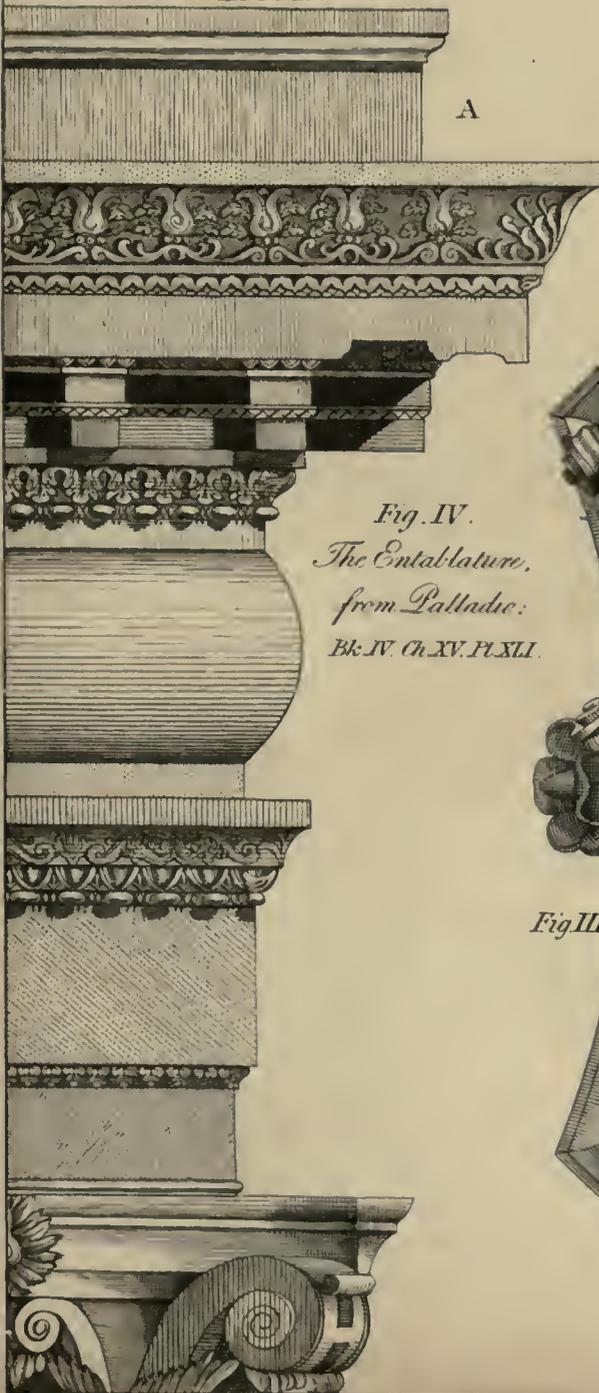


Fig. IV. The Entablature, from Palladio: Bk. IV. Ch. XV. Pl. XLII.

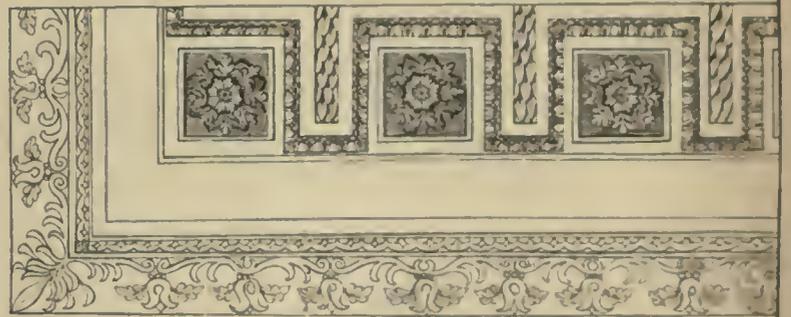


Fig. V.

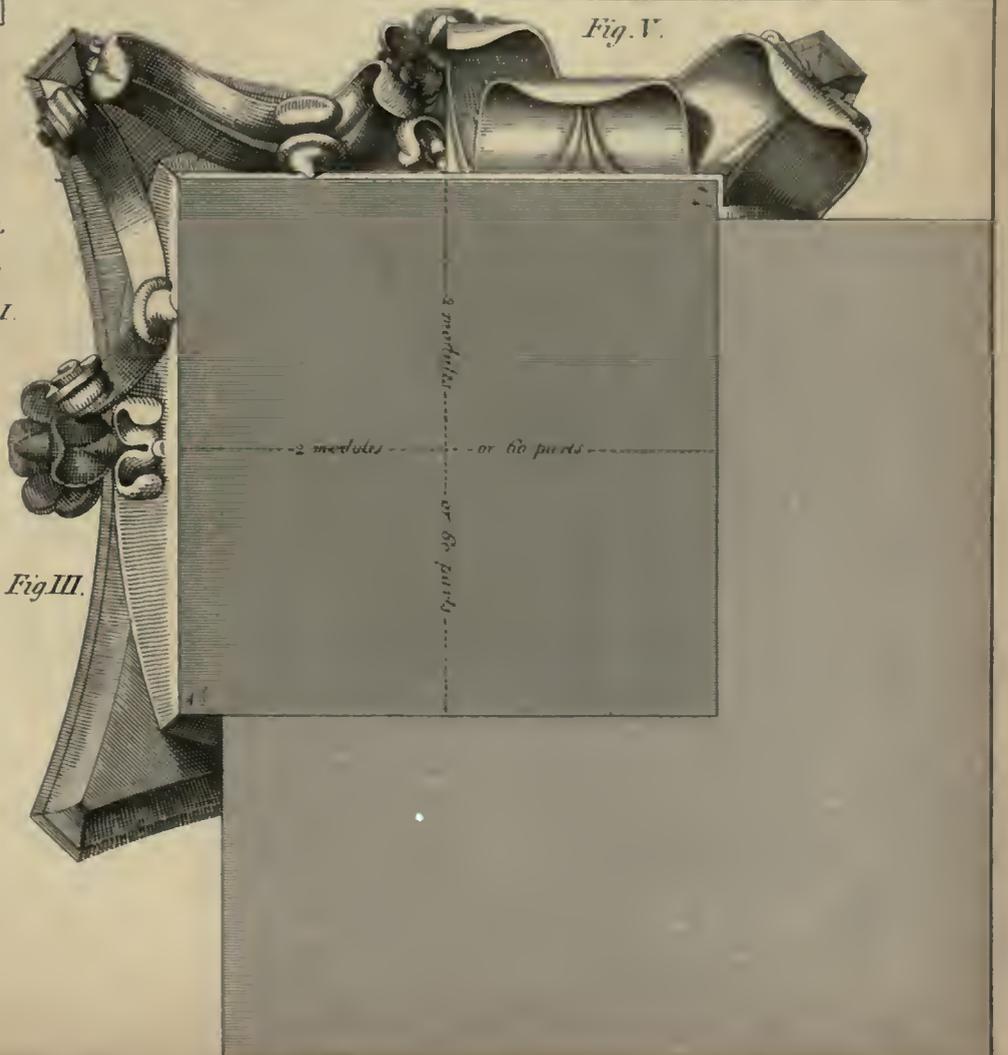
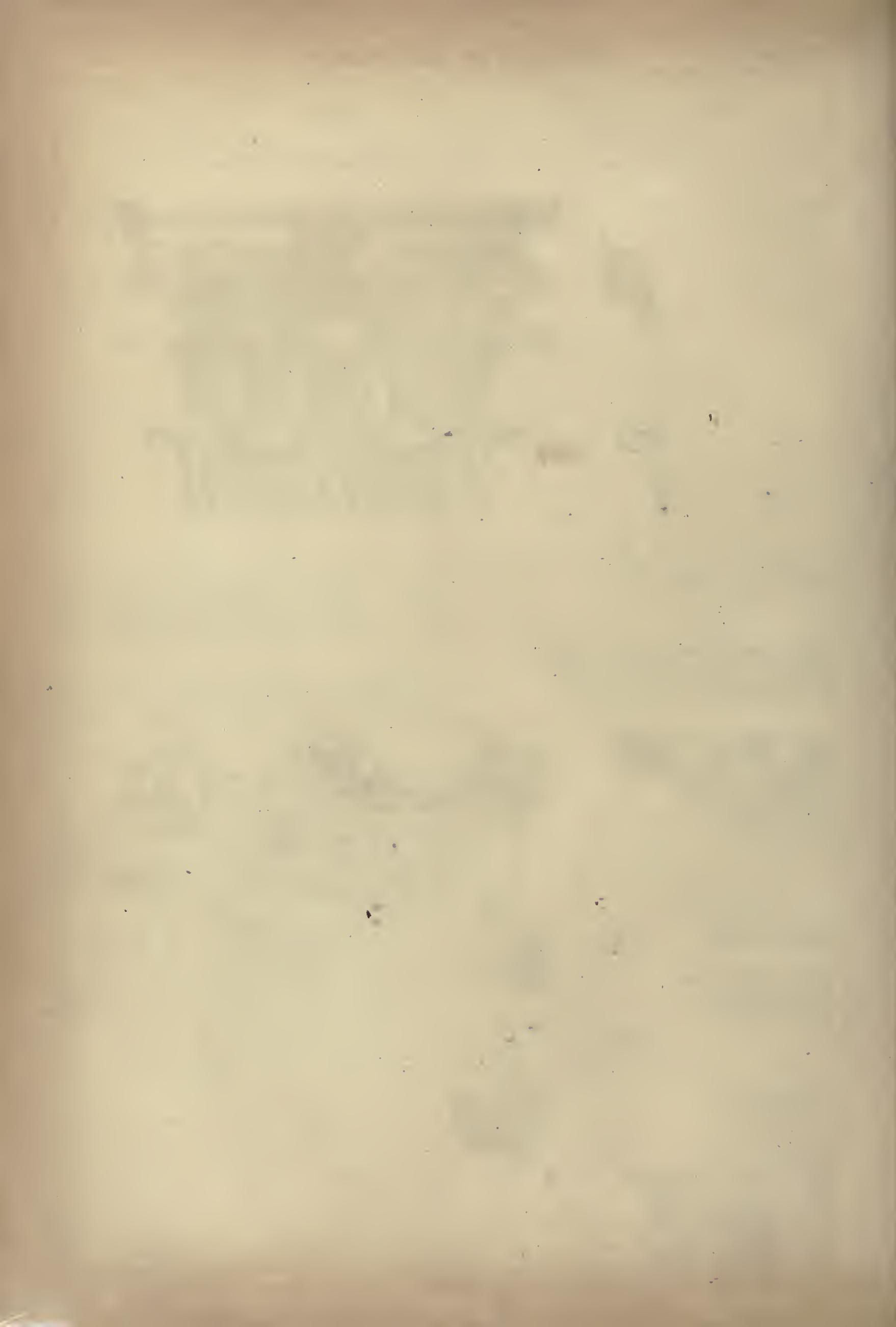


Fig. III.



THE PORTICO OF LUCIUS SEPTIMIUS SEVERUS.

THIS Edifice is denominated THE PORTICO OF SEPTIMIUS SEVERUS, because that name appears in the Inscription on the FAÇADE: but the Inscription itself proves the error of attributing the building to that Emperor; as the context of the words asserts that Severus assisted in its restoration after it had been damaged by fire, certainly implying that he was not the original founder thereof.

Many learned men have supposed that this edifice formed part of the Flaminian Circus. It appears to have been a sort of Vestibule, communicating, in all probability, with some principal building to which it might have been a subordinate accessory; while lateral openings furnished ingress and egress through the Archways, as represented in PLATE II: probably these Arches led through a Colonnade on each flank; the bases of three columns still remaining at A., favour this supposition.

It stands near the Church of St. Angelo, in La Pescaria, or the Fish Market.

This structure is comprised in five PLATES.

PLATE I.

ELEVATION OF THE FRONT OF THE PORTICO.
PLAN OF THE PORTICO.

The diminution of the SHAFTS of the COLUMNS commences at the base: the COLUMNS are worked with twenty-four flutings: the PILASTERS are plain.

The FAÇADE of the Front on the reverse of this is perfectly similar to the one now represented, excepting that it has no Inscription.

The COLUMNS, BASES, CAPITALS, PILASTERS, ENTABLATURE, and PEDIMENTS, are all of white marble: the side walls are of brick.

The SHAFTS of the PILASTERS are equally wide from the BASE to the CAPITAL, both on the front and rear of each; but their faces towards the

COLUMNS diminish in the same proportion and mode as the SHAFTS of the COLUMNS themselves: consequently, while the BASE of the CAPITAL of the PILASTER in the line of the Colonnade measures two modules, the admeasurement of the same member from front to rear extends only to one module twenty-seven parts and a fraction, as is shewn in the Plan on this PLATE, but more at large in PLATE V.

The ARCHITRAVE is placed vertically over the faces of the PILASTERS, and of the COLUMNS both on the exterior and the interior of the FAÇADE.

PLATE II.

INTERIOR PROFILE OR SECTION.
ELEVATION OF THE FLANK.
ADMEASUREMENTS OF THE ARCHWAY.

The circle of the ARCH is wrought in marble. The CORNICE appears to have been encased in marble, and the ROMAN EAGLE forms a conspicuous adornment of the Edifice.

The building is hypæthral, or open to the sky: and there are no traces of any mortices or apertures in the walls, wherein beams to support a roof or any other sort of covering could have been inserted.

There appears to have been a large circular aperture over the Archway, which has been walled up.

PLATE III.

HALF-FACE OF A PILASTER.
ENTABLATURE.
ANGLE OF THE PEDIMENT.

The Moulding at the foot of the CORNICE serves as a sort of frame to the Tablet containing the Inscription, which occupies the place of the ARCHITRAVE and FRIEZE.

The projection measurements of the CORNICE and ARCHITRAVE are reckoned from the suspended lines: the projections of the PILASTER are measured from the vertical line which passes through its centre.

PLATE IV.

PROFILE OR SECTION OF THE ARCHITRAVE.
 PROFILE ON THE CENTRE OF THE CAPITAL OF
 THE PILASTERS.
 CAPITAL OF THE COLUMNS.
 PROFILE OF THE CIRCULAR BAND, AND IMPOSTS
 OF THE SIDE ARCHES.

On the face of the Capital is a Roman Eagle grasping a thunderbolt in his talons. The Eagles are so placed that they almost entirely hide the central Volute by the situation they occupy; giving an appearance of being an afterthought, and no part of the original design.

PLATE V.

CAPITAL OF THE PILASTERS, DRAWN ON THE
 ANGLE.
 PLAN OF THE CAPITAL REVERSED.
 SOFFIT OF THE ARCHITRAVE.

It will be noticed that the Eagle, which forms so prominent an ornament in this CAPITAL, and in that of the COLUMNS, is placed in the front and rear only of the CAPITALS; on the sides of the CAPITALS, the usual ROSETTE is inserted.

The PLAN of the CAPITAL of the PILASTER reversed, exhibits the peculiar mode of the diminution of the PILASTER in the line of the Colonnade, as noticed in the remarks on Plate I.

The Triumphal Arch of Lucius Septimius Severus will appear in the course of this publication, accompanied by a brief sketch of his life.

THE TEMPLE OF BACCHUS.

THIS Edifice is situated just without the Gate anciently named Porta Viminalis, now called the Gate of Santa Agnesa, and is at present occupied as a Church dedicated to Santa Constantia.

The founder of this structure, and the purpose for which it was intended, whether a Temple, or any other public structure, a Mausoleum, or built for secular purposes, or for a private edifice, are now equally unknown. It has derived its name, as the Temple of Bacchus, because, among the ornaments, are figures of children gathering grapes. A bas-relief sculptured on an ancient Tomb now in this building also represents a number of these juvenile vintagers. Palladio deems it a place of sepulture.

The general plan of this Temple is circular, with an interior double circle of columns to support the superstructure: the roof is modern, covered in with tiling. There are traces as if a Portico or Stoa had surrounded the entire building, and a recess in the inside of the roofing seems to indicate that formerly there had been an aperture to permit the escape of the smoke arising from the sacrifices.

The SHAFTS of the COLUMNS are of granite: the BASES, CAPITALS, and ENTABLATURES are of white marble; the rest of the structure is of brick.

The COLUMNS of this structure are not only of different sizes, but may be said to be of different

characters, varying entirely from one another in a remarkable manner: for instance, the diminution of the SHAFT commences in some at the base; in others, again, at the third of the COLUMN, reckoning from the base.

PLATE I.—The COLUMN, given in outline at C., has been selected as presenting one of the best proportioned SHAFTS in the building: the admeasurements are accurately stated in the engraving: at the lower third, the SHAFT has diminished one part, or the thirtieth part of a module or semi-diameter of the SHAFT at its base: at the uppermost part of the SHAFT, it has diminished six parts and a half: the elevation of the SHAFT shows a proportional altitude of nearly eight diameters.

The CAPITAL is of the Composite Order, and exhibits a remarkable feature in a small concave moulding, or cavetto, immediately over the convex ovolo of the ABACUS: this is not found in any other ancient building. The foliage of the CAPITAL is composed of the acanthus leaf.

PLATE II. *Fig. 1.*—THE CAPITAL OF THE COLUMNS SEEN ON THE ANGLE.

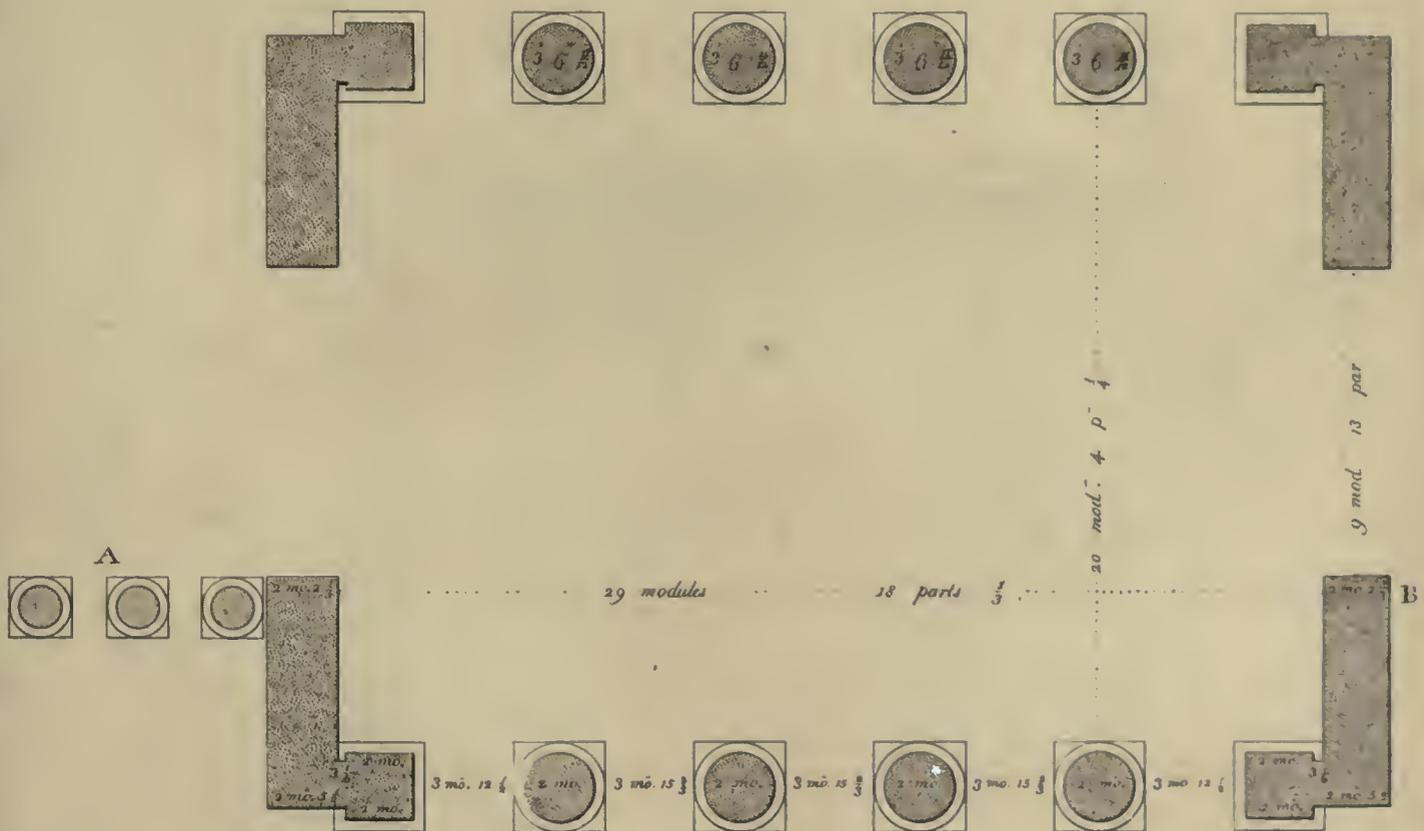
Fig. 2.—PLAN OF THE CAPITAL OF THE COLUMNS REVERSED, WITH THE ADMEASUREMENTS.

The Foliage of one Volute is omitted, in order to allow the figures of admeasurement to be visible.

Elevation of the Front.



Plan.





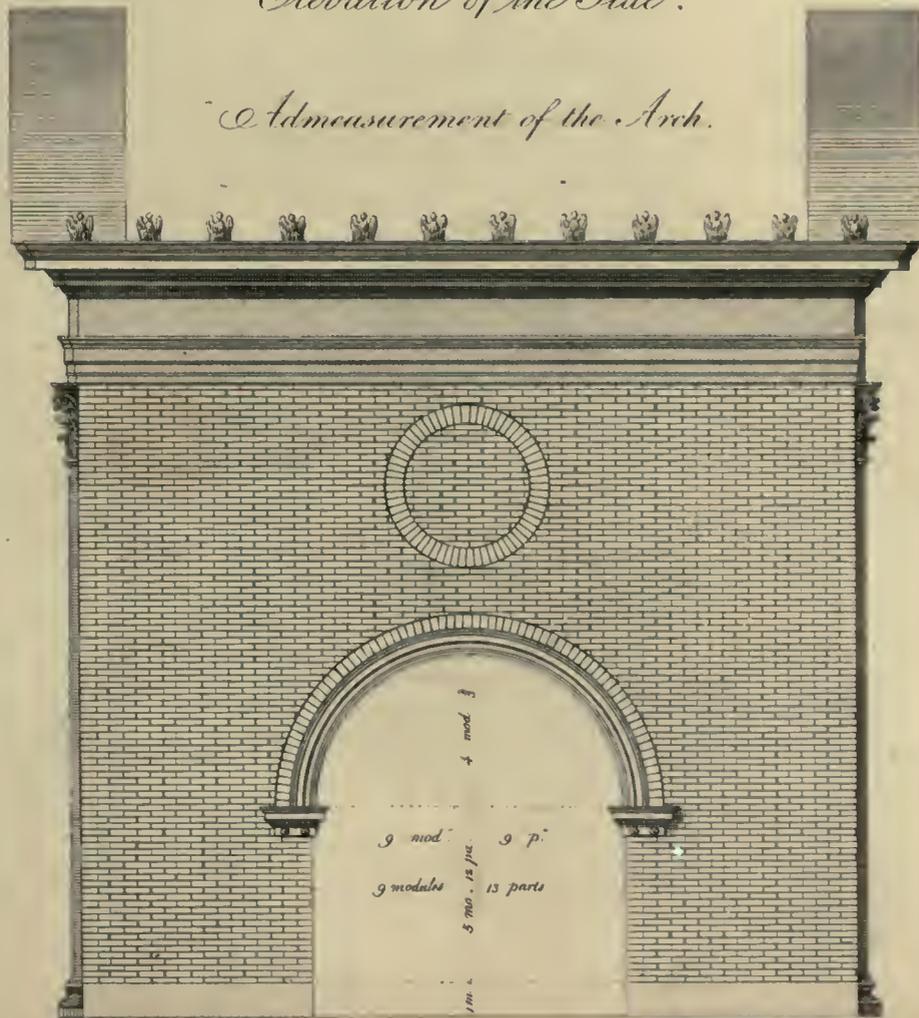
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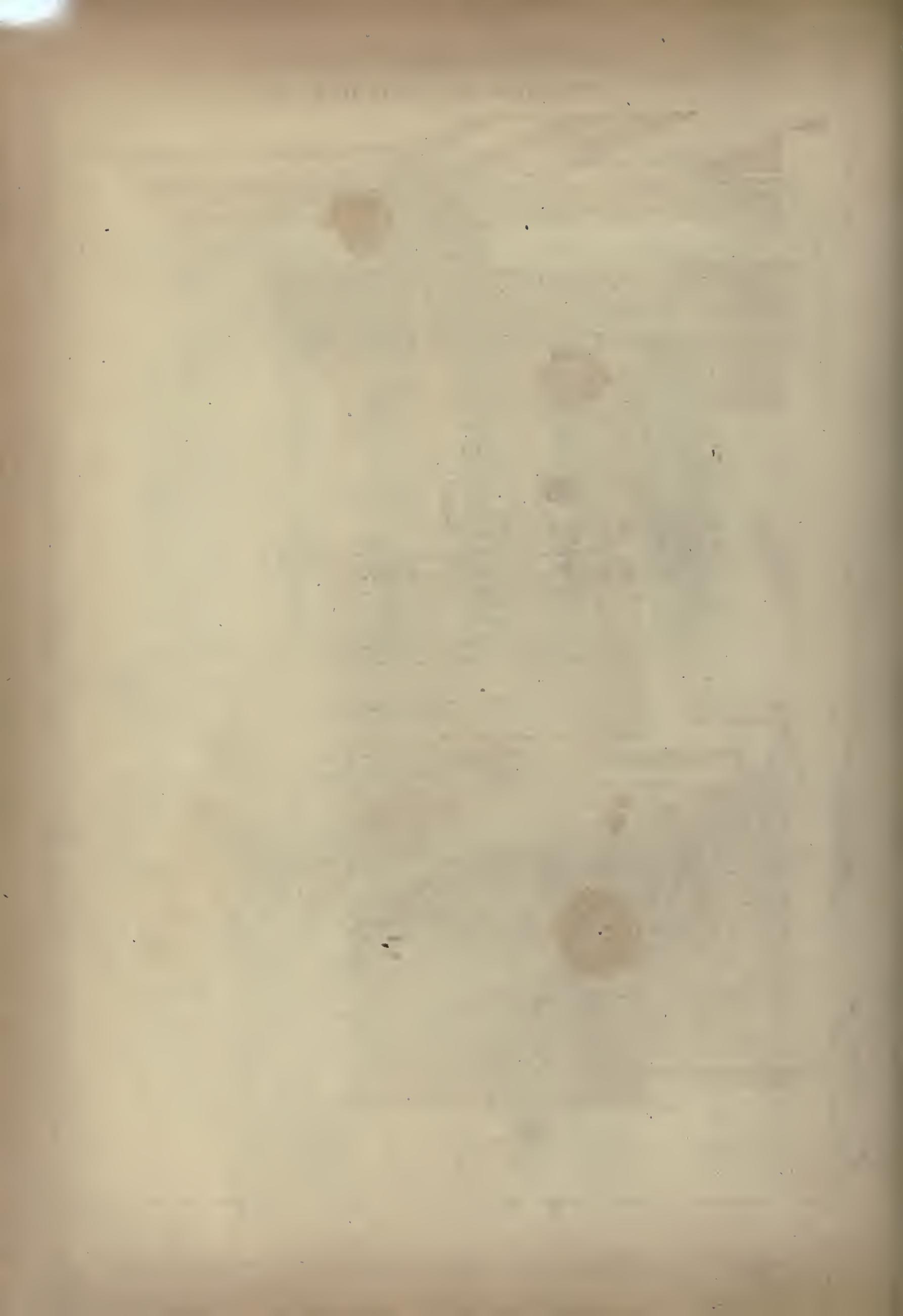
Profile or Section.

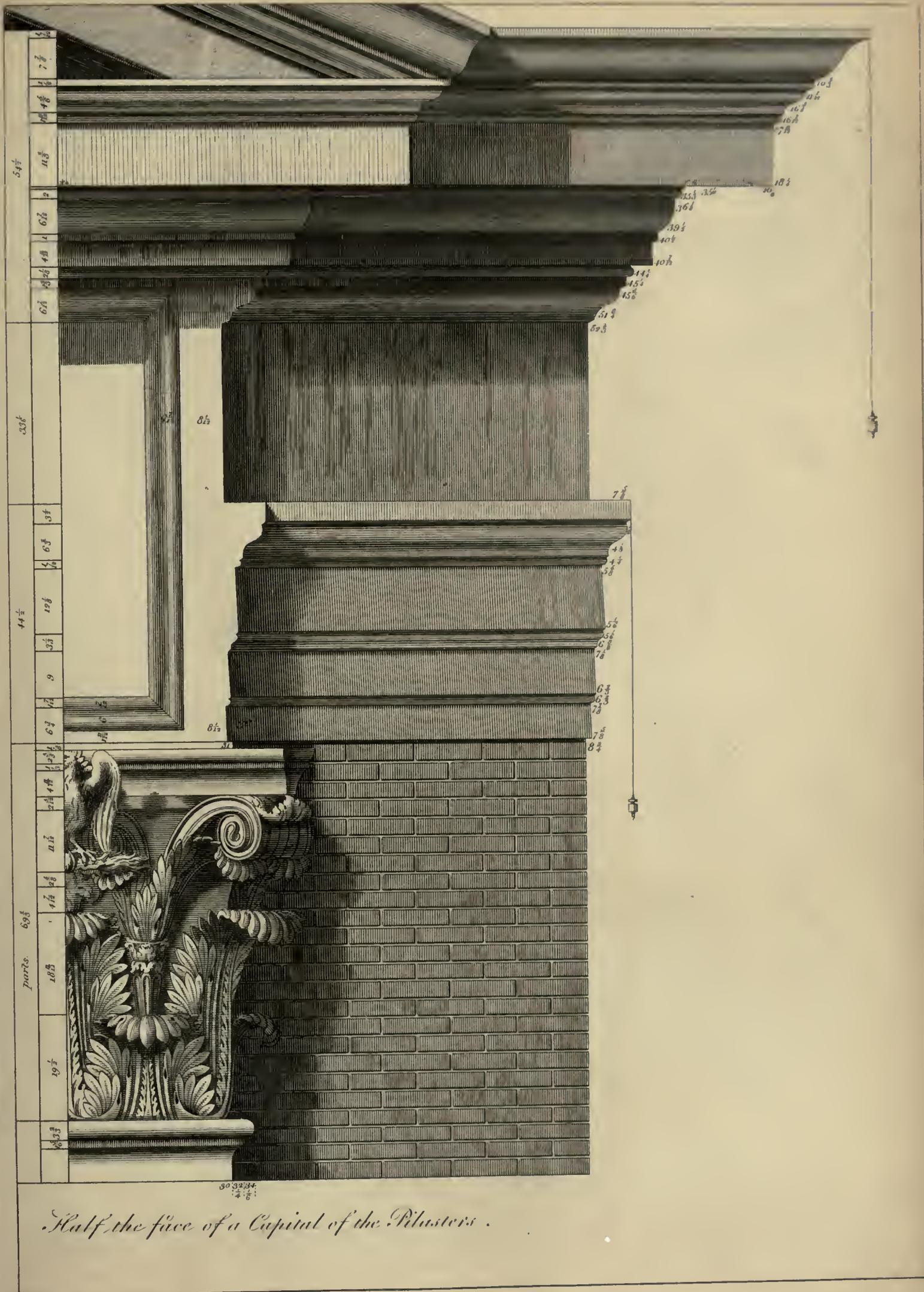


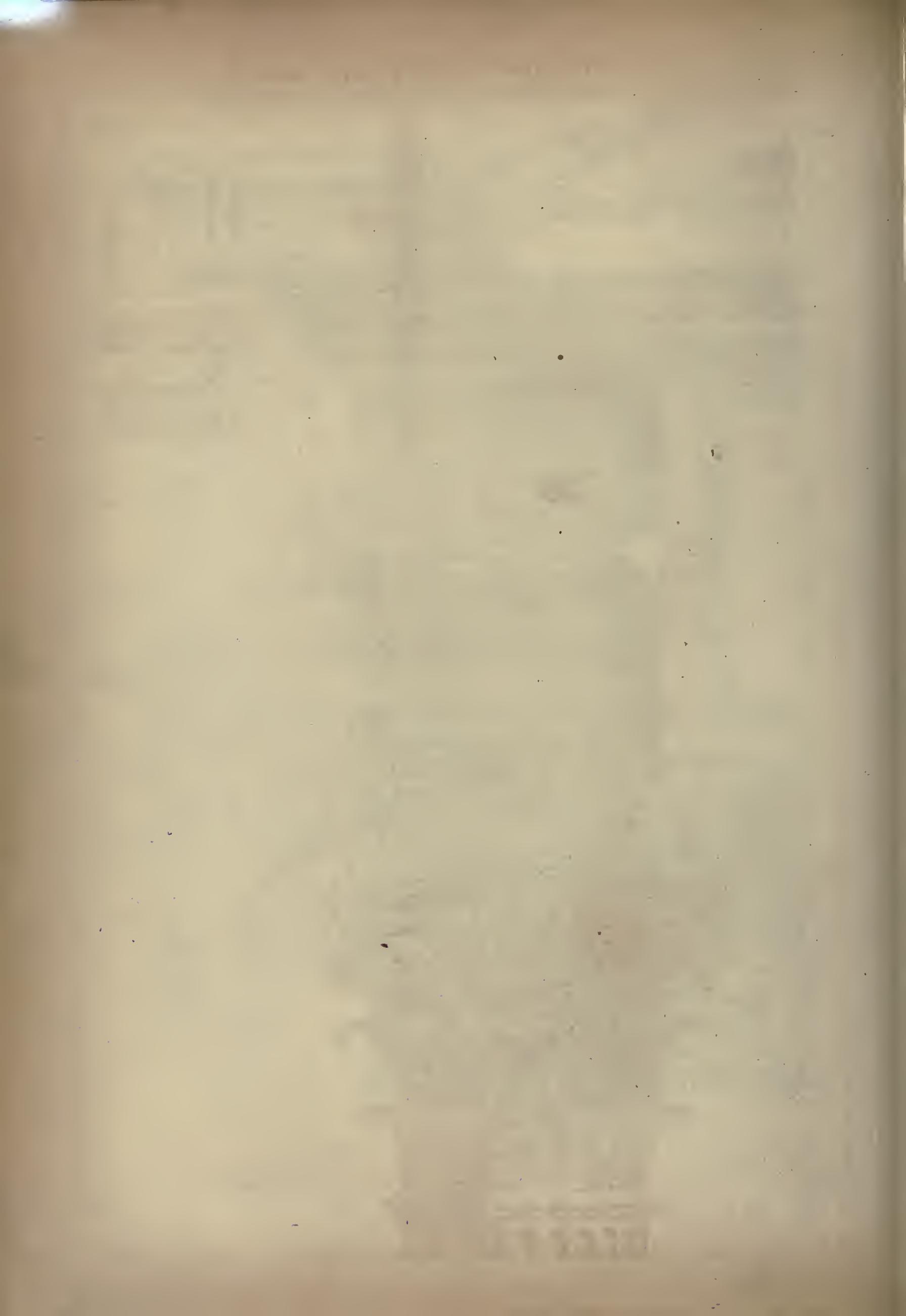
Elevation of the Side.

Measurement of the Arch.









Capital of the Pilasters drawn on the Angle.

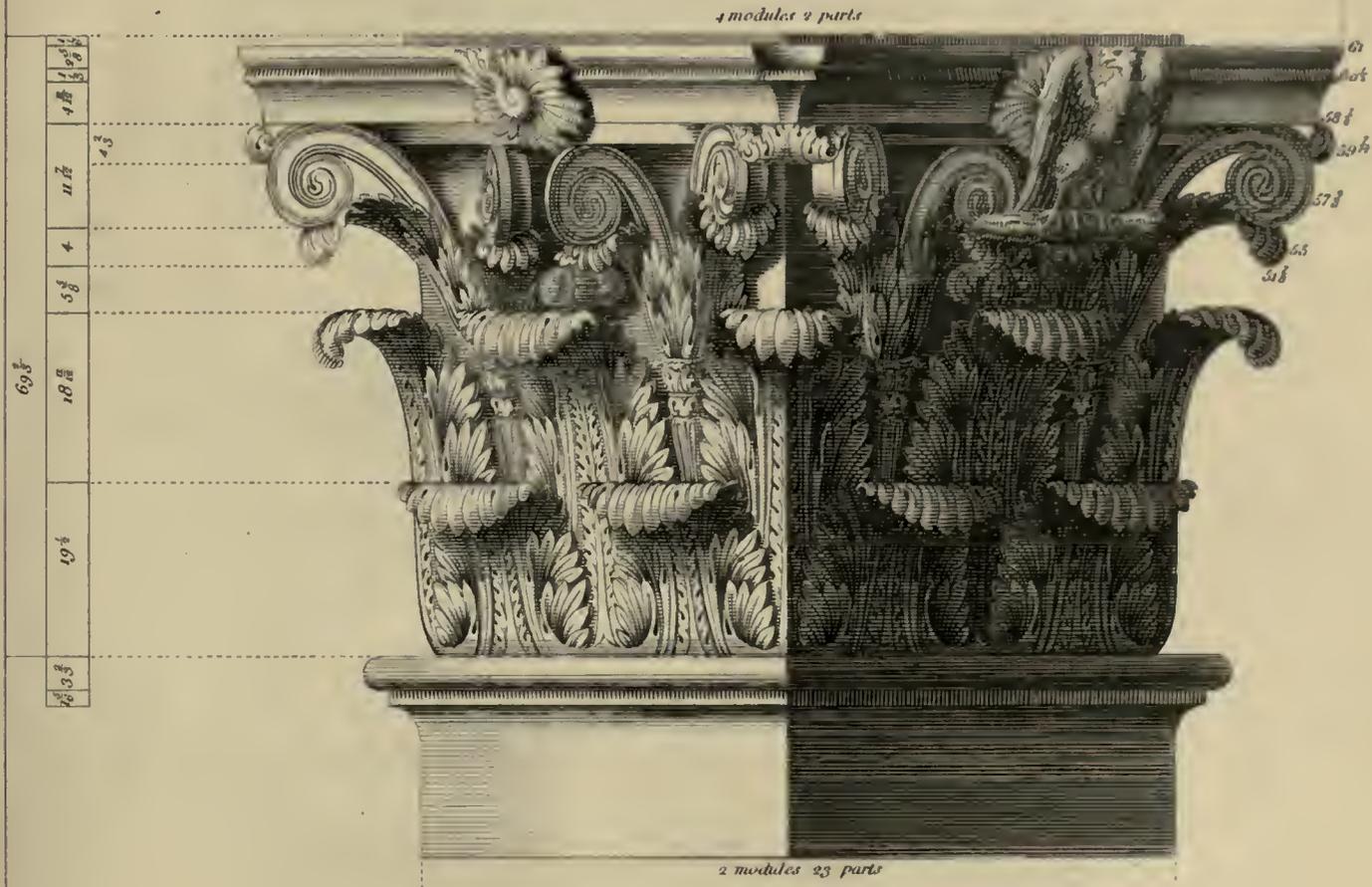


Fig. 1.

2. Plan of the Capital reversed. 3. Soffit of the Architrave.

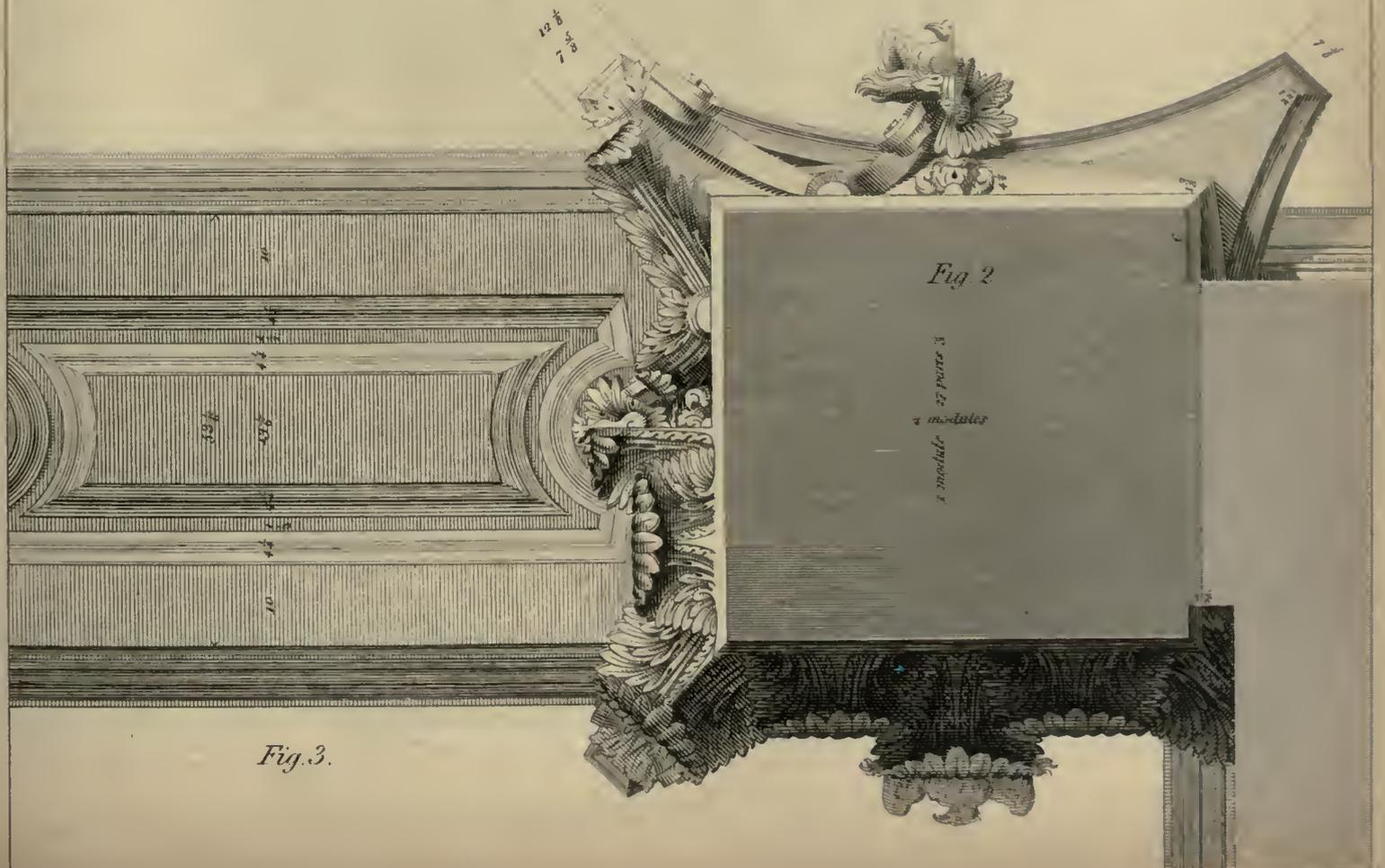
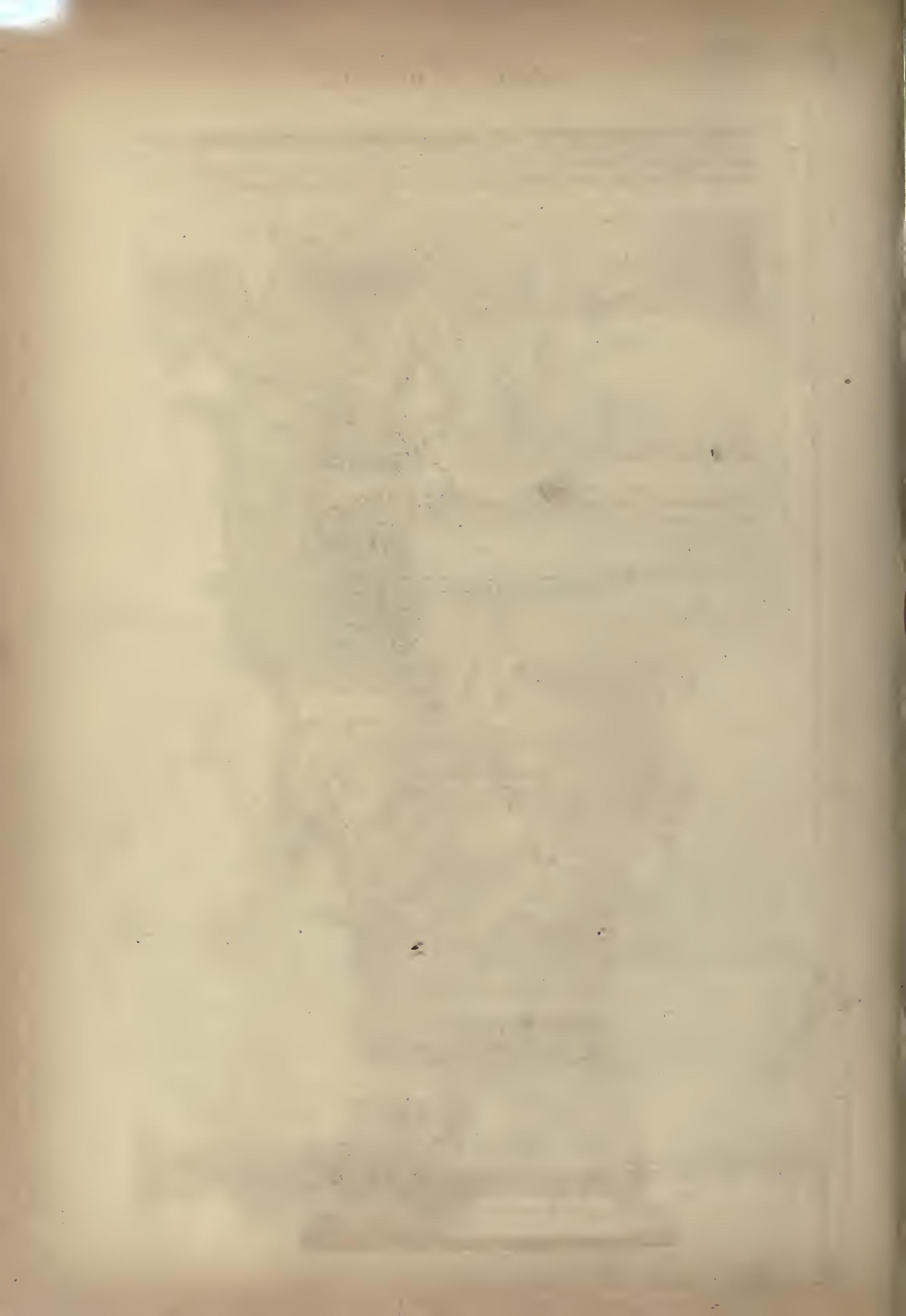
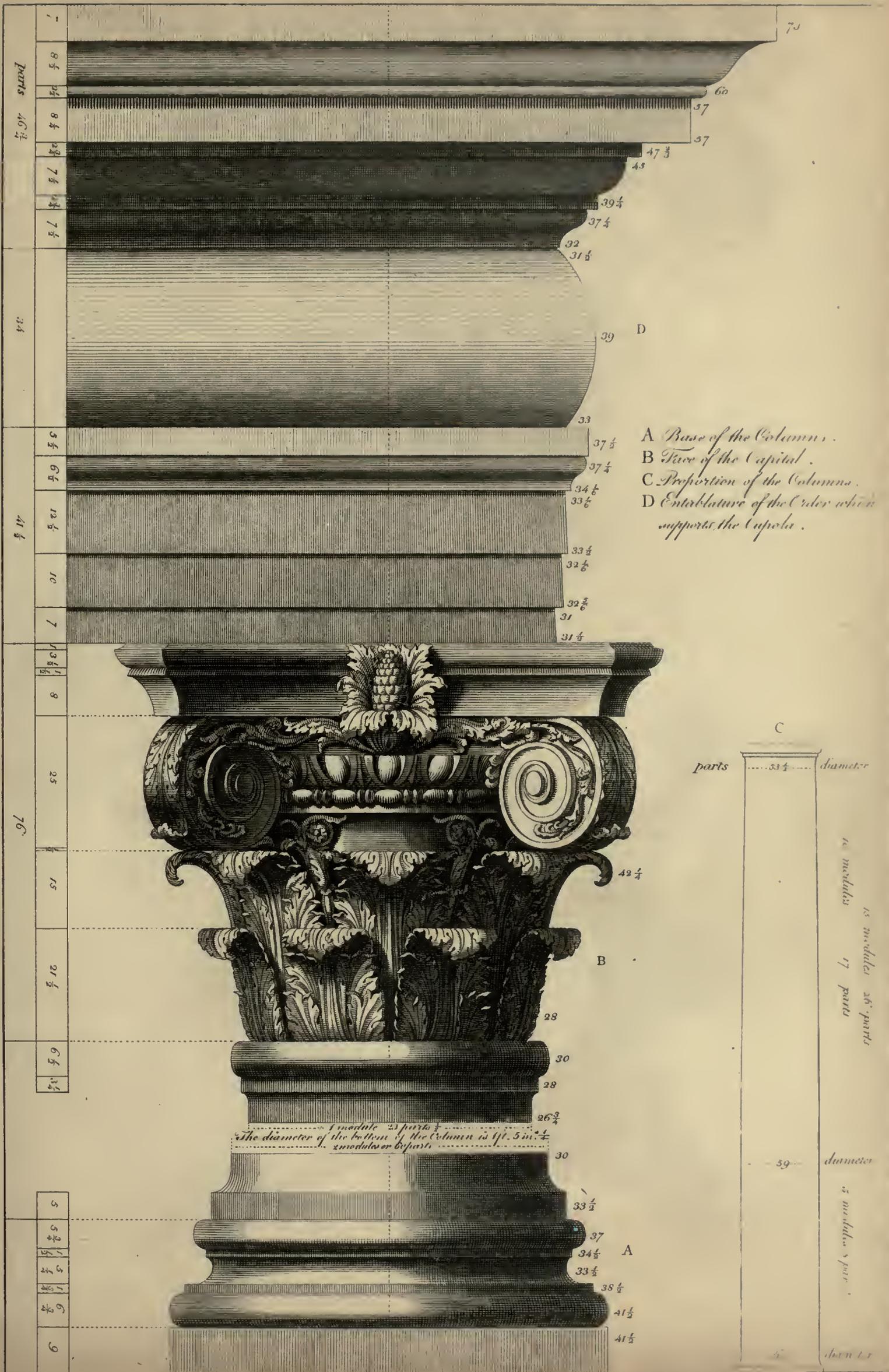


Fig. 3.



TEMPLE OF BACCHUS.



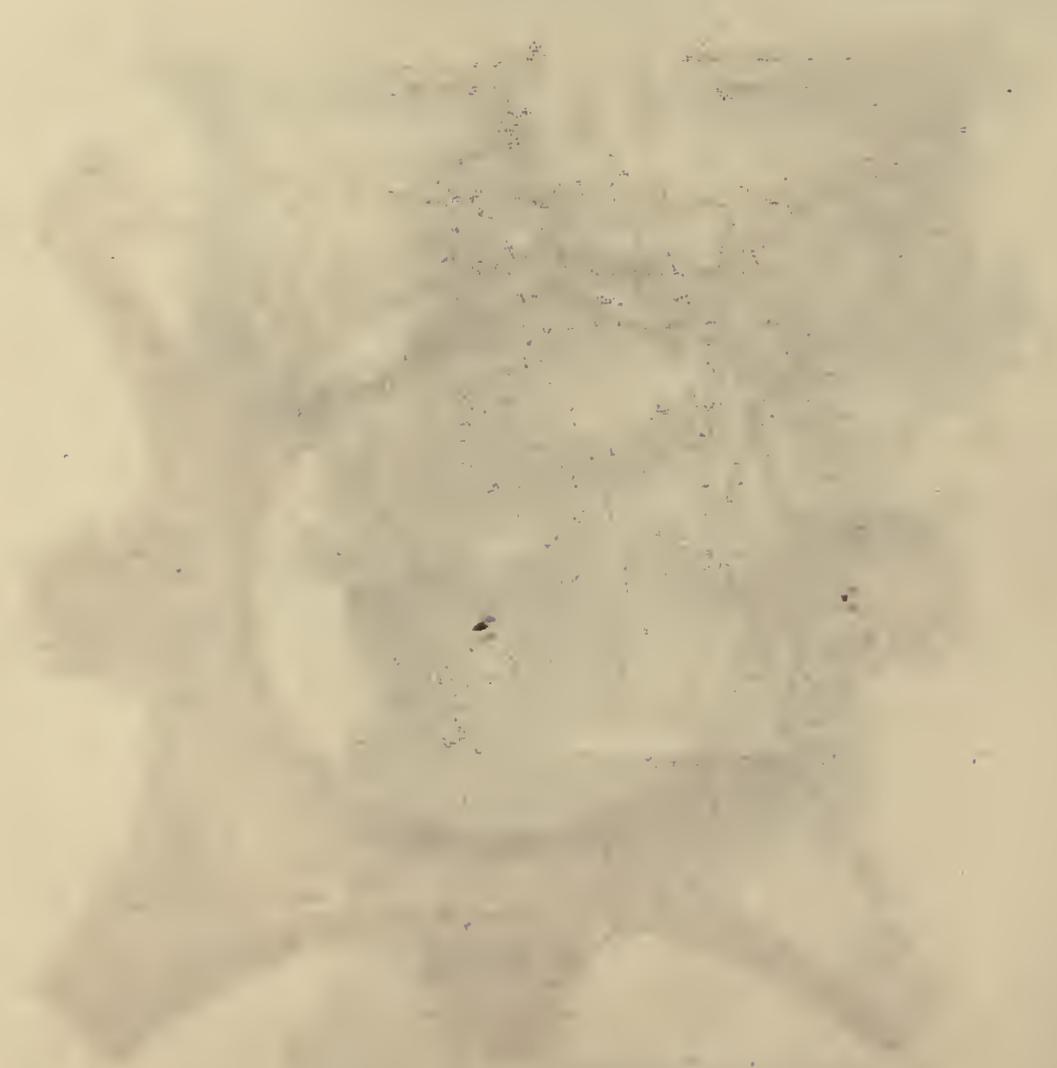


Fig. I.

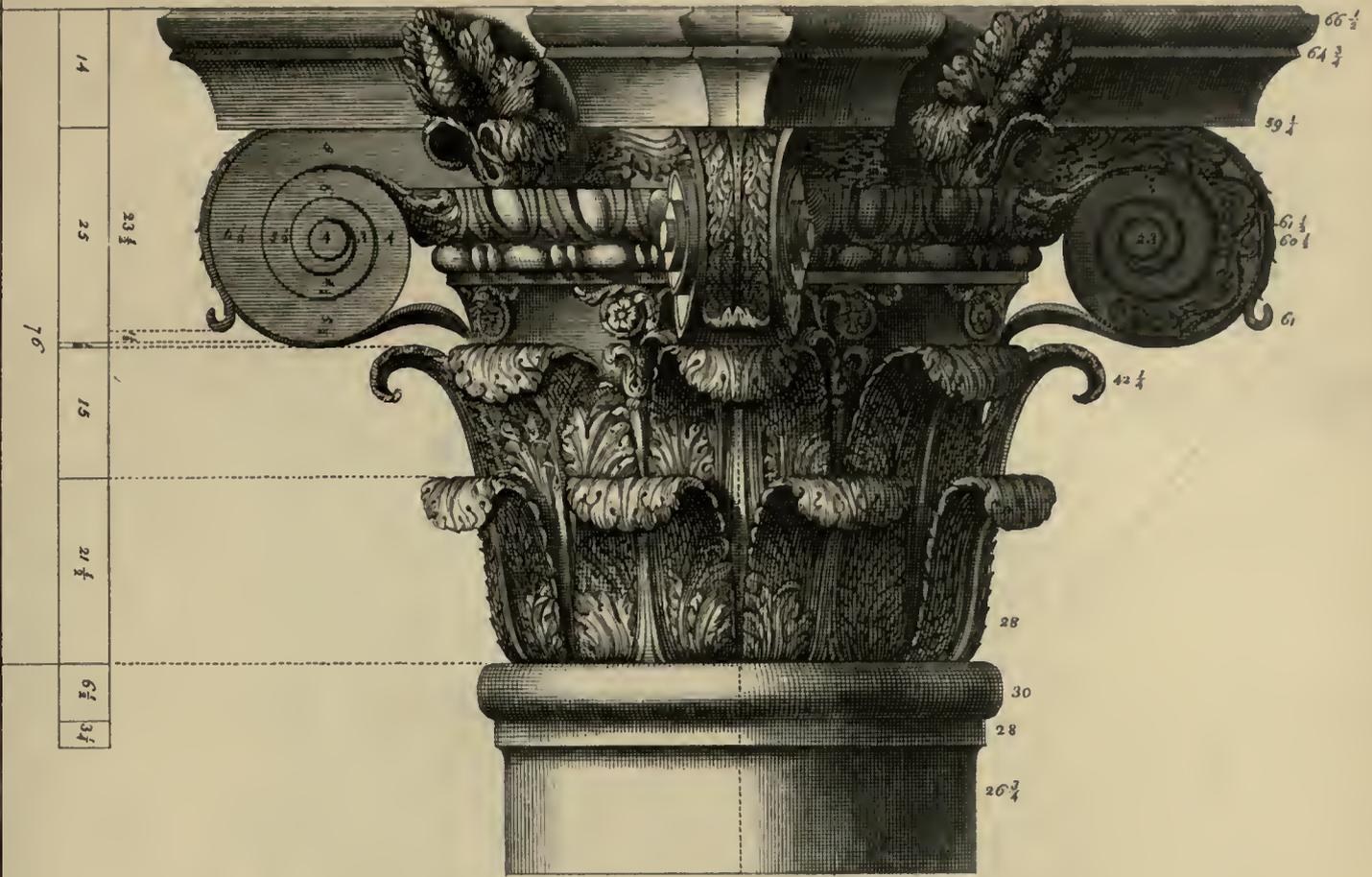
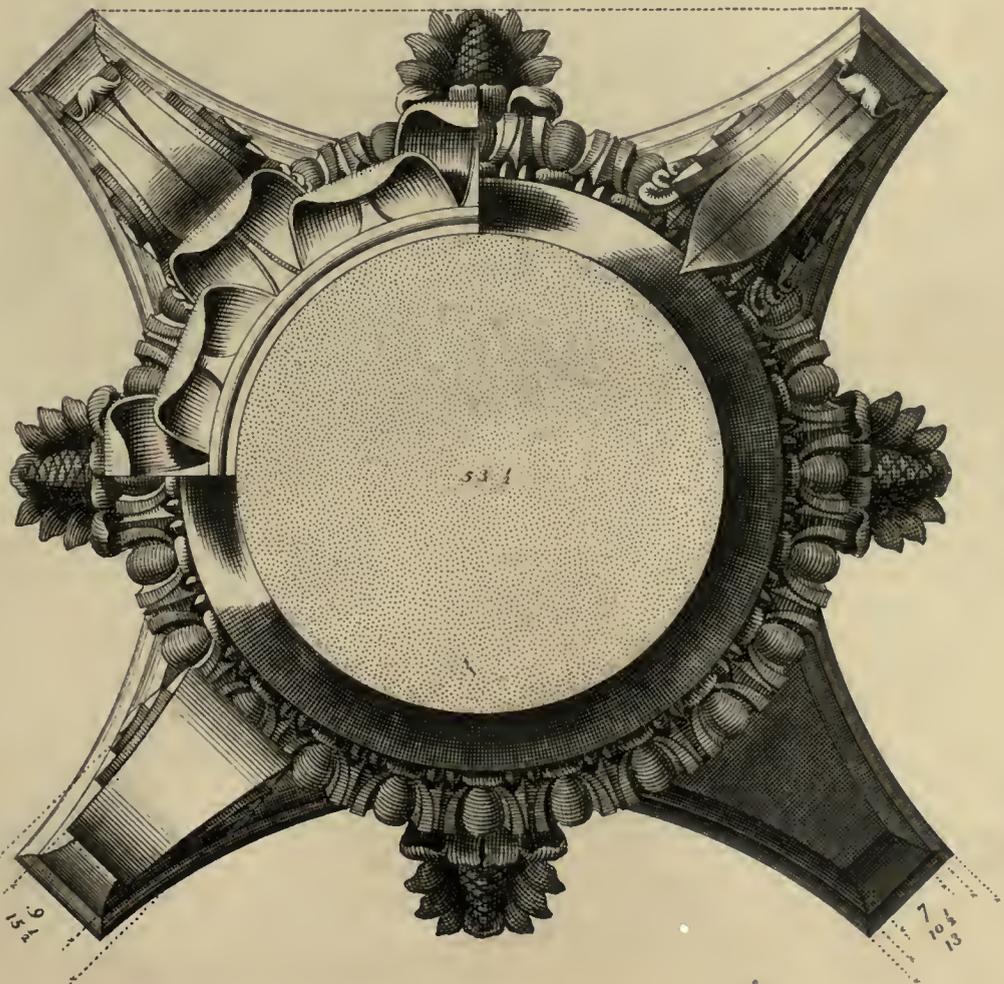
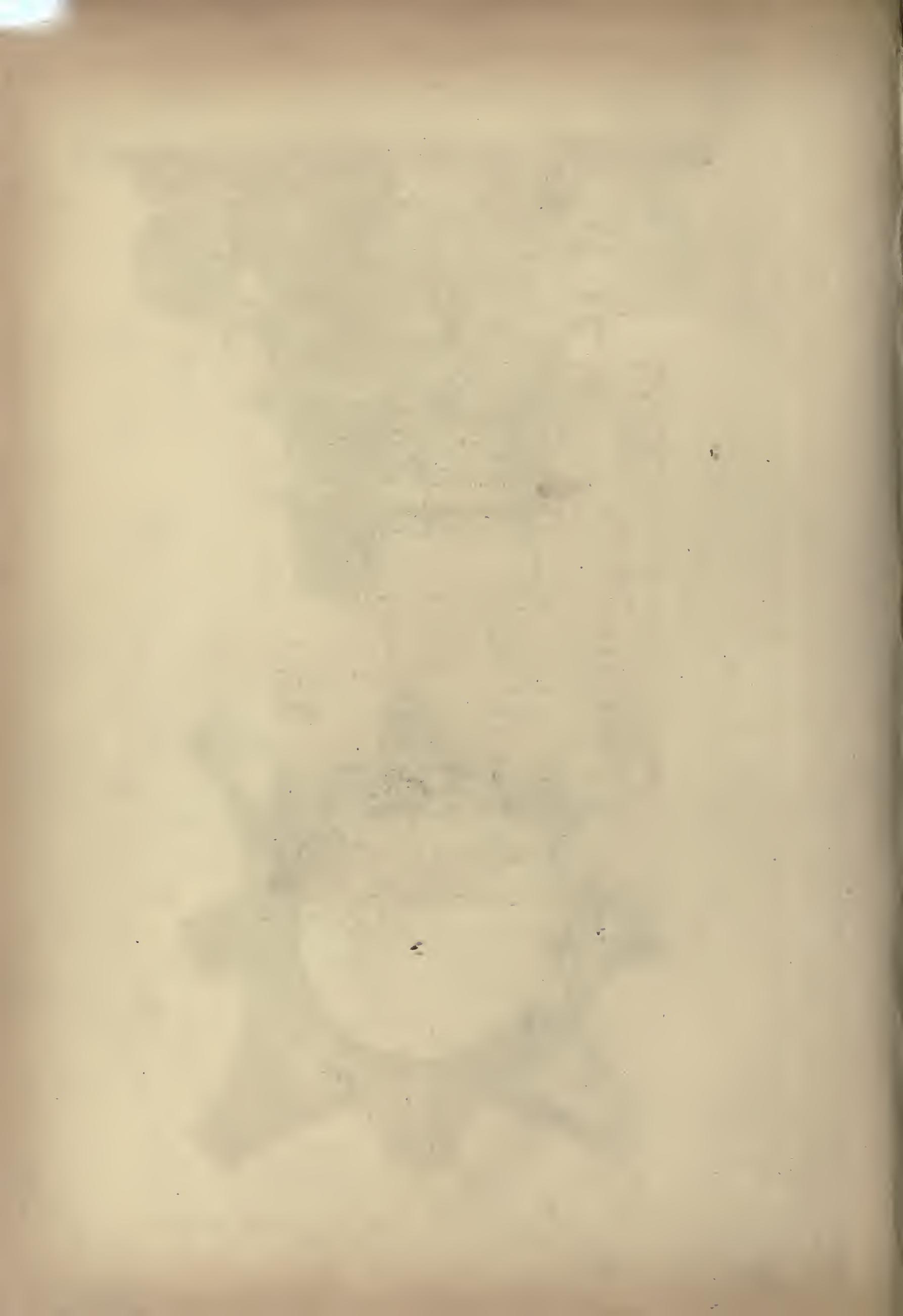


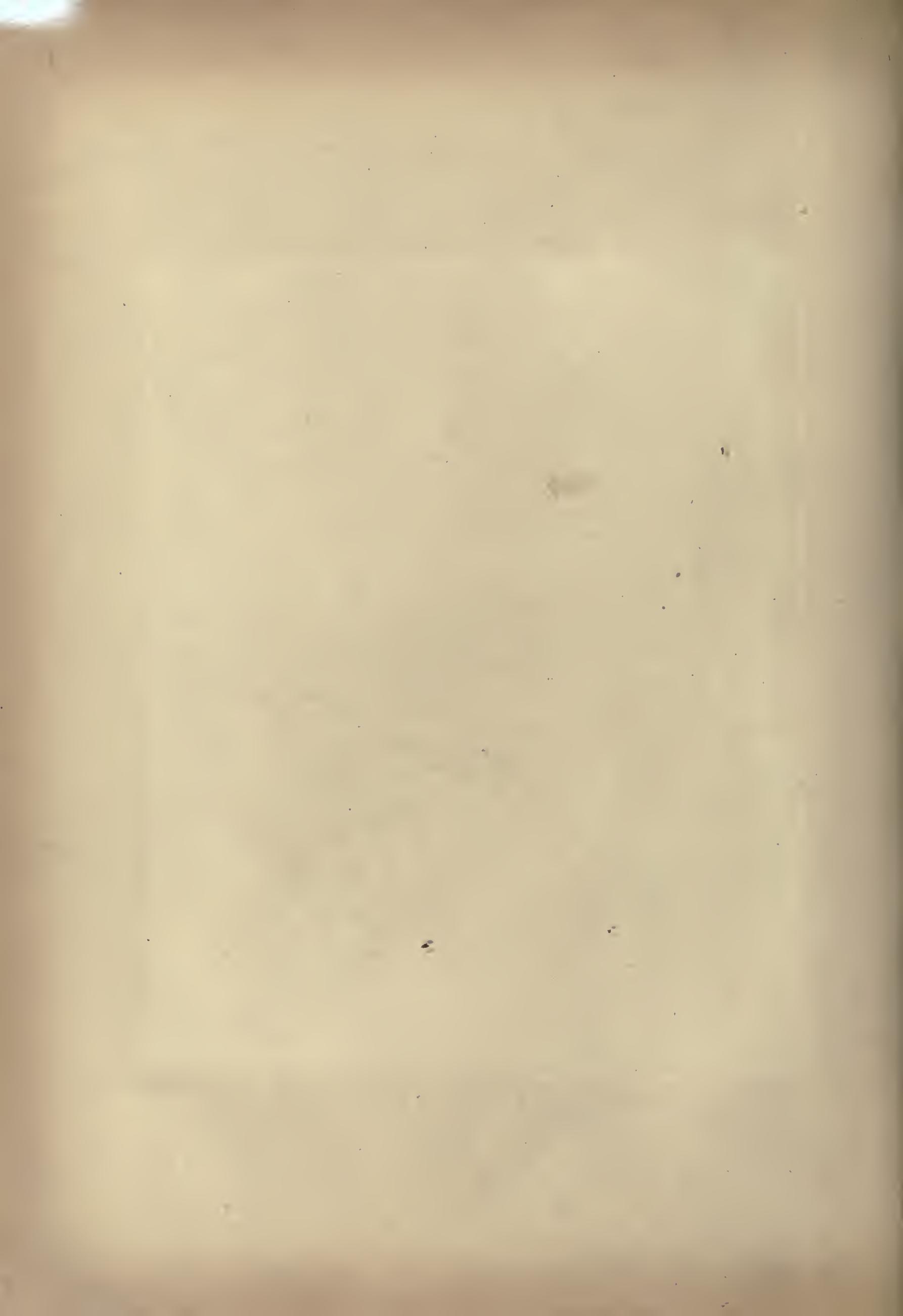
Fig. II.







ARCH OF TITUS.



THE TRIUMPHAL ARCH OF TITUS.

VIEW OF THE ARCH OF TITUS.

THIS is a View of the western side of the Arch, that toward the Forum Romanum: whatever may have been the dilapidations of time during many successive ages, this now almost shapeless mass owes most of its disfigurement to the hand of man.

During the civil wars which desolated Italy in general, and more especially Rome, the contending parties availed themselves of the various ancient edifices of the Imperial City, and either by forming ramparts of their dis severed fragments, hurling them as missiles at their enemies, or by the defensive advantages which they presented, as fortified strongholds, they subjected these memorials of ancient grandeur to a double destruction; by the assailants, in their endeavours to reduce them; by the besieged, in their exertions to repulse the furious assaults of their opponents.

The Frangipani family at one time held this building as part of their bulwarks: the extreme destruction of this face of the Arch, then on the outside of their ramparts, is supposed to have resulted from the defenders having totally destroyed the elaborately enriched Architraves, Friezes, Cornices, Mouldings, Sculpture, and in short every projecting ornament which might have assisted the besiegers in an escalade, so that the Entablature of this western façade is utterly demolished.

This Triumphal Arch was erected by the Senate and People of Rome, in honour of the Emperors Vespasian and Titus, and as a memorial of the victories they had gained over the Hebrew nation, especially the capture and destruction of the City of Jerusalem. The *bassi relievi* under the Arch bear ample testimony to this appropriation of the structure. One Tablet, that shown in the SECTION on Plate II., exhibits the Emperor in a triumphal chariot, drawn by four horses abreast, which are led by a female figure, representing the tutelary Genius of Rome; the Car is surrounded by Senators; and a winged figure of Victory holding a palm-branch, places a crown on the head of the successful conqueror.

On the opposite Tablet are delineated the trophies of the conquest of Judea, namely, the sacred vessels from the destroyed Temple of Jerusalem: this Tablet is imperfectly shown in this VIEW: they consist of the Seven-branched Golden Candlestick, the Table of Shew-bread, a cup or vase placed thereon, and the Silver Jubilee Trumpets. It is to be noticed that the Ark of the Covenant, with the Mercy Seat,

TRIUMPHAL ARCH OF TITUS.

and the Cherubim, are not represented in this *basso rilievo*: perhaps it may be inferred from this circumstance that this sacred emblem was not in the Second, or, as it is usually called, Herod's Temple.

On the Frieze of the eastern Front is shown the Victims, Priests, Sacrificers, &c., who accompanied the triumphal Procession: one very remarkable circumstance is the personification of the River Jordan, which is carried on a species of litter among the range of the figures represented on Plate I.

PLATE I.

THE ELEVATION OF THE ARCH OF TITUS, on the eastern front, or that facing the COLISEUM. The probable reason why this is not so completely destroyed as the other face, has already been alluded to, as being in the interior of the ramparts. The Inscription merely names the parties by whom and to whom it was dedicated: but there is another Inscription, supposed to have been placed on the eastern face of the building, which enters more into detail as to the circumstances which occasioned the building of this Arch. It is preserved by Lucius Faunus, and is acknowledged to be authentic by the most eminent antiquarians: it was found near the Arch of Titus, among the ruins:

IMP . TITO . CAESARI . DIVI . VESPASIANI . F .
VESPASIANO . AVG . PONTIFICI . MAXIMO .
TRIB . POT . X . IMP . XVII . COS . VIII . P . P .
PRINCIPI . SVO . S . P . Q . R .
QVOD . PRÆCEPTIS . PATRIS . CONSILIIQUE . ET .
AVSPICIS . GENTEM . IYDAEORVM . DOMVIT . ET .
VRBEM . HIEROSOLYMAM . OMNIBVS . ANTE . SE .
DVCI BVS . REGIBVS . GENTIBVSQVE . AVT . FRVSTRA .
PETITAM . AVT . OMNINO . INTENTATAM . DELEVIT .

“The Senate and People of Rome,” (*erected this Monument*), “to Titus Cæsar Vespasian Augustus, “son of Vespasian, Sovereign Pontiff, Tribune for “the Tenth Time; Emperor for the Seventeenth “Time; Consul for the Eighth Time; Father of “the Country; their Prince; for that he, under the “precepts, the counsels, and the auspices of his “Father, subdued the nation of the Jews, and “destroyed their City Jerusalem: which all before “him, Generals, Kings, and Nations, had either “assaulted in vain, or had been absolutely deterred “from attacking.”

The sole design therefore of this Edifice appears to have been the commemoration of the conquest of Judea, and the destruction of Jerusalem: it was probably erected after the decease of Titus, for the word DIVO would imply this, as well as the Apotheosis of Titus represented in the Soffit of the

Arch. It demonstrates the very great importance attached to the conquest of Judea, and the testimony thus offered to the power of the Hebrew nation, as shown in their determined resistance to the conquerors of the world. This structure therefore is an undeniable evidence of the truth of those historic relations which describe the overthrow of the Hebrew state and government: and, as that conquest is made the subject of exalted eulogy, it presents at once a proof of the importance attached to the subjugation of that people, and of the magnitude of the difficulties overcome in that war, as testified by this, the first Triumphal Arch ever erected by the Romans.

PLATE II.

The SECTION of the ARCH: the Base of the Pedestals of the Columns is carried round the exterior of the structure, and also under the arcade. The Soffit or Vaulted Dome of the Arch is profusely decorated with a series of eighty-two compartments; all are filled with Rosettes of varied and beautiful designs, admirably executed: the letter H, on Plate VI., shows a specimen of them; and also of two Rosettes of the lower range, under the square coffers, over the Imposts of the Arch. In the centre of the internal Arch, occupying the space of nine squares, is a representation of the Apotheosis of Titus, who is represented sitting on an eagle, at once the bird of Jove and of Rome.

PLATE III.

This Plate contains the CORNICE and BASE of the PEDESTALS, with the SOCLE, PLINTH, and BASE of the COLUMNS. In the two Scotias of the Base, and in that on the Base of the Pedestals, the contour of the concave descends no lower than the upper edge of the fillet under it. The face of the SOCLE under the BASE of the Column corresponds vertically with the face of the Pedestal.

PLATE IV.

This Plate exhibits the magnificent COMPOSITE CAPITAL: the highly enriched ENTABLATURE: the SOFFIT of the CORONA: and the SECTION on the CENTRE of the CAPITAL. The leaves are Acanthus; the VOLUTES, decorated with foliage, issue from the vase of the CAPITAL: the Architrave rests on a square Fillet which is much smaller than the Abacus: the Bands of the Architrave are vertical; the face of the Frieze projects beyond the lower Facia of the Architrave; and the Modillions are two Dolphins twined together, and supported by a shell, instead of the usual foliage; these might indicate that the conquest was beyond sea; the Modillions do not range accurately with the Capitals; the Cymatium presents

three sorts of foliage: the Entablature is one fourth of the height of the Column, Base and Capital included.

This Capital is so highly approved of by many scientific men, that they have adopted it as the exemplar or model of the Composite Order.

PLATE V.

This Engraving displays the CAPITAL of the COLUMNS drawn on the Angle: the PLAN of the CAPITAL reversed: and the SOFFIT of the ARCHITRAVE: the VOLUTES are unprecedentedly large; they ascend into the ABACUS, and descend to the upper range of leaves.

PLATE VI.

The explanation is shown on the Engraving by the letters of reference. A, The lower portion of the ARCHITRAVE, with a Section of the SOFFIT. B, The Section on the centre of the KEY-STONE of the Arch, a splendid series of exquisite curves. C, Section or Profile of the Head-band of the Arch. D, Face of the Head-band or contour of the Arch; the ornament is worked only in a portion of the ogee, as is shown more distinctly on the Elevation, Plate I. E and F, Sections of parts of the Vault of the Arch. G, The Ornamental Foliage in continuation of the same ornament on the PILASTERS. H, One of the coffers or compartments in the vault of the Arch, with its enrichments and rosette; also two rosettes which are continued all along over the Impost of the interior Arch. I, The IMPOST of the Arch. The recess between A, the Architrave, and C, the head-band of the Arch, is the back or ground of the Spandrels of the Arch, where the figures of Fame are placed. This is also shown on Plate V., adjoining to the Soffit of the Architrave.

PLATE VII.

This Plate contains the half-face of the KEY-STONE, marked A. The side view of the same, B. Section of the frame of the Compartment of the Apotheosis, C: of which D, is an angle. The Section of the Tablet containing the Inscription is marked E. The Section or Profile of the Base of the Attic is F. The Section of the plat-band of the Inter-columniations above the Impost is marked G. The Section of the Cornice over the Inter-columniations is marked H. The Section of the Jamb of the Niches of the Inter-columniations is marked I.

This building was constructed entirely of white marble, and, like many other ancient Roman edifices, was laid dry, that is, without cement; the precision of the science displayed, and the accuracy of the workmanship exercised in the structure ensuring its durability without other auxiliary means.

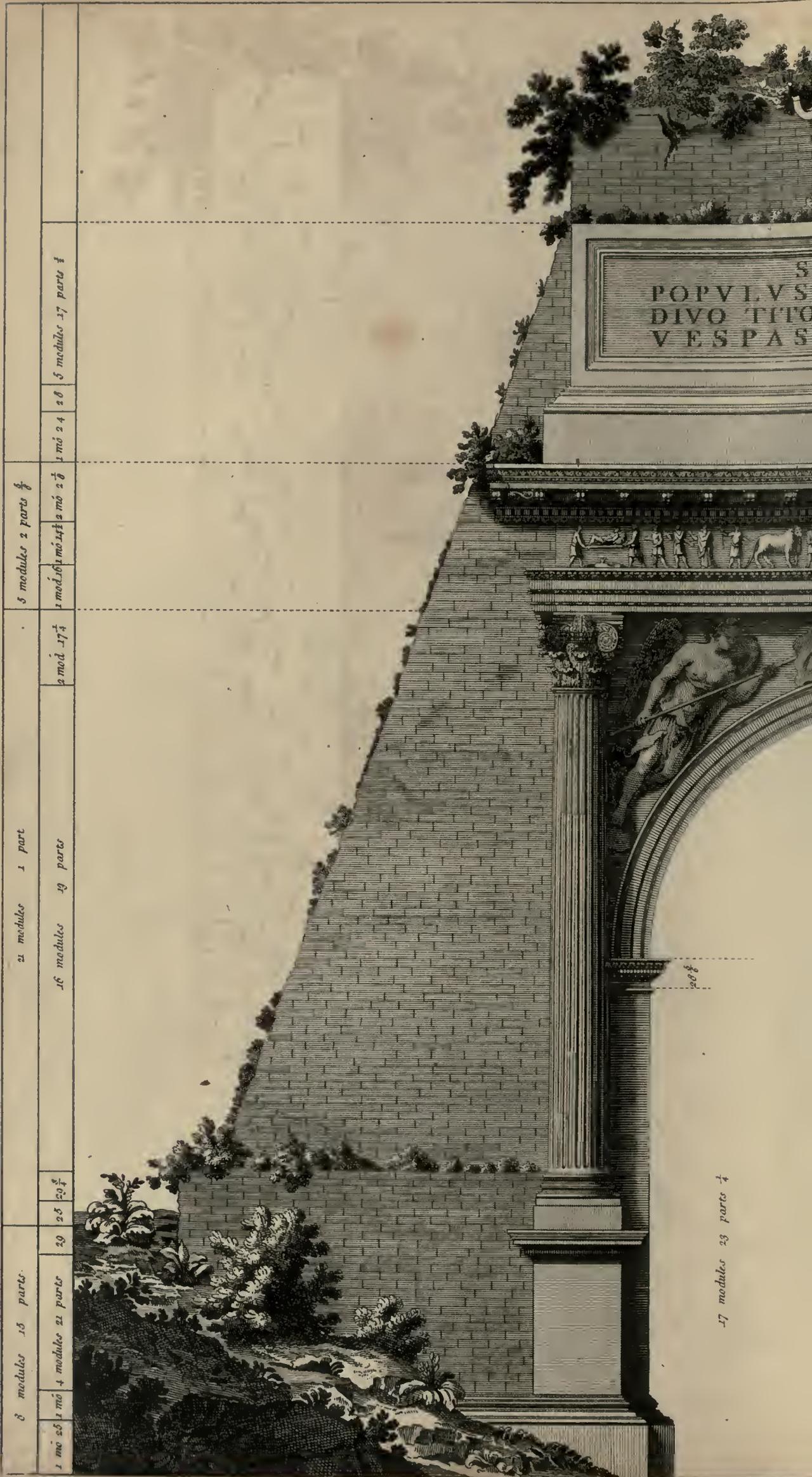
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17 modules 23 parts 1/4

ARCH OF TITUS AT ROME.



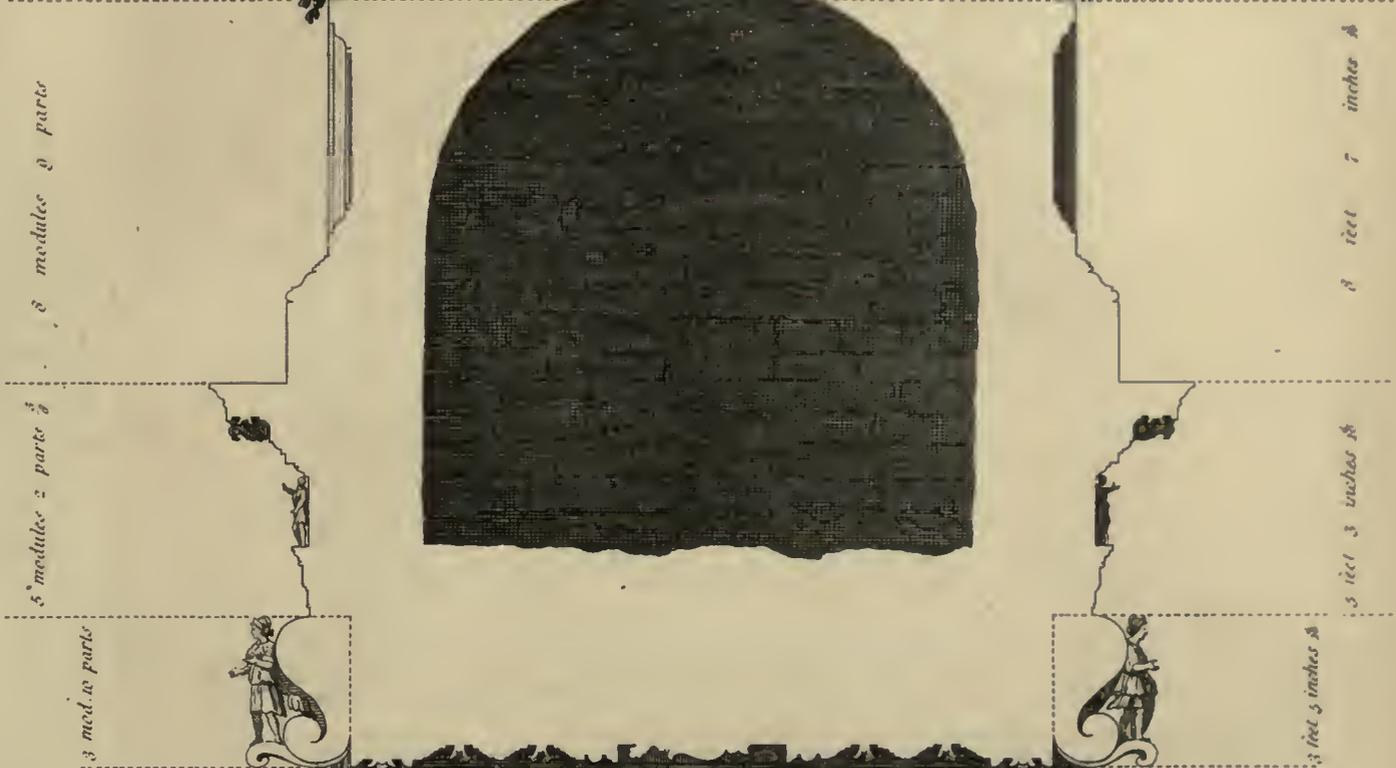
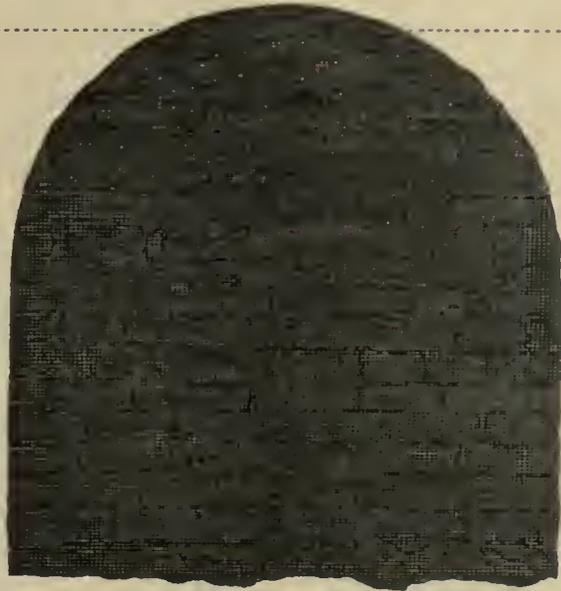
26 modules 6 parts
27 feet 1 inch $\frac{1}{2}$

18 feet 5 inches $\frac{8}{10}$

Roof

11 inches $\frac{1}{10}$	4 feet 10 inches $\frac{1}{10}$	7 inches $\frac{1}{10}$	17 feet 2 inches $\frac{1}{10}$	2 feet 8 inches $\frac{1}{10}$	17 inches $\frac{1}{10}$	11 feet 10 inches $\frac{1}{10}$	5 feet 9 inches $\frac{1}{10}$
8 feet 9 inches $\frac{1}{10}$			21 feet 9 inches $\frac{1}{10}$				

Section



8 modules 9 parts

8 feet 7 inches 8

5 modules 2 parts 2/3

5 feet 3 inches 8

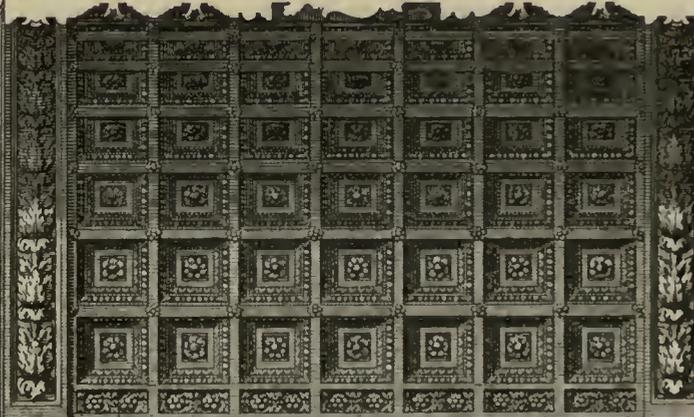
3 mod. 10 parts

3 feet 5 inches 8



21 modules 1 part
8 modules 12 parts 2/3

8 feet 9 inches



26 modules 6 parts
23 parts 1/4
27 modules

27 feet 5 inches

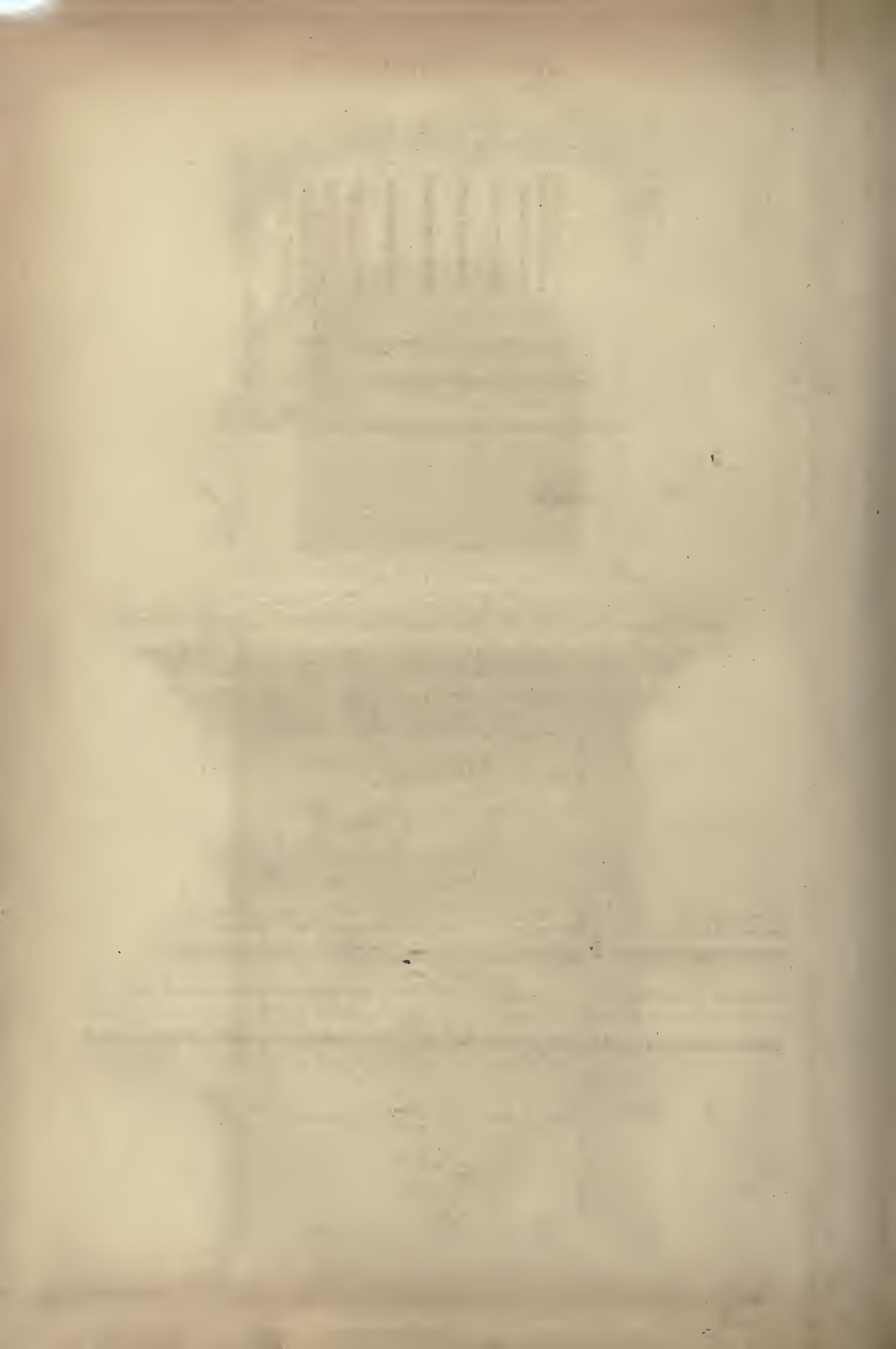
27 feet 2 inches



8 modules 15 parts

8 feet 9 inches 8





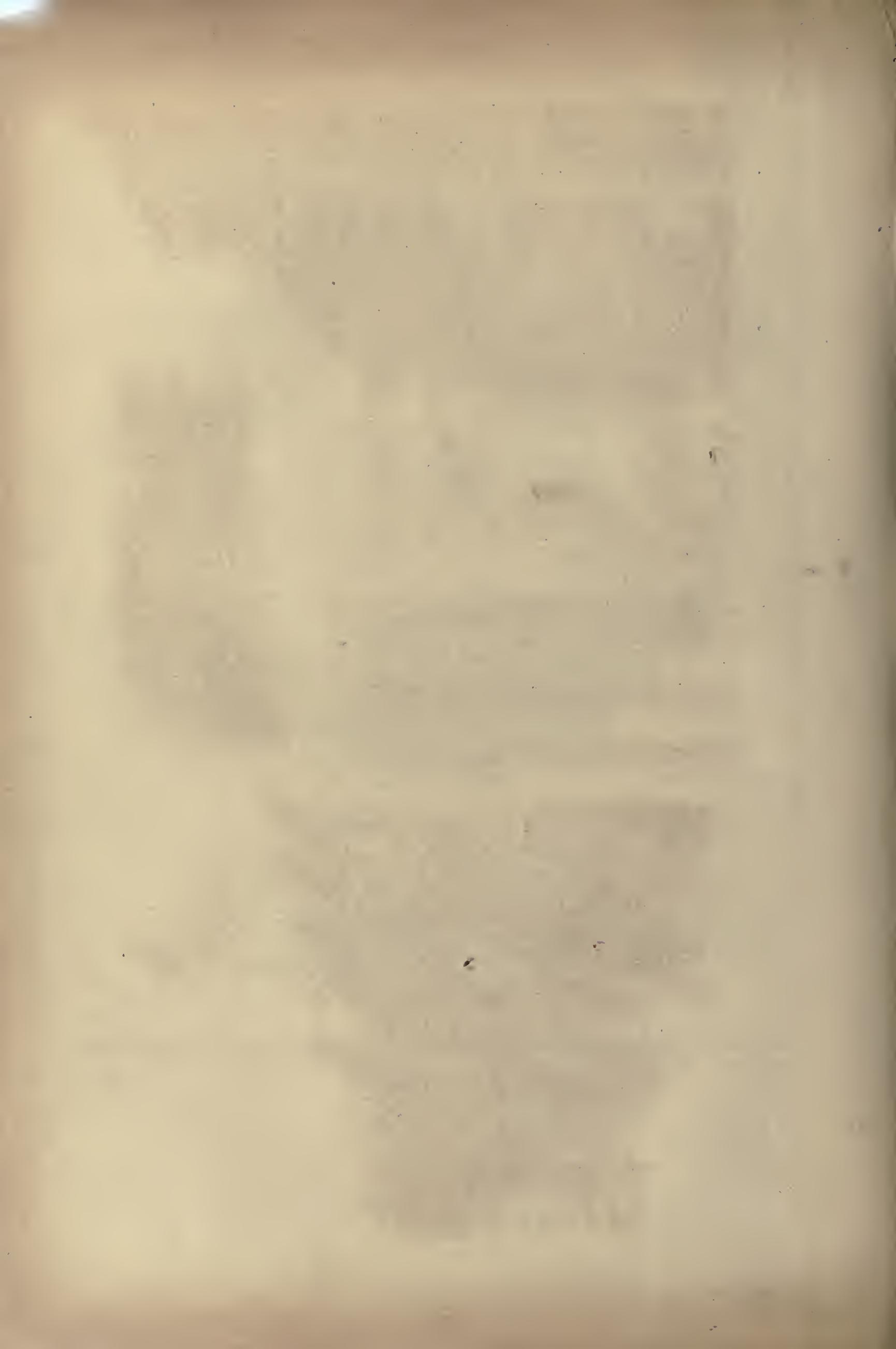
Base of the Columns.

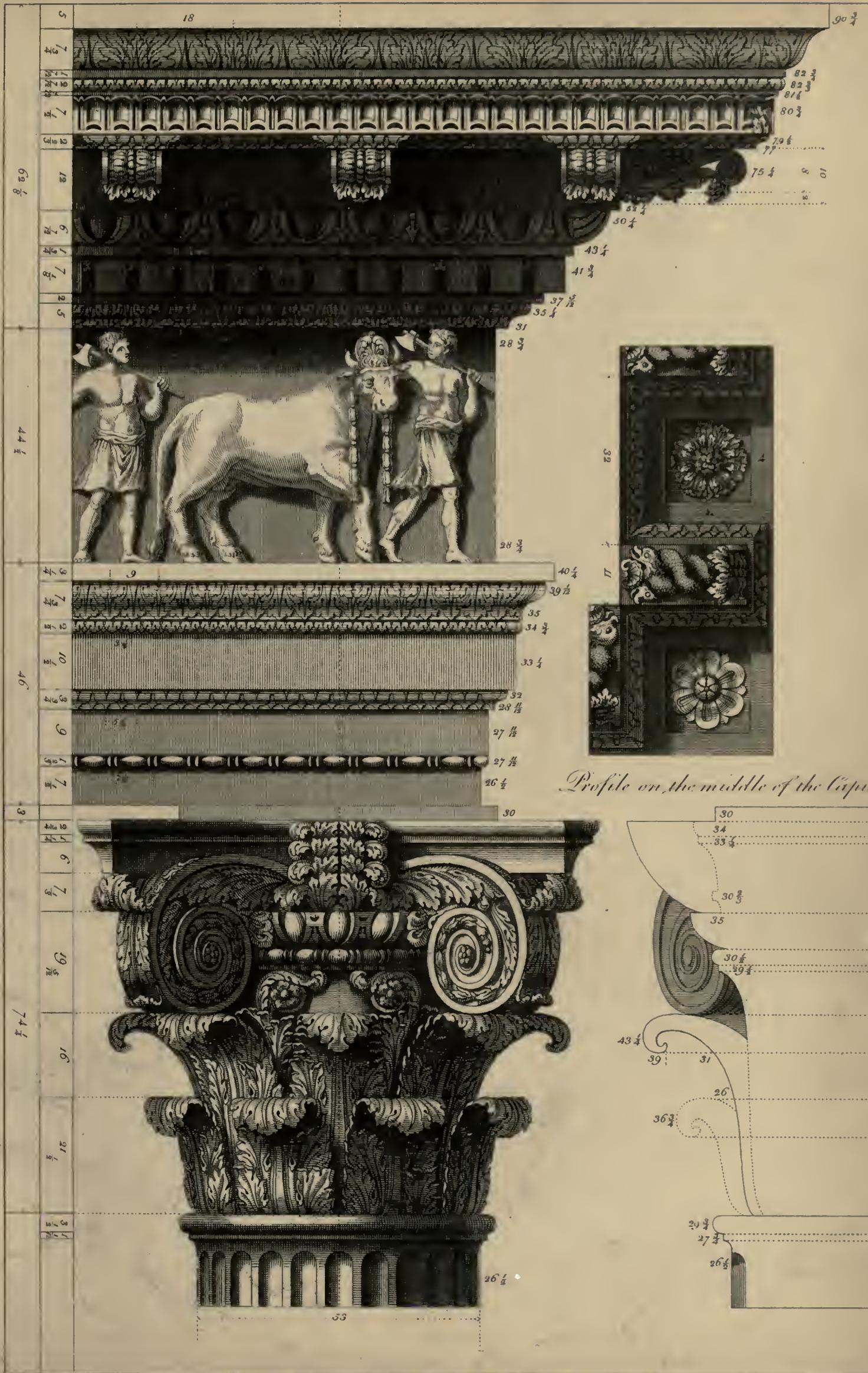
The diameter of the Column is 2 feet 2 inch & 2 modules or 60 parts.

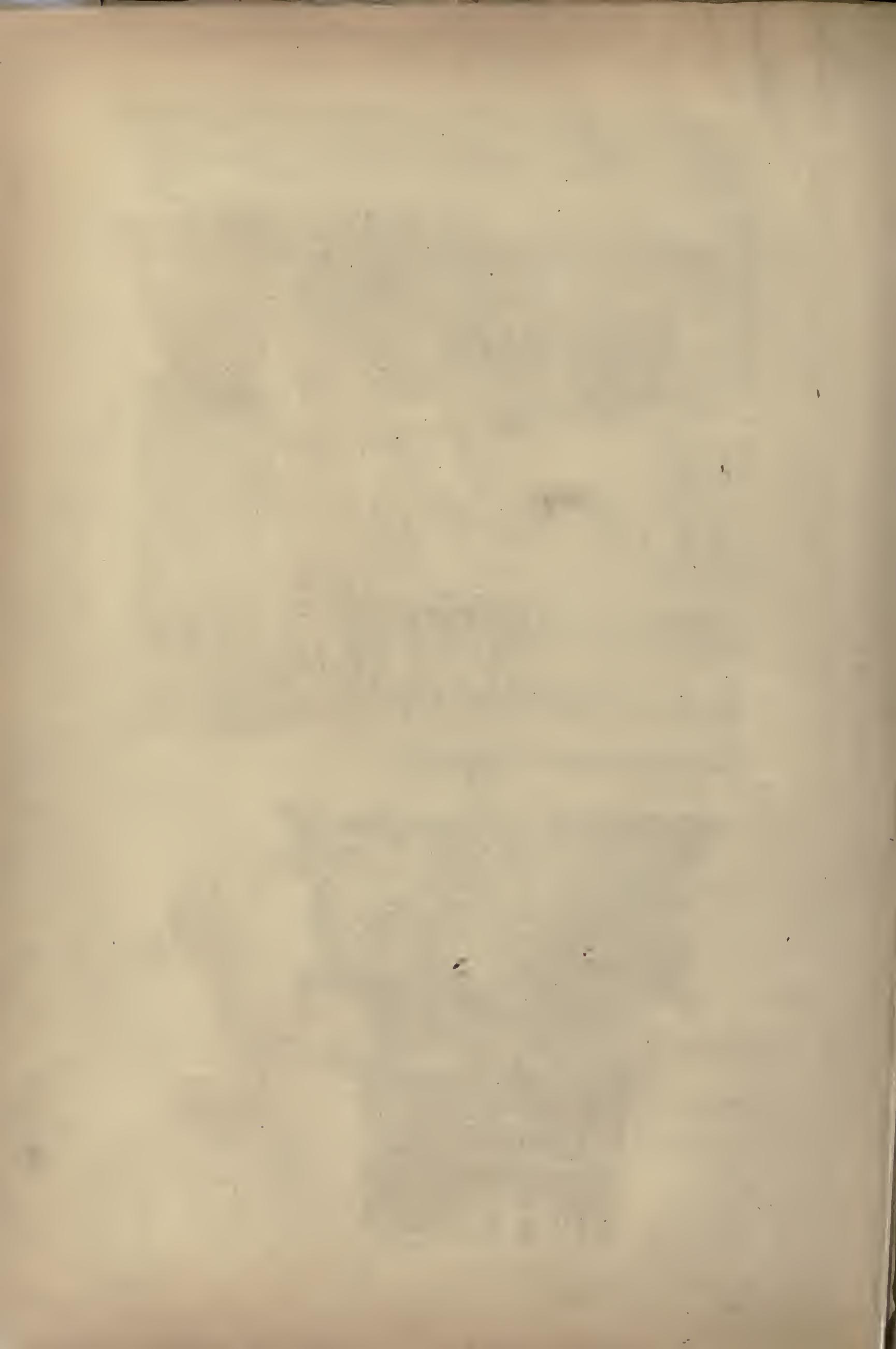


Cornice & Base of the Pedestals.

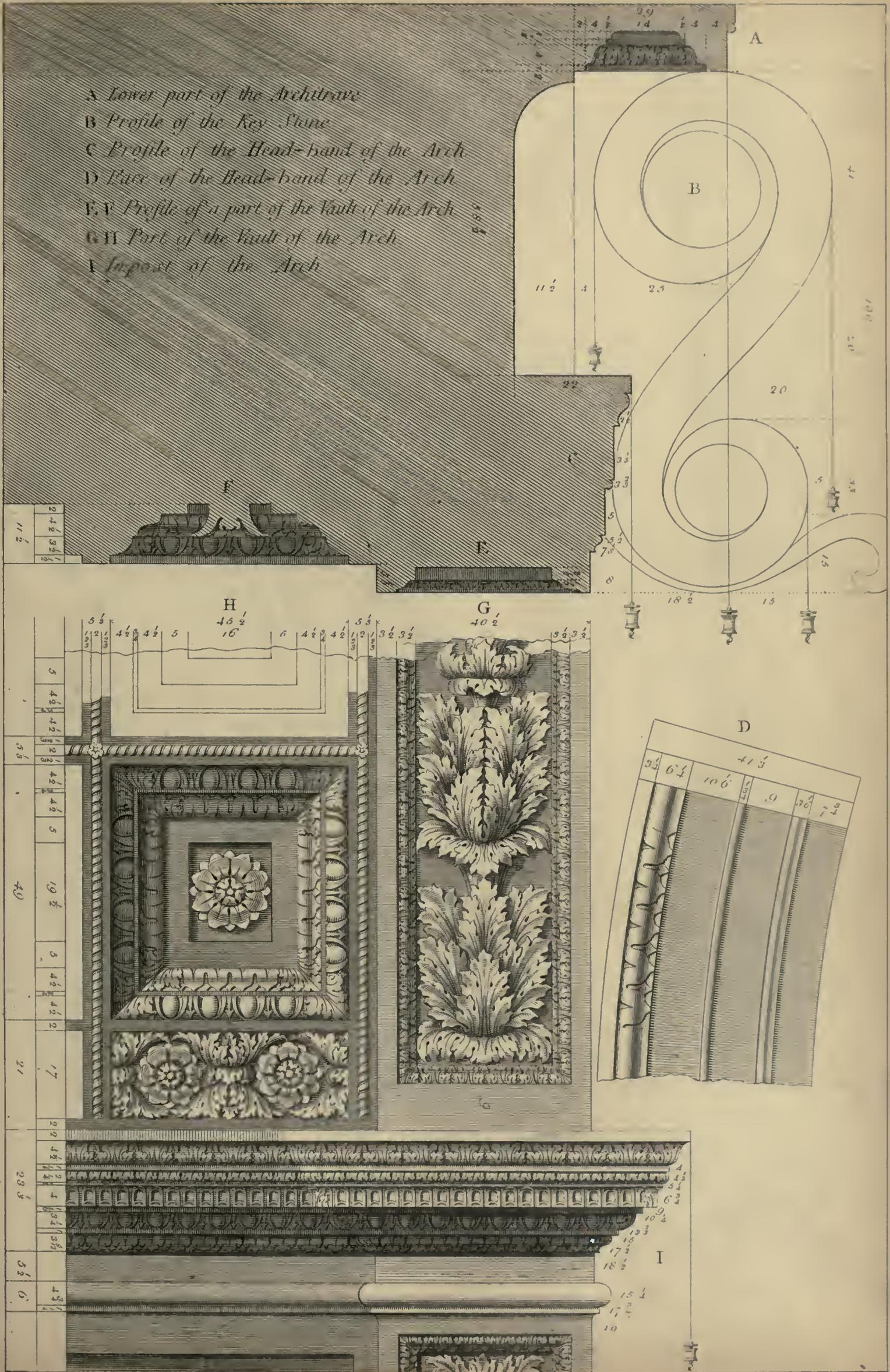




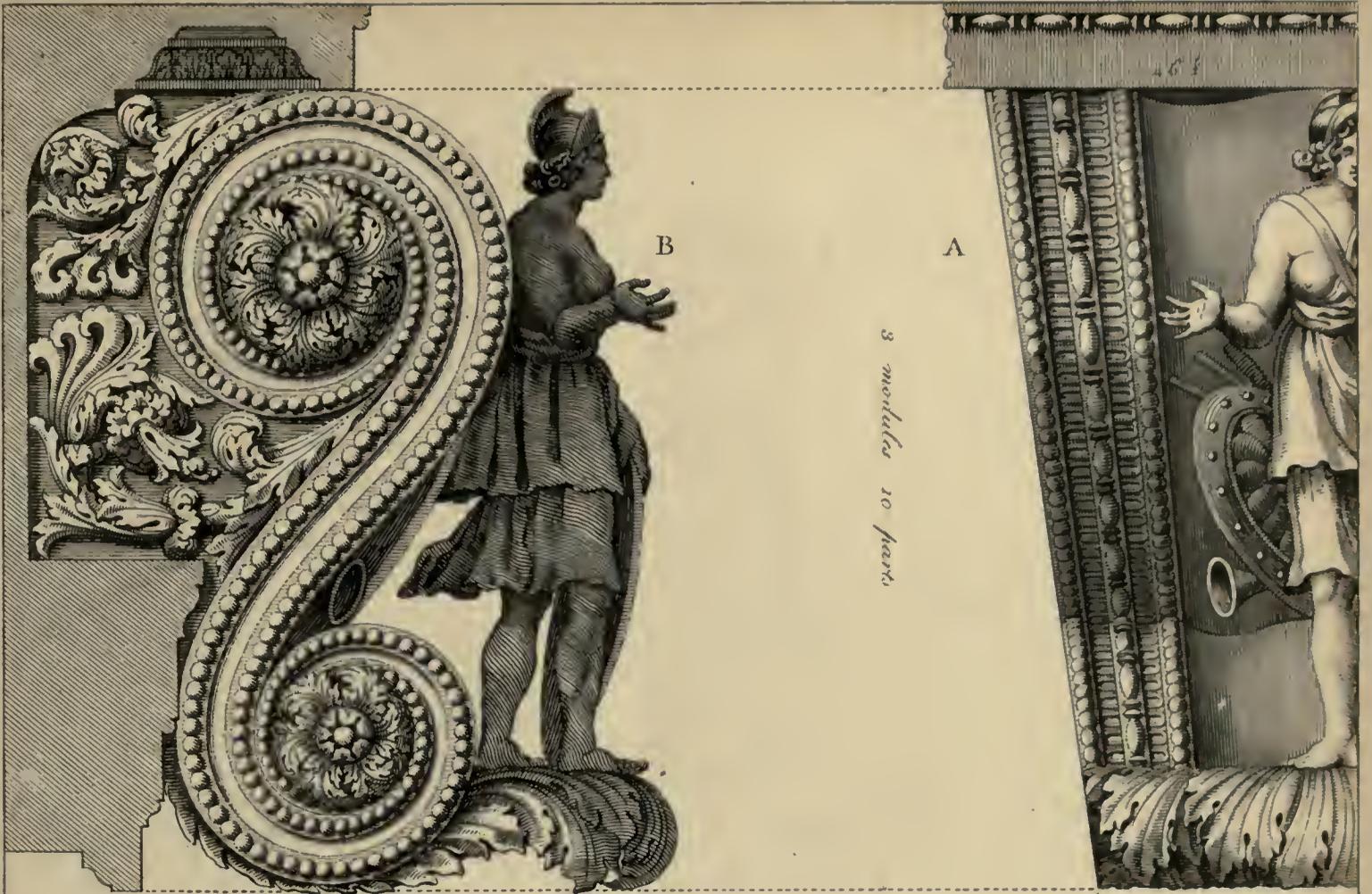




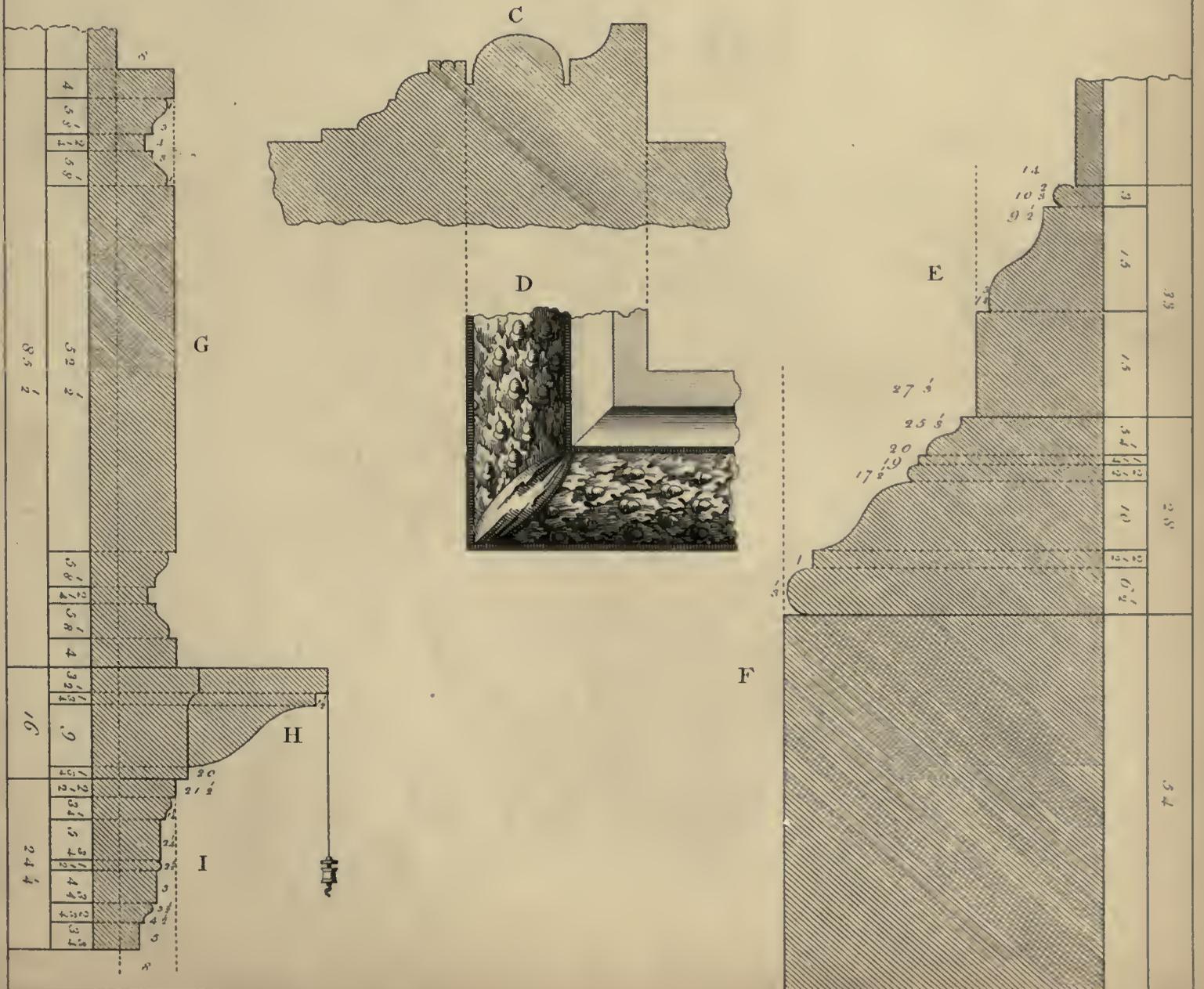
- A Lower part of the Architrave
- B Profile of the Key Stone
- C Profile of the Head-band of the Arch
- D Face of the Head-band of the Arch
- E-V Profile of a part of the Vault of the Arch
- G-H Part of the Vault of the Arch
- I Inpost of the Arch







32



TRIUMPHAL ARCH OF LUCIUS SEPTIMIUS SEVERUS.

LUCIUS SEPTIMIUS SEVERUS, whose name this Edifice bears, although of a Patrician family, rose from an obscure station through the successive offices of the Roman State, until he found himself in a rank so eminent, and with such means of success, as to embolden him to contend for the imperial purple.

Stationed on the borders of Illyricum, at the head of an army intended to defend the course of the Danube, and to repress the incursions of the neighbouring barbarians, he had entirely won the confidence of the Roman legions under his command by his intrepidity, his military skill, and the able administration of his government. An opportunity occurred which opened the way to the highest station in the Roman polity, of which he profited with that decision, promptitude, and energy, which marked his character through life.

Didius Julianus, a man of great wealth and equal ambition, but of inadequate talent, had purchased the title of Emperor by largesses to the Prætorian Guards, after the murder of Pertinax, one of the greatest emperors that ever filled that station; but, destitute of that energy and talent which were requisite for the maintenance of the station thus fraudulently acquired, he was unable to resist the advance of a skilful and popular commander, supported by veterans inured to war, confiding in their long-trying, resolute, and experienced leader, and intent on punishing those bands which had sold the name of Emperor to the highest bidder: perhaps with no small degree of jealous animosity caused by the advantages and indulgencies of the metropolitan cohorts.

Didius Julianus was deserted by his partizans when Severus was marching his army on Rome, and was subsequently assassinated by his own soldiers, A.D. 193. The character of Julianus is shewn most clearly by his having employed assassins to murder Severus during his advance on Rome; an endeavour in which he completely failed. The Prætorian Band, terrible only to the unarmed citizens of Rome, unaccustomed to the hardships of war, enervated by the luxury of the capital, and the licentiousness in which they indulged without restraint, could not cope with the hardy, well-disciplined warriors of Severus, inured to war by constant combats with their barbarian opponents; and these guards were not only

disbanded by him, but were also banished to a distance of one hundred miles from Rome; instant death was to be their punishment for violating this austere command. The reign of Severus dates from the death of Julianus.

Severus, however, was not without rivals in his elevated position. Pescennius Niger, the most popular general of the time, then in command of the Roman army in Syria and the adjoining provinces, assumed the title and ensigns of Augustus, but, not acting with the promptitude of his more energetic rival, he, after many obstinate battles, ultimately lost his army, his crown, and his life, on the plains of the Issus, not far from the field of battle where Alexander obtained a great victory over Darius. The loss of Niger's defeated army amounted to twenty thousand men killed on the field, A.D. 194.

Clodius Albinus, another aspirant to the imperial dignity, was defeated and slain after a prolonged and sanguinary contest, near Lyons, in Gaul, A.D. 198; and Severus, now without a rival, and secure in his imperial state, gave loose to his revenge and his avarice, sacrificing the richest of the citizens of Rome, and confiscating their property to increase his own wealth, and that of his adherents.

Severus afterwards carried his victorious arms into the East with distinguished success, but was recalled by a revolt in Britain, which he speedily reduced, and then built the celebrated wall across the northern part of the island, in order to repress the frequent incursions of the Caledonians.

Although the public life of Severus, as a ruler and a general, was highly prosperous, yet his declining years were embittered by the disgraceful conduct of his sons Caracalla and Geta. Caracalla, indeed, endeavoured to murder his father Severus while he was settling the peace of Britain: and so malignant were his feelings against his brother Geta, that he destroyed his effigies wherever they were placed, and obliterated his name from all those monuments on which it had been inscribed: among others, from the Arch now in question.

Severus died at York A.D. 211, after a reign of eighteen years. His military talents, and his energy as a ruler, were of the highest order, but the unrestrained cruelty of his disposition, and his unscrupulous adoption of every means, however

unjust and atrocious, to accomplish his ambitious designs, wither those laurels which his public talents confer on him.

How gloomy must have been the circumstances that victimised the peaceably disposed citizens of a state, to obtain the imperial government of which, three antagonist commanders were engaged in a lethal internecine conflict; while myriads of their bravest sons, during a murderous struggle of five years, were mercilessly sacrificed to the ambitious machinations of those military despots who were contending for the transient honours of arbitrary power, to be exercised over regions which had once constituted the Roman Republic.

The nothingness of worldly pomp, even in its best estate, its loftiest elevation, has rarely been exemplified more powerfully than in the closing scene of the life of this ambitious and successful despot: "I have been everything, but what am I now?" was his exclamation at the close of his life: commanding his funereal urn to be brought to him, he took it into his arms, and in terms at once of anguish and of triumph, addressed to it words of this import; "Thou soon wilt be the resting place of one, whom aforesaid the world was too narrow to satisfy."

The historians from whose writings the most valuable information of the life of Lucius Septimius Severus is to be derived, are Dion Cassius, Herodian, Ammianus, Spartianus, and Sextus Victor Aurelius.

PLATE I.

This Edifice, from its grandiose mass and well-arranged proportions, has a noble and imposing appearance: its height is nearly sixty-eight feet, its extent upwards of seventy-six feet. The whole of this magnificent building is of white marble, excellently constructed, and exquisitely adjusted, in immense blocks, the accuracy of the workmanship superseding the necessity of cement. The accumulated ruins of succeeding ages and repeated devastations having embedded this Arch above the bases of the Columns, Desgodetz caused an excavation to be made, in order that he might complete his measurements accurately; this was subsequently filled up; but in 1803, Pius VII. caused the earth to be cleared away down to the original pavement, and built a sunk wall to protect it against a similar encumbrance: this wall varies in depth from fifteen to twenty-five feet, such being the extent to which the Arch was embedded. The remains of the Temples of Jupiter Tonans and of Concord are near this Arch. It has been stated that a set of horses in bronze were formerly placed on the Attic; of these no vestiges now remain. The bronze letters also have been

abstracted, but the inscription is perfectly legible in the cavities which once contained them; a few of the points which separate the words have escaped the hand of the plunderer, and still remain to prove the material employed. The Shafts of the Columns are each of a single block of marble, and have twenty-four flutings; they are ten diameters in height, including the sub-plinth. The Entablature advances over the Columns, as in the Arch of Constantine; but in that edifice the Columns appear to support the colossal figures placed on the projections of the Cornice: in this Arch they seem to have nothing to sustain; but it may however be conjectured that statues in bronze once occupied the projecting Entablature: their value would ensure their destruction: but then, would not the two central statues interfere with the inscription? In the Attic, a sort of panel is placed over the flank Columns; the entire space between them is occupied by the Inscription.

The Sculpture on this monument refers to the principal circumstances of this Emperor's eventful history; but the explanation of the scenes, and appropriation of the figures exhibited in the *bassi relievi*, to the historical events therein recorded, and personal characters therein represented, would furnish materials for a ponderous volume of classical chronology.

PLATE II.

The Elevation of the Side of the Arch, showing the method in which the Bases of the Pedestals of the Columns, and the Imposts of the Side Arches are continued, as also are the various parts of the Entablature, the Base and Cornice of the Attic, and the Astragal under the Capitals of the Columns. The lower Door is the entrance to the staircase: that in the Attic leads on to the Cornice. The entasis of the Columns commences at one third from the Base. The courses of the masonry of the Pilasters range exactly with the courses of the wall of which they form part.

PLATE III.

The Profile or Section of the Arch, showing the interior or transverse Arches, whereby the two Side Arches and the Great Arch communicate: these are adorned with Compartments, the same as are the other larger Arches. In the principal Arch are one hundred and fifty Compartments; in the Side Arches, one hundred and thirty-five: and in the Transverse Arches, forty-eight.

PLATE IV.

The Base of the Columns, with the Plinth and Socle, and the Cornice and Base of the Pedestals. The recesses in the die of the Pedestals are angular

[Concluded in No. 15.]

or bevelled at the top and sides, but square at the bottom. The lateral width of the Soele of the Column is exactly equal to the width of the die of the Pedestal. The Base is Attie; the curve of the Scotia descends to the top of the Fillet under it. The Pedestals are higher than any other example extant. The diameter of the Column at its Base is two feet ten inches and eight tenths.

PLATE V.

The Capital of the Column with the Entablature; the Capital of the Pilasters; and the Profile on the Angle of the Capital of the Pilasters. The leaves of the Capital are the Aeanthus. The Volutes rise into the Abacus, and do not descend so as to touch the foliage. The lower Facia of the Architrave projects slightly below; the second is vertical. The Frieze joins the Architrave by a Curve, which occupies two-fifths of the Frieze. There are Pine-apples at the salient and re-entrant angles of the Cornice. The Architrave, the Frieze, and part of the Cornice, are worked out of a single block of marble, which in some instances, is upwards of twelve feet in length.

PLATE VI.

The Capital of the Columns drawn on the Angle, with the measurements in modules and parts: the Plan of the Capital reversed: and the Profile or Section on the centre of the Face of the Capital, with its measurement. A more complete idea of the proportions of the different parts are thus rendered, than can be effected by the view in one direction only. The Capital in this instance, as in Plate IV. of the Baths of Diocletian, is only bossed out: the reader will notice that this example does not present any indication of the tenon, similar to that worked in the solid of the Capital in that fabric, whereby to add strength for the resistance of accidental injuries.

PLATE VII.

Parts of the Attie; the Basement; the Base and Cornice of the Pedestal over the Flank Columns; Profile of the Mouldings of the Pilaster or Panel; A, the Moulding over the Flank Columns; B, the Moulding of the Tablet containing the Inscription. The Dentils are supported by the Tablet without any intervening Moulding. The Pine-apples are repeated here in the same manner as in the Cornice of the Entablature.

PLATE VIII.

The Band, its Face and Profile; the Soffit and Impost of the principal Arch; the Compartments

of the Vault, in front and in profile, with their Mouldings; and the Face and Profile of the Keystone of the Centre Arch. In the Impost, rosettes are placed among the foliage: a small ornamental curve is placed between the Dentils.

PLATE IX.

The Band; the Soffit; and the Impost of the Doors: the Band; Soffit; and Impost; with the Compartments of the Vault of the Side Arches: the Impost; the Compartment; and the Profile of the Transverse Arches: the Section or Profile of the Frieze and Cymatium of the Side Arches: the Profile of the field and mouldings of the range of the *bassi relievi* over the Side Arches.

The highest military honour which could be obtained in the Roman State, was a Triumph, or solemn Procession, in which the victorious general and his army marched to the Capitol, along the *Via Triumphalis*, and through the *Porta Triumphalis*, to the Temple of Jupiter Capitolinus. This Triumphal Procession, when legally carried into effect, was solemnly decreed by the Senate: it must have been merited by a conquest over a foreign enemy, not in a civil war: the limits of the Roman State must have been enlarged: if the general had lost territory, subsequent success, so as to recover that territory, did not entitle him to a Triumph: five thousand soldiers of the nation subdued must have fallen in open engagement. But all these particulars were attended to or neglected, according to the circumstances of the case, the spirit of party, the arbitrary despotism of the victor, and the state of the public mind. The Triumph of Constantine was a direct infringement of the first of these stated laws.

The Standards and other spoils of the conquered countries were paraded with great ostentation, with representations of cities, mountains, battles, and similar subjects.—“*Vecta spolia, captivi, simulacra montium, fluminum, præliorum.*” Tacitus, Ann. II. 41. The most illustrious captives taken in war formed part of the array, and the best and bravest of the vanquished were exposed to the mockery and insults of the lowest and vilest: and, to complete the sum of such atrocious cruelty, lest any one should experience or express sorrow on so festive an occasion, the prisoners who had been paraded in ostentatious mockery, were executed as soon as the ceremonial of the Procession was finally completed.

Belisarius, general of the Emperor Justinian, was the last conqueror to whom a Triumph was granted; this was on account of his victories in Africa.

THE ARCH OF THE GOLDSMITHS.

THIS fabric is partly built up into the wall of the Chapel of SAN GIORGIO IN VELABRO, so that the general effect of its symmetrical proportions is wholly annulled by the concealment of one pier to the very moulding of the Pilaster, as is shown in the engraving: can the most violent expressions of reprobation adequately convey the sensations of disdain which such atrocious barbarianism must necessarily excite? By some it is denominated ARCO BOARIO; it appears to have been erected by the bankers and principal merchants residing in that quarter of the city, to the honour of Severus and his Empress Julia.

The word *Argentarii* having been misunderstood, has occasioned this structure to be called the ARCH OF THE GOLDSMITHS; indeed the term Arch, as applied to the edifice, is incorrect, that of Portal or Gateway would be more appropriate, as the principal of the Arch is not introduced in any part of the building.

The term FORUM BOARIUM is supposed to have derived its appellation from the bronze image of a Bull, removed from Egina, mentioned by Tacitus, "*a foro Boario ubi æreum Tauri simulacrum conspicimus:*" and Pliny mentioning the Island of Egina, says, "*Bos æreus inde captus in Foro Boario est Roma,*" which presents a far more probable derivation of the word, than the vulgar supposition that *Forum Boarium* designated the Cattle Market, or the abode of the Cattle Salesmen; such not being likely neighbours to merchants and bankers, who were its inhabitants, as proved by the sentence, "*Argentarii et negociantes Boari hujus loci invehent.*"

PLATE I.

The first Plate contains the Plan and Elevation. The material of the building, down to and including the Cornice of the Pedestals, is white marble; the Pilasters, in one block from Base to Capital: the Pedestals are of travertine stone.

The Entablature was evidently proportioned to the entire elevation of the building, including the Base, as it is considerably more than one-third of the height of the Pilasters: whereas in the Arch of Severus, the height of the Entablature is not quite a fourth part of the height of the Column. The tablet bearing the inscription occupies the space of both Architrave and Frieze.

M. Desgodetz frankly owns that he had no opportunity of measuring the Base of the Pedestals, they being deeply embedded, and therefore arranged them by conjecture only; consequently, that artist has

erroneously proportioned the dies of the Pedestals as squares merely; but in Messrs. Taylor and Cresy's splendid work on the Architectural Antiquities of Rome, it appears that the dies of the Pedestals are in width only two-thirds of their height, giving a much greater elevation to the fabric, and therefore presenting a far more eligible proportion to the whole mass.

PLATE II.

The second Plate exhibits the Profile or Section of the Edifice, showing the amount of ornament lavished on every part, with the Elevation of the Side: the error of the proportions of the dies of the Pedestals is of course repeated in this Plate. Also, the Plan of the angle of a Pilaster, and the details of the mouldings which surround the *Bassi relievi*, both of the Pilasters, and of the panels between them.

PLATE III.

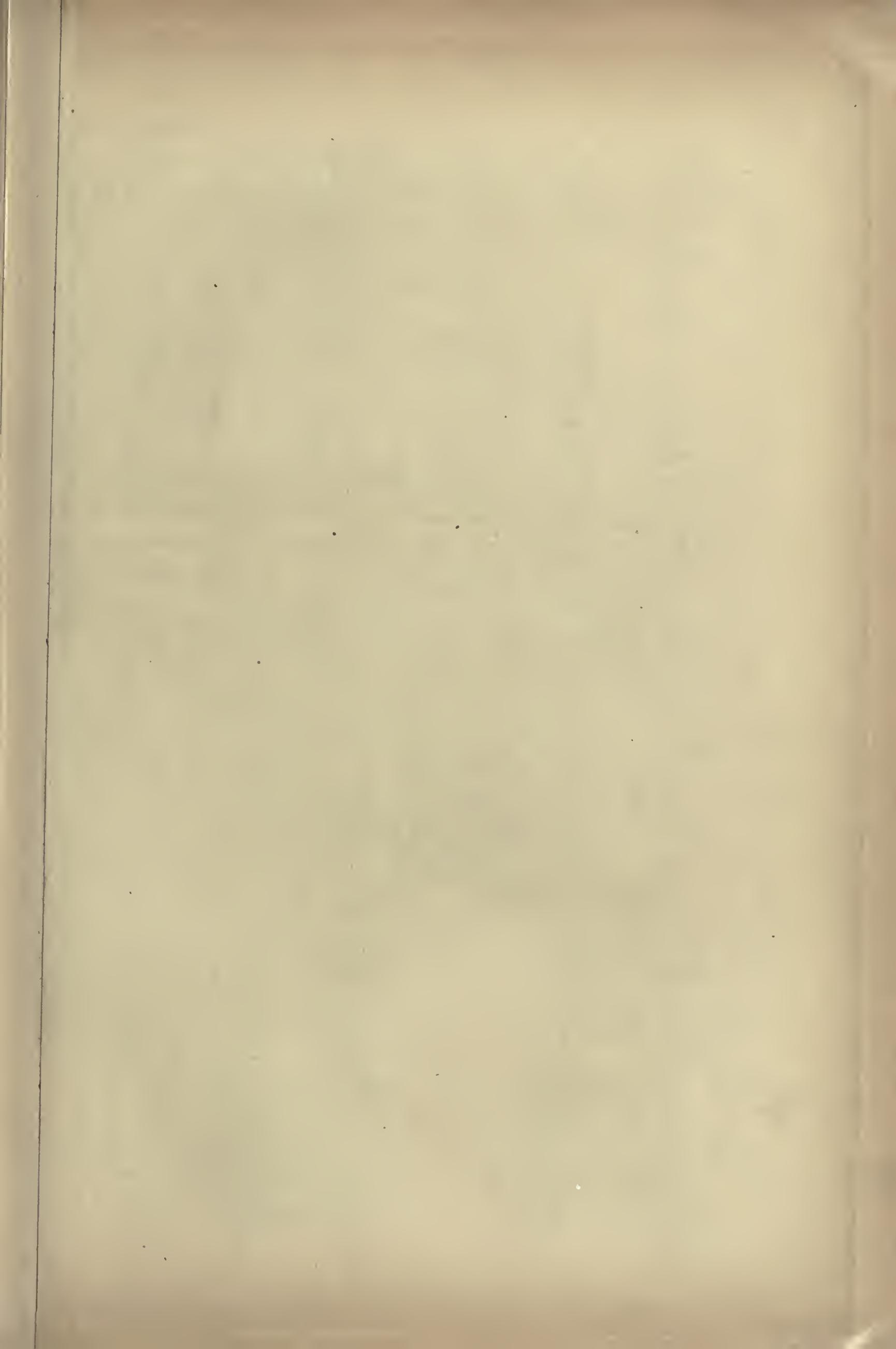
This Plate, exhibiting the Capital and Entablature, shows the extreme richness of the ornamental character of the fabric: the parts are boldly designed and highly relieved; the workmanship, from the general similarity of style, appears to have been executed by the same artists as the Arch of Septimius, but is inferior in execution to that Edifice: the whole surface of the marble is covered with ornaments; and although in general design they are very similar to those of that Arch, yet there, the greater economy of decoration by no means injures the effect intended by the artist.

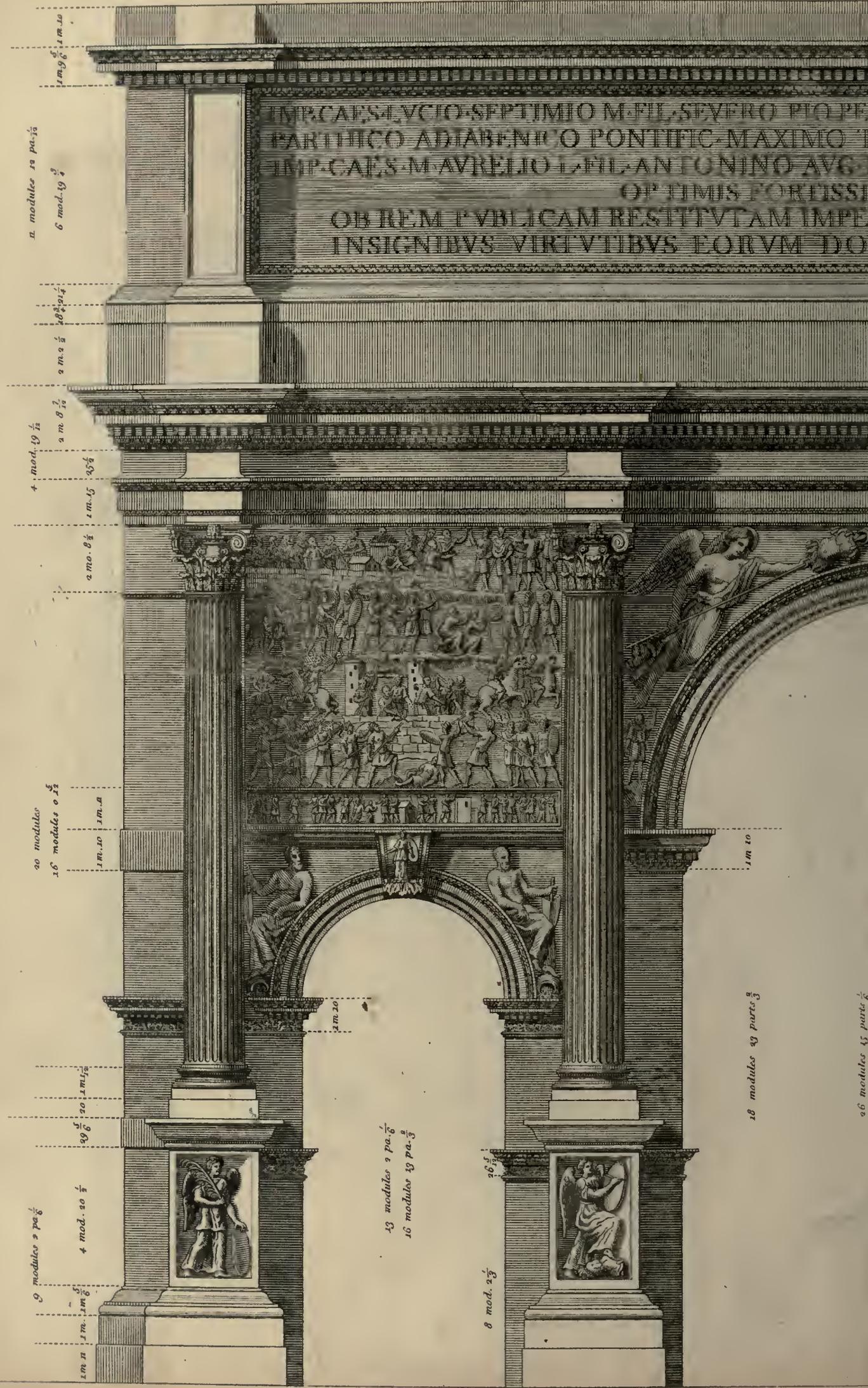
As there is so great a discrepancy between the Pilasters of the Front, and of the Side Elevation, M. Desgodetz was in some uncertainty as to his choice: but, as the Side gave more development to the architectural ornaments, the Capital, &c., he finally selected that as a basis for the calculation of his measurements.

The freedom exercised in this instance, whereby Pilasters in juxtaposition, but facing in different directions, are so dissimilar in their proportions, shews that artists of the classic ages held the strict rules of their art as subordinate to such peculiarities or variations of construction, as they deemed beneficial to the requirements of the general effect intended to be produced by their labours.

PLATE IV.

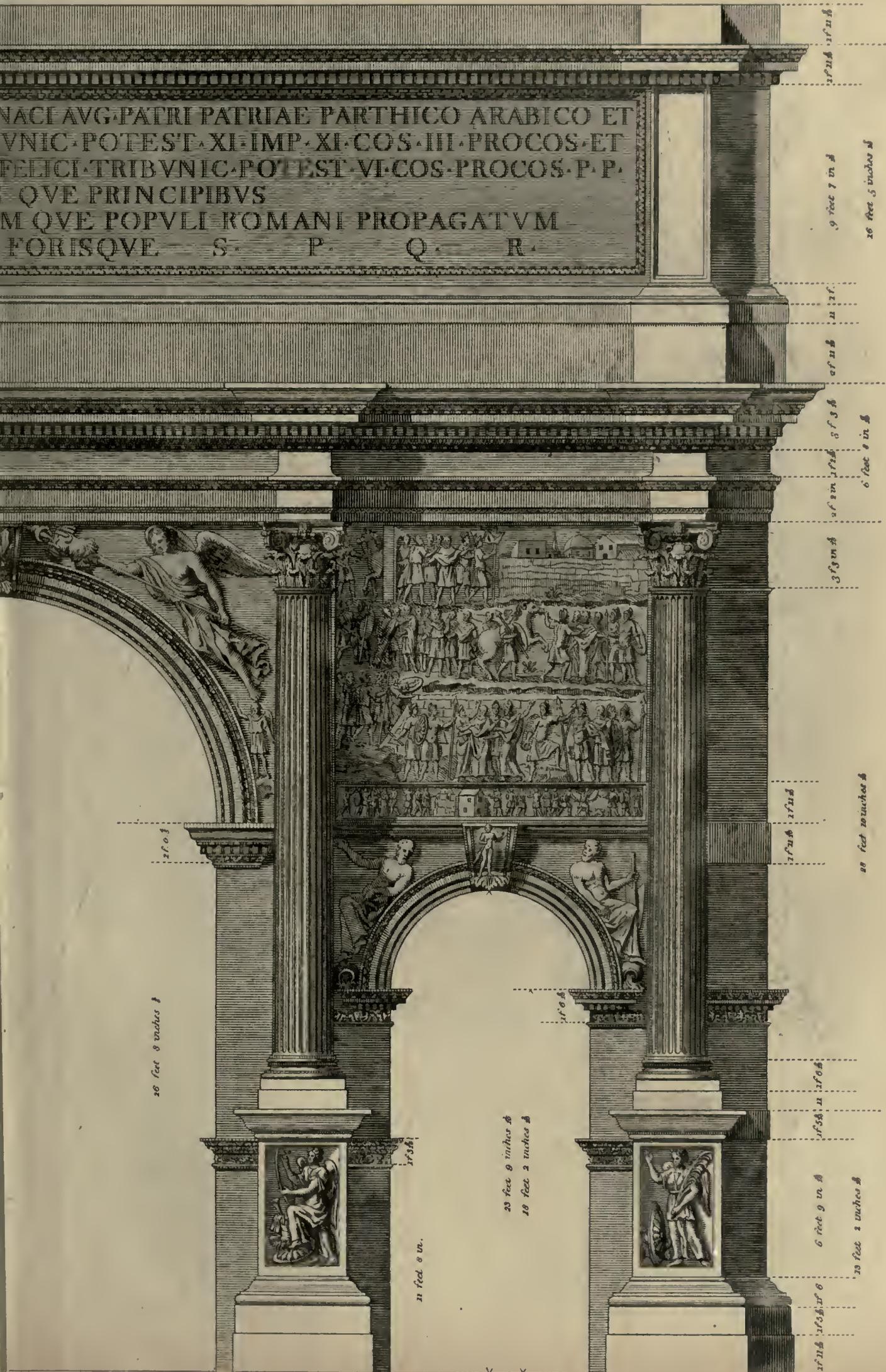
This Plate shows the Profiles and Soffits of the Architrave and Passage: the Base of the Pilasters: and the Cornice of the Pedestals.





S. SEVERUS.

NACI AVG. PATRI PATRIAE PARTHICO ARABICO ET
 VNIC. POTES. XI. IMP. XI. COS. III. PROCOS. ET
 FELICI. TRIBVNIC. POTES. VI. COS. PROCOS. P. P.
 QVE PRINCIPIBVS
 M QVE POPVLI ROMANI PROPAGATVM
 FORISQVE S P Q R



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21.0.3

21 feet 0 in.

23 feet 9 inches &
 18 feet 2 inches &

21.0.8

21.11.8

6 feet 9 in. &

20 feet 3 inches &

21.5.11

28 feet 10 inches &

21.5.8

31.9.11

6 feet 6 in. &

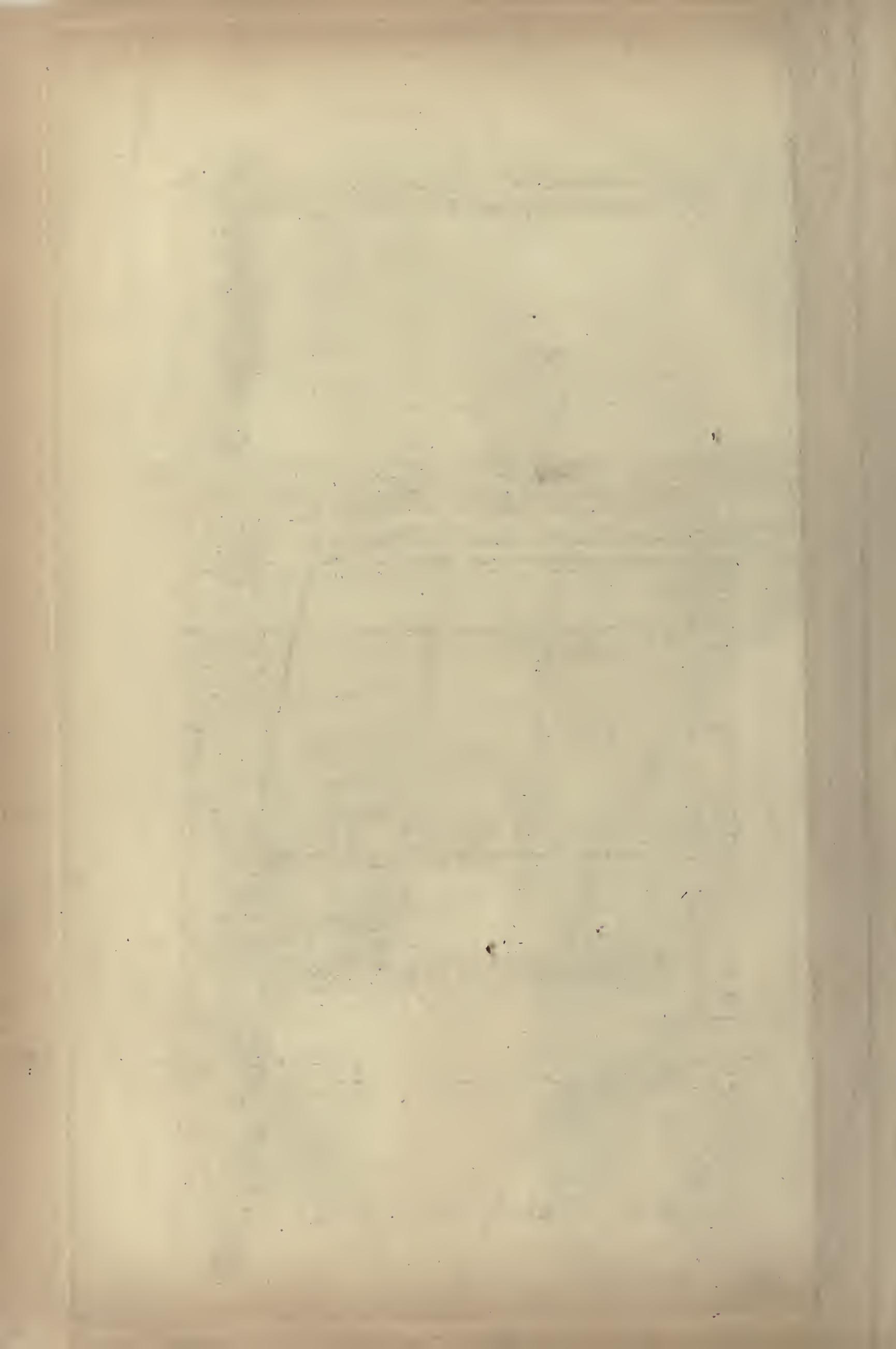
21.5.11

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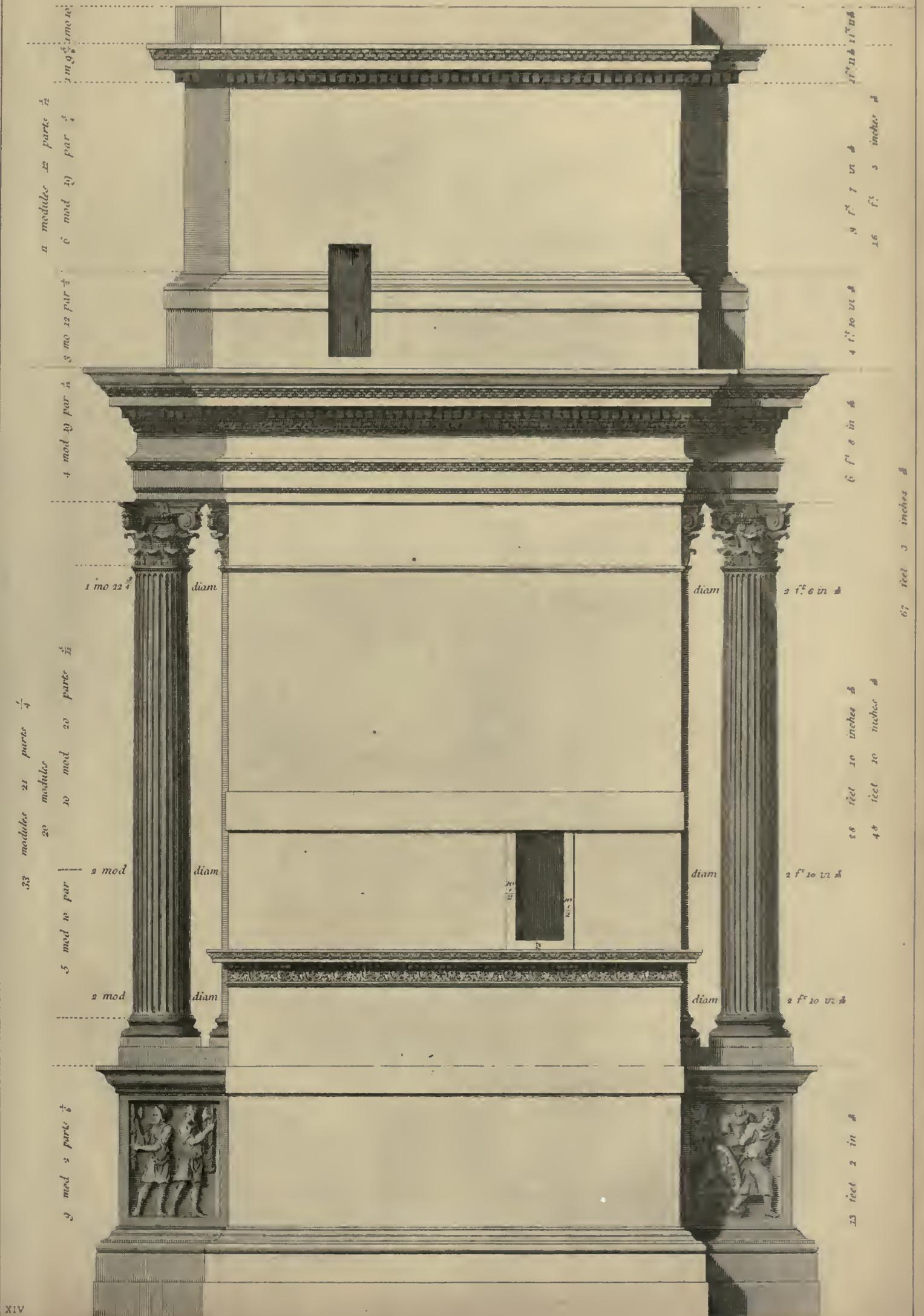
9 feet 7 in. &

26 feet 5 inches &

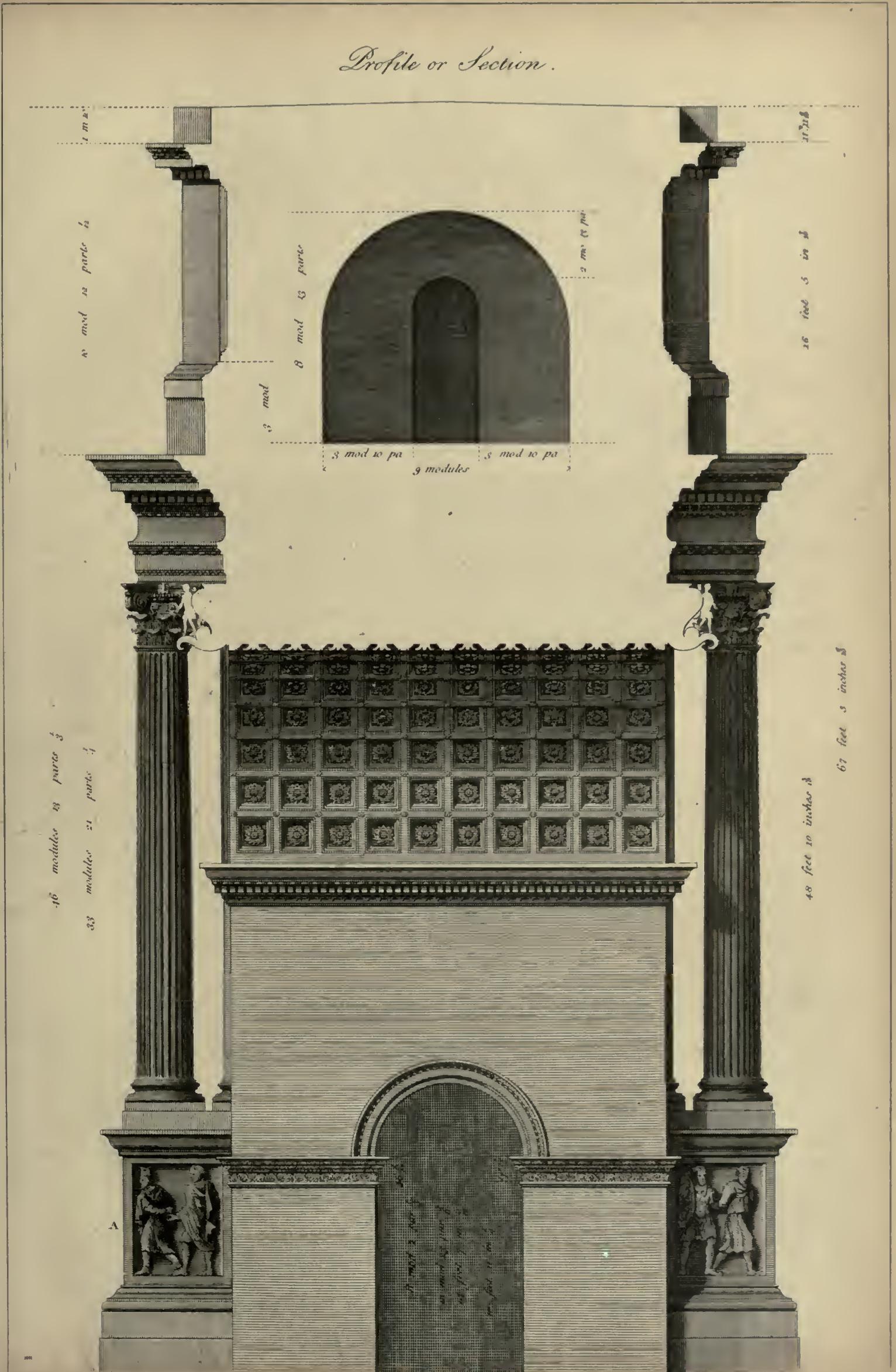
21.11.8

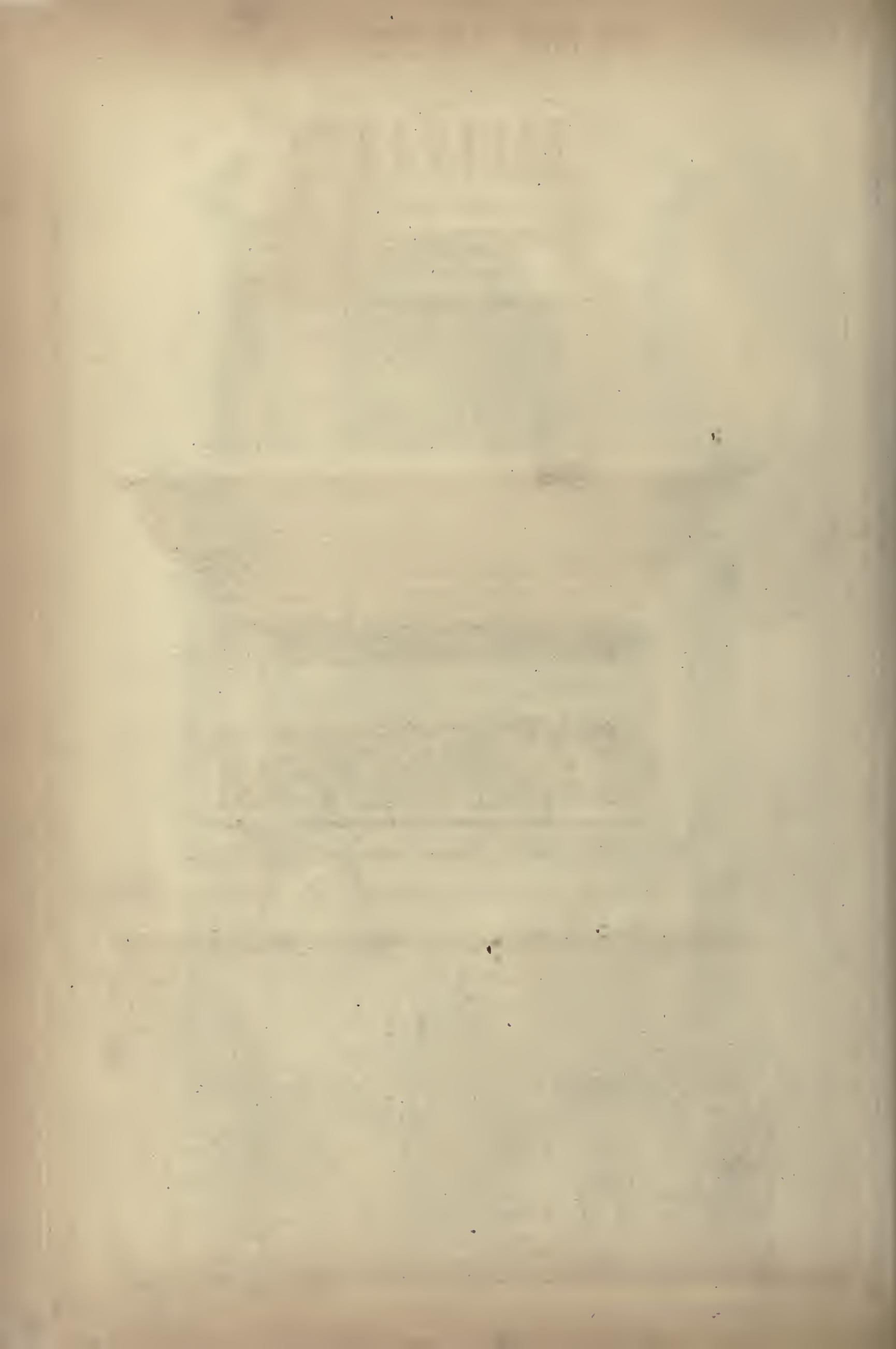


Elevation of the Side.



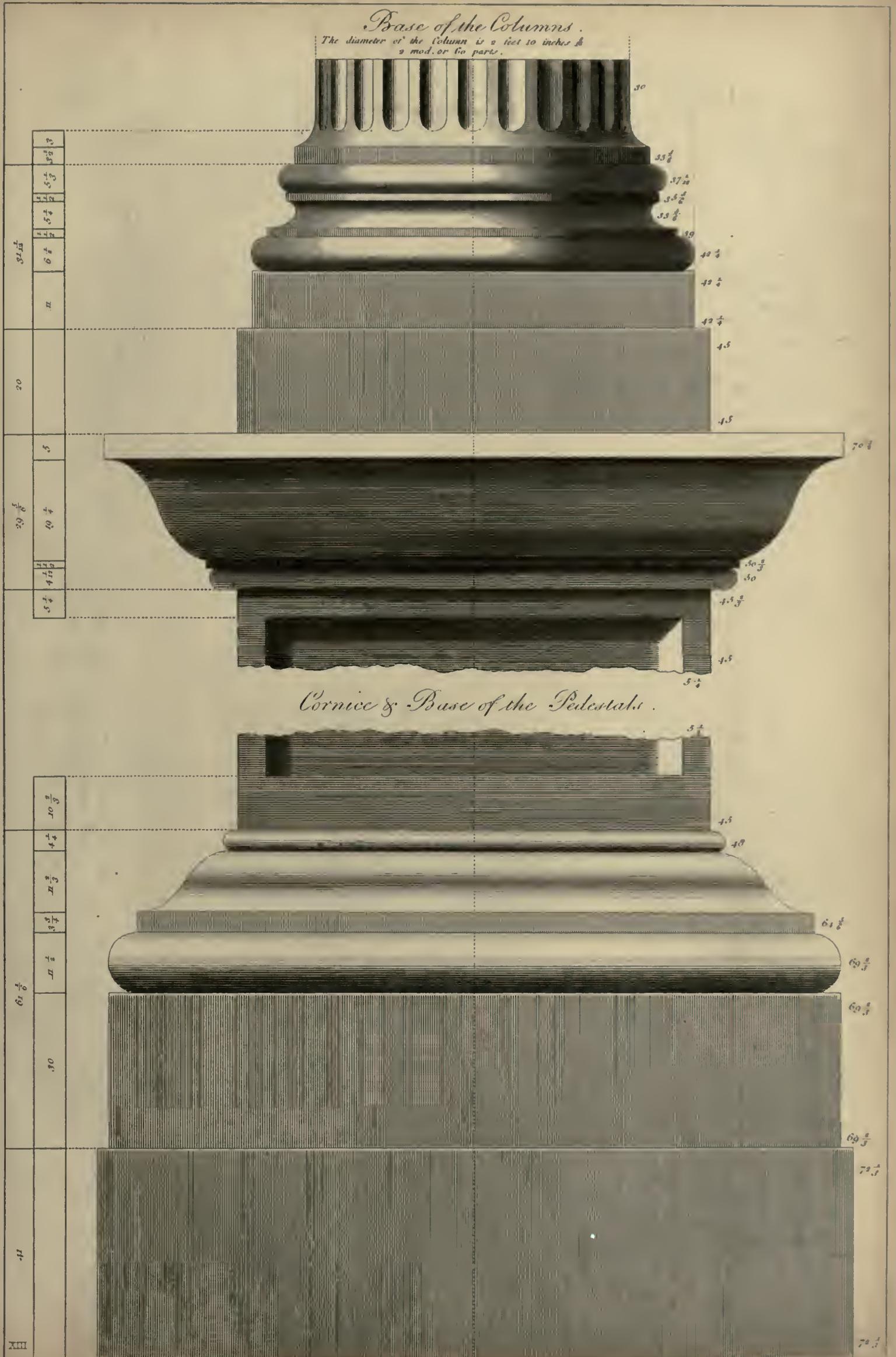
Profile or Section.

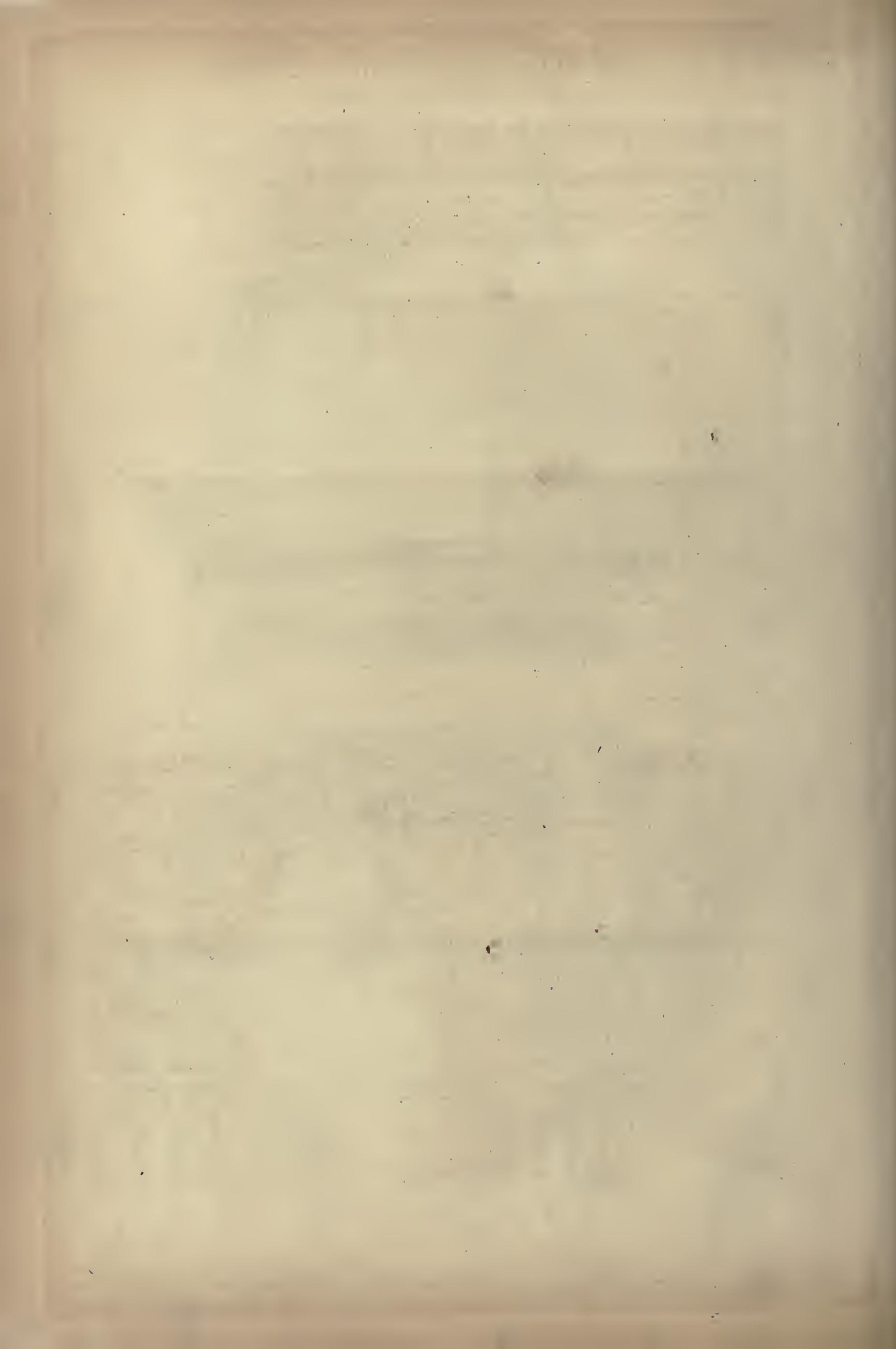


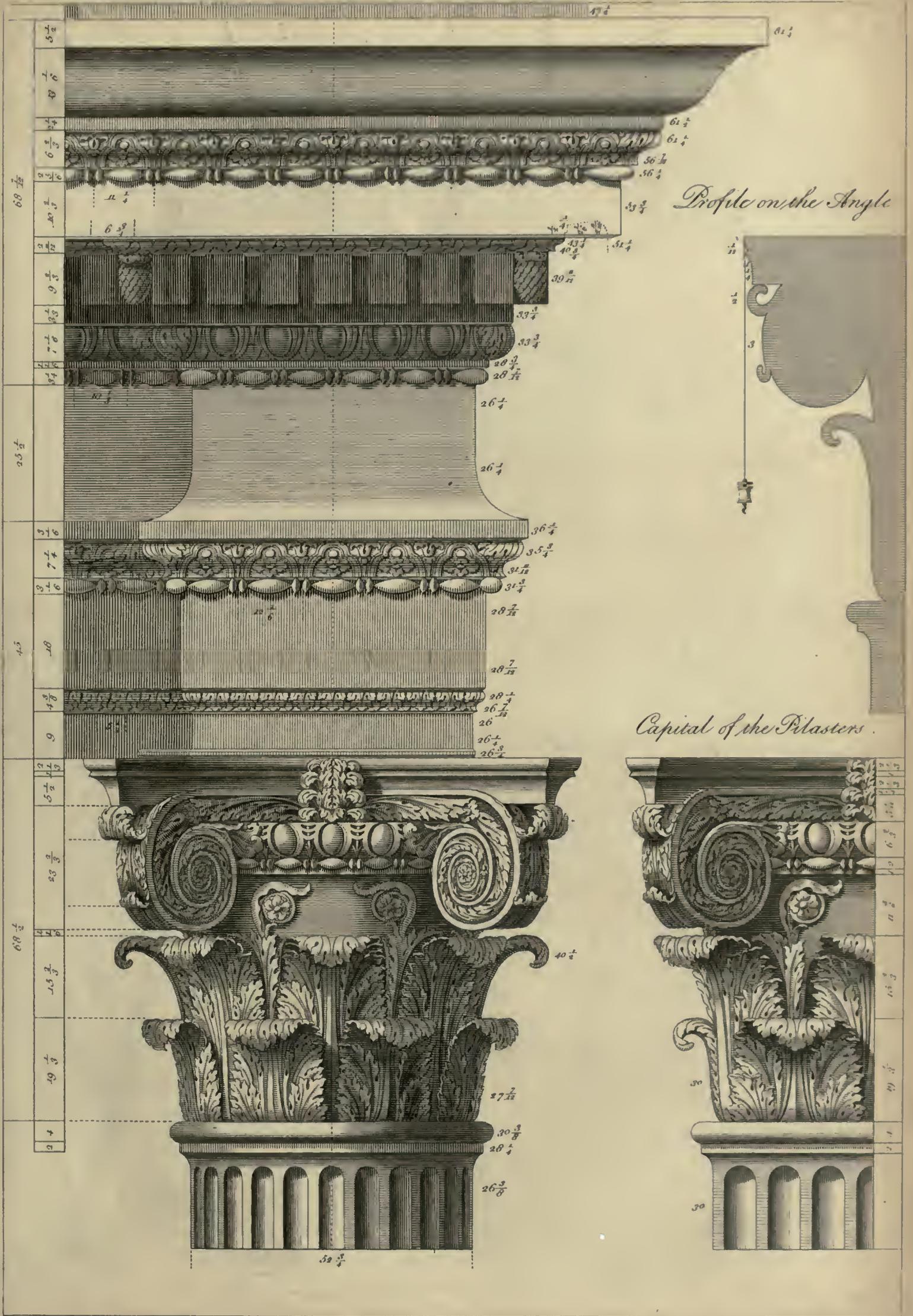


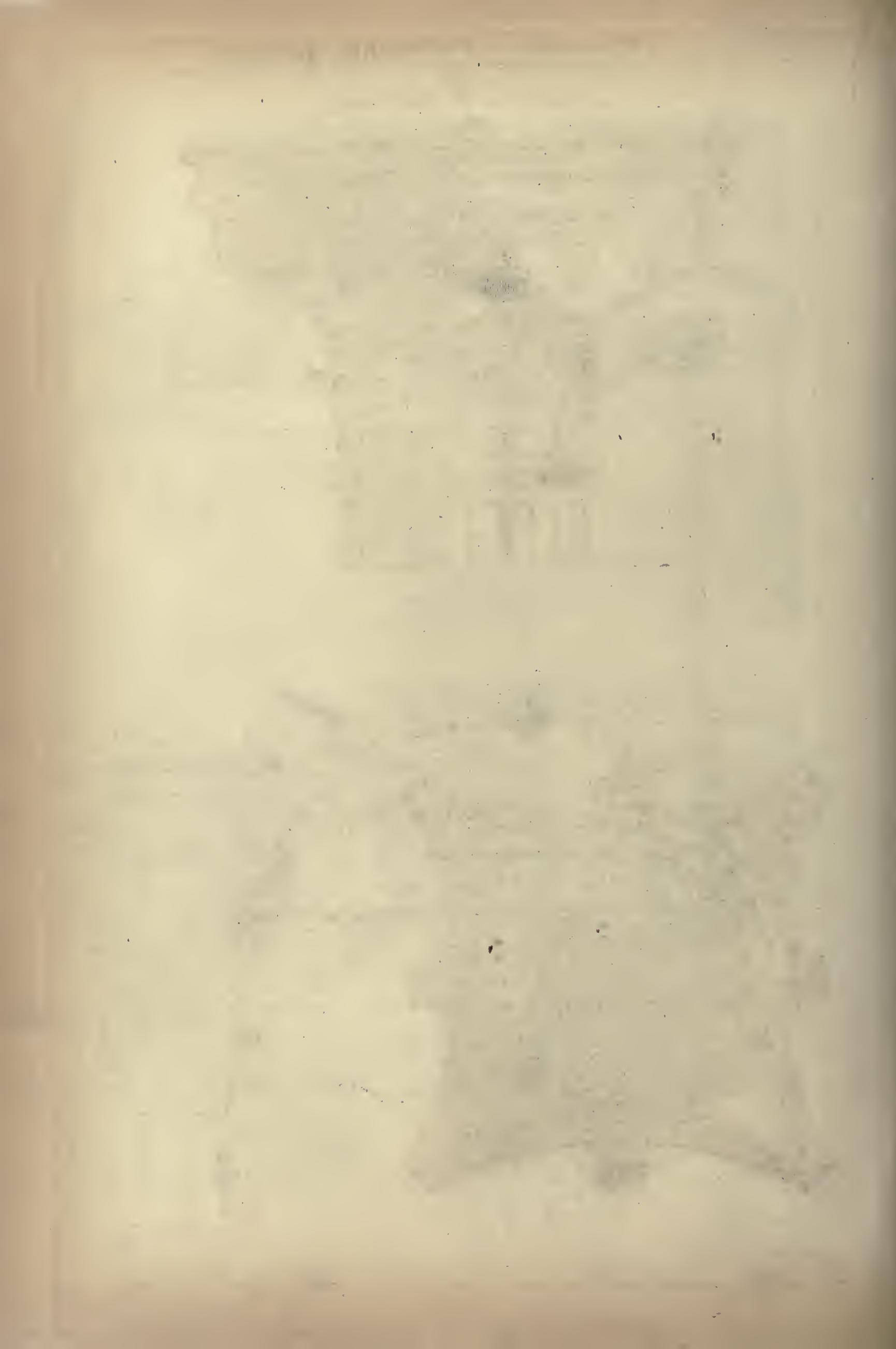
Base of the Columns.

The diameter of the Column is 2 feet 10 inches & 2 mod. or 60 parts.

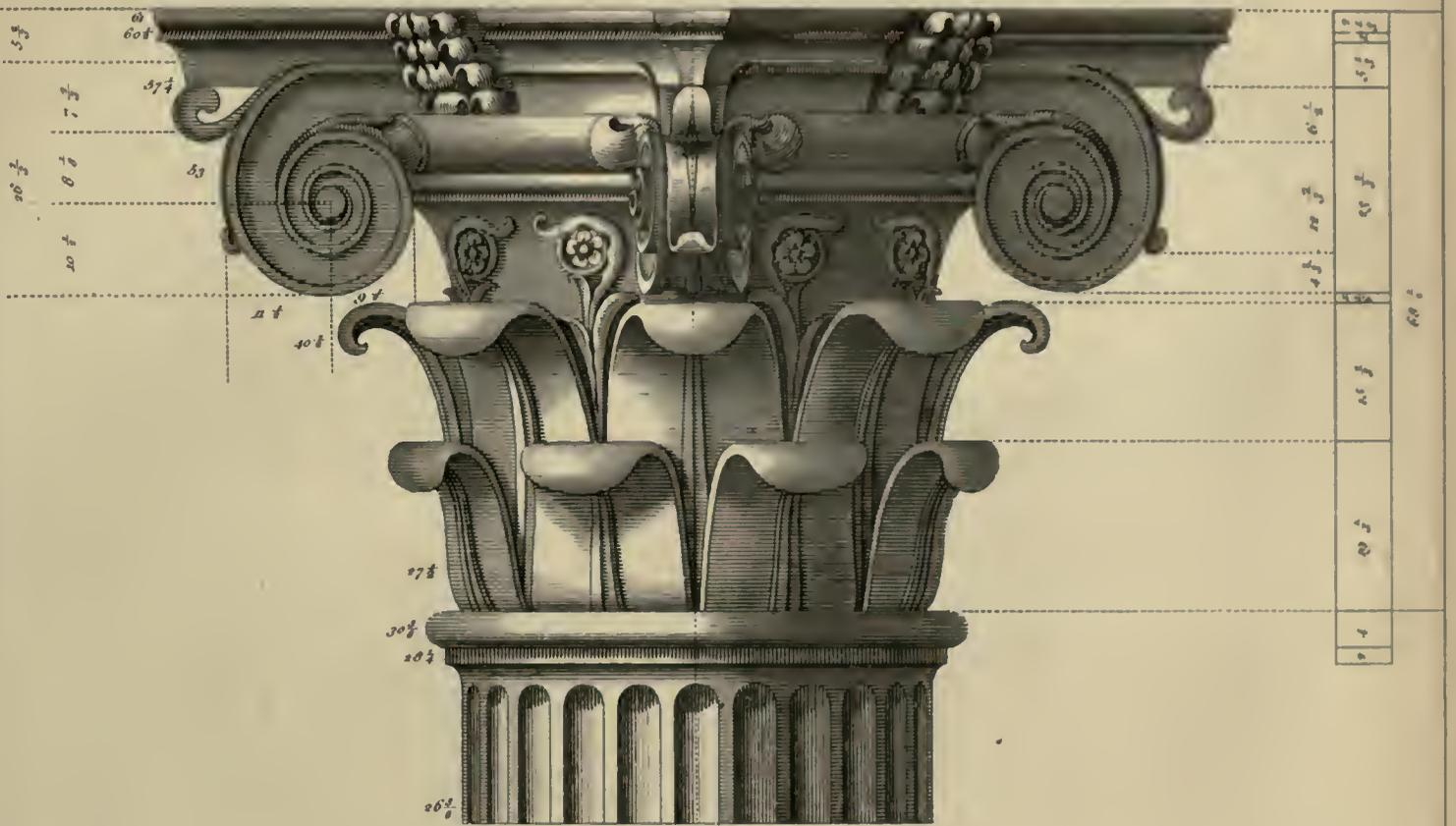




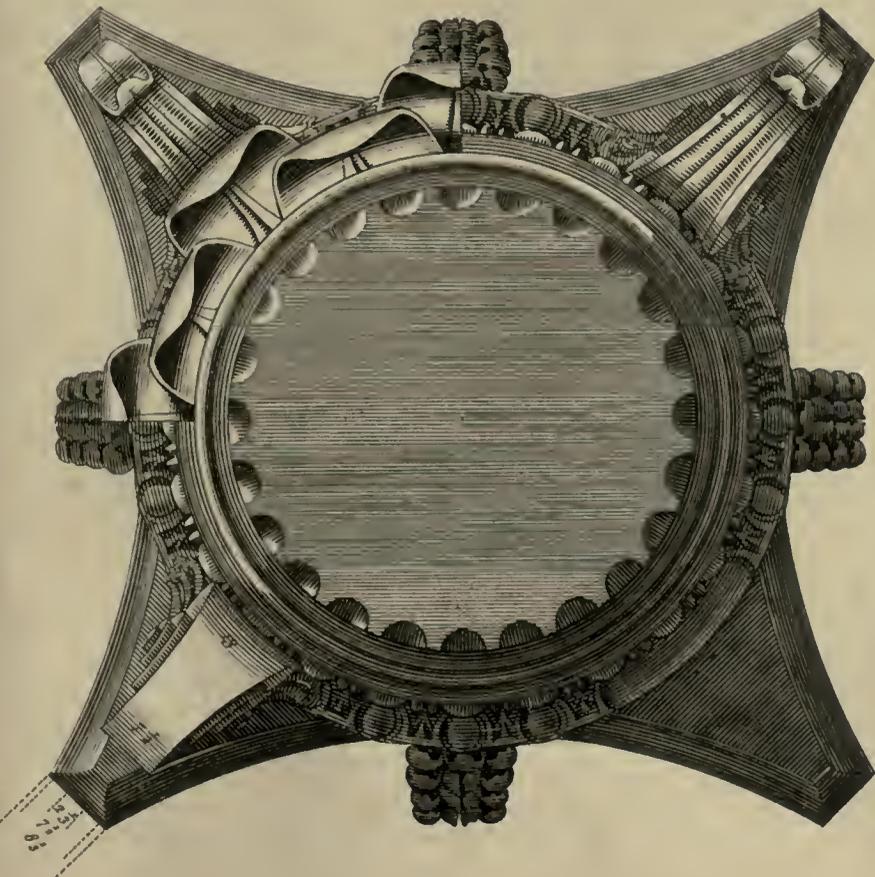




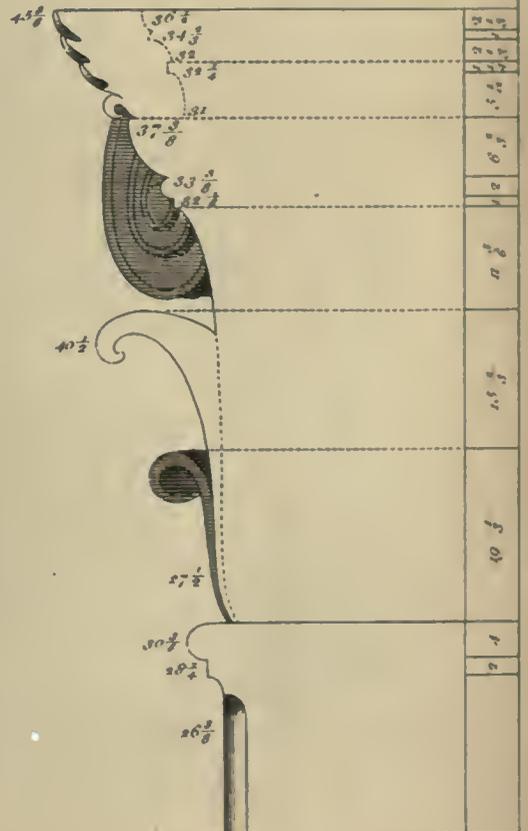
Capital of the Columns drawn on the Angle.

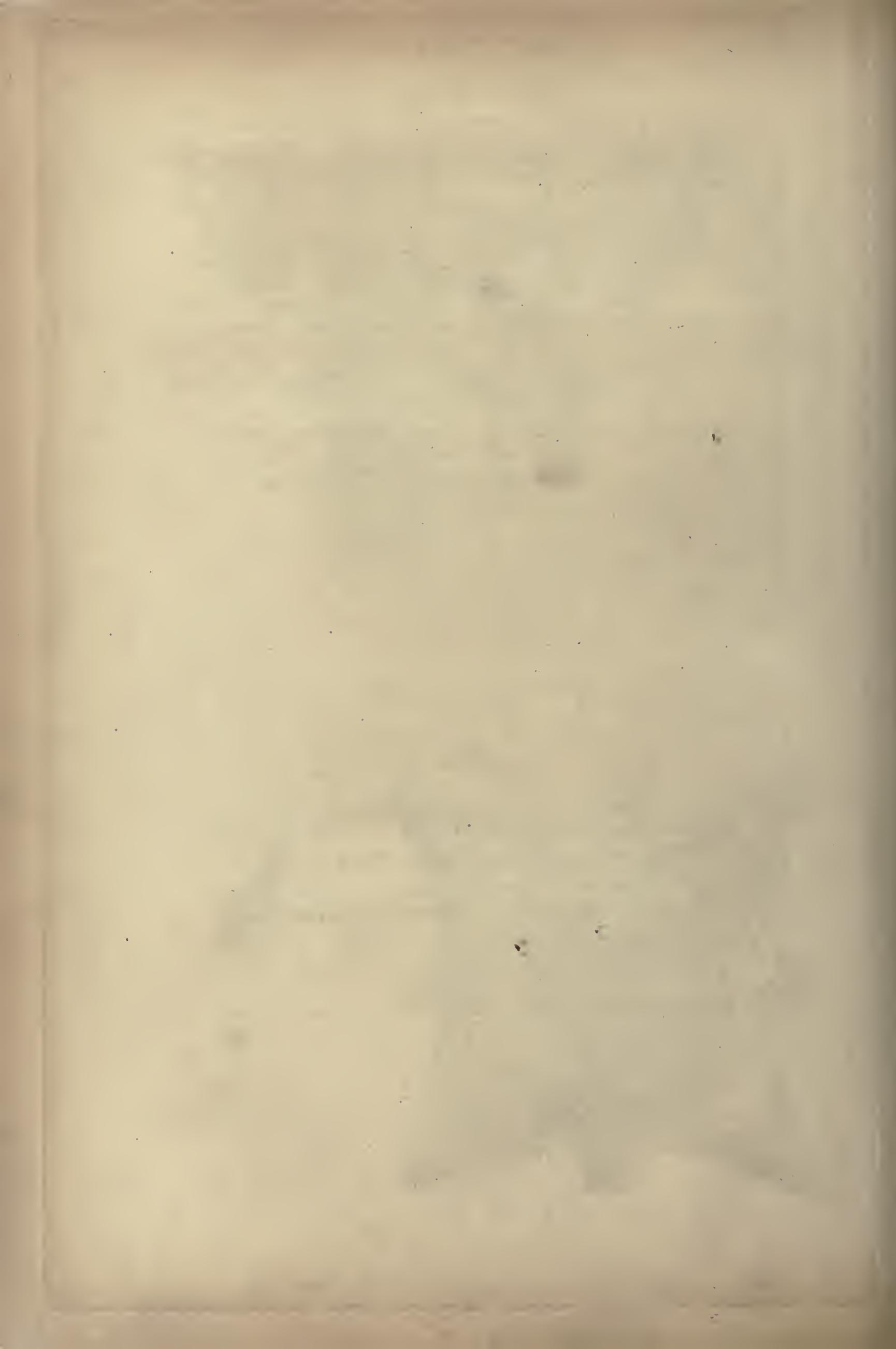


Plan of the Capital reversed.

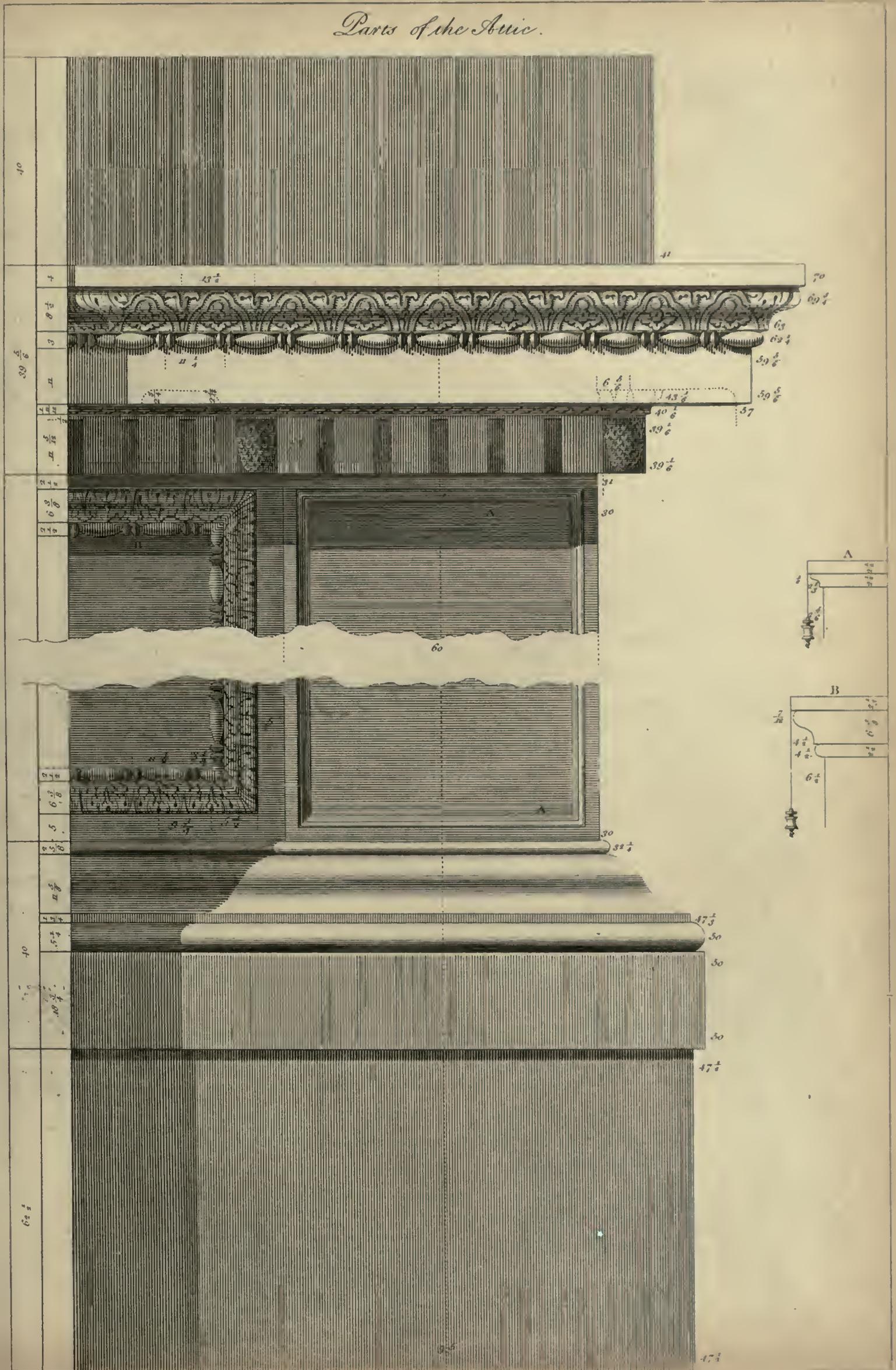


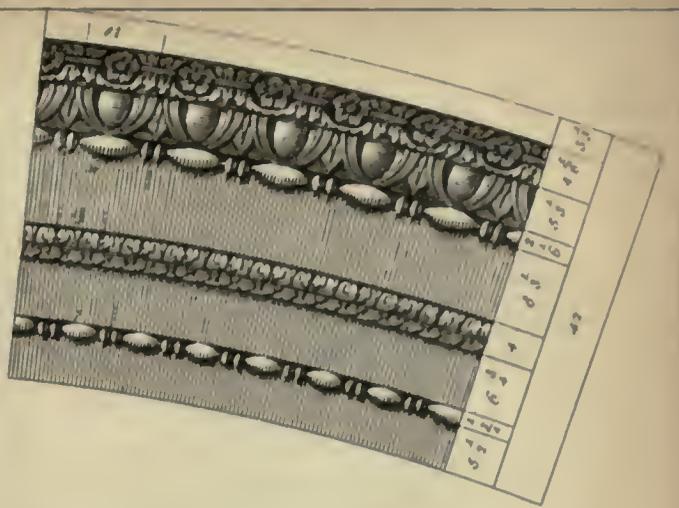
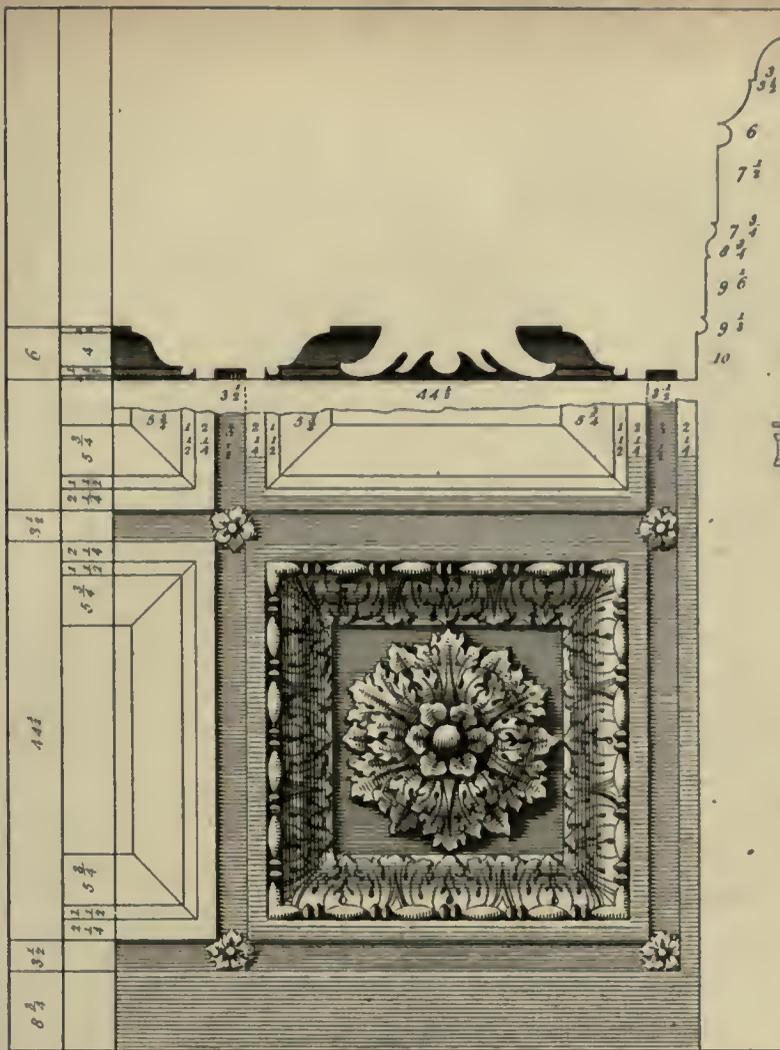
Profile on the middle of the face of the Capital.



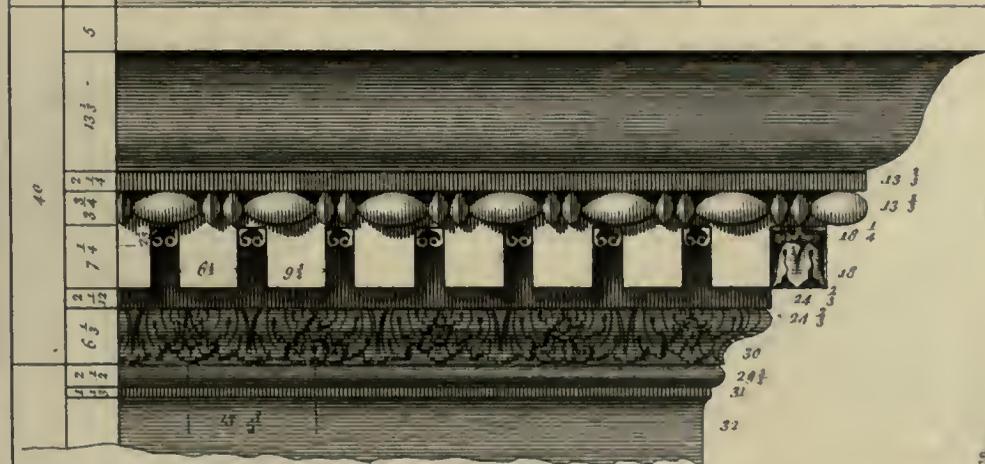


Parts of the Aedic.





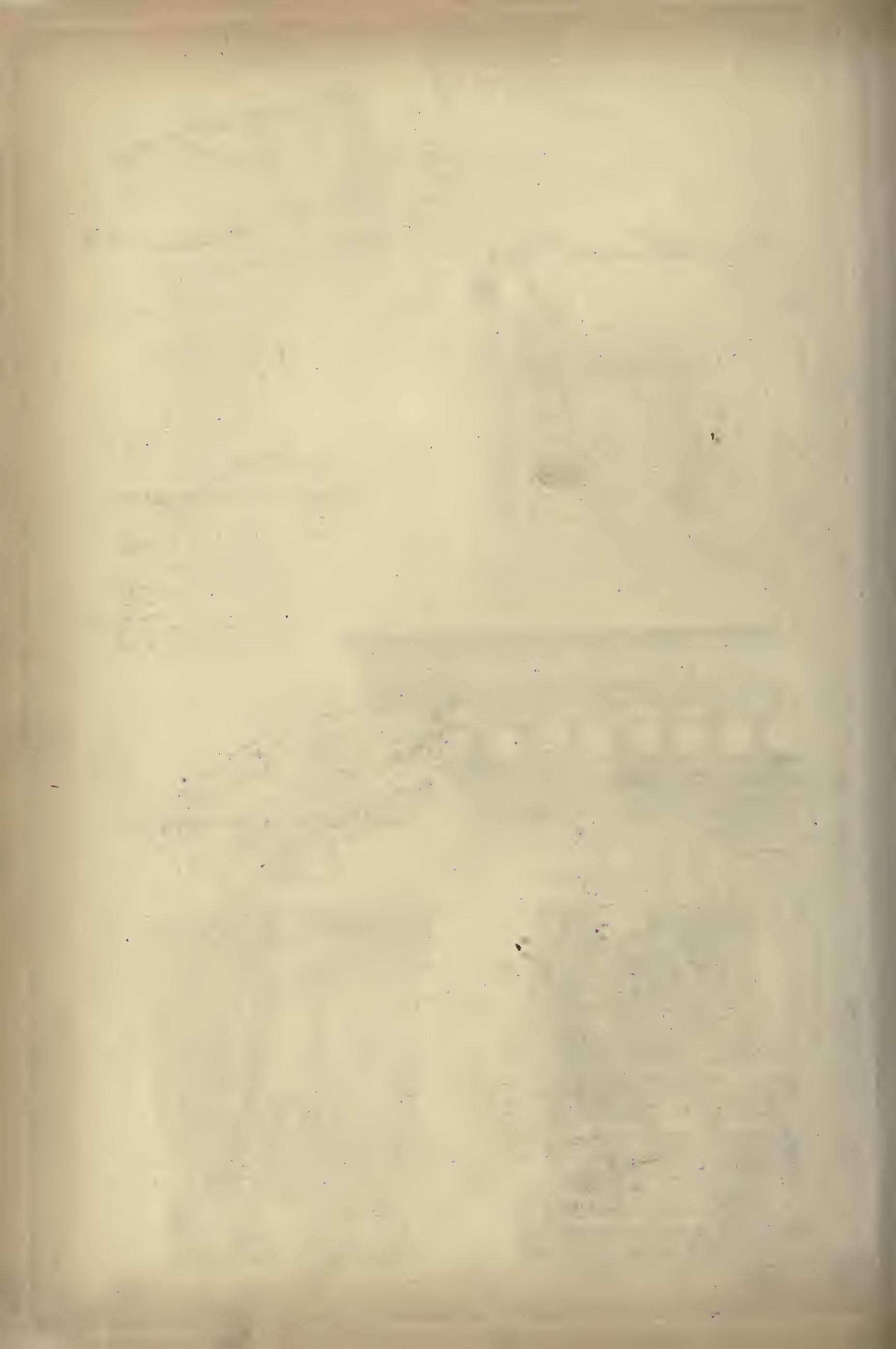
*Band Soffit & Imposit
Of the great Arch.*

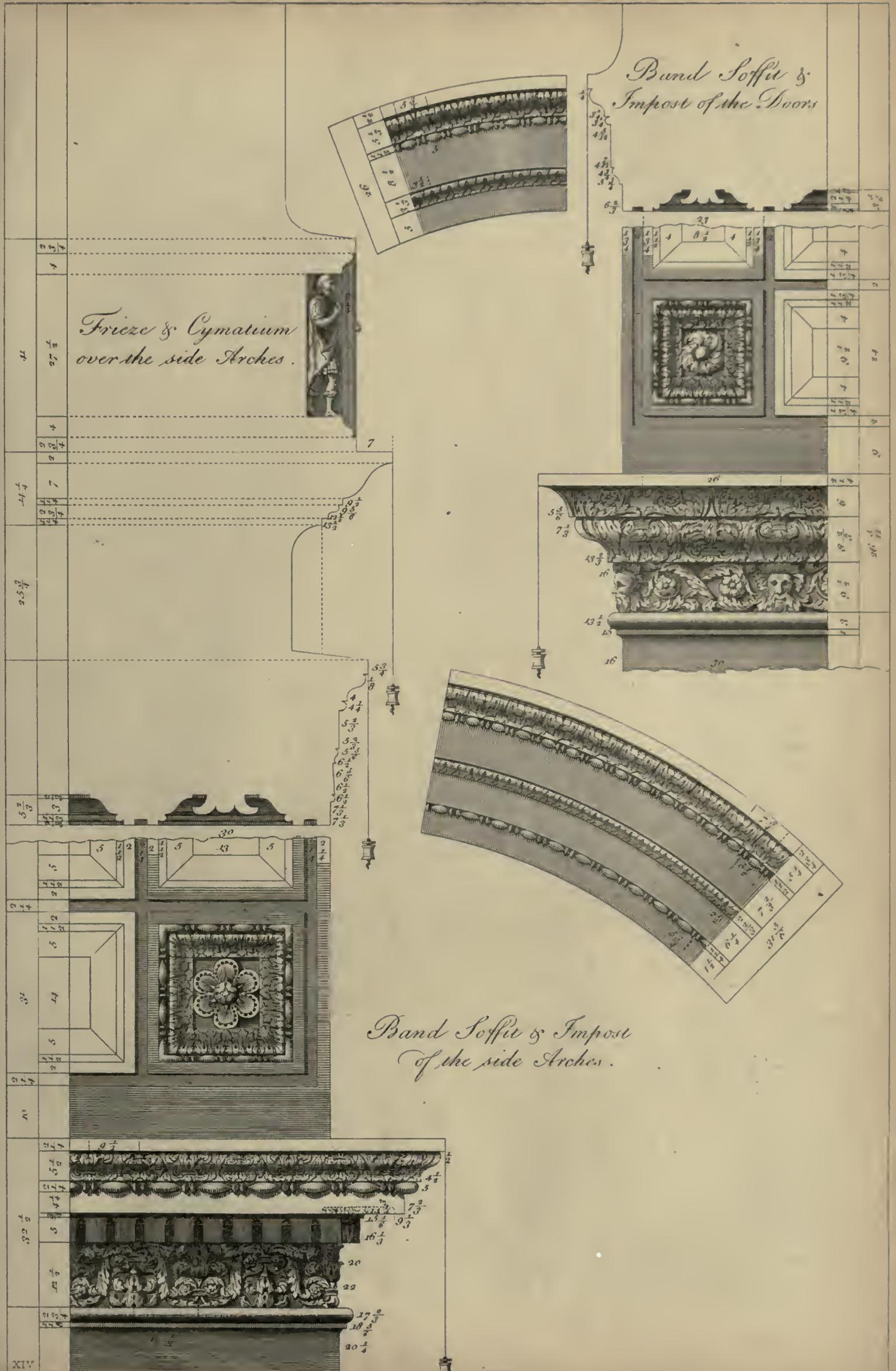


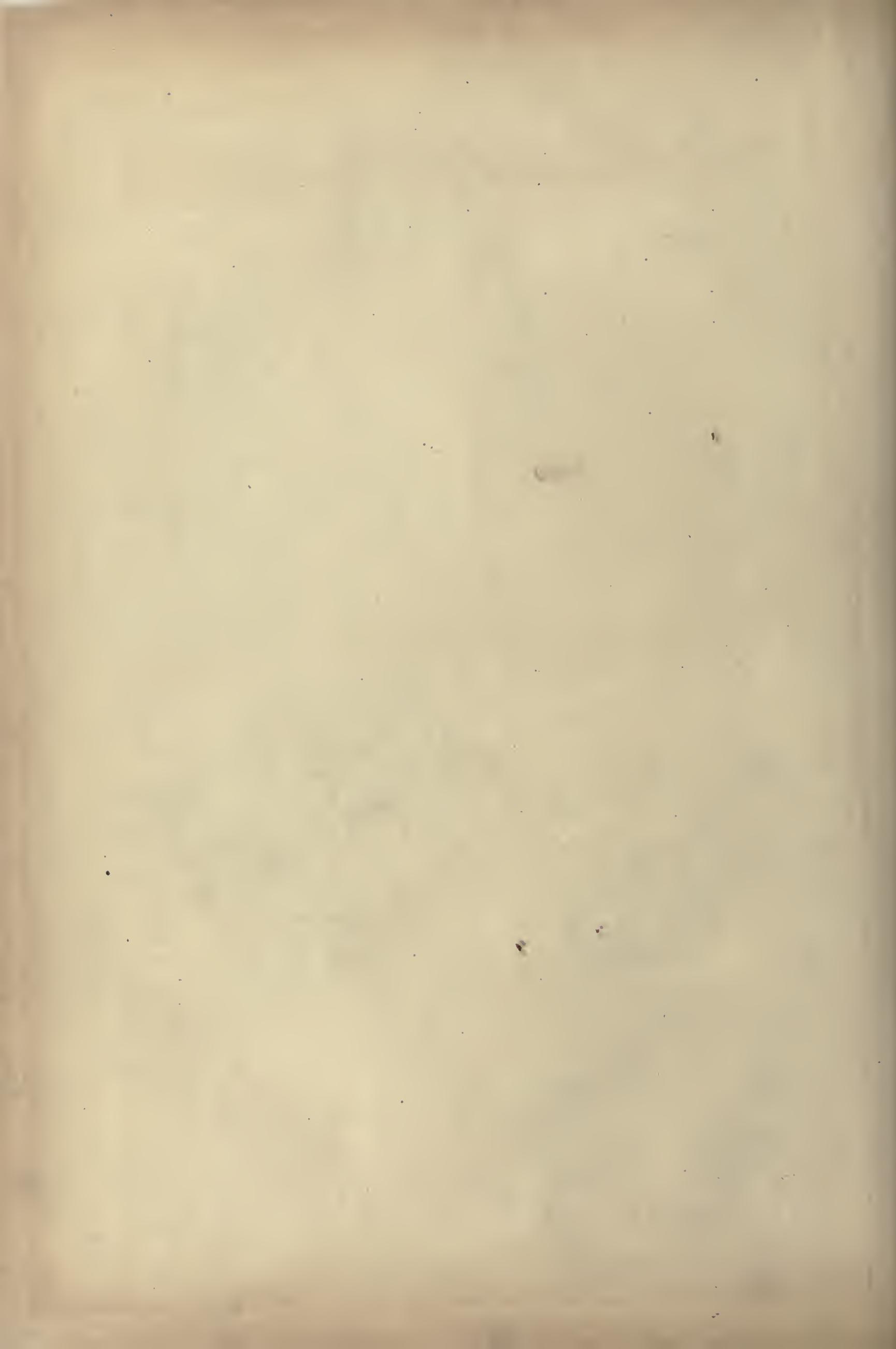
Face & Profile of the Key of the great Arch.



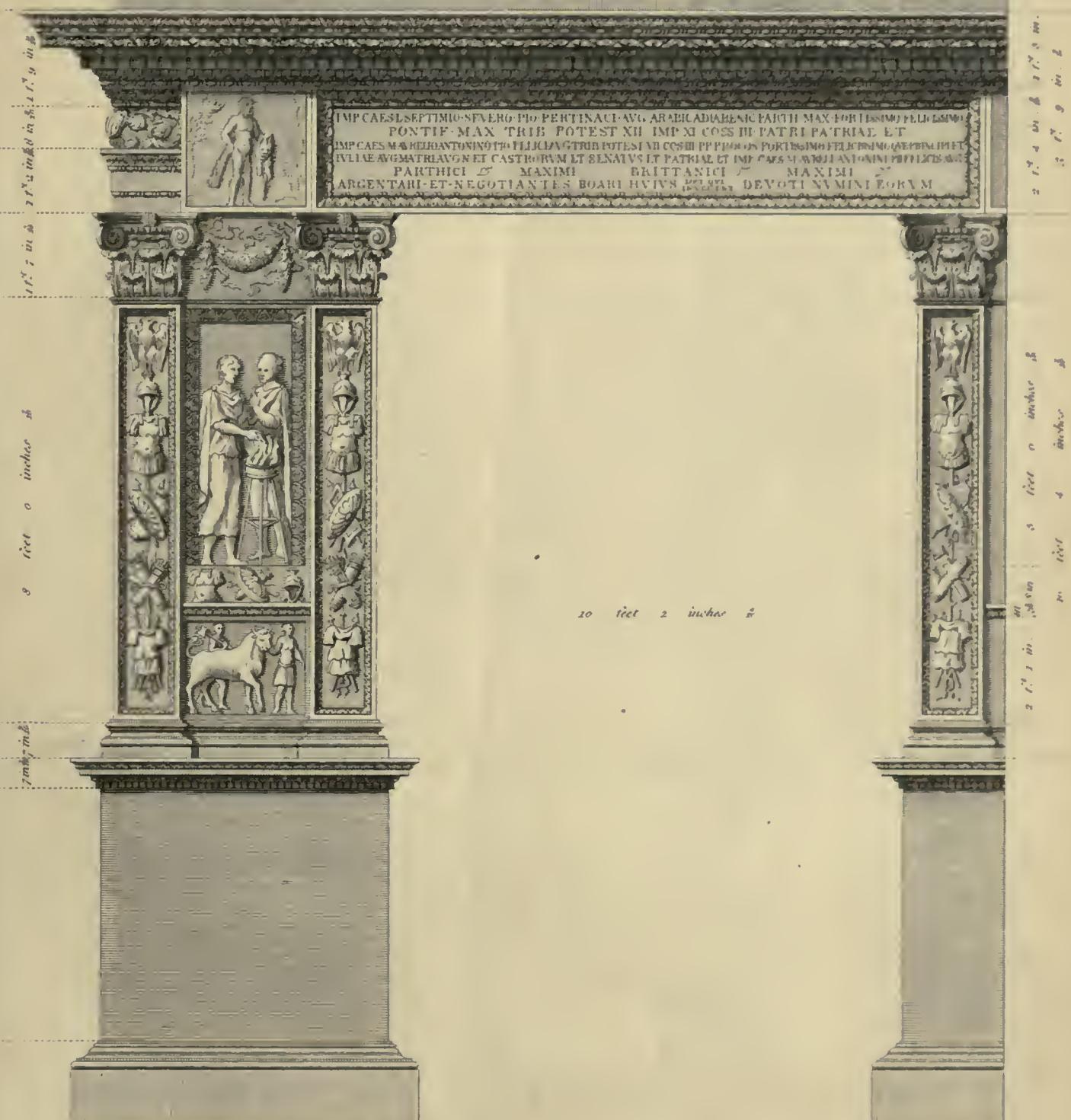
*3 feet 8 inches h
9 inches w*



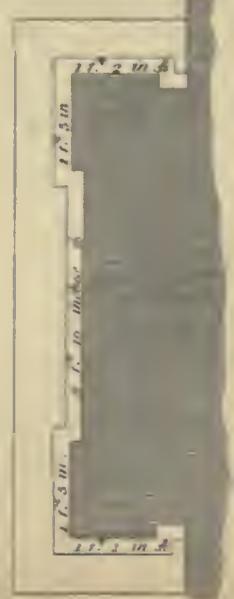
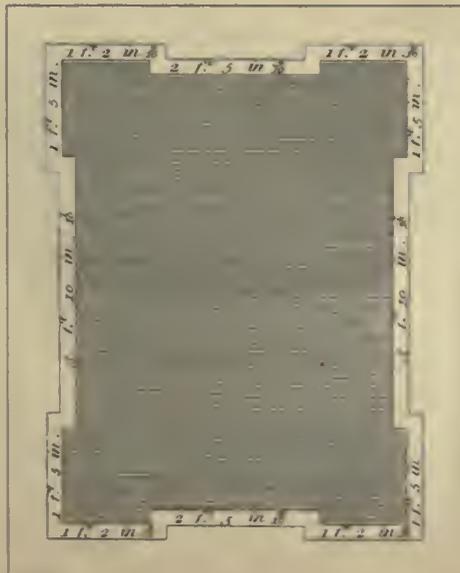


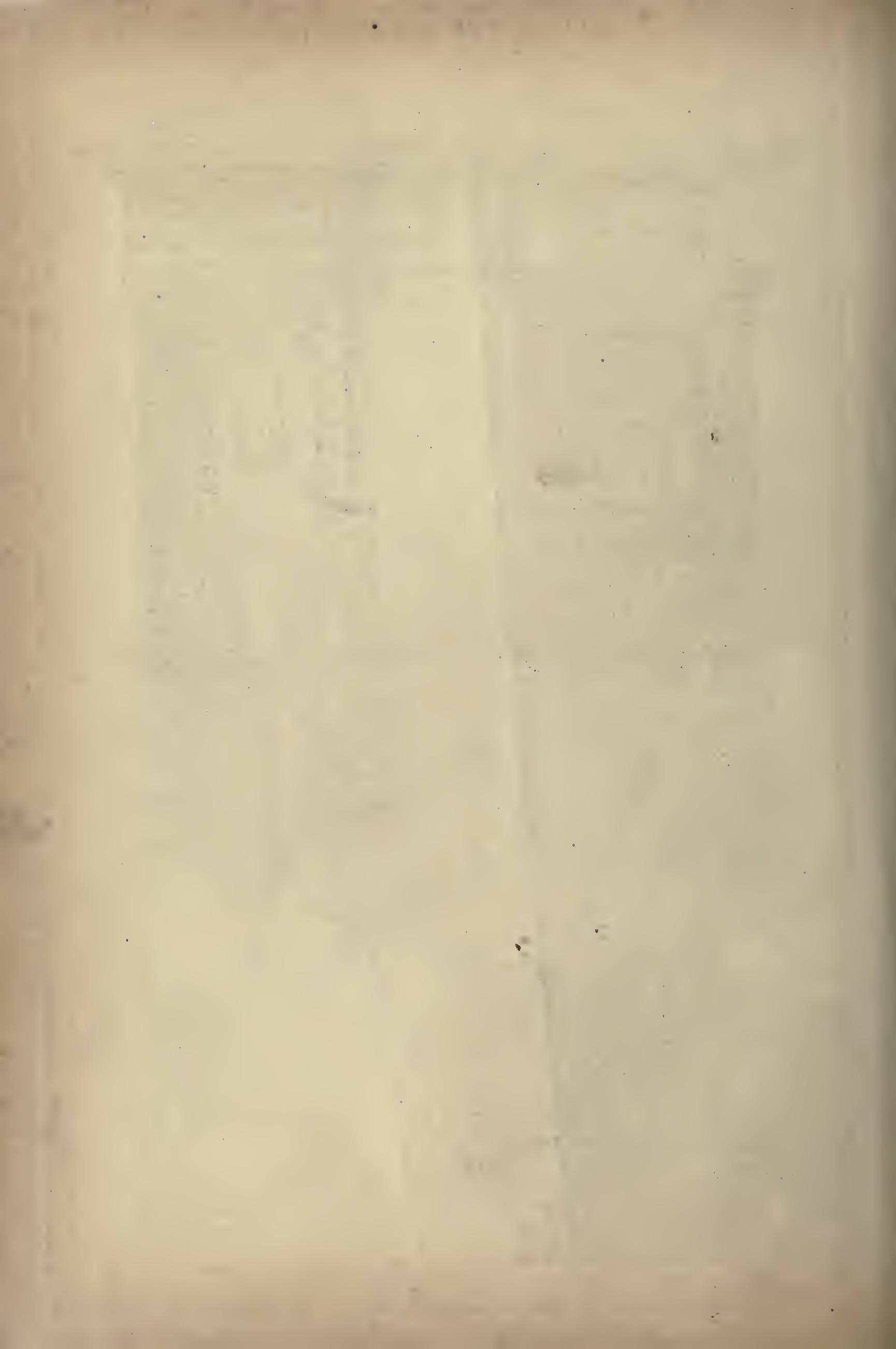


Elevation.



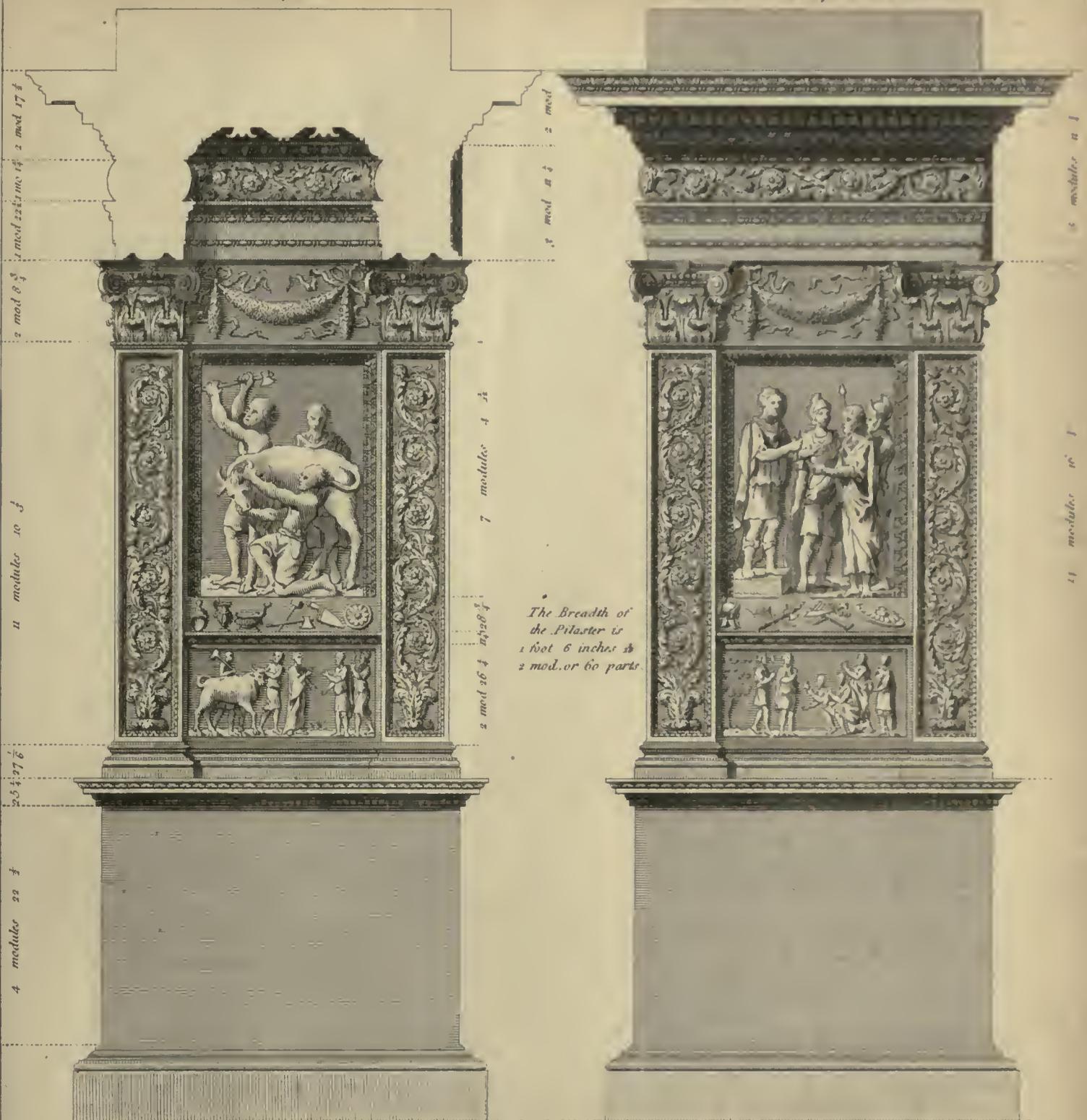
Plan.





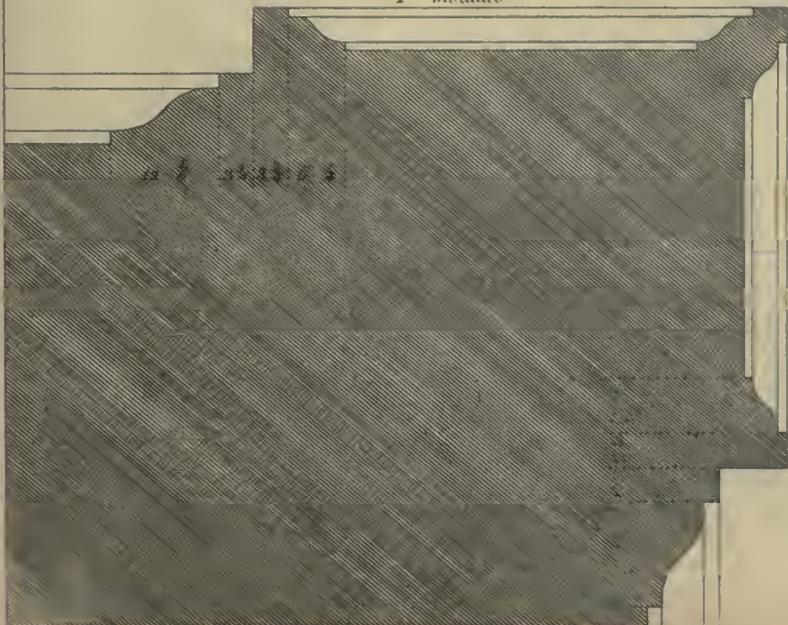
Profile.

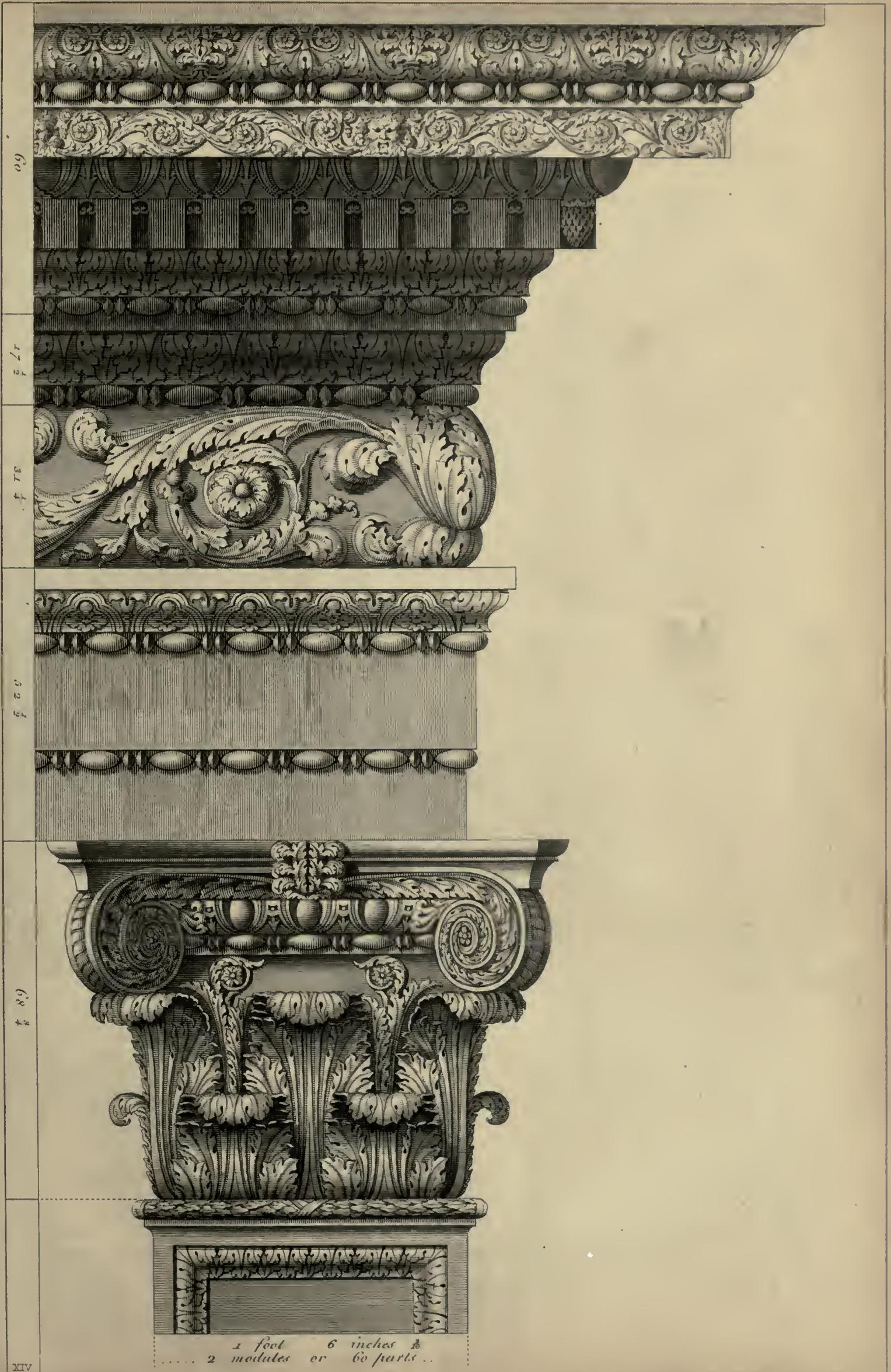
Elevation of the Side.

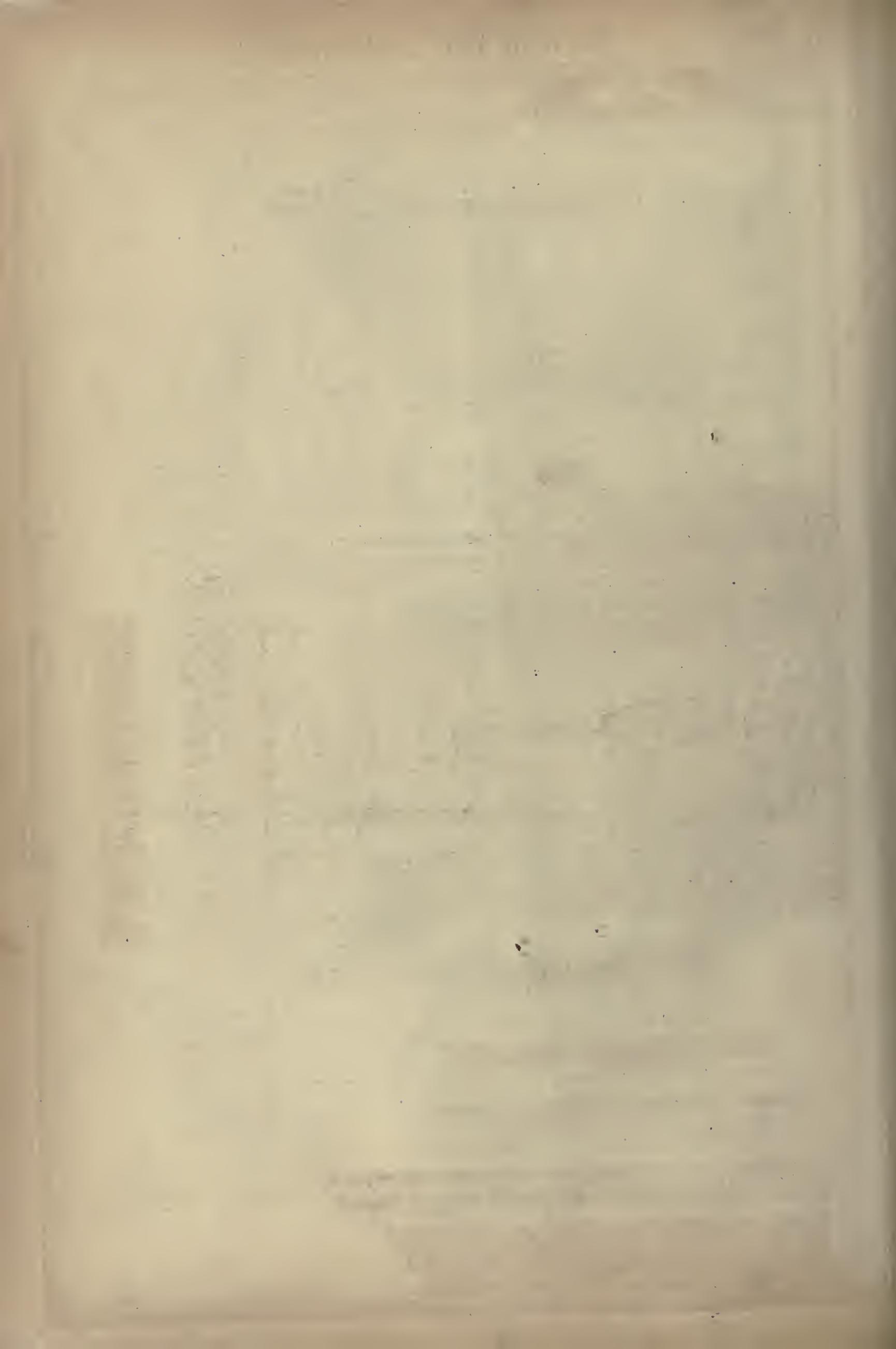


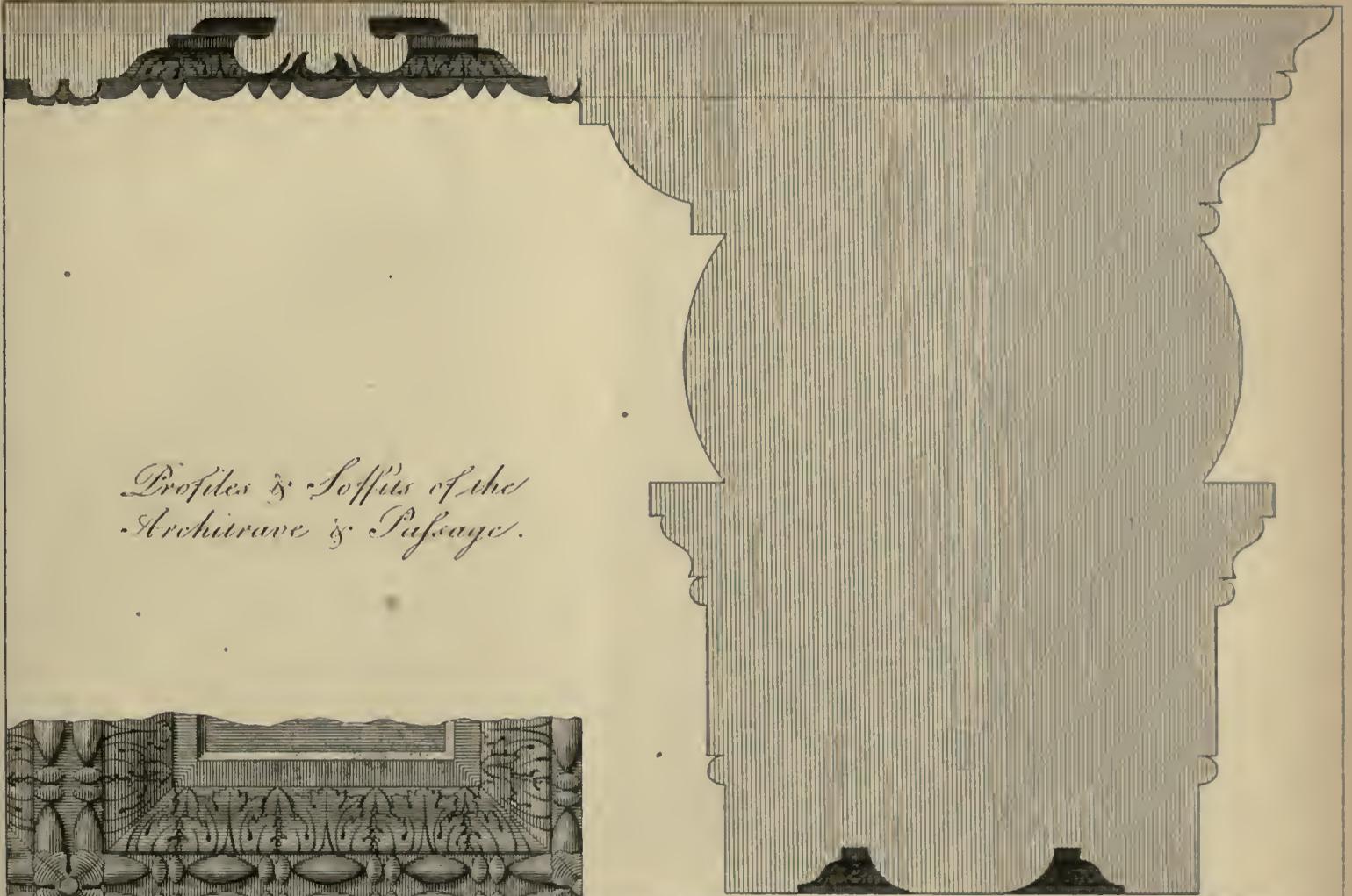
Plan of a Pilaster & borders of the bas-reliefs.

2 modules

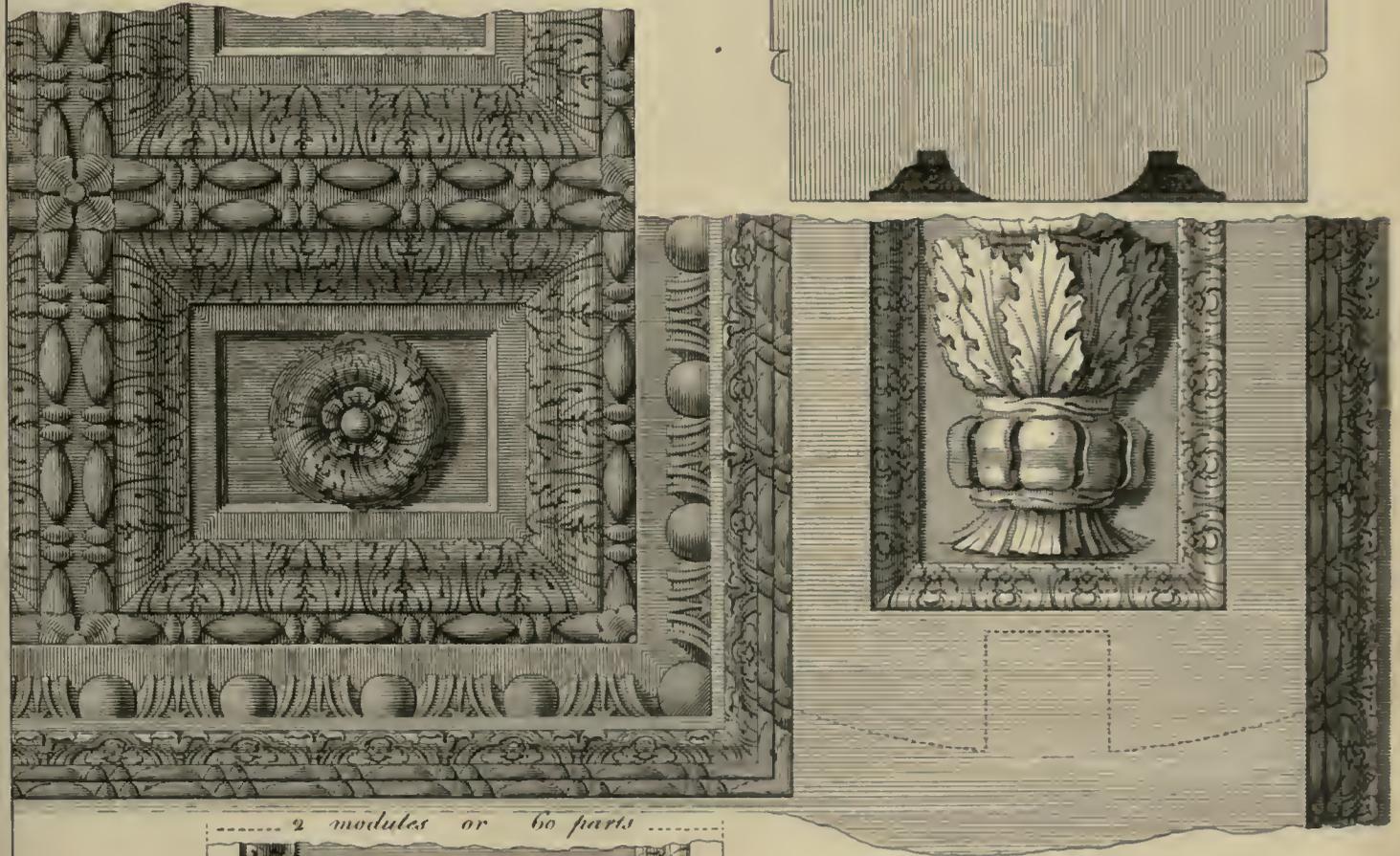








Profiles & Soffits of the Architrave & Passage.

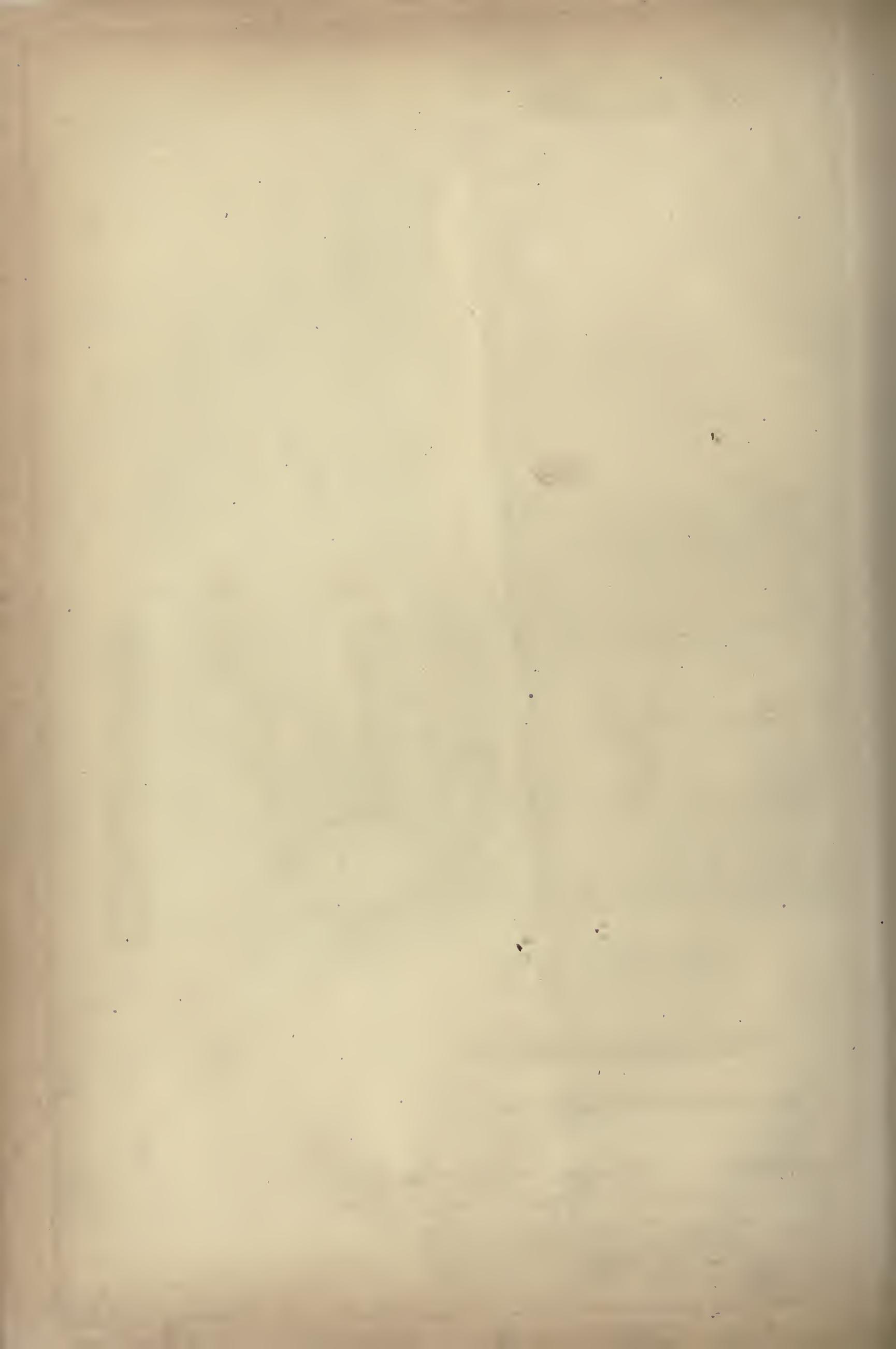


2 modules or 60 parts

Base of the Pedastals.



Cornice of the Pedastals.





ARCH OF CONSTANTINE.

From Piranesi

THE TRIUMPHAL ARCH OF CONSTANTINE.

THIS Triumphal Arch is commonly said to have been erected to celebrate the Triumph of Constantine, for the victory wherein he defeated and slew the tyrant Maxentius at Ponte Molle. This is related in the Inscriptions engraven on both sides of the Attic: nothing, indeed, is now to be seen except the sunken shapes of the cavities in which were originally inserted the characters, formed of bronze, and which have been torn away merely for the value of the metal; a faint indication of those terrific political convulsions which have so frequently and so ruthlessly devastated the Empress City, when barbarian hordes repeatedly despoiled her ill-got, ill-fated magnificence.

When Desgodetz visited Rome, this Arch was buried above the Base of the Pedestals: he caused the ground to be cleared away so as to discover the original paving, which consisted of squares of marble interspersed with Roman bricks laid edgewise. It was afterwards again considerably embedded, but has been permanently cleared to its lowest member. It was completely repaired under the Pontificate of Clement XII.

From the phrase "*instinctu Divinitatis*,"—"moved by the Deity," we may reasonably infer that the sentence was adopted subsequently to the profession of Christianity by that Emperor, as no similar expression is found in any heathen inscription: indeed, the sentence usually employed in pagan inscriptions to express divine assistance or guidance is "*Diis faventibus*,"—"by the propitious favour of the gods;" an expression appropriately indicating the polytheism of the Romans.

If we attend to the subjects of the sculpture in this Arch, we shall find that they mostly appertain to the history of Trajan, and not to that of Constantine, and therefore could not have been originally intended for this structure. Ten square compartments, four on each face of the Arch, and two on the sides, are in allusion to the annals and actions of Trajan: the eight round compartments in the two faces of this Arch, also refer to the same Emperor: to him also belongs the two compartments under the Arch. Seven of the columns out of eight, of *giallo*

antico, which adorn this Arch, are of the workmanship of the era of Trajan. The eighth was taken away by Clement XII., to be erected in the Church of S. Giovanni Laterano; he replaced it in this Edifice by one of white marble.

We may notice one cause of the immense destruction of ancient monuments in Rome, if the hypothesis be correct, that the Arch of Trajan was despoiled of its ornaments to complete this of Constantine. The workmanship of this Arch, so far as relates to the parts undoubtedly appertaining to the era of Constantine, evidently belongs to a declining state of the arts. And as there are many portions of a superior character, it can only be accounted for on the supposition that the Arch of Trajan, erected at a more prosperous period of the fine arts, was despoiled of its enrichments in order to decorate this monument of a much later date.

But it should however be noticed, that several learned antiquaries have been of opinion that this Arch was erected in the first instance expressly for the Triumph of Trajan; and that at the era of Constantine, little more was done than to repair it completely, to alter the inscriptions, and thus to appropriate it to the renown of Constantine. And certainly it would be as feasible, or more so, to take the entire Arch as it stood, repairing and re-dedicating it, but without mutilating it, rather than to remove piecemeal the whole of its decorations.

Signor Nibby remarks that the last line of the Inscription, *ARCUM · TRIUMPHIS · INSIGNEM ·* "Celebrated Triumphal Arch," seems to intimate that other Triumphs had previously passed under this Arch, and consequently, that it existed before the victory of Constantine over Maxentius. If then the structure was of the period of Trajan, this supposition will account for the difference of style in the ornaments; those belonging to it in the original construction being so superior to the subsequent additions of the era of Constantine. However, we must take care not to confound this edifice with another Arch of Trajan which was placed on the Appian Way, at some distance from the structure now under consideration.

PLATE I.

FRONT ELEVATION OF THE TRIUMPHAL ARCH
OF CONSTANTINE.

The first Plate exhibits the Elevation of the Front of the Arch. It has already been remarked that the subjects of the basso relievos appertain to the history of Trajan, not to that of Constantine: it is very evident that the compartments exhibiting sacrifices to heathen deities, Apollo and Mars, cannot possibly appertain to the last-named Christian monarch.

The Base is continued quite round the Piers, within the three Arches as well as without: two Socles, the lowermost supporting one of lesser dimensions, accompany the Base throughout.

The Impost of the side Arches makes a return, and is continued on the sides of the edifice.

PLATE II.

SIDE ELEVATION OF THE TRIUMPHAL ARCH.

The diameter of the lowest part of the Shafts is two feet ten inches and one third, which diameter continues undiminished to the height of a third of the whole shaft: they have twenty-four flutings, (see Plate VI.): these, as far as the parallel cylindrical proportions of the columns extend, are reeded.

The Shaft of the Pilasters, where it supports the Capital, is lower than that of the Columns by rather more than four parts. (See Plate V., where it is marked four parts and one sixth.)

The lower door is the entrance to the staircase; the upper door is to furnish light to the Chamber, and also to give egress on to the Cornice. A parapet coping surmounts the whole.

PLATE III.

PROFILE OR SECTION OF THE TRIUMPHAL ARCH.

The apertures shewn in this Plate as worked in the flanks of the principal Arch, were evidently intended to receive the cramps which fastened the bronze ornaments, and which, without doubt, were abstracted together with the metallic letters of the Inscriptions.

The Chamber which occupies so large a space, is doubtlessly intended to serve the double purpose of diminishing the weight of the structure, and of economising materials. The vaultings of all three Arches are plain and unornamented.

PLATE IV.

BASE AND SOCLE OF THE COLUMNS.
CORNICE AND BASE OF THE PEDESTAL.

The Socle under the Base of the Columns joins the Cornice of the Pedestals by a concave curve. The Base of the Columns is Attic.

At the bottom of the shaft is an Astragal, which rests on the upper Torus of the Base.

The Columns have twenty-four flutings, which are reeded to one third of their height. (See PLATES II., III., and VI.)

PLATE V.

THE ENTABLATURE.
THE CAPITAL.
SECTION OF THE CAPITAL.
SOFFIT OF THE CORONA.

The Frieze is quite rough: and as there still remain many small portions of brazen nails, which indicate it to have been once ornamented with bronze, it is probable that this member of the Entablature was completely covered with solid plates of that metal, perhaps highly ornamented; in which case the unfinished workmanship of the Frieze is in exact conformity with that economy of labour which is so remarkable in many vestiges of antiquity. No doubt this costly enrichment accompanied the rest of the plundered metallic adornments.

The lower edges of this Architrave project. The lowest member of the Architrave over the Columns is partly cut away to receive the Capitals of the Columns, but not so over the Capitals of the Pilasters, where it is complete. This occasions the lowest Band to descend below the level of the top of the Abacus of the Columns, along the Intercolumniations, but not below the Abacus of the Pilasters, which, as already remarked, is lower than that of the Columns: this comparative difference between the Columns and the Pilasters is shown on Plates II. and III. as distinctly as the smallness of the scale will allow.

PLATE VI.

CAPITAL OF THE COLUMNS SEEN ON THE ANGLE.
CAPITAL OF THE PILASTERS SEEN ON THE FACE.
PLAN OF THE CAPITAL OF THE COLUMNS.

The Pilasters are diminished at their upper dimensions, but not so much as are the shafts of the Columns.

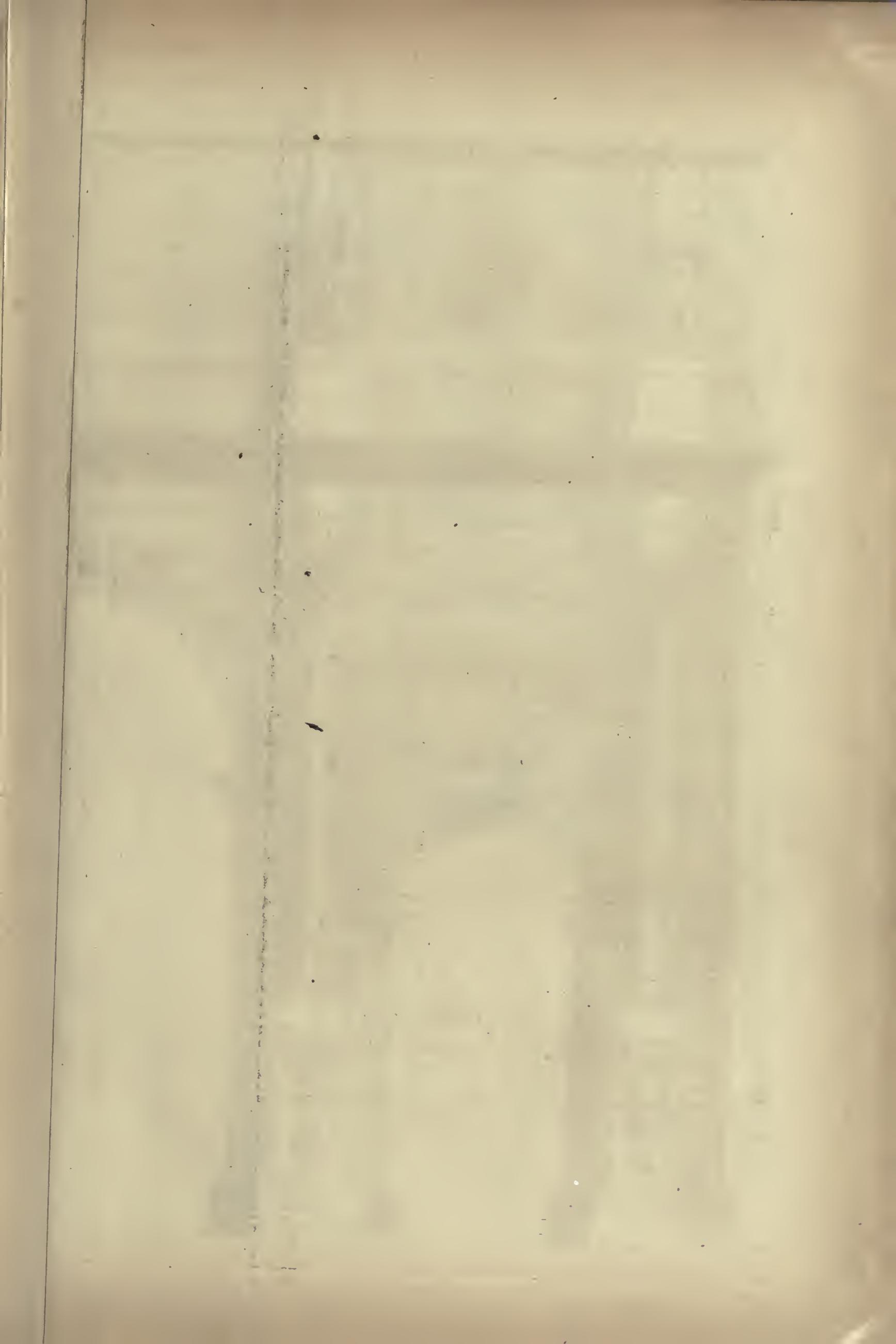
The Capital of the Pilasters is as lofty in its proportions as the Capital of the Columns, so that the whole Capital sinks, as it were, together. The Abacus also is as broad as that of the Columns, as will be seen by comparing the proportionate measurements.

The Astragal of the Pilasters is also lower, so that the shaft is not of the same dimension, in point of altitude, as that of the accompanying Column, (as noticed in Plate II.)

PLATE VII.

JAMB OF THE DOOR OF THE STAIRCASE.
BORDER OF THE CIRCULAR COMPARTMENTS.
FRONT AND PROFILE OF THE KEYSTONE OF THE
PRINCIPAL ARCH.
BAND AND IMPOST OF THE PRINCIPAL ARCH.
PROFILE OF THE KEYSTONES OF THE SIDE
ARCHES.
BANDS AND IMPOSTS OF THE SIDE ARCHES.

The Impost of the principal Arch is in reality a complete Cornice, and includes both Modillions and Dentils. Instead of foliage, the Modillions have Eagles under the Volutes. This Cornice rests upon a large Torus.



11 feet 9 inches $\frac{1}{2}$
 70 feet 2 inches $\frac{1}{2}$
 28 feet 9 inches $\frac{1}{2}$
 8 feet 1 inch $\frac{1}{2}$
 6 feet 6 inches $\frac{1}{2}$
 18 feet 3 inches $\frac{1}{2}$
 3 feet 0 inches $\frac{1}{2}$
 11 feet 3 inches $\frac{1}{2}$
 11 feet 6 inches $\frac{1}{2}$
 7 feet 0 inches $\frac{1}{2}$
 3 feet 4 inches $\frac{1}{2}$
 3 feet 10 inches $\frac{1}{2}$
 3 feet 3 inches $\frac{1}{2}$



19 feet 8 inches $\frac{1}{2}$
 25 feet 0 inches $\frac{1}{2}$
 18 feet 2 inches $\frac{1}{2}$
 25 feet 10 inches $\frac{1}{2}$
 27 feet 10 inches $\frac{1}{2}$

ANTINO. MAXIMO
S. P. Q. R.
VINITATIS MENTIS
EXERCITV SVO
AM DE OMNI EIVS
MPORE IVSTIS
VS EST ARMIS
NSIGNEM DICAVIT



20 f
2 mod 11 f

7 moduler 28 f
22 moduler 21 partie f

2 mod 20 25 9

4 m 10 1/2 1 m 10 1/4 m 28 3/4
4 mod 27 partie f

VOTIS. XX.



7 moduler 10 f
48 moduler 13 partie f

2 mod 8
10 moduler 21 partie f

5 mod 15

1 mod 18 f

8 moduler 27 partie

20 moduler 4 partie 1/2
17 moduler 24 partie 5/8

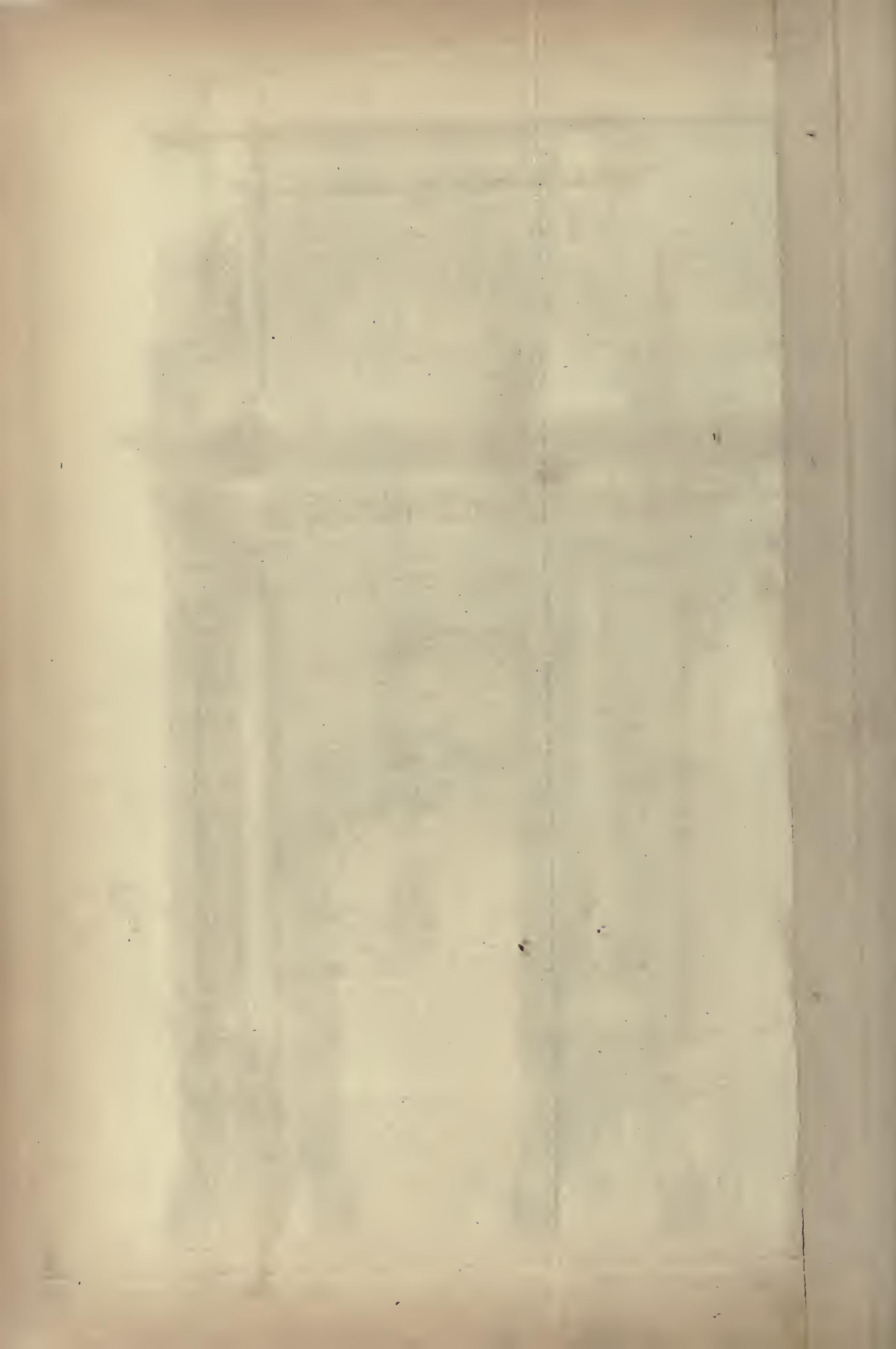
1 m 9 5/8

22 moduler 14 partie 1/6

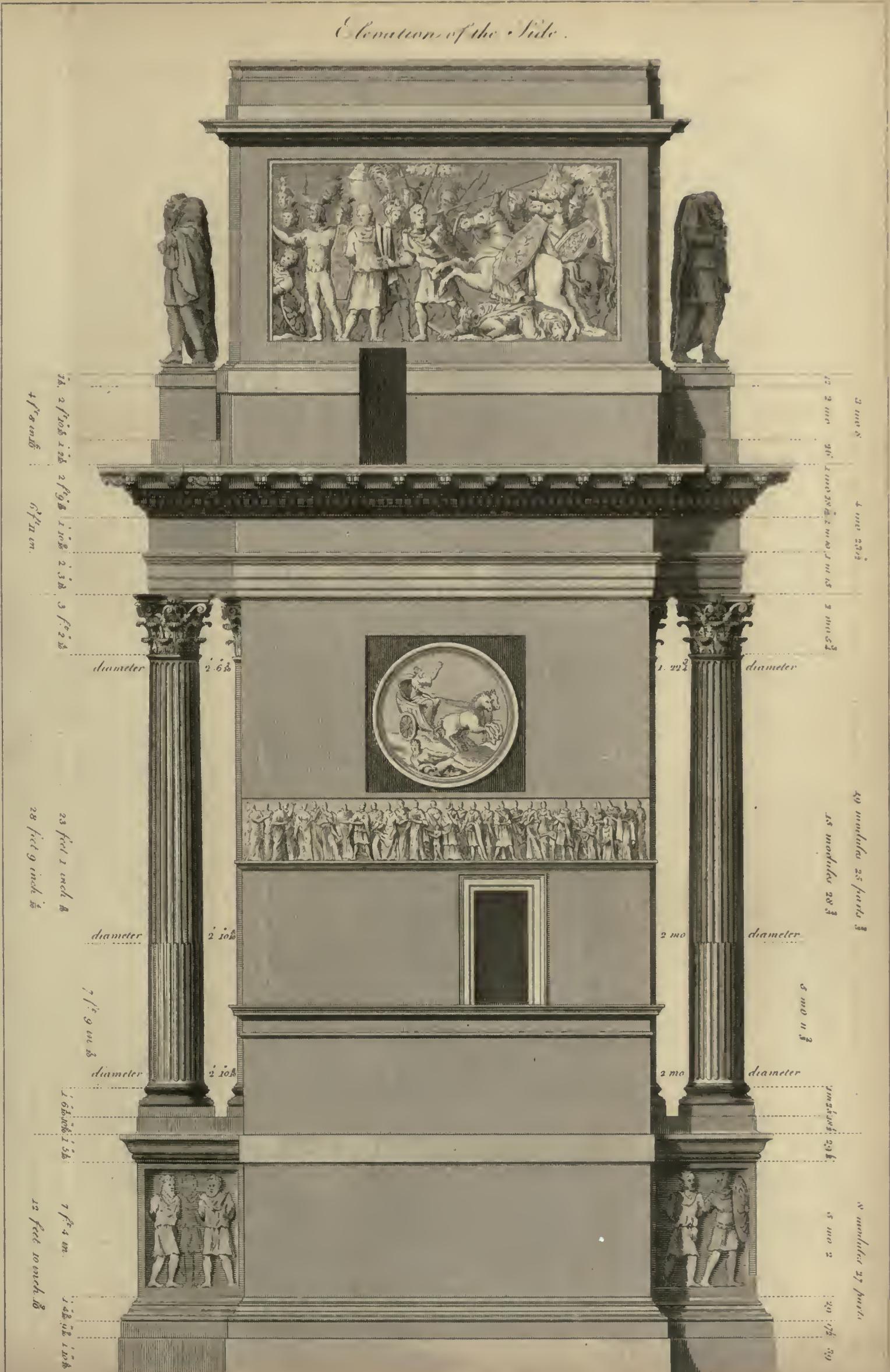
17 moduler 7 partie

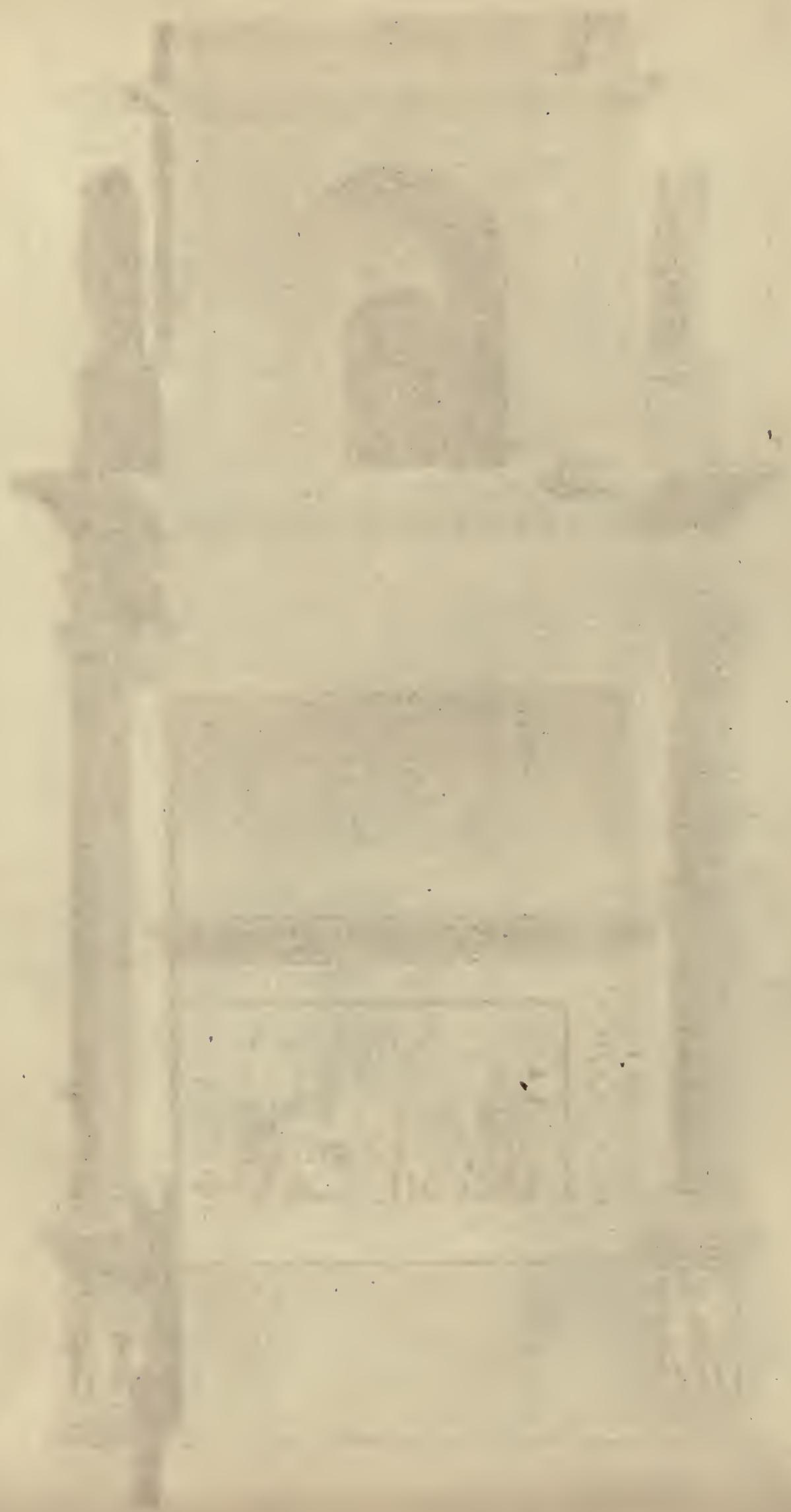
13 moduler 15 partie 1/4

1 m 1 1/2



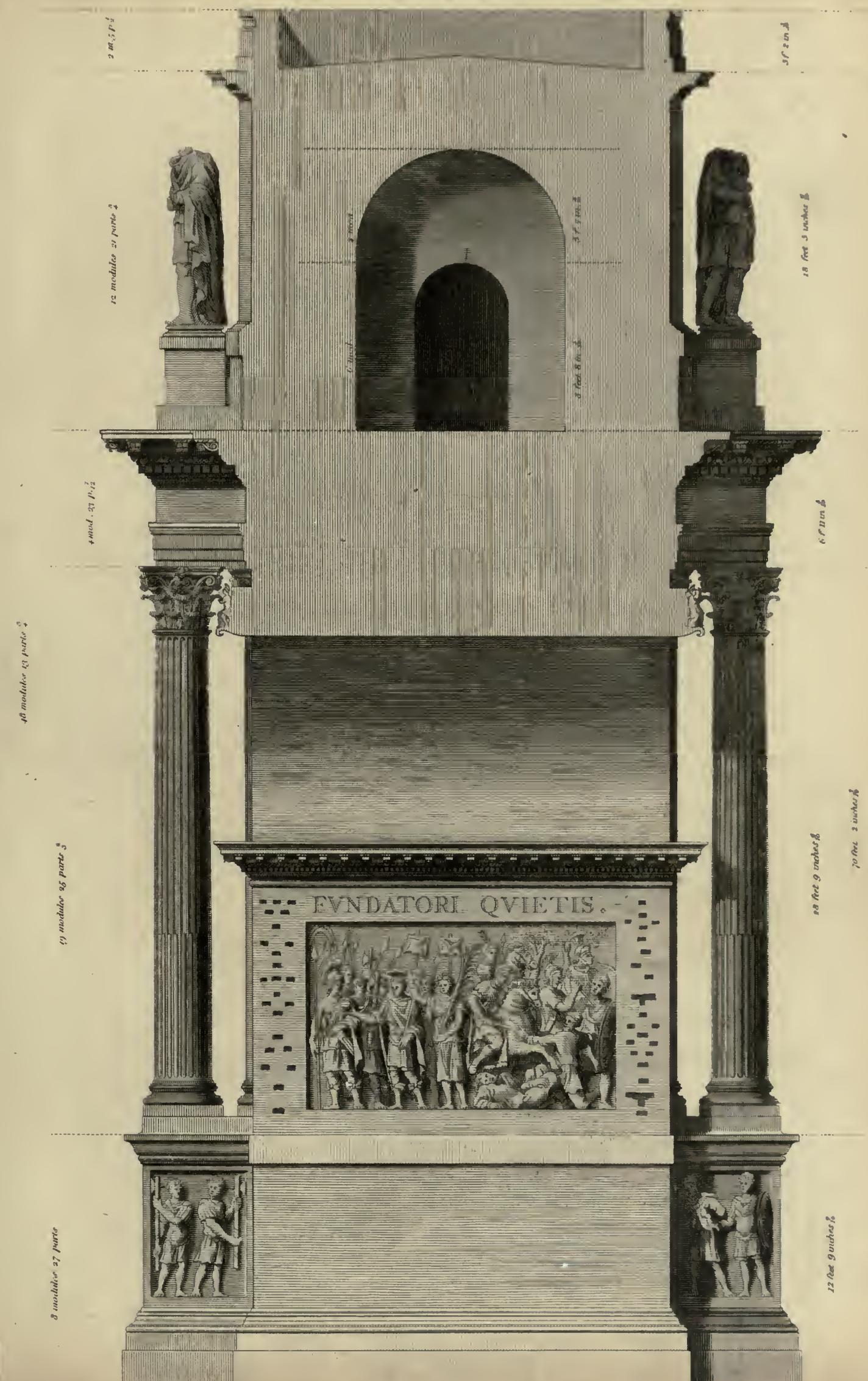
Elevation of the Side.





17

Profile.

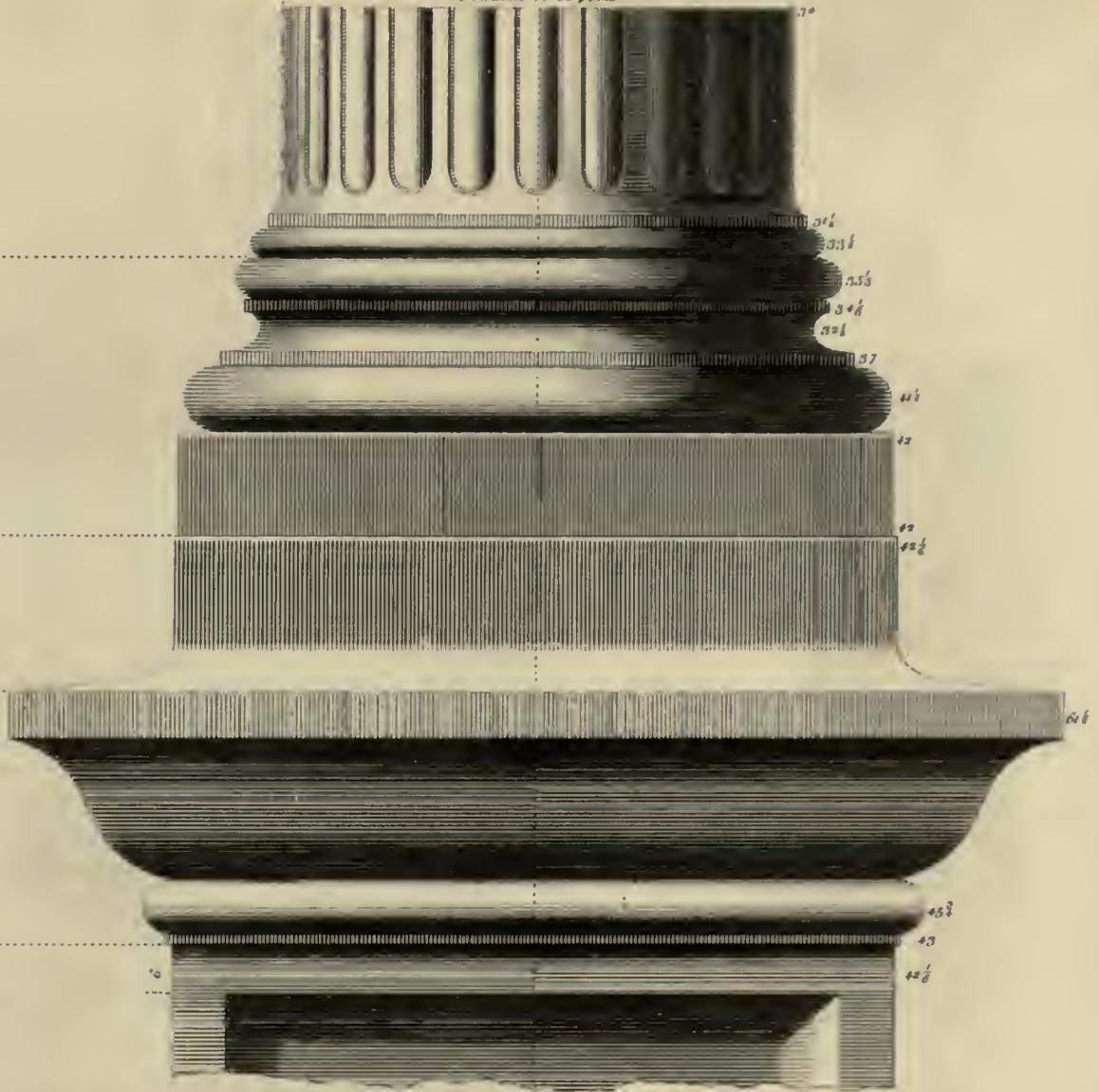


No.	Name	Age	Sex	Color	Religion	Profession	Marital Status	Place of Birth	Parents	Education	Remarks
1	John Smith	25	M	White	Protestant	Farmer	Married	USA	John & Mary	High School	
2	Mary Jones	22	F	White	Catholic	Teacher	Single	USA	John & Mary	College	
3	Robert Brown	30	M	White	Protestant	Merchant	Married	USA	Robert & Elizabeth	College	
4	Elizabeth White	28	F	White	Protestant	Homemaker	Married	USA	Robert & Elizabeth	High School	
5	William Black	35	M	Black	Baptist	Farmer	Married	USA	William & Sarah	High School	
6	Sarah Black	32	F	Black	Baptist	Homemaker	Married	USA	William & Sarah	High School	
7	James Green	40	M	White	Protestant	Farmer	Married	USA	James & Ann	High School	
8	Ann Green	38	F	White	Protestant	Homemaker	Married	USA	James & Ann	High School	
9	Thomas Gray	45	M	White	Protestant	Farmer	Married	USA	Thomas & Rebecca	High School	
10	Rebecca Gray	42	F	White	Protestant	Homemaker	Married	USA	Thomas & Rebecca	High School	

Base of the Columns

The Diameter of the bottom of the Column is 25 10 in, $\frac{1}{2}$
 2 modules or 60 parts

20 $\frac{1}{2}$	6 $\frac{1}{2}$	16 $\frac{1}{2}$	51
	10 $\frac{1}{2}$	19 $\frac{1}{2}$	72
22 $\frac{1}{2}$	5 $\frac{1}{2}$	14 $\frac{1}{2}$	46
	7 $\frac{1}{2}$	18 $\frac{1}{2}$	55



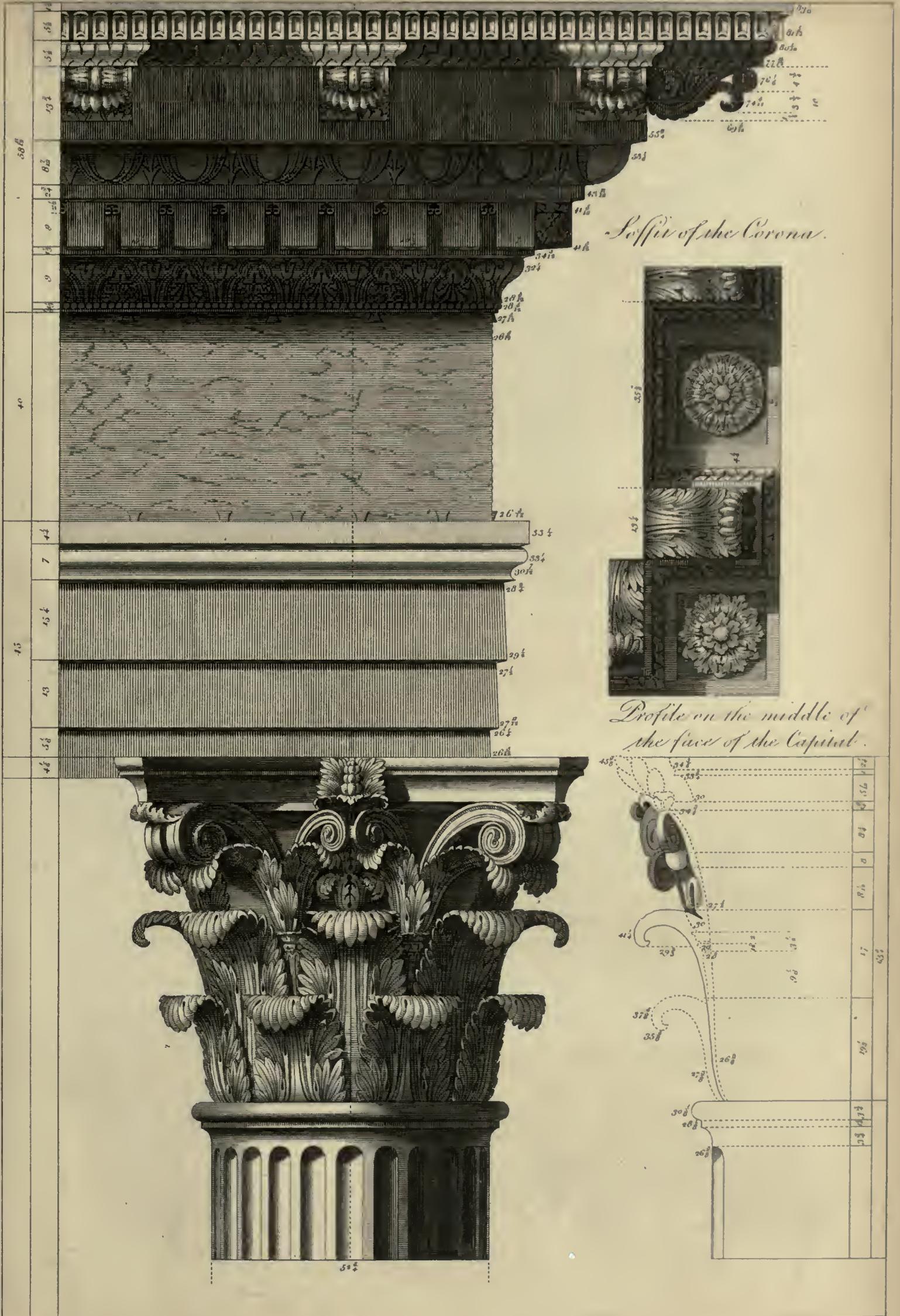
Cornice & Base of the Pedestals

36 $\frac{1}{2}$	29	17 $\frac{1}{2}$	8 $\frac{1}{2}$	18 $\frac{1}{2}$	6 $\frac{1}{2}$	3 $\frac{1}{2}$	5 $\frac{1}{2}$
	39	19	10 $\frac{1}{2}$	11 $\frac{1}{2}$	11 $\frac{1}{2}$	11 $\frac{1}{2}$	11 $\frac{1}{2}$



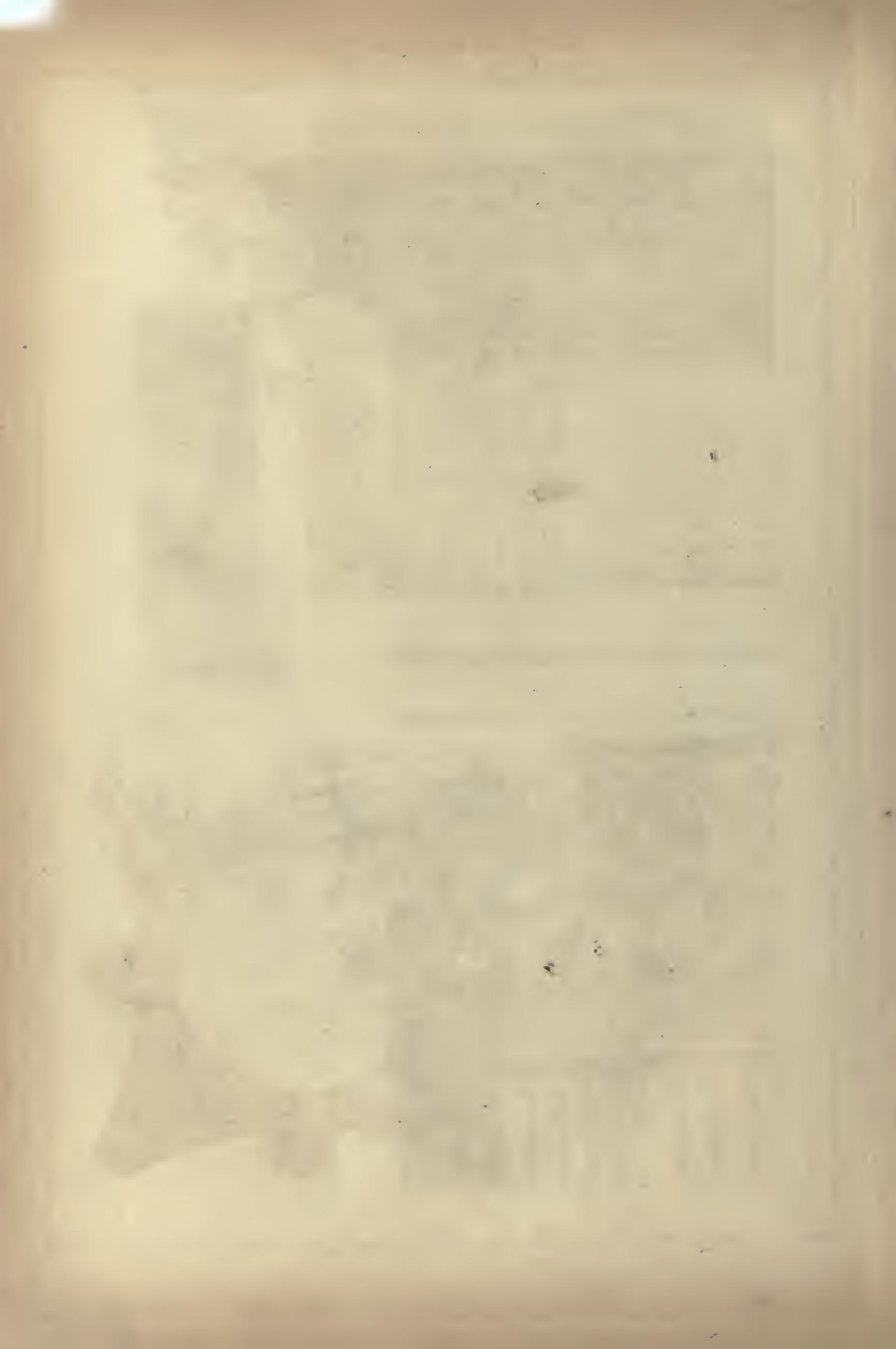
[Faint, illegible text, possibly bleed-through from the reverse side of the page. The text appears to be organized into several paragraphs or sections, but the characters are too light to transcribe accurately.]

[Faint, illegible text, possibly bleed-through from the reverse side of the page. This section appears to contain a list or a series of entries, but the details are completely obscured by the low contrast and blurriness of the scan.]



Soffit of the Corona.

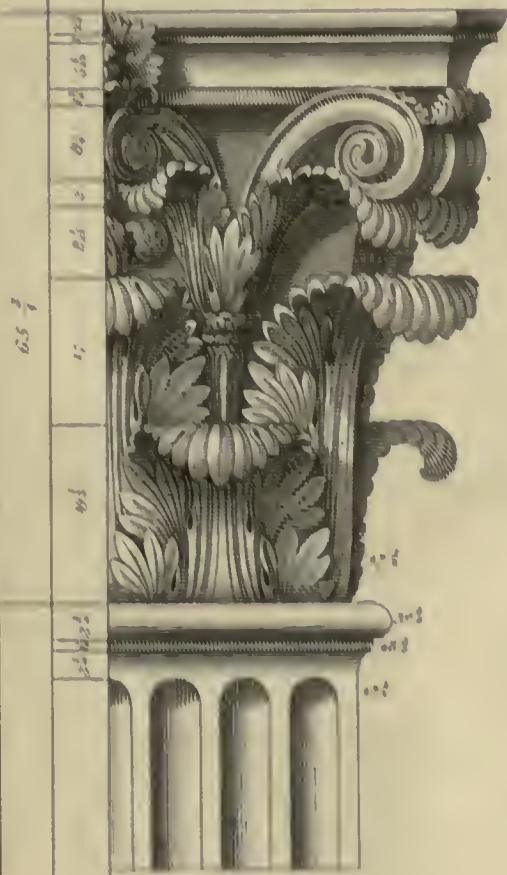
Profile on the middle of the face of the Capital.



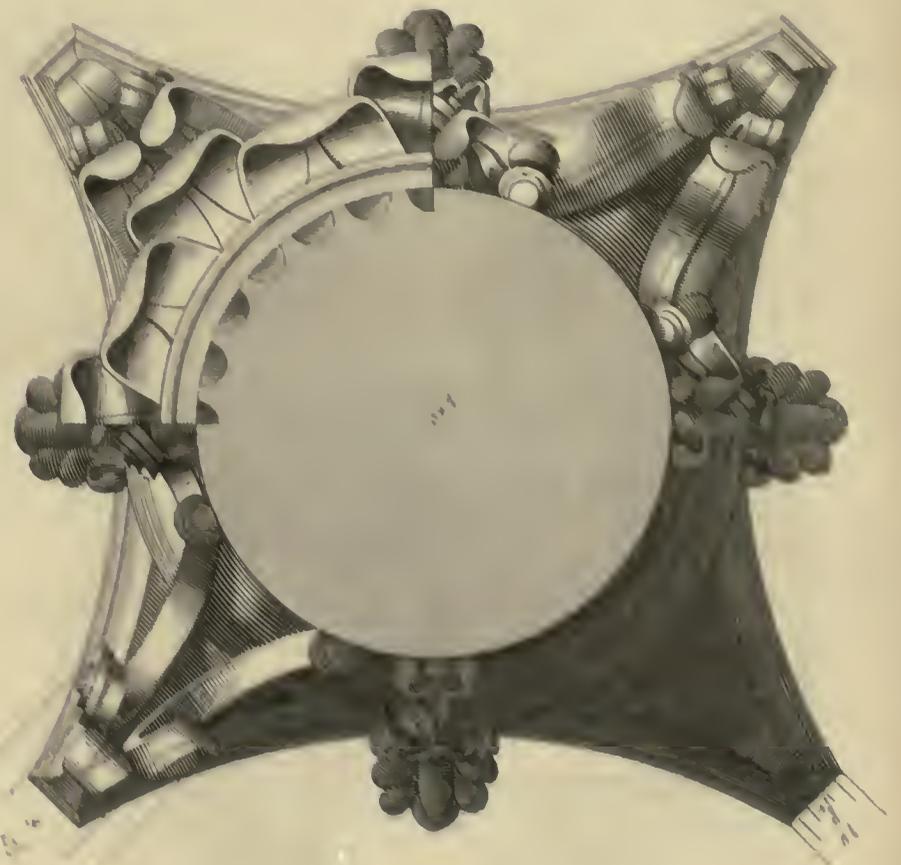
Capital of the Columns drawn on the Angle.

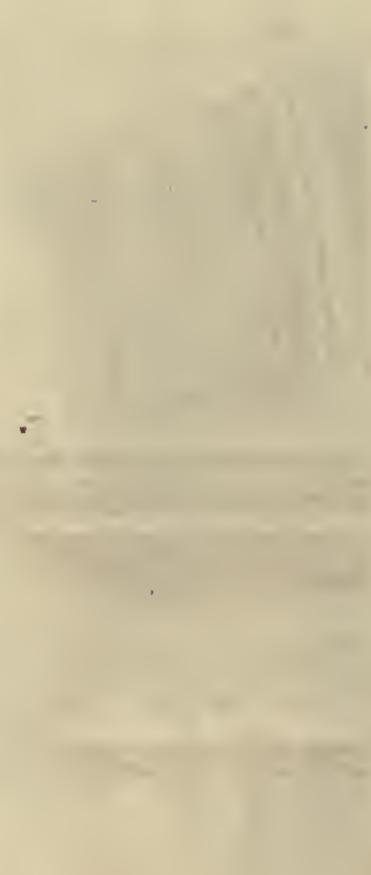
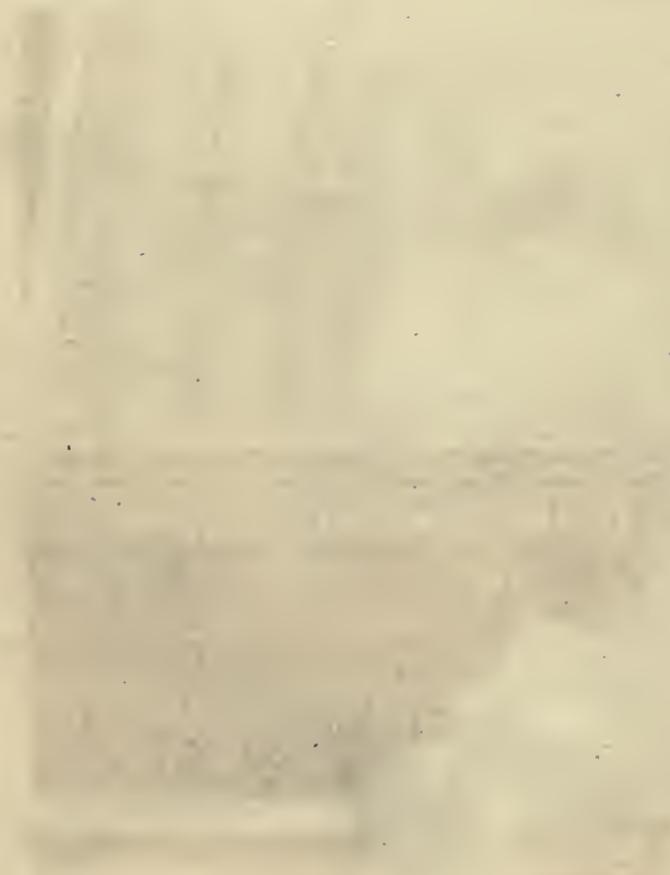
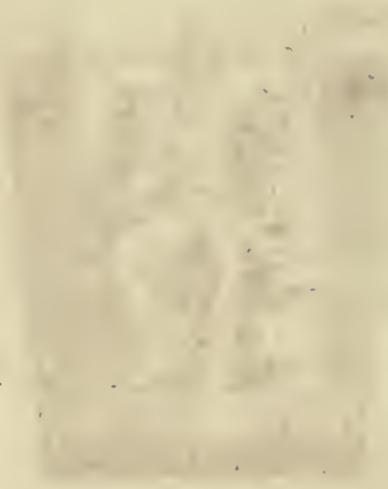


Capital of the Pilasters.

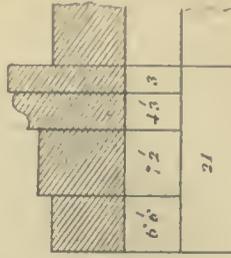
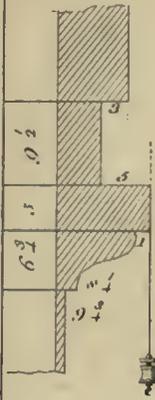


Plan of the Capital of the Column reversed.





Jamb of the door of the staircase



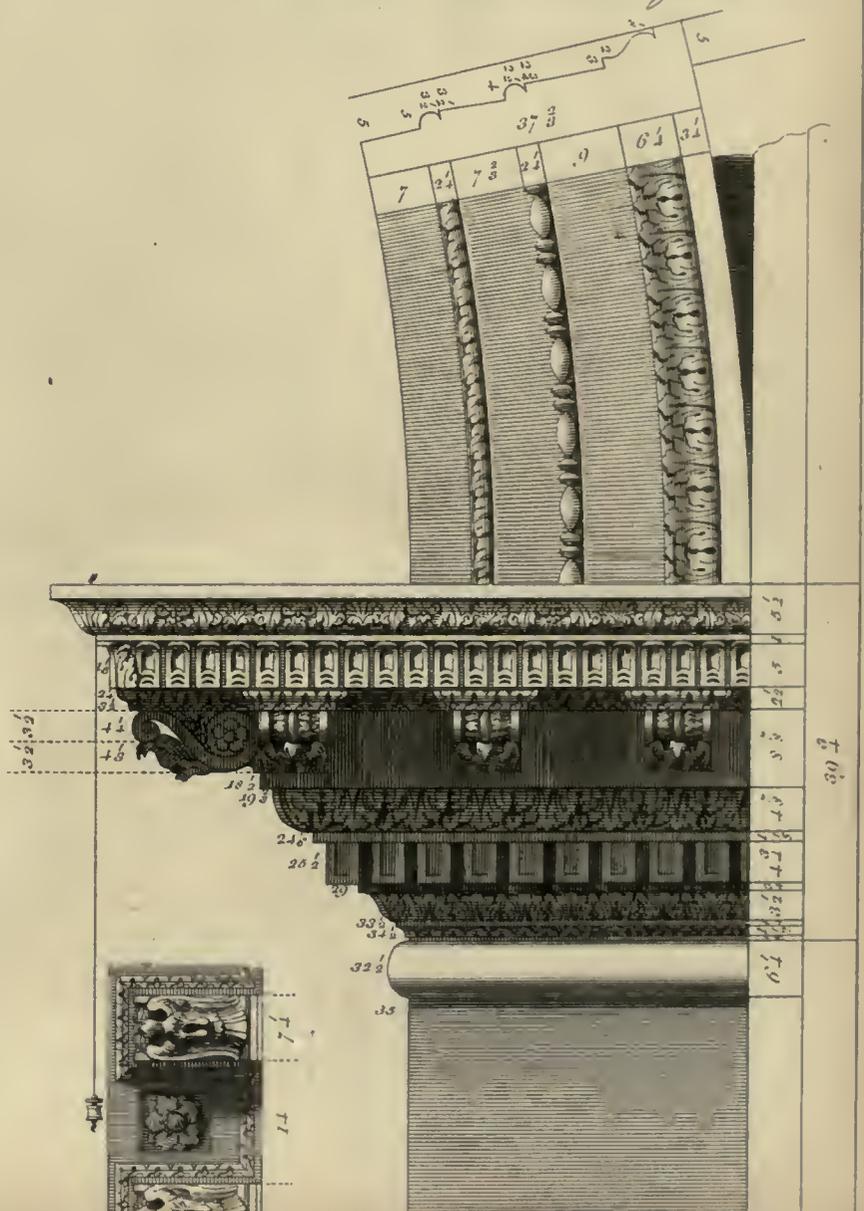
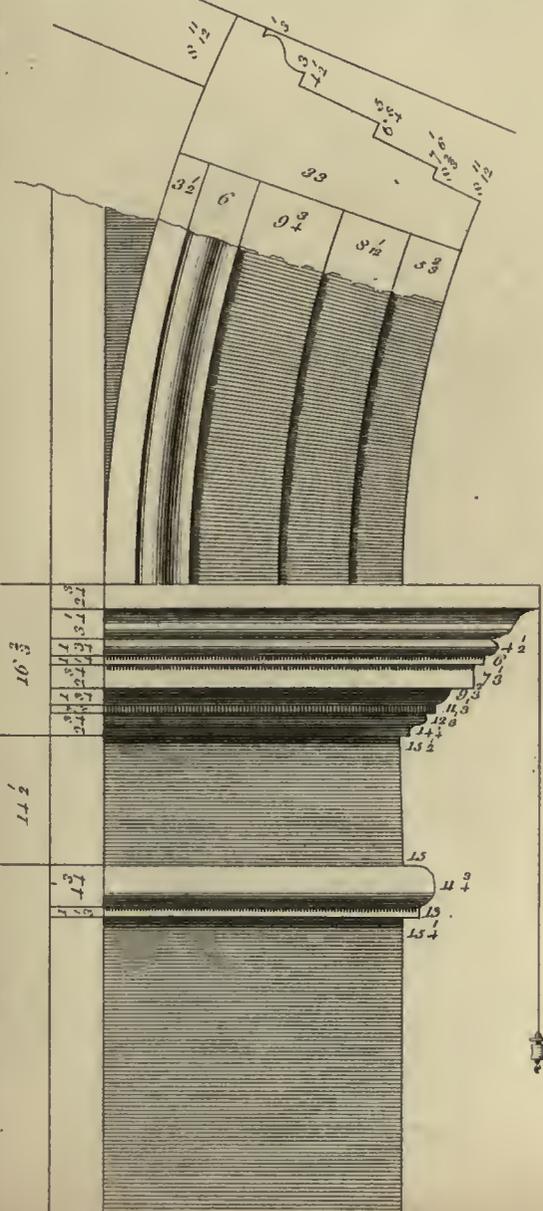
Border of the round bas-reliefs

Face & Profile of the key of the great Arch



Band & Impost of the side Arches

Band & Impost of the great Arch





The following is a list of the
 names of the members of the
 committee on the part of the
 University of Chicago.

The names of the members of the
 committee on the part of the
 University of Chicago are as follows:

The names of the members of the
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The names of the members of the
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 University of Chicago are as follows:

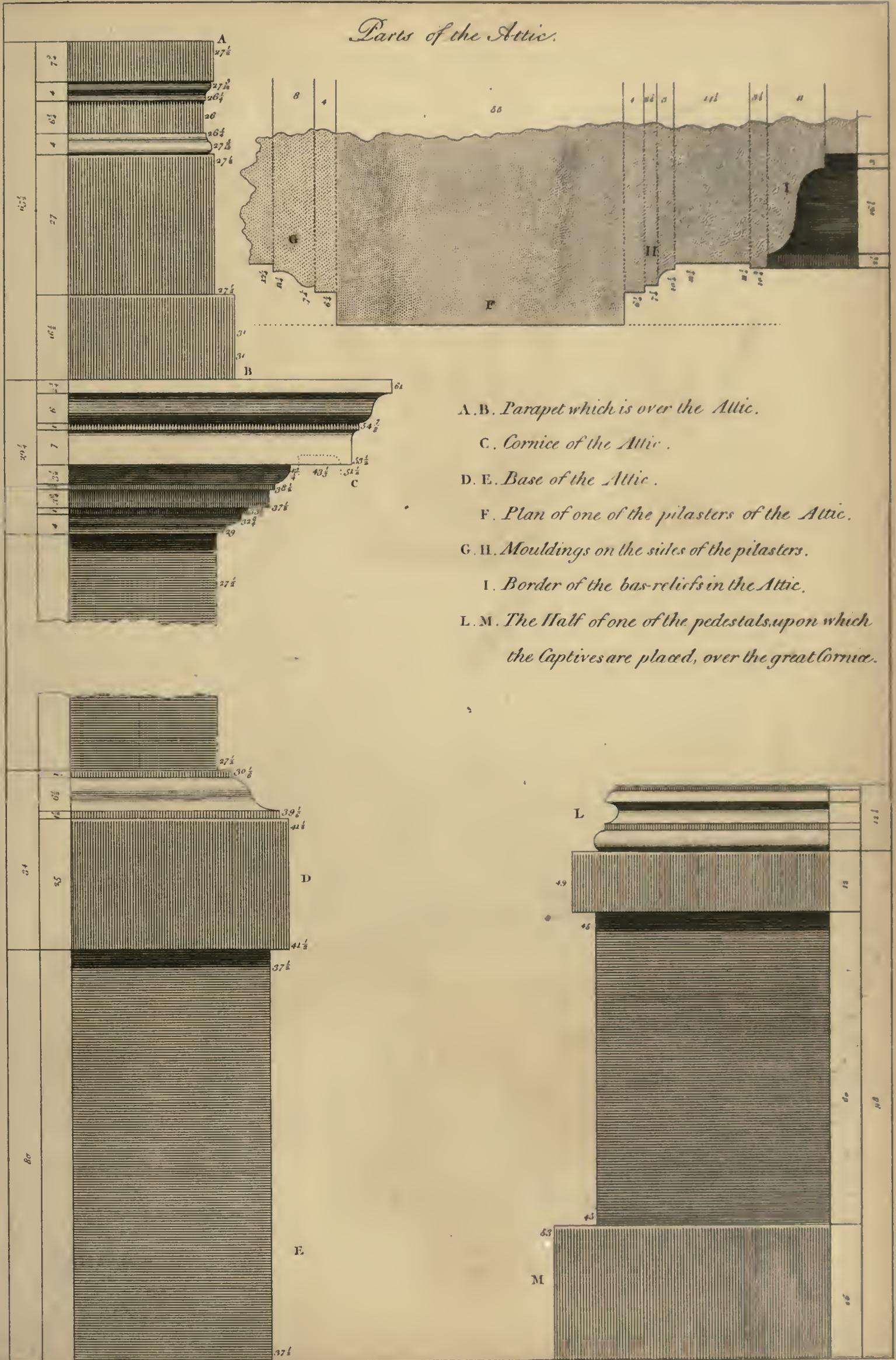
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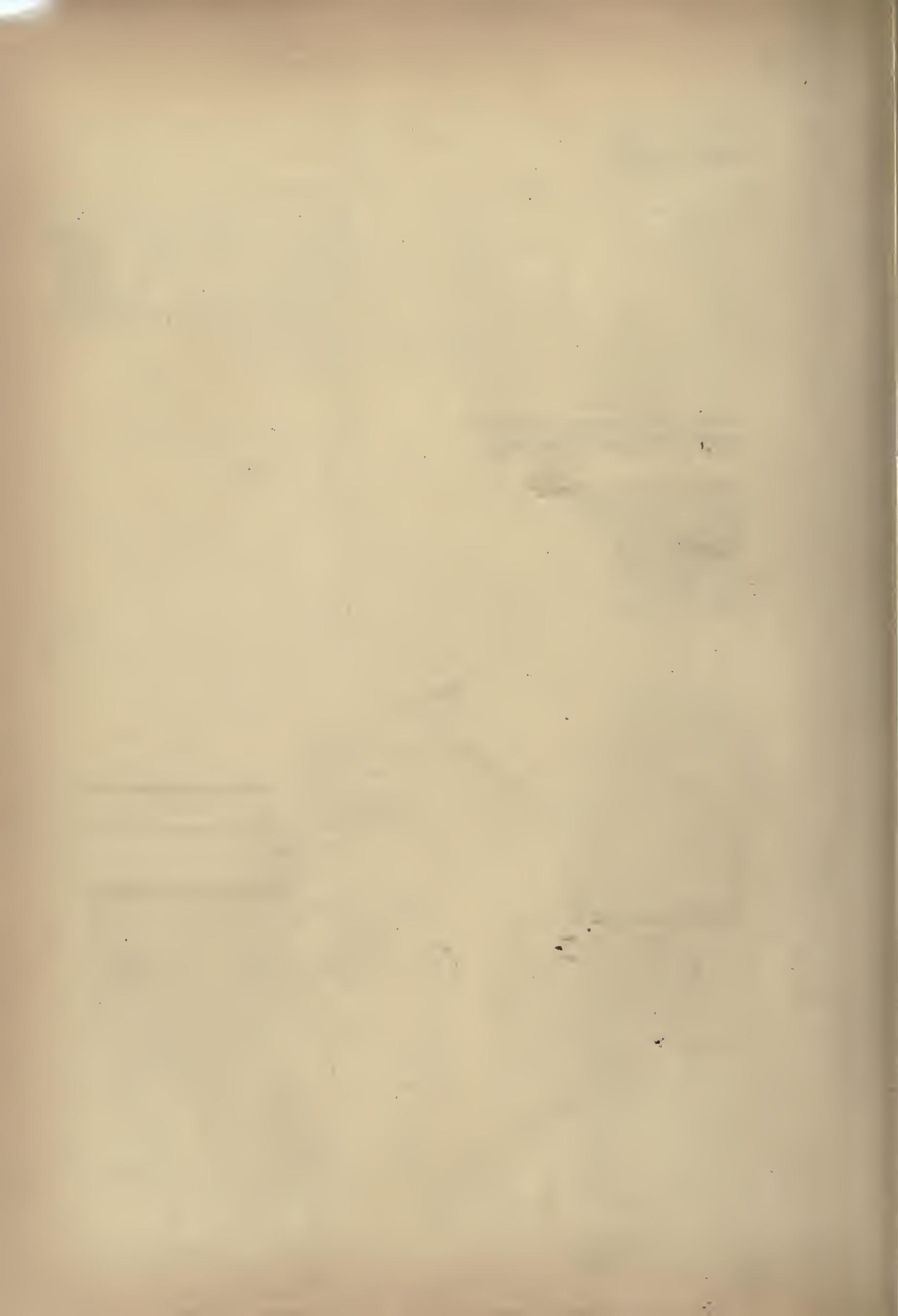
The names of the members of the
 committee on the part of the
 University of Chicago are as follows:

The names of the members of the
 committee on the part of the
 University of Chicago are as follows:

Parts of the Attic.



- A. B. Parapet which is over the Attic.
- C. Cornice of the Attic.
- D. E. Base of the Attic.
- F. Plan of one of the pilasters of the Attic.
- G. H. Mouldings on the sides of the pilasters.
- I. Border of the bas-reliefs in the Attic.
- L. M. The Half of one of the pedestals, upon which the Captives are placed, over the great Cornice.



THE BATHS OF PAULUS EMILIUS.

A CONSIDERABLE mass of ruins near the Church of *Sancta Maria in Campo Carleo*, is supposed to be the remains of the BATHS of PAULUS EMILIUS: in this, as in many other cases, popular tradition is the only guide to antiquarian nomenclature: whether the expensive outlay on this Edifice, justifies the appellation generally given, when contrasted with the self-denying Roman virtue of the successful commander whose name it now bears, is submitted to the reader's opinion.

PLATE I.

The ELEVATION and SECTION of the Edifice. The Arches are alternately surmounted by Pediments; that is, between each of the two Arches which support Pediments, is one Arch without that addition: the Pediments are angular and circular in succession. This Building is deeply embedded; the portion extant is supposed to have been part of a Theatre attached to the Baths, in accordance with the extravagant luxury of the Roman patrieians, as detailed in the article on the Baths of Diocletian.

The two Cornices marked A.A. in the Elevation, are of stone, as well as the Bases and Capitals of the Pilasters; the rest of the Edifice is of brick.

PLATE II.

The second Plate contains the CAPITAL and ENTABLATURE of the PILASTERS; the IMPOSTS of the ARCHES: the BAND of the ARCHES, showing the Baluster which appears on the Key-stone of the ARCHES: the BASE of the PILASTERS: and the CORNICE and BASE of the PEDESTALS.

The face of the wall between the two Cornices A.A., Plate I., is vertical over the wall below; consequently the Pilasters, their Pedestals, and Bases are in projection, and bear falsely on the wall beneath.

Paulus Emilius, or Æmilius, surnamed Macedonicus, was an illustrious and successful Roman general, the son of Paulus Emilius, the Consul, who fell in the tremendous slaughter of the Roman army at the battle of Cannæ. He was born A.U.C. 526, B.C. 228.

A patrician by birth, his lofty, high-born spirit would not permit him to court public favour, but he was determined to owe his elevation solely to his own merit. Even in early life, so pre-eminent was his character, that he succeeded in his election as Edile in preference to twelve competitors, whose characters were of no mean class, as all of them subsequently arrived at the dignity of Consul.

His first command was in Spain, whither he went as Prætor to quell the revolt of that nation: he

succeeded in this undertaking and returned to Rome, having entirely pacified the country and restored it to the dominion of the Republic. His integrity of character is shown by his having effected this beneficial purpose without increasing his riches in the smallest degree, however great must have been his opportunities of adding immensely to his fortune.

He was elected Consul B.C. 182. In the following year he was sent against the Ligurians. He then retired into private life, wholly devoting his time to the education of his children, for whose instruction he engaged the most eminent masters, not only as relating to the arts cultivated in Rome, but also the more liberal branches of Grecian Science, Sculpture and Painting. He always, when at leisure, was present at their studies and exercises, acquiring the amiable character of a most affectionate and indulgent parent.

He was again elected Consul, B.C. 168. He proceeded to Macedonia, which finally submitted to the conqueror; although the Macedonian Phalanx, with its closely-serried files, long baffled the Roman legions. Emilius preserved the cities from pillage, and secured the treasures for the use of the Roman republic.

Emilius, returned to Rome, obtained his Triumph, which was one of the most splendid spectacles that Rome had ever seen, lasting three days: and the gold and silver carried in the procession amounted to so vast a sum, that it exonerated the Roman people from all taxes for the term of one hundred and twenty-five years. The mixture of public pomp with bitter private suffering was strongly exemplified in the fate of the two sons of Emilius, who were by him intended to perpetuate his family; one of them, aged fourteen years, dying five days before his triumph, and the other at twelve years, dying three days after it. He died suddenly in the sixty-fourth year of his age, B.C. 164. Emilius left but a very moderate fortune, the savings of his private property; certainly no commander, with his opportunities, enriched his country more and himself less: he was a noble specimen of a genuine Roman, adorned with the advantage of letters, and humanized by the dictates of philosophy.

His funeral was conducted with extraordinary splendour and unusual solemnity; and the most honourable testimony which could be exhibited, was shown by the natives of the provinces conquered by him, for such of them as happened to be in Rome at the time, emulously sought to carry his bier, joining in the funeral procession with praises of his character, and tears for his loss.

THE AMPHITHEATRE OF VERONA.

By whom this Edifice was built, or when, cannot now be ascertained. By many it is supposed to date from the era of Augustus: if this conjecture be accurate, then this Amphitheatre is consequently of more ancient construction than the COLISEUM, or FLAVIAN AMPHITHEATRE, at Rome.

PLATE I.

This Plate shows the PLAN of the AMPHITHEATRE divided into two compartments. One portion exhibits the FOUNDATION, or GROUND PLAN; the other shows the mode of arranging the SEATS of the spectators. For the more facile understanding of this subject, the first and second Plates should be consulted together, and thereby a clear comprehension of this class of buildings will be obtained.

Of the external wall which supported the surrounding Portico or Corridor, only seven Piers now remain. The principal entrances are at the two extremes of the major axis of the ellipsis: the side walls of these entrances are parallel. In the ranges of steps, it will be noticed that some are marked by rows of points, others by lines; the dotted steps designate those which descend from the upper ranges to the lower: those marked by lines are for ascent; this will be more easily seen by examining carefully the Second Plate, or SECTION of the AMPHITHEATRE. The twenty-eighth seat, reckoning from the basement, is only half as broad as the others.

In the upper half of the PLAN, the disposition of the SEATS is exhibited, and also of the *Vomitoria*, or entrances from the flights of steps leading up to the Seats. The mode in which the steps for ascent or descent are cut into the seats is shown, both in Plate I. by the small rectangular parallelograms which connect the *Vomitoria*, and also in Plate II, by the rows of dots which appear to cut into the solid masonry of the SEATS.

Over each of the two principal Entrances is a gallery enclosed both on its front and on its sides by a balustrade, and on each side of the Entrances are Porticos supported by square Piers; the spaces under these Porticos, as shown on the Plan, diminish gradually from the exterior to the interior, unlike those of the principal entrances, which are between parallel walls.

The major diameter of the ARENA is upwards of two hundred and forty-eight feet: the minor diameter of the same is upwards of one hundred and forty-five feet: the admeasurement of the ground plan of the building, from the external face of the Piers to the *Arena*, including the Corridors, Front

AMPHITHEATRE OF VERONA.

Walls, and Pilasters, is not far short of one hundred and thirty feet, which must also be added to the admeasurements just specified, in order to obtain a complete idea of the magnificent proportions of the entire edifice: the major axis of the external ellipsis amounts to nearly three hundred and eighty feet.

PLATE II.

The second Plate exhibits the SECTION, or PROFILE of the AMPHITHEATRE in its present state: and the profile of the Seats on an enlarged scale: it will be remarked that they are so raised at the joints as to hinder the rain from entering therein: they are kept even now in an excellent state of repair. As the lesser entrances, which lead into the *Arena*, and by which the six ranges of the lowest seats are interrupted, are only about six feet in height, they were probably intended for the entrance of the gladiators and animals, the combats and deaths of which contributed to the entertainments exhibited in this edifice.

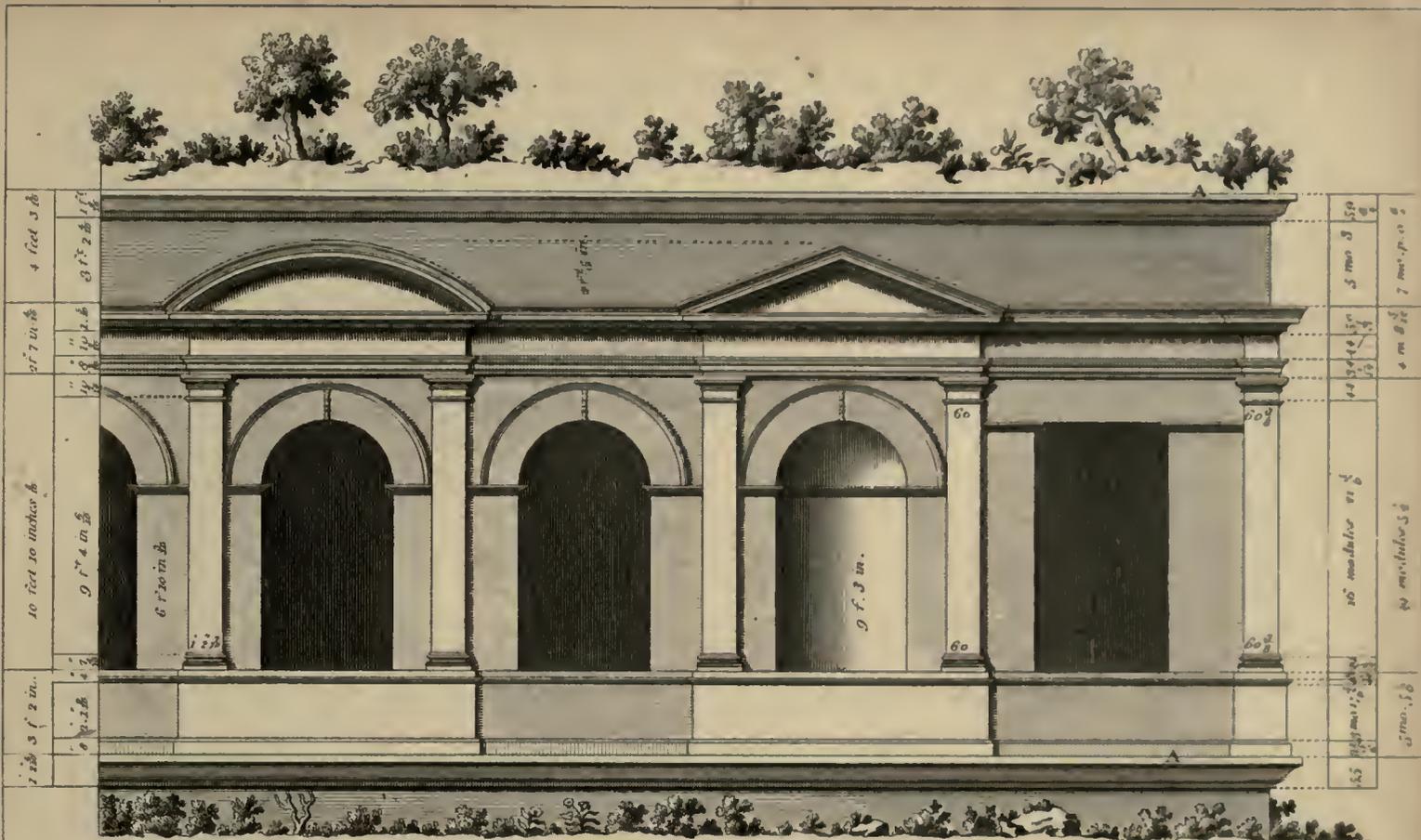
PLATE III.

The ELEVATION of the Exterior Wall of the AMPHITHEATRE, of which, as already stated, only seven PIERS and six ARCADES remain. The PILASTERS of the SECOND ORDER are similar to these of the FIRST ORDER, but narrower: those of the THIRD ORDER are much broader than either; the Arches of the THIRD ORDER spring in a remarkable manner from the PILASTERS. Over the CORNICE of the THIRD ORDER is a Soele three feet, two inches, and four tenths in height. The external junctions of all the blocks of stone forming this building, are rusticated or channelled.

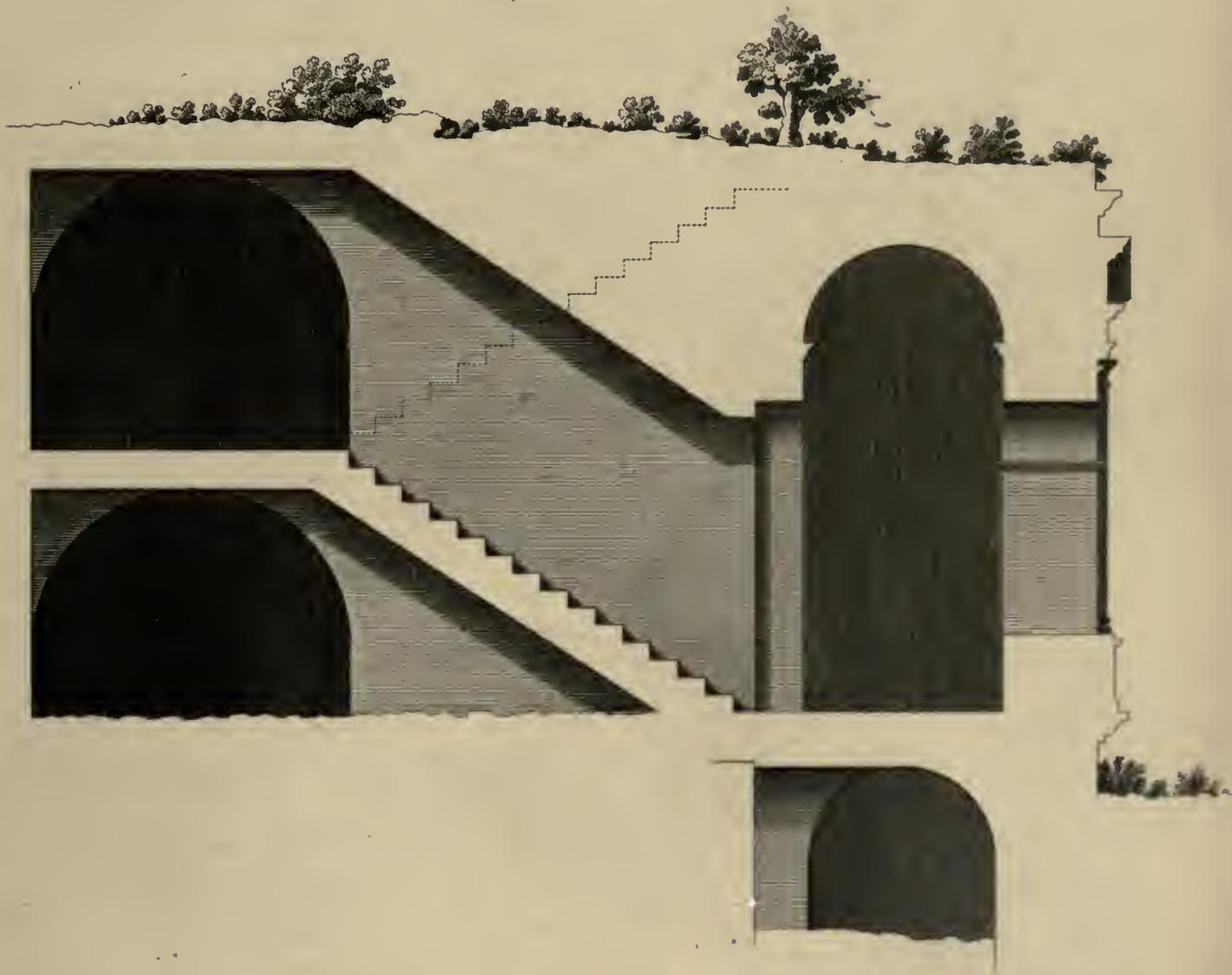
The FIRST ORDER is deeply buried; but by estimating it from the pavement of the passages that communicate from the central Corridor to the *Arena*, the edifice may be estimated at very nearly or quite one hundred feet in height.

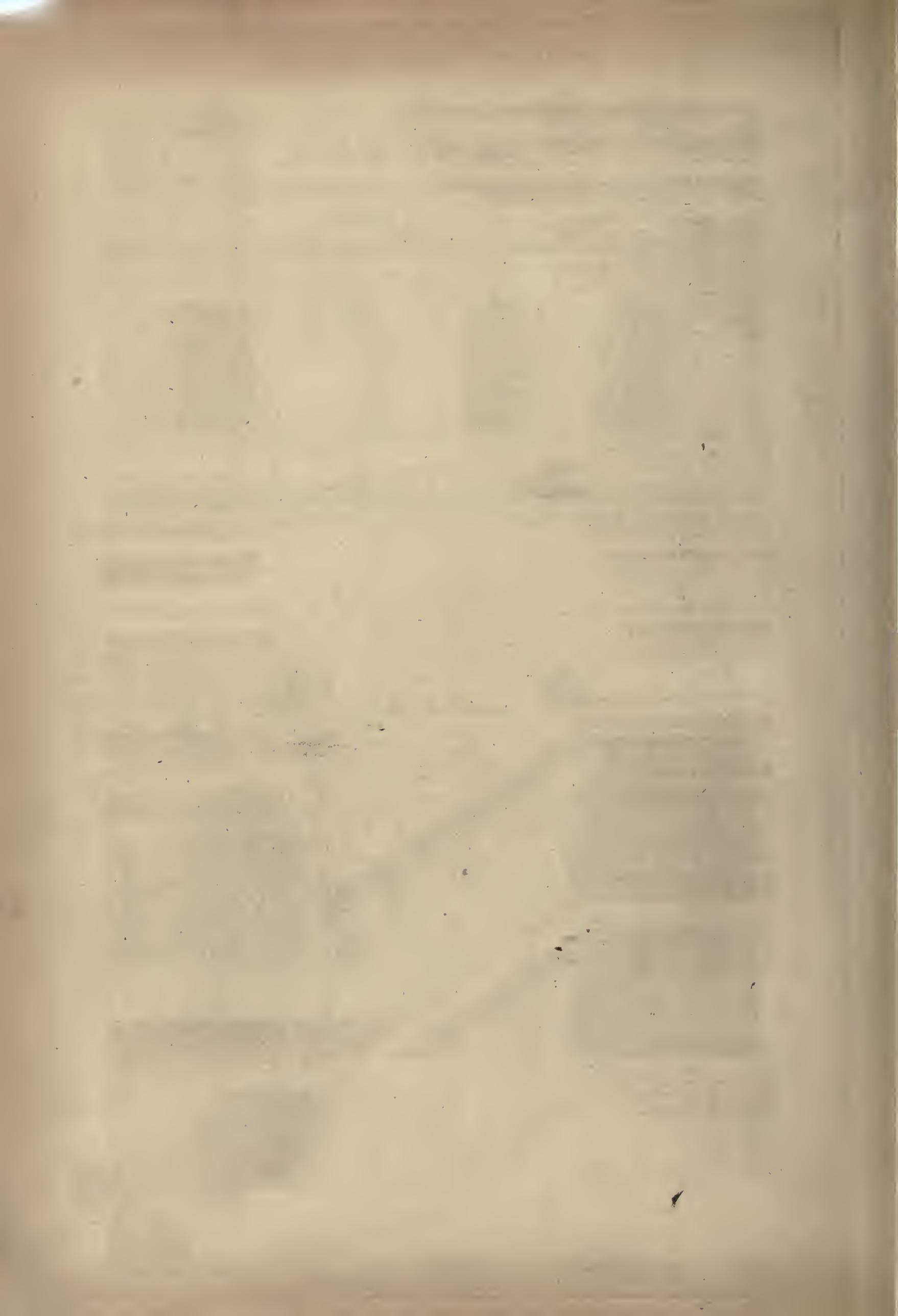
PLATE IV.

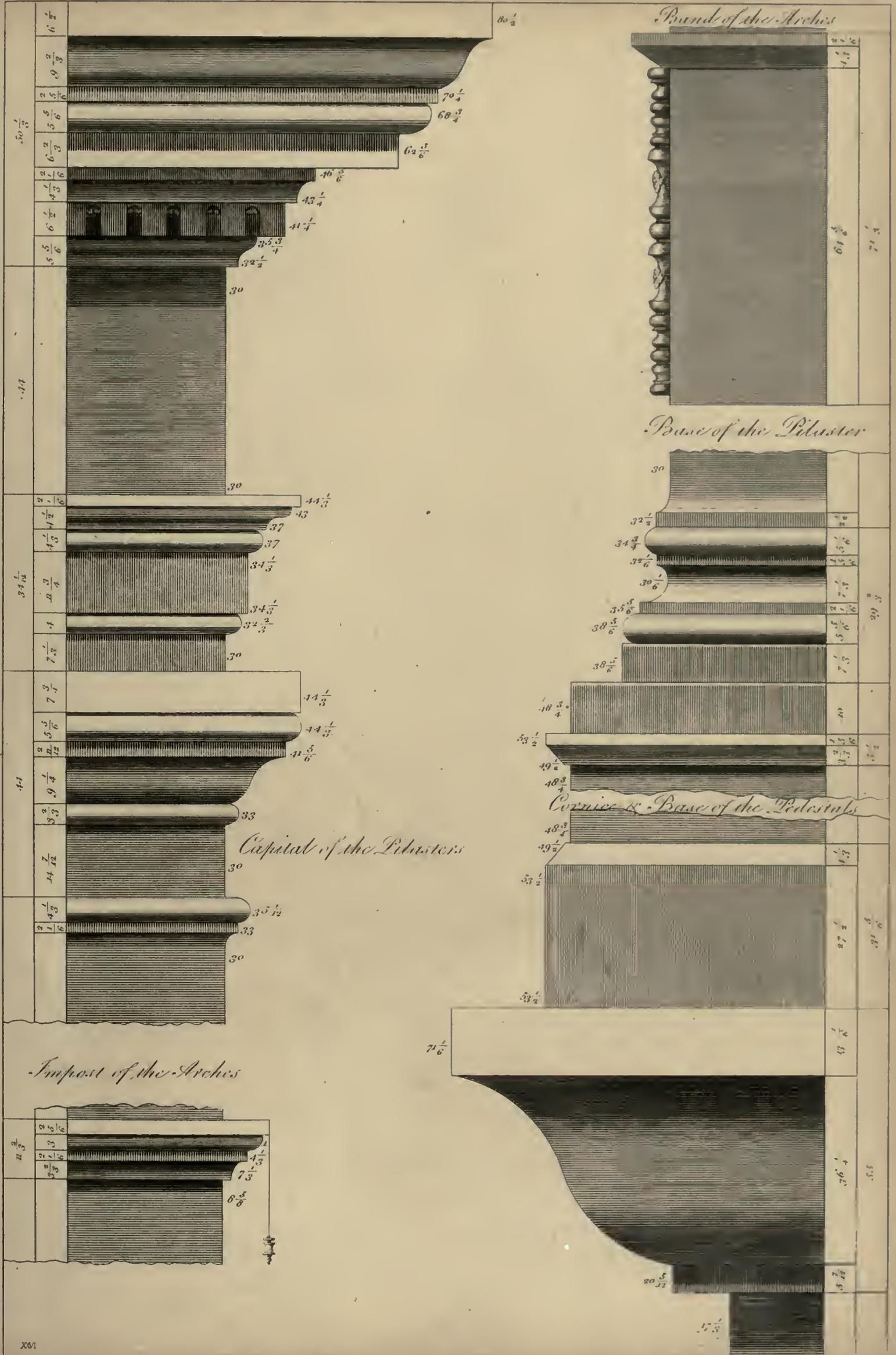
Contains on a larger scale the PROFILES of the principal parts of the ORDERS on the exterior, namely, the CAPITAL and ENTABLATURE of the FIRST ORDER;—the CAPITAL and ENTABLATURE of the SECOND ORDER is similar to the FIRST, although the measures are slightly different: this Plate also shows the ENTABLATURE of the THIRD ORDER: the CAPITAL of the broad PILASTERS of the THIRD ORDER: and the three IMPOSTS of the three ORDERS. The ARCHITRAVES of both the First and Second ORDERS have each a broad BAND, but it is not decorated by any sort of Moulding.

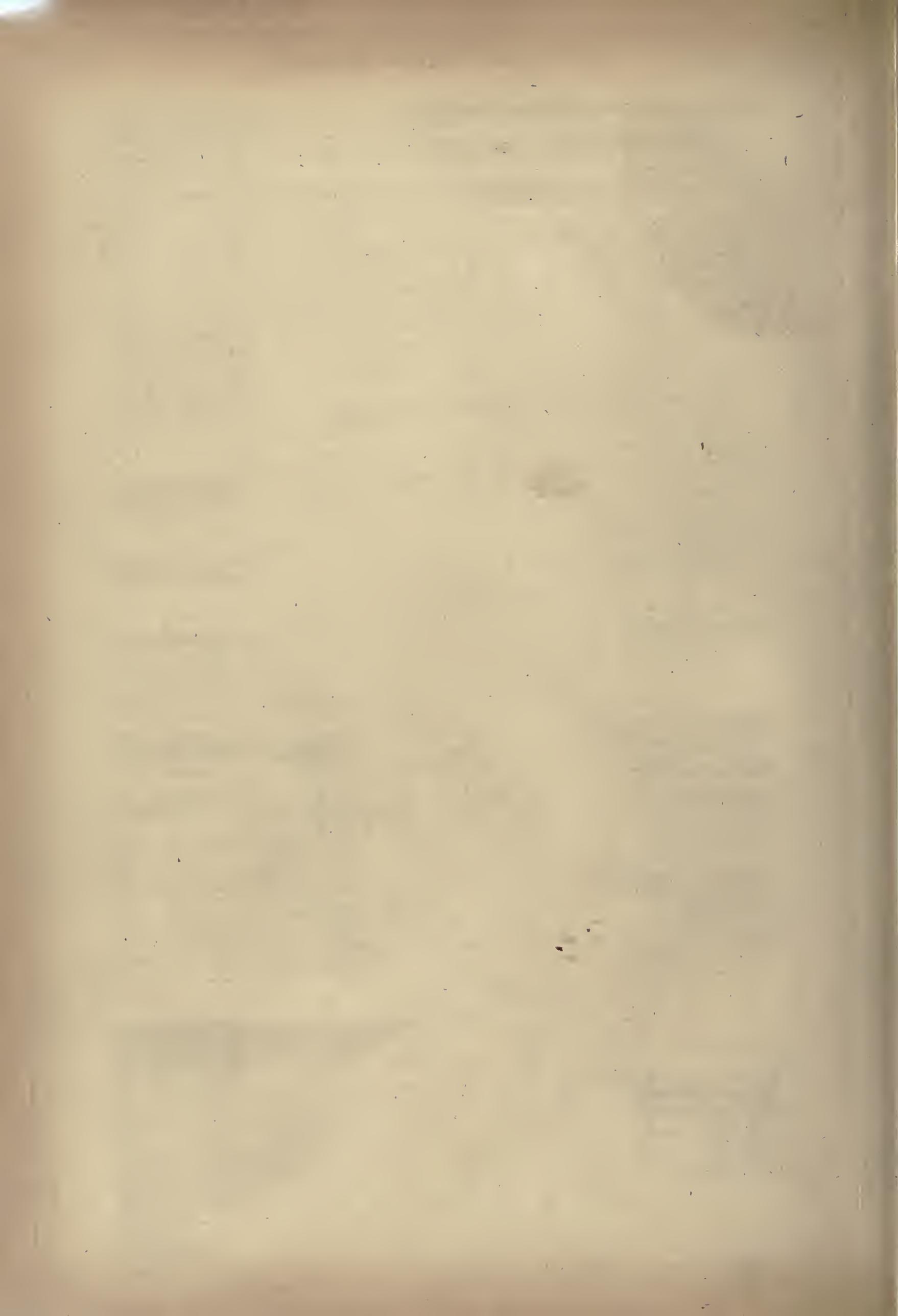


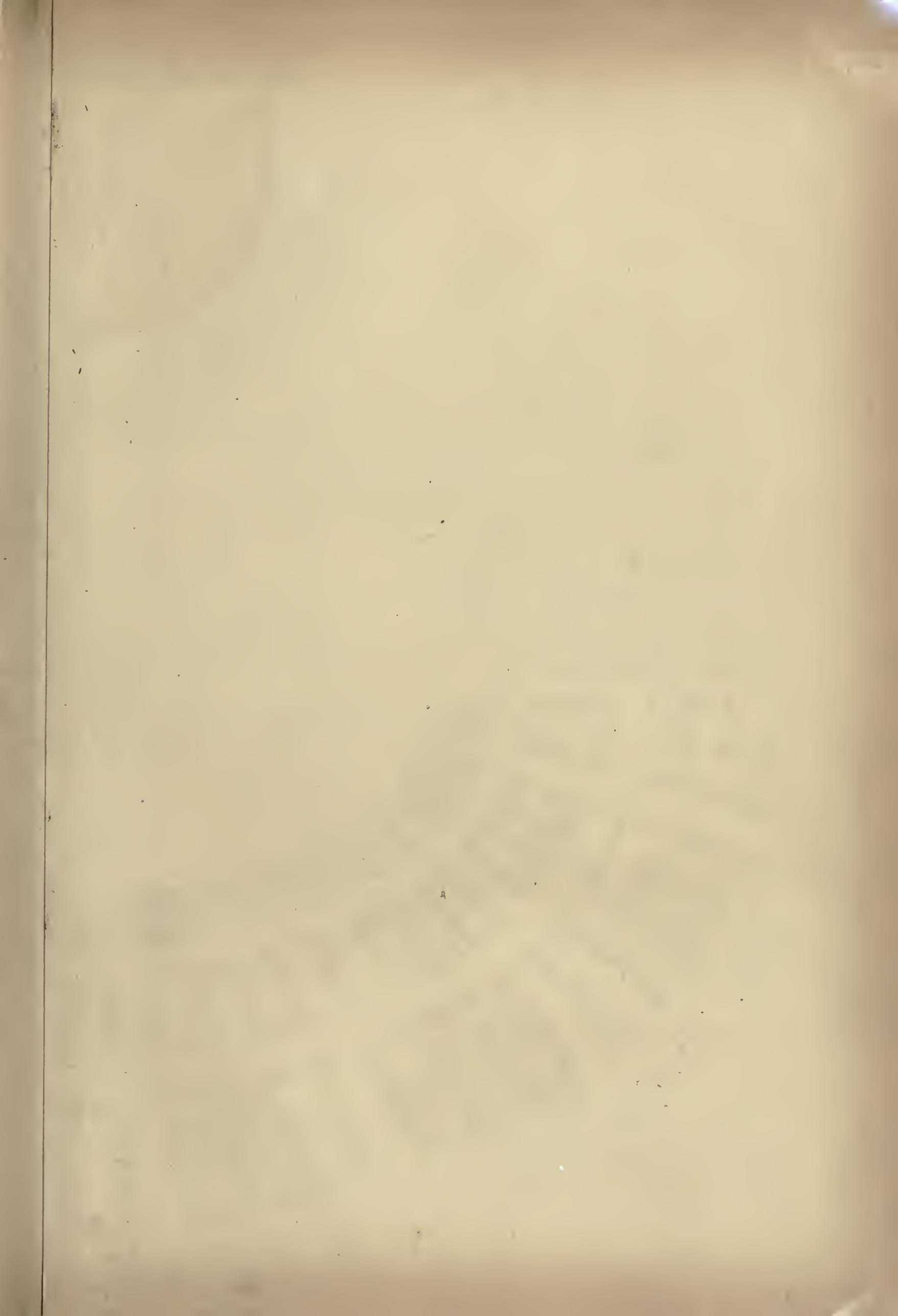
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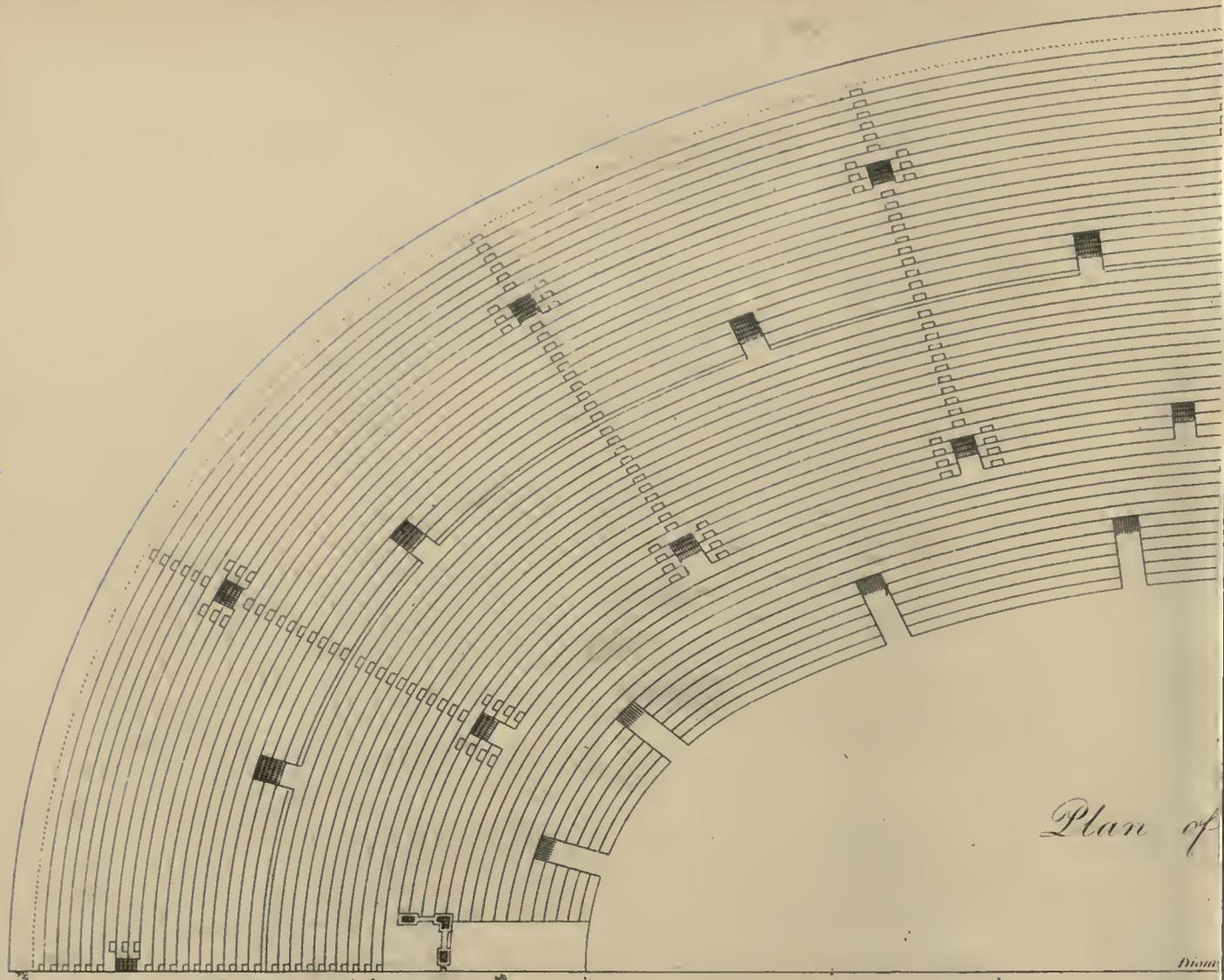






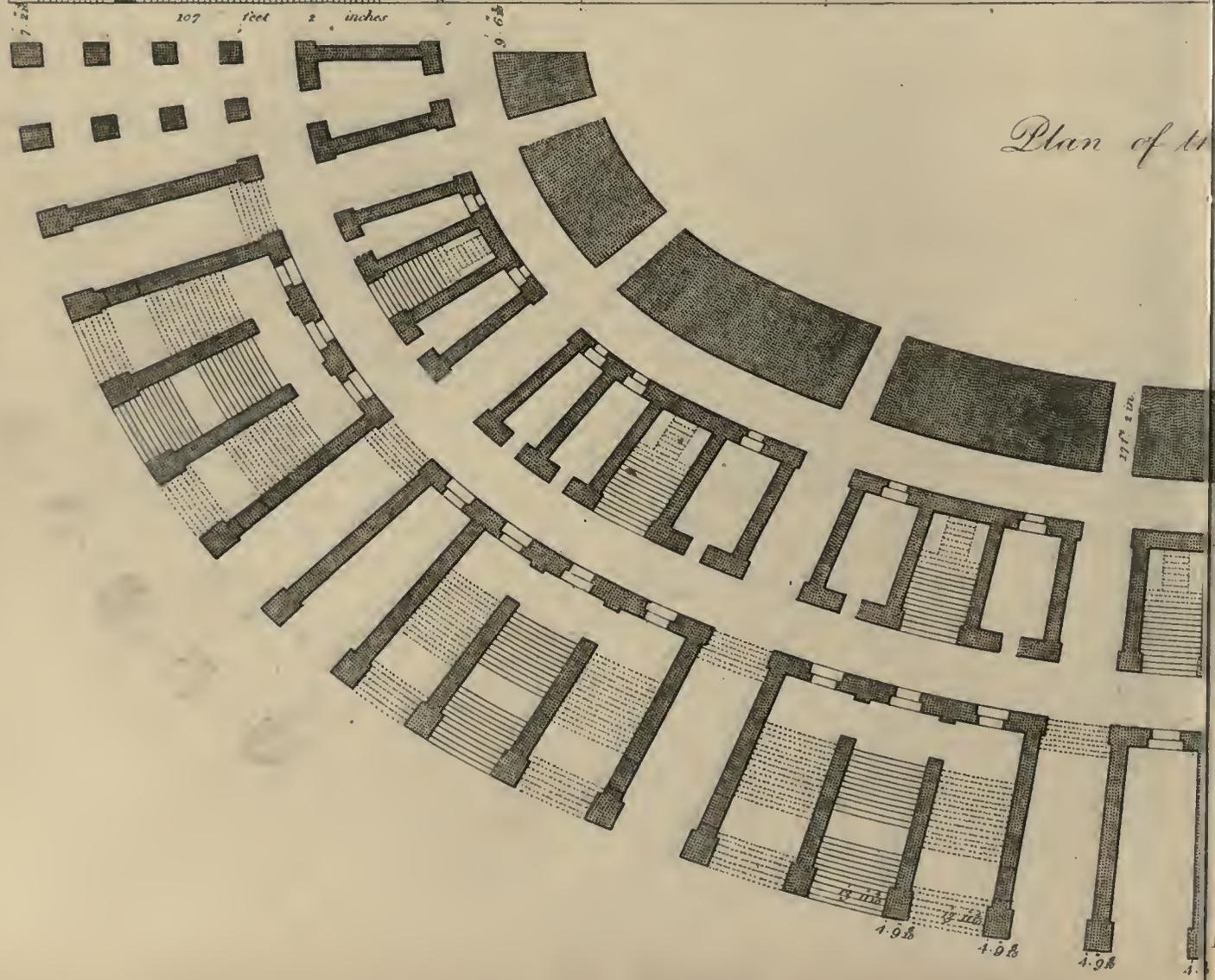


PLAN OF THE AMPH



Plan of

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Plan of the

27' 8" diam

107 feet 2 inches

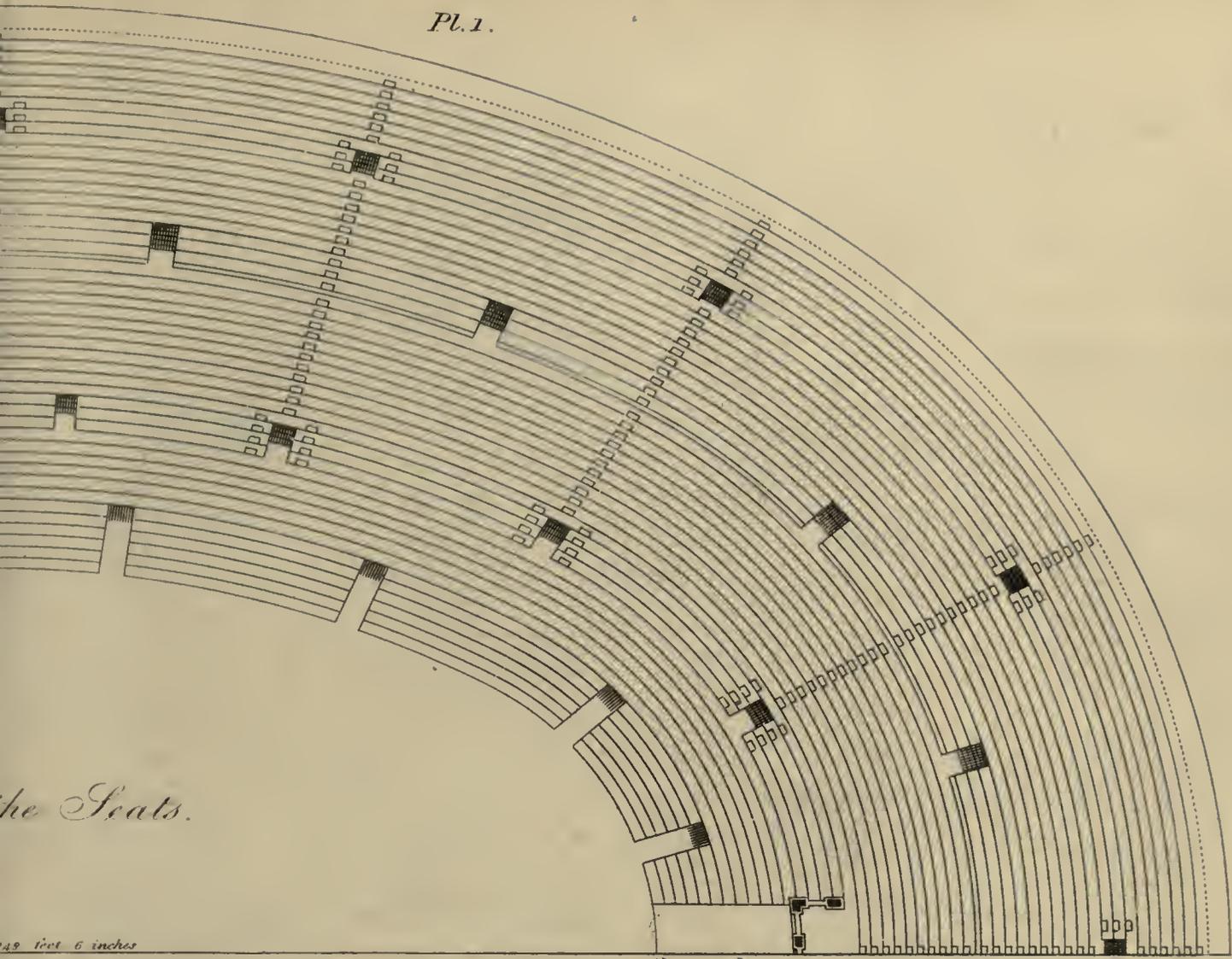
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THEATRE OF VERONA.

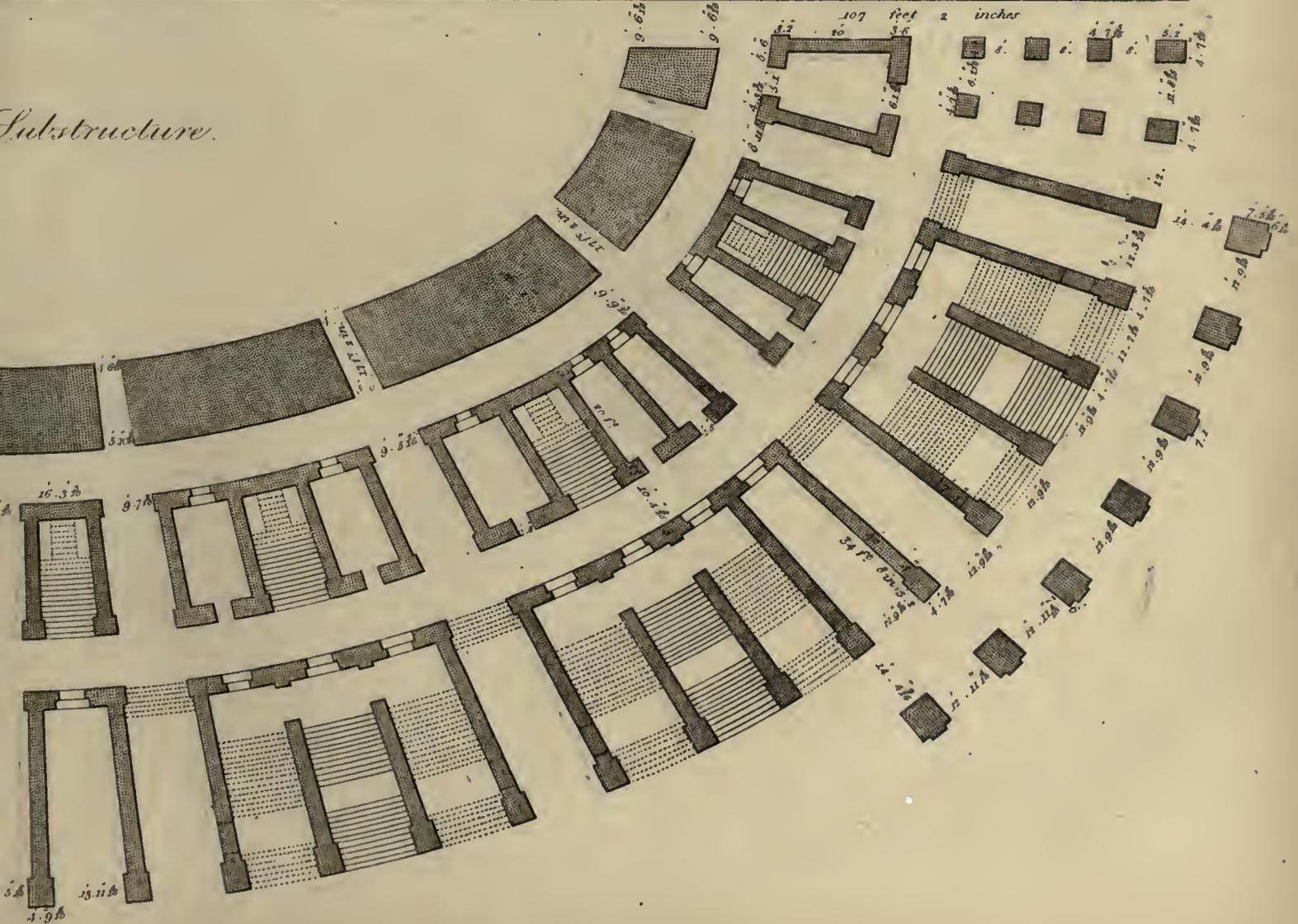
Pl. 1.

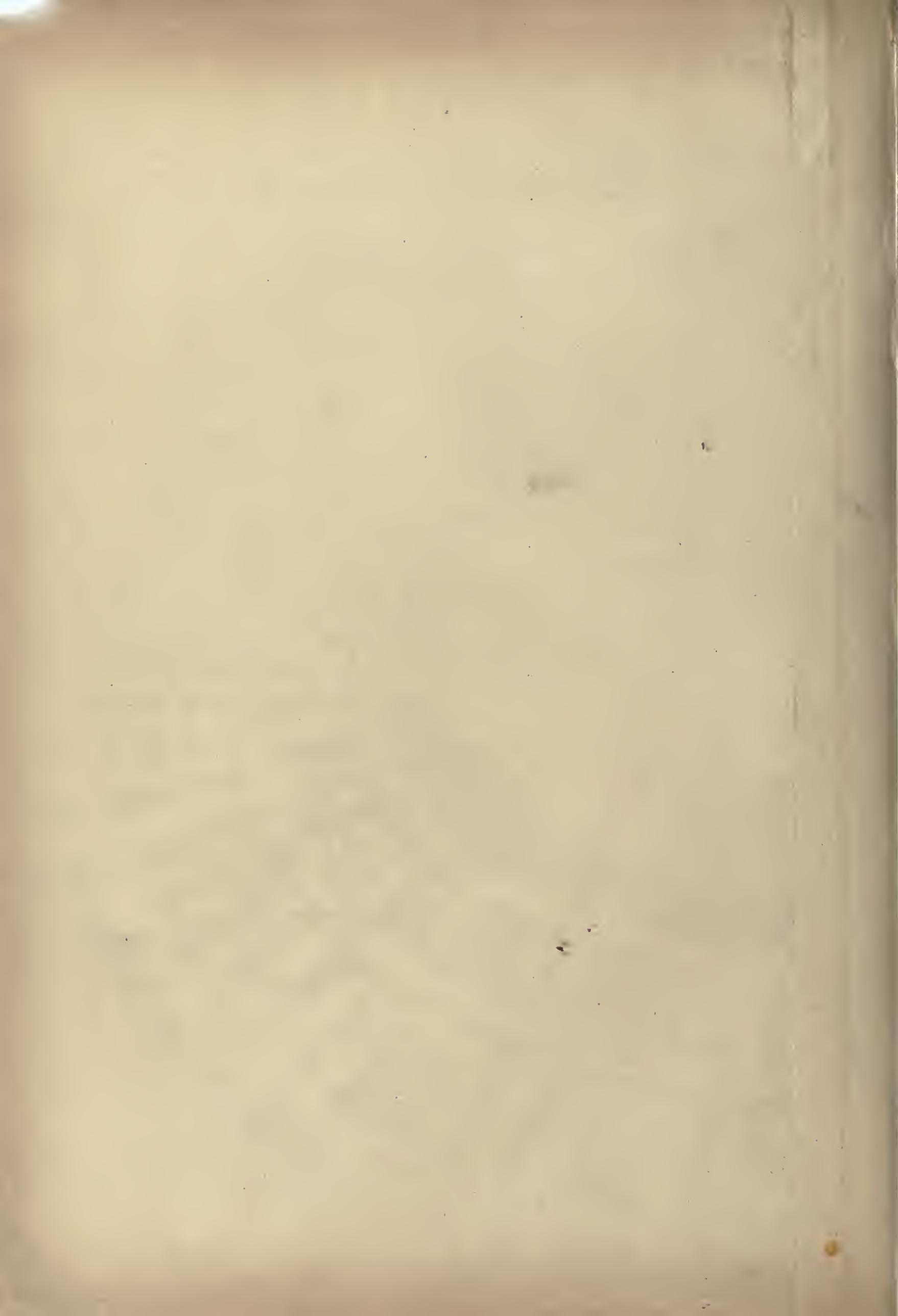


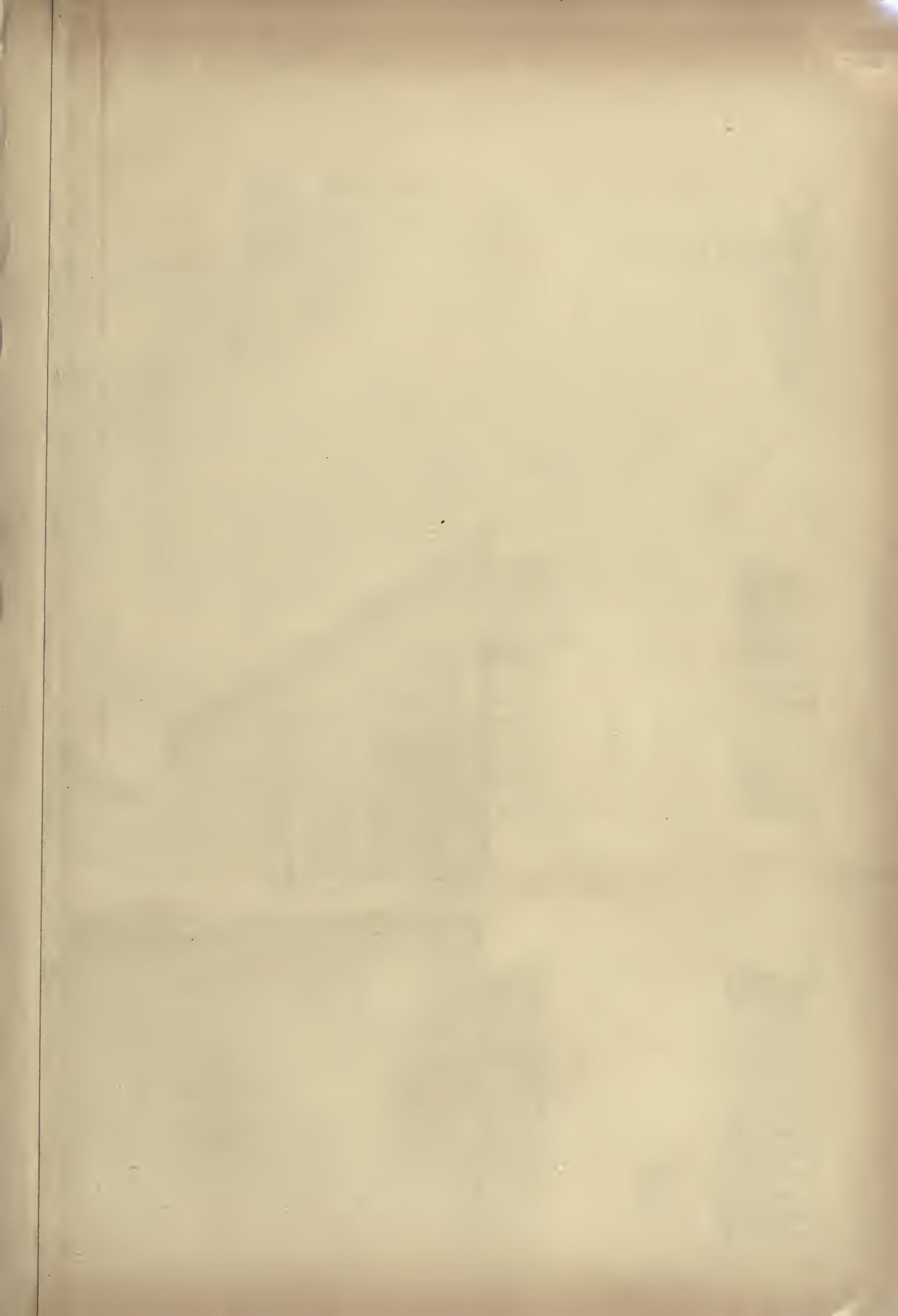
The Seats.

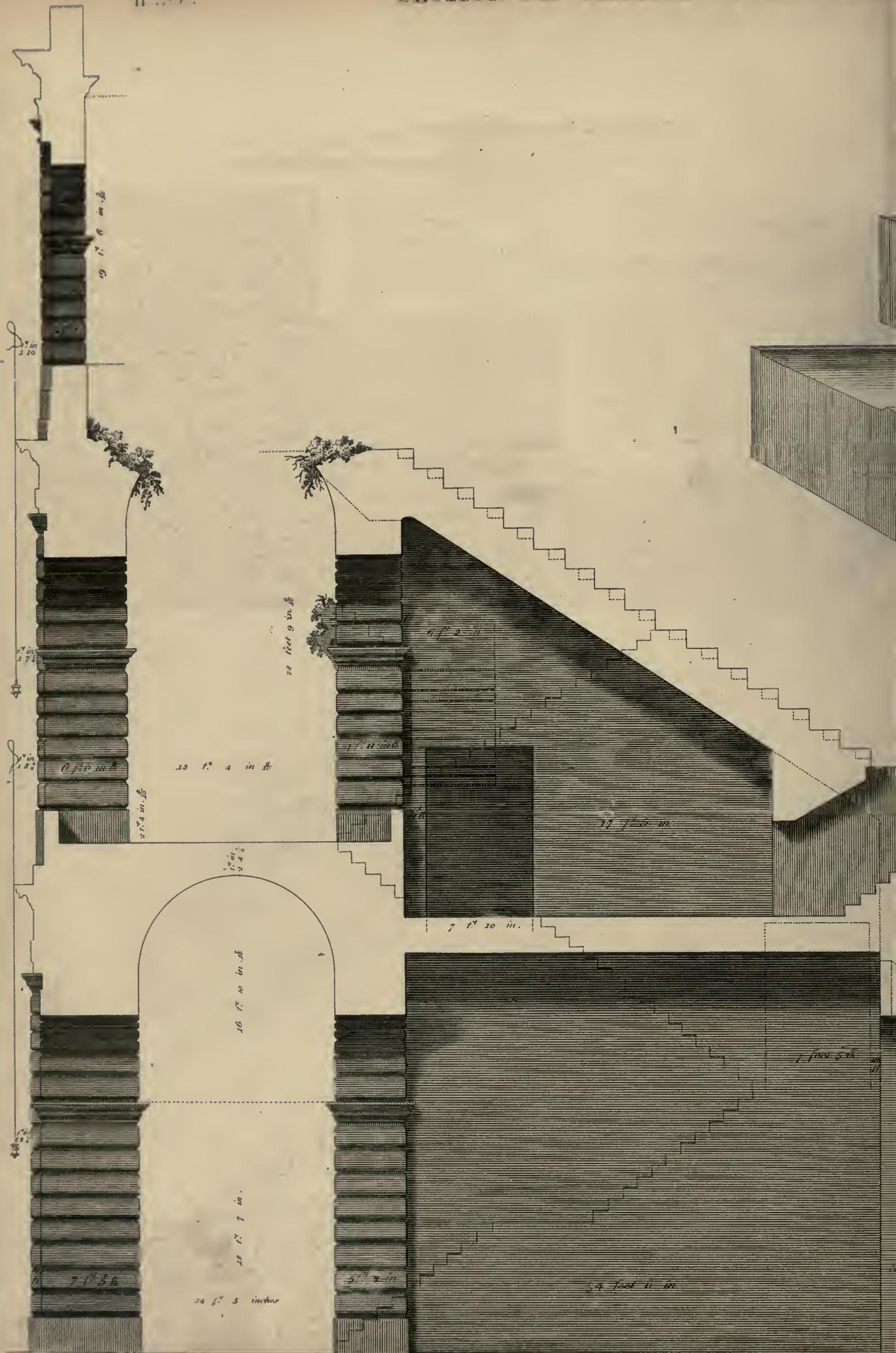
49 feet 6 inches

Substructure.

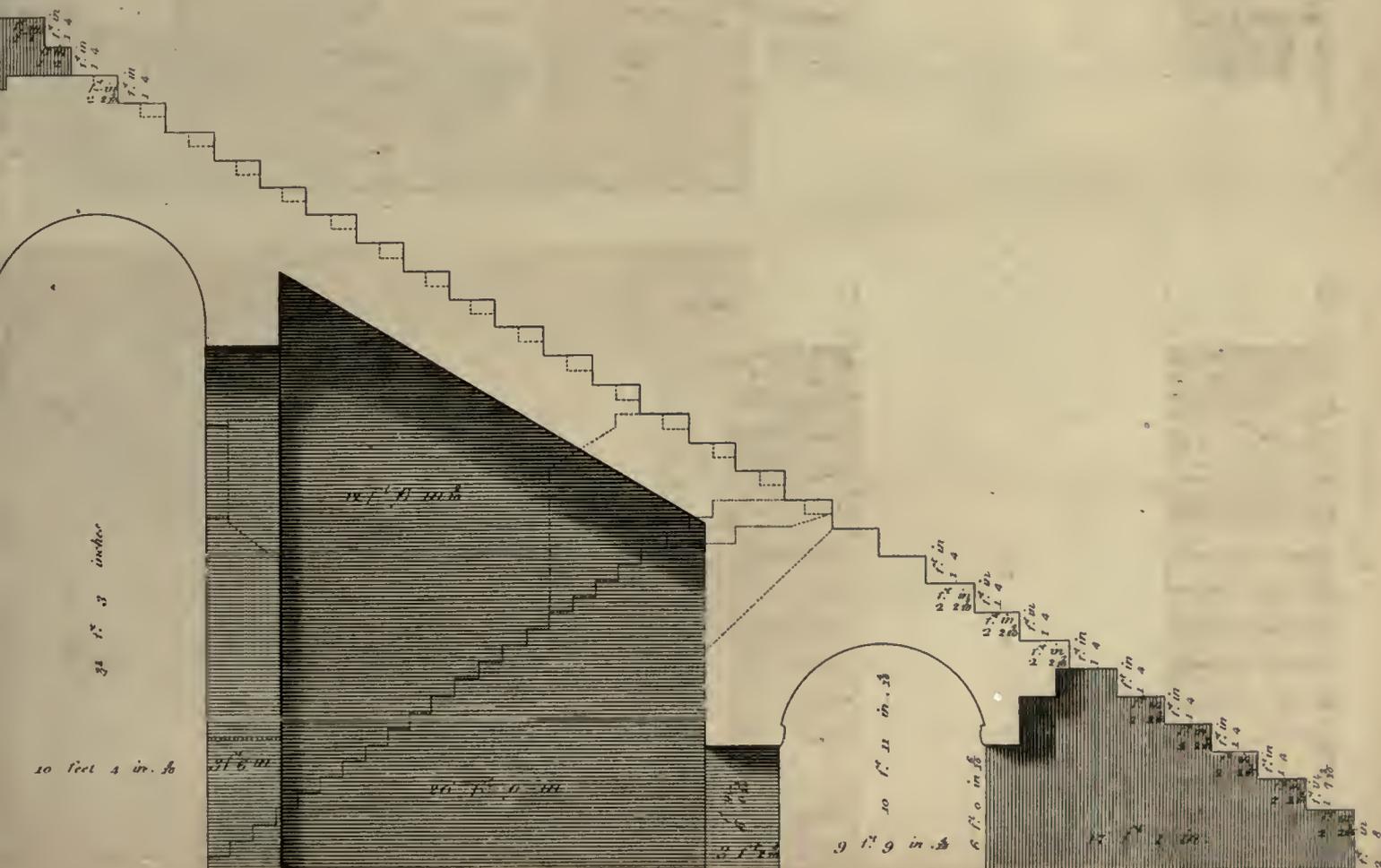
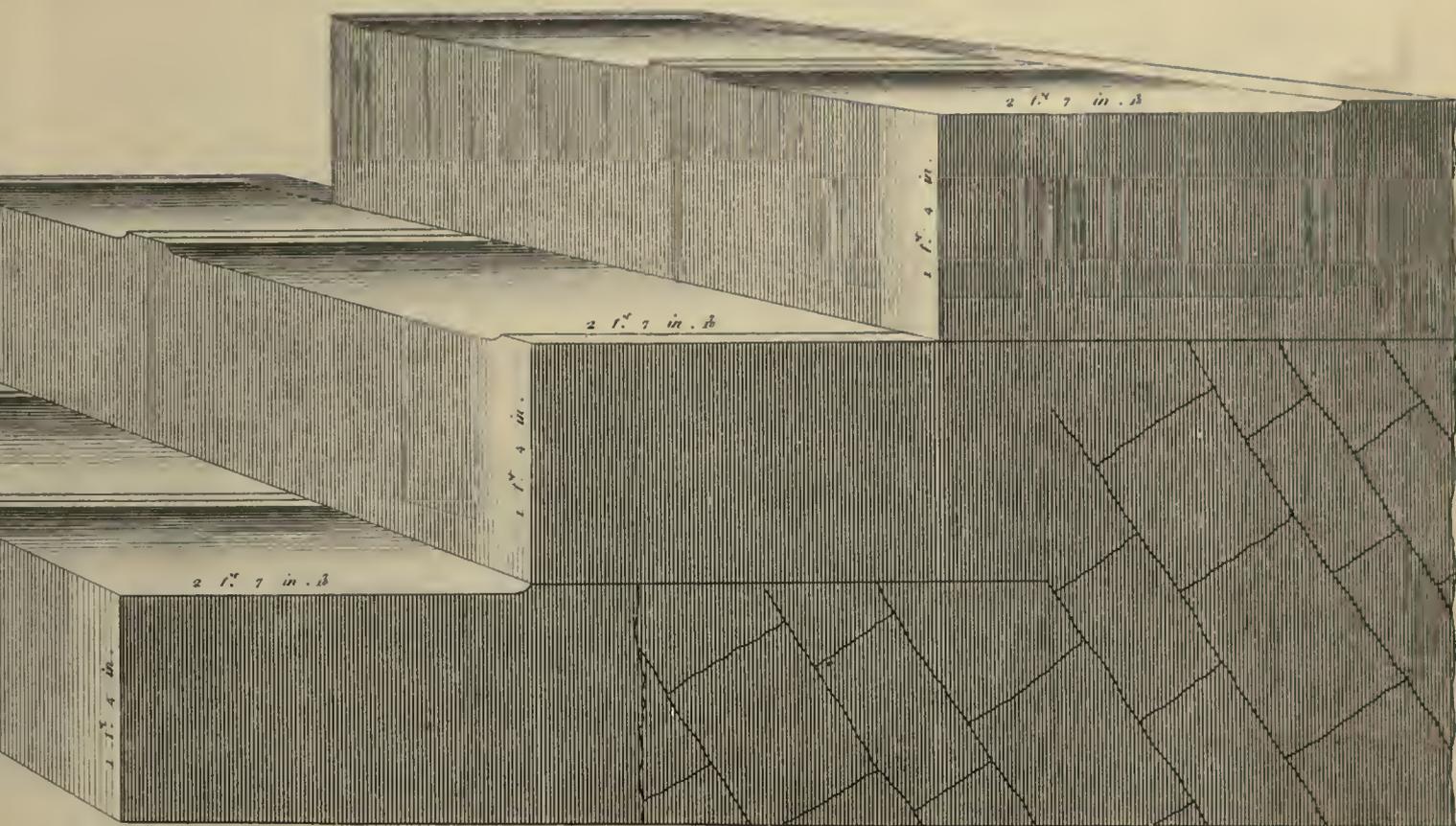


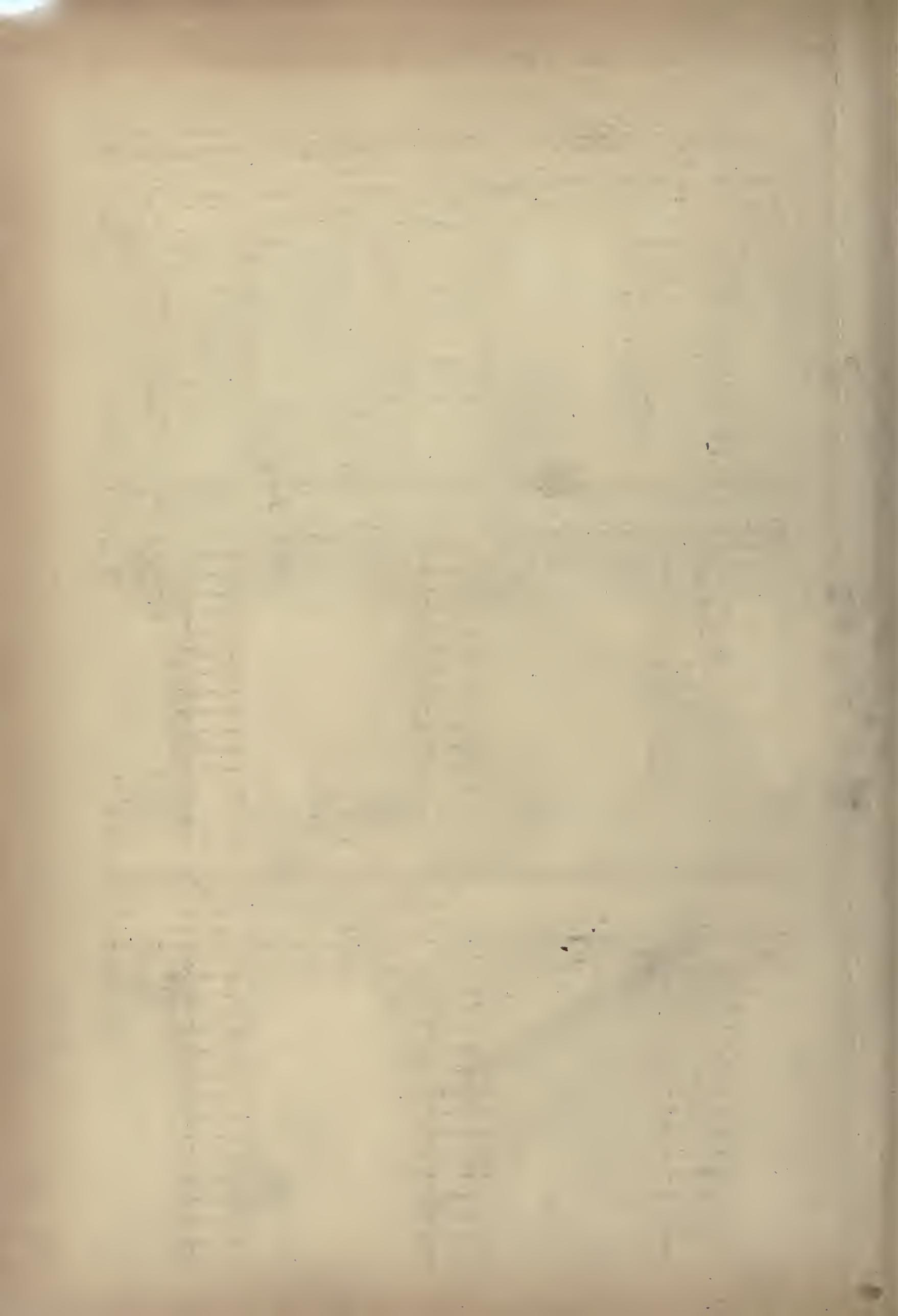


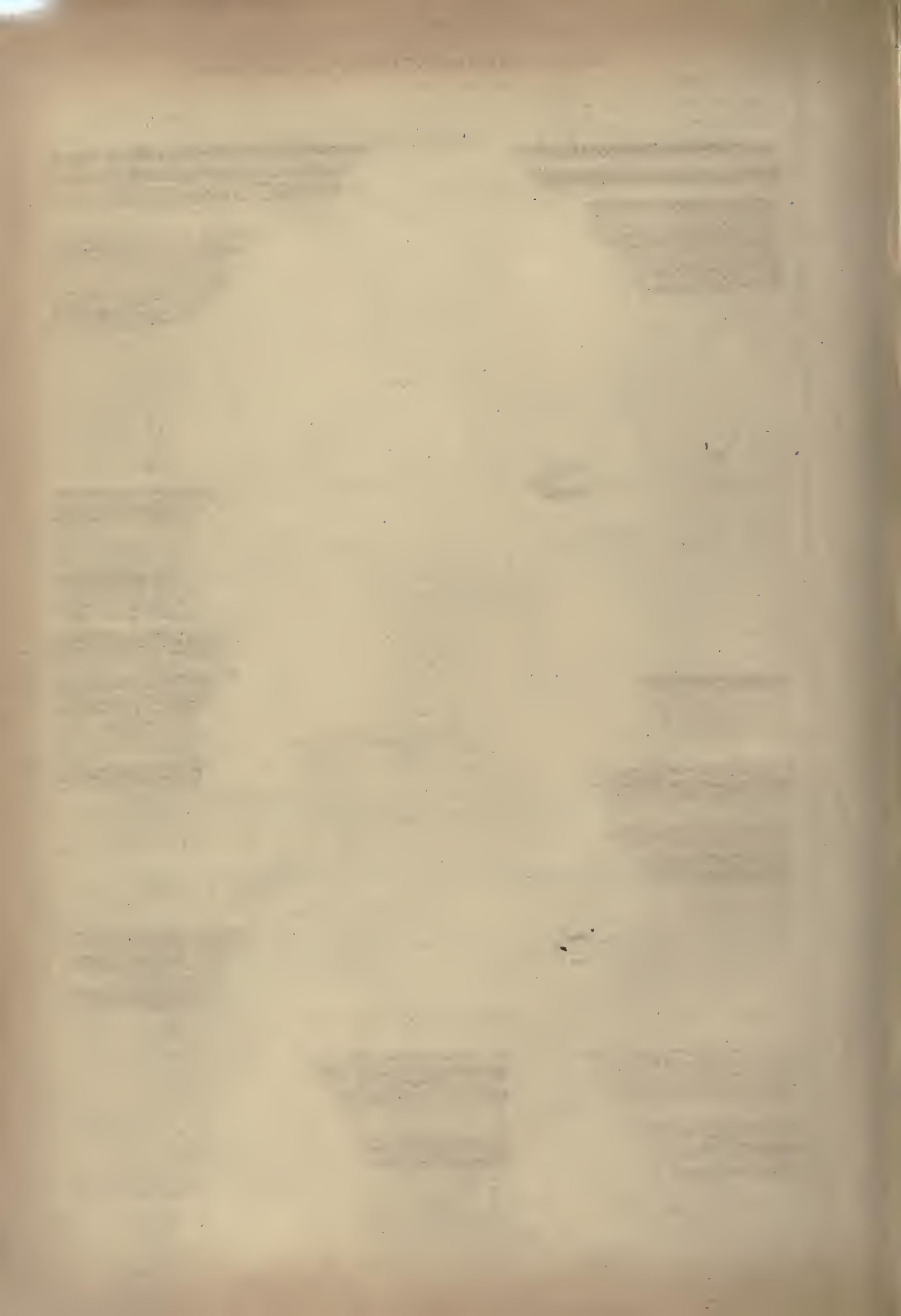




THEATRE OF VERONA.

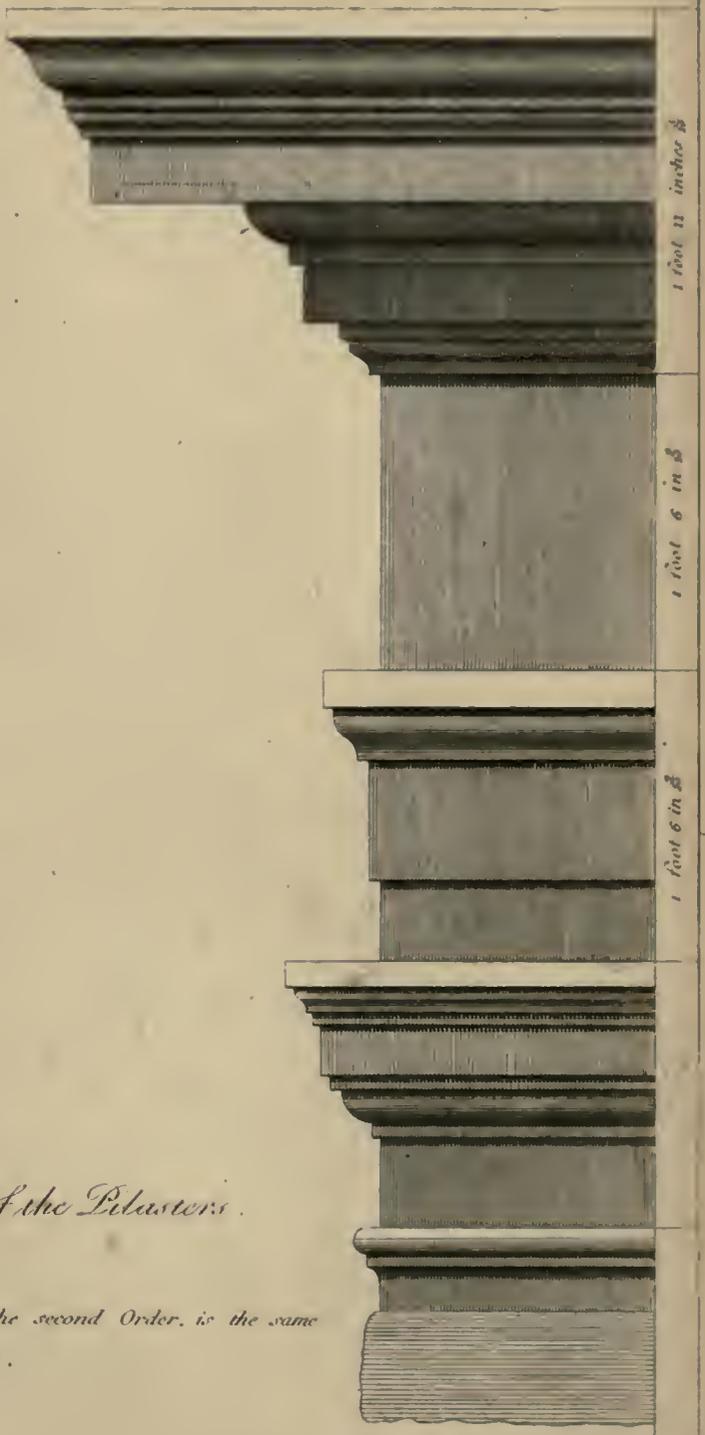
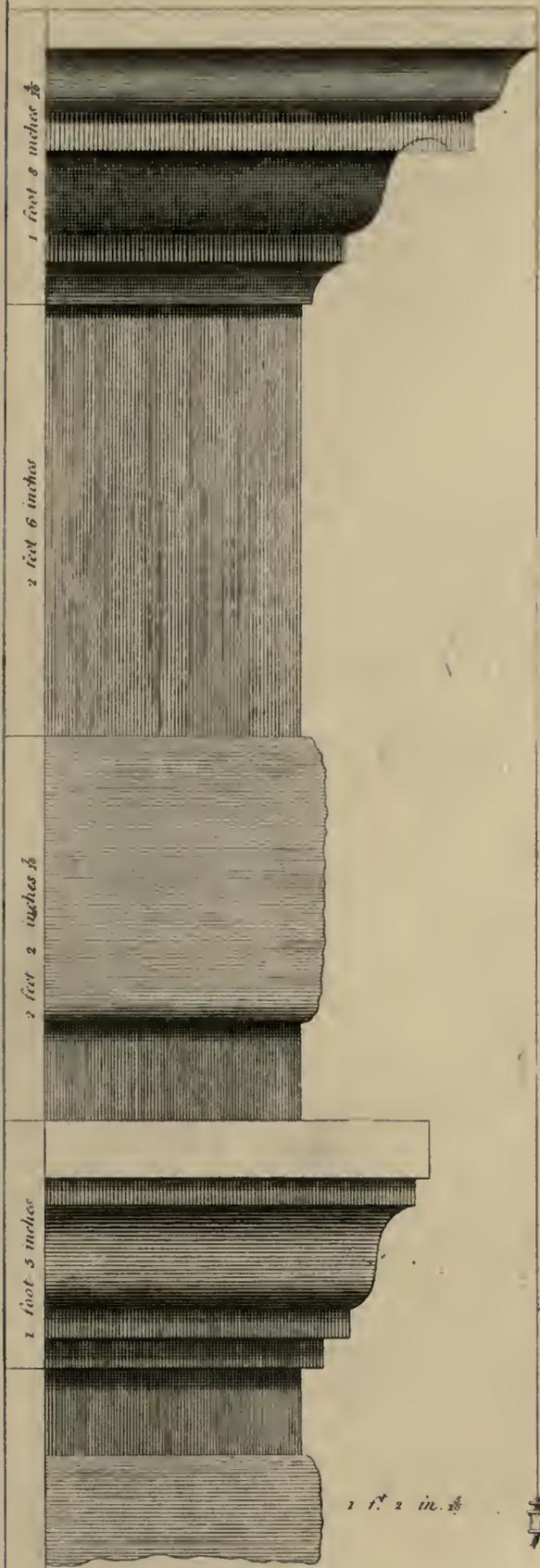






Entablature of the 1st Order.

Entablature of the 3rd Order.



Capital of the Pilasters.

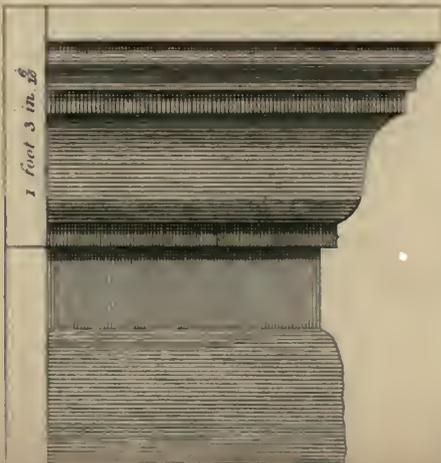
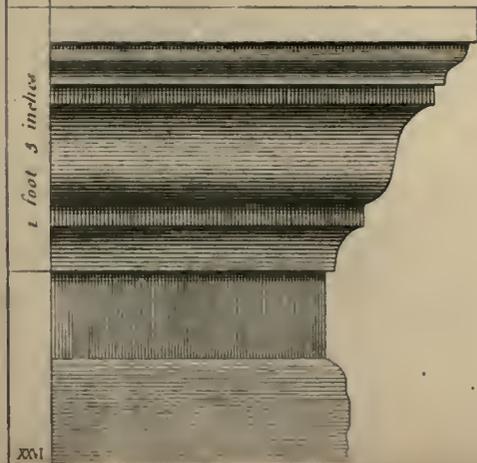
The Entablature of the second Order, is the same as that of the first.

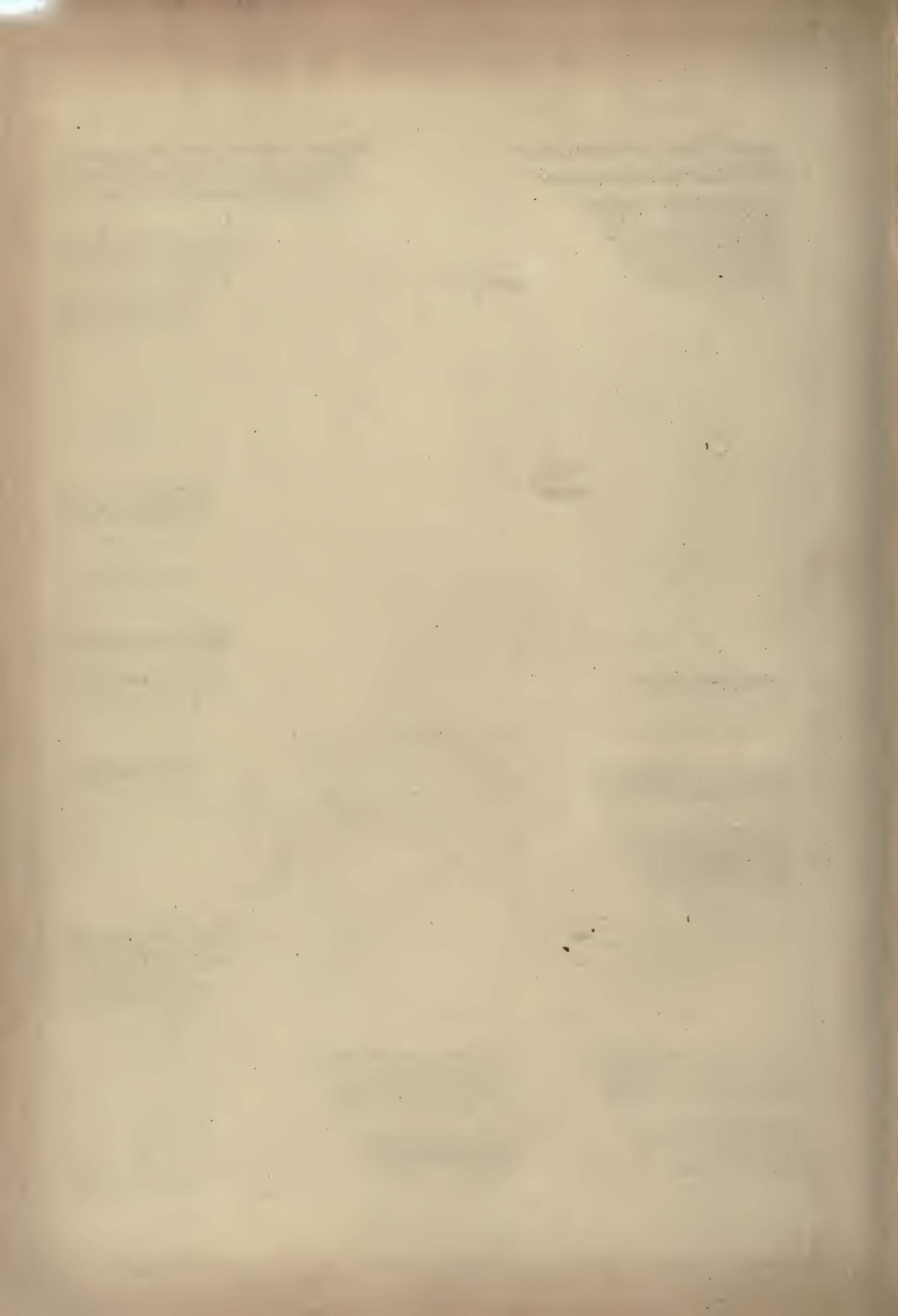
Impost of the 3^d Order.

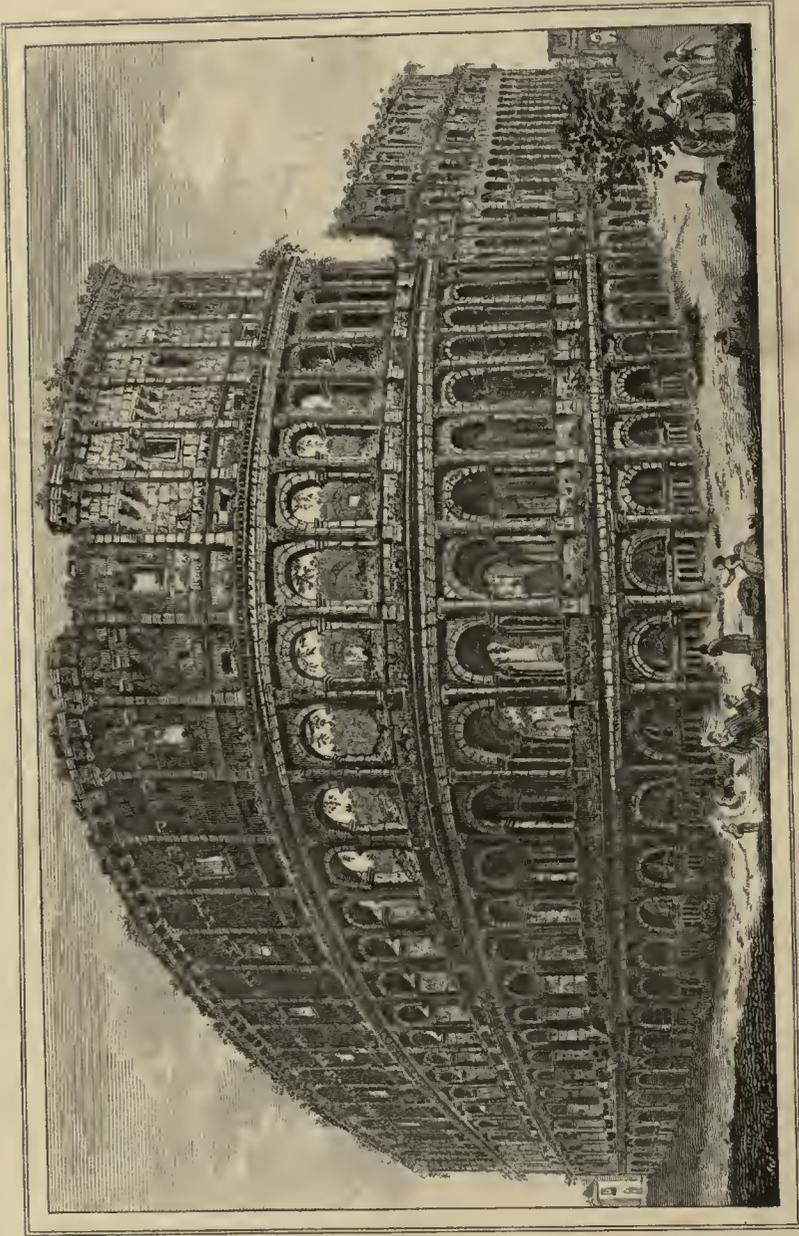


Impost of the 1st Order.

Impost of the 2^d Order.







THE COLISEUM.

THE COLISEUM, OR FLAVIAN AMPHITHEATRE.

VIEW OF THE COLISEUM, OR FLAVIAN AMPHITHEATRE.

AUGUSTUS was the first Emperor who intended to build an Amphitheatre in the centre of Rome; but, not having fulfilled his design, Vespasian, on the successful termination of his conquest of Judea, undertook to execute this work.

It has been stated that the honour of this fabric, as an artist, belongs to Gaudentius, a Christian, an opinion founded on an Inscription discovered in the Catacombs of St. Martin, and quoted by Muratori, (Inscrip. T. IV. p. 1878, n. 4.), by Marañoni (Memorie dell' Anfiteatro Flavio, p. 18), and by Venuti (Antichità di Roma, p. 1, capo. I., p. 39), but this is not fully established, as the style of the Inscription is of a period long subsequent to the era of Vespasian; besides which, it seems improbable that a professor of Christianity would have designed and superintended the erection of a building destined to such sanguinary purposes, and to spectacles so abhorrent to the genius of the religion of piety, mercy, meekness, and peace.

Vespasian did not live to complete his design, and it was finished by Titus, in the year A.D. 80, who employed fifteen thousand captive Jews in its construction, during ten years, which period was not sufficient for its completion: he died the year following. In the dedication, according to Dion Cassius and Suetonius, no less than nine thousand animals were killed, probably including the sacrifices; among them were four elephants, and combats were exhibited in which females fought as gladiators. Suetonius indeed states that "five thousand savage animals were killed in one day": other authors state that twenty thousand wild beasts were slain in the combats. The games lasted one hundred days. The Roman custom of contests between the human race and wild beasts is alluded to by the Apostle Paul, 1 Cor. xv. 32.

This structure was capable of accommodating eighty-seven thousand spectators. The place where the gladiators fought was called the *arena*, from its being covered with sand. This was surrounded by a wall, over which projected the *podium*, a sort of balcony, appropriated for the senators and foreign ambassadors; here also was the imperial throne: behind these, sat the *equites*, or knights: those who assigned their places to individuals were called *designatores*, equivalent to *heralds*: the principal one was called *editor*, who had a right to favour his friends: the seats occupied by the populace, were called *popu-*

laria: the entrances to these were called *vomitoria*: the awnings which were drawn over the amphitheatre, as a protection against rain or the solar heat, were called *vela* or *velaria*.

The fate of the wretched gladiators, wounded and disabled in their deadly fray, was decided by the spectators, who by signal directed their lives to be spared or sacrificed, according to their momentary caprice: the carcasses of the slain were dragged with hooks into the *spoliarum*, a receptacle appointed for that purpose close by the *arena*.

The effect of these inhuman exhibitions (*crudelia et inhumana spectacula*, as Seneca designates them,) was to inure and incite the Romans to cruelty and bloodshed, so that the virtue of humanity must have been superseded by that ferocity which prepared them for the invasion, oppression, and destruction of those nations which, unfortunately for themselves, were neighbours of the Roman state. They were absolutely prohibited by Constantine, the first Christian Emperor, in A.D. 325; (Codex Theodosius, Lib. XVI., Tit. XII., *De Gladiat.*, L. 1.) nevertheless they were renewed by different authorities until the fifth century. They were finally abolished by Honorius.

In the short reign of Macrinus it was injured by fire occasioned by lightning. It was not repaired until Heliogabalus (Lampridius in *Heliogabalus*, c. XVII. *Amphitheatri instauratio post exustionem*), commenced, and Alexander Severus completed, the restoration. (Lampridius in *Alexander Severus*, c. XXIII.) Gordian III. is supposed to have again repaired the structure, as a medal struck by that Emperor seems to testify.

In the year A.D. 248, the secular games, to celebrate the thousandth year from the foundation of the Roman State, were held in this building.

In the time of Decius it again suffered severely by fire, (Eusebius, *Chronicon*.) and was repaired. In 320 it was damaged again by lightning. (Codex Theodosianus, Lib. XVI., Tit. VIII., *De Paganis*.) In 409 it suffered in common with all other buildings in Rome, from the ferocity of Alaric and his hordes, who destroyed every thing with fire and sword. (Muratori, *Annali Ann.*, 409.) A tremendous earthquake, in 439, greatly damaged this structure. Another earthquake at the end of the fifth century shook down the Podium, and covered the Arena with its ruins. Again repaired in 525, Anicius Maximus celebrated a series of games in this building, which were the last of which history gives us any account.

The solidity of this immense edifice is astonishing: and although it has frequently suffered severely by fires, earthquakes, and lightning, yet it would have been preserved to the present day in a state of tolerable completeness, had it not been for the devastating fury of the barbarian hordes who so often ravaged the imperial city, and the still greater dilapidations which at various times have been caused by the legalized spoliations of those who have used this building as a convenient quarry of materials for subsequent structures. Perhaps the occupation of this building as a fortress during consecutive ages surpassed all other causes of its destruction.

In order to put a stop to the further dilapidation of the structure, Benedict XIV. consecrated the Edifice; dedicating it to the memory of the Martyrs who had been put to death within its precincts during the remorseless persecutions of the early Christians, and constructing within the fabric a range of Altars for divine worship.

It would be foreign to the intention of this work to give a continued history of this building and its various changeful circumstances: but it may be necessary to state, that during the internecine wars carried on in Italy for many centuries, it was used as a fortress by whatever party could gain possession thereof, and in consequence suffered at once from its defenders in the alterations made by them in order to enhance its military security, as well as from its besiegers in their endeavours to dismantle the defences of the attacked edifice, which, by both parties was regarded as a military post, and suffered therefore in its belligerent character from the exertions of both the besieged and the besiegers. The Arch of Titus suffered in a similar manner from similar causes.

Every admirer of science and art must deeply regret the dilapidations caused in this stupendous monument of ancient skill by war or by avarice: had it not suffered by these causes, it would have been even now nearly as complete as when first built; this is fully demonstrated by the exterior part of the North Side (shown in our View), where it fortunately remains in a perfect state in all its four storeys, testifying to succeeding ages the original magnificence and firm solidity of the whole structure.

Some part of the Corridors which encircle the structure, and communicate with the staircases and ranges of seats, remains as complete as when used for the purposes for which it was erected. The lowest range of Corridors is now enclosed, and used as a refinery for saltpetre.

The pavement over the arches is formed of large

bricks, covered with a cement or composition as hard as marble.

All the stone-work was firmly bound together with metal cramps: those that were in sight have been remorselessly abstracted.

The number of Arcades which surround the whole periphery of the ellipsis amounts to eighty: the entire building occupies a space of nearly six acres.

The perspective view of this Edifice is copied from Piranesi's celebrated engraving.

PLATE II.

The SECOND PLATE contains the exterior Elevation of the Amphitheatre, and also a view of the front wall laid open, supposing a Section of the whole Edifice from the base to the summit expanded so as to present a plane surface through the centre of the arcade of the outer Porticos, and the spectator to be within the Amphitheatre. That is, this View of the Interior, as expanded, appears to the reader, as it would do to a spectator in the inside of the edifice, supposing an impossibility, namely, that he could at one and the same instant, take a geometrical view of each and of every Arch of one half of the structure on the prolate axis of the ellipsis.

This edifice is buried to the height of many feet above the ground floor; but by digging directly at the base of a Column and an arch-way, it was found that the ground floor of the Corridors is level with the Base of the Columns, and that the Columns were several feet above the external roadway: under the Base of the Columns, is a Socle; it is very probable, therefore, that the original design included several steps all round the Edifice, as is represented in the upper compartment, and that there was an entrance at every Arcade: this lower view gives at once a correct idea of the extent and altitude of the structure, and of its present state of dilapidation.

The minor details of this edifice are not executed with exactitude, and the mouldings have different heights in various places: these irregularities probably resulted from the urgent haste with which we may suppose that this building was carried up.

The Entablature of the Fourth Order appears like a Cornice only, because there are Consoles in the Frieze which unite the Architrave to the Cornice: see Plates XI. and XIII. The first or lowest Order is Doric, the second, Ionic, the third and fourth, Corinthian. The three lower Orders have Columns; the fourth has only Pilasters. The entire height of this building is nearly one hundred and sixty-seven feet. According to Mr. George Tappan's admeasurement, "the conjugate diameter (which I measured

myself) is six hundred and twenty-seven feet; the transverse diameter is five hundred and twenty feet." See "*Professional Observations on the Architecture of France and Italy*, 1806," page 151.

PLATE III.

The THIRD PLATE contains the Section of the Structure in its present state; the Elevation of the inner wall even with the third Order; the Profile of the Cornice over the doors in this wall; and also the Profile of the Steps of the staircases. By the Section of the entire edifice, the dispositions of the Staircases and Corridors may be ascertained. The front wall is perpendicular on the inside, the recesses being on the outside. The Columns of the first two Orders project more than half their diameter; those of the third order only half their diameter.

Four Corridors pass entirely round the Edifice: the two largest, namely, the exterior ones, are Porticos supported by Arcades. Between the second and third Corridors is a large space for the staircases: similar to which also are the same means of ascent and descent, of ingress and egress, between the third and the fourth, or innermost Corridor.

Excepting the peculiarities resulting from its greater magnitude, the ground-work of this structure is fully elucidated by the Plan of the Amphitheatre of Verona, which is supposed by many authors to have been the more ancient edifice.

PLATE IV.

The FOURTH PLATE exhibits the Plan and Elevation of the first Order, which is buried to nearly half its height: the steps on which it is founded are not inserted, as they are only the result of conjecture. The Columns of this first Order are as large at the third of their height as at their Base: their diameter is two feet eleven inches: all the Columns of the three Orders of this Edifice, and the Pilasters of the fourth Order, are of the same diameter at the Base.

The Socle is three feet seven inches and a half high: the Columns with the Base and Capital are upwards of twenty-seven feet nine inches, and the Entablature six feet four inches and three quarters. The width of the arches is fourteen feet seven inches.

The Entablature of the Doric Order has neither Triglyphs nor Mutules: see PLATE V.

PLATE V.

The FIFTH PLATE contains the details of the first or lowermost Order, in which are shown the Socle, marked C; the Base and Capital of the Columns; the

Architrave, Frieze, and Cornice; and the Imposts and Head-band of the Arches. The Bands of the Architrave are vertical; the Frieze is directly over the lowest Band of the Architrave, which projects beyond the bottom of the Column. The Base is very remarkable.

PLATE VI.

The SIXTH PLATE contains the Plan and Elevation of the second or Ionic Order. The diameter of the Base of the Columns, similar to all the others, is two feet eleven inches; the height of the Pedestal is six feet eleven inches; the height of the Column with the Base and Capital is twenty-five feet eight inches, two thirds: the width of the Arches is fourteen feet six inches. The Entablature of this Ionic Order is quite plain. See PLATE VII.

PLATE VII.

The SEVENTH PLATE contains the details of the second or Ionic Order, namely, the Base and Cornice of the Pedestals; the Base and Face of the Capital of the Columns; the Capital seen in profile; the Section on the centre of the Capital; the Architrave, Frieze, and Cornice; the Impost; and the head Band of the centre Arches. The Base of the Pedestals has a slope, or bevil, at top, without any mouldings. The Volutes of the Capital are but slightly indicated: over the quarter-round of the Capital is another quarter-round reversed, as is shown in the profile on the side of the Capital. The second and third Bands of the Architrave project more below than above.

PLATE VIII.

The EIGHTH PLATE exhibits the Plan and Elevation of the third, or the Corinthian Order. The height of the Column with the Base and Capital approaches to twenty-six feet: the width of the Arches is fourteen feet, six inches, one third.

PLATE IX.

The NINTH PLATE contains the details of several members of the third Order, namely, the Pedestal; the Base of the Columns; the plan of the Capital of the Columns reversed; the Impost and head-band of the Arches. The Base of the Pedestals has a slope, or bevil, without any other moulding. The die of the Pedestal is a little wider than it is high.

The Cornice of the third or Corinthian Order has Modillions, see PLATE X.; it is very remarkable that the Corinthian Columns have the Tuscan Base, see PL. VIII. and IX., although the Ionic Columns have the Attic Base, see PL. VI. and VII.

PLATE X.

The TENTH PLATE displays the Face and Section on the centre of the Capital of the Columns, and the Entablature of the third, or Corinthian Order. The leaves, stems, volutes, and rosette of the Capital are only blocked out. The second and third Bands of the Architrave project more above than below: the Frieze has not so much projection as the Base of the Architrave. The Cornice has no Corona, but in its place are Modillions quite square, supporting the fillet under the Cymatium. On the Soffit, between the Modillions, there are unfinished blocks or bossages for the rosettes, which project about a part and a half.

PLATE XI.

The ELEVENTH PLATE contains the Plan and Elevation of the fourth Order, or the Corinthian Pilasters: where it may be observed that, in the top of the Corbels, above the windows, there are cavities sunk (see PLATE XII.), and that in the Entablature are apertures worked through it, through which passages, according to the general opinion, masts were put, which were fixed by their lower ends in the hollows on the top of these blocks, or Corbels, in order to stretch a great awning or canopy that covered the whole Amphitheatre. Others have imagined them to be intended for the purpose of supporting additional stages of timber, to add to the capacity of the edifice on very particular occasions.

Pliny mentions, that Valerius of Ostia, a celebrated architect and engineer, erected a roof of timber over this Amphitheatre, at the time when Libo exhibited games to the Roman people.

The Entablature is very simple, and seems to compose but one great and continuous Cornice that crowns the whole structure, forming an Entablature which appears sovereign over the entire of the Edifice below it, while in reality the true Cornice of this fourth Order has only the proportion proper to itself.

PLATE XII.

The TWELFTH PLATE exhibits several parts of the fourth Order, or the Pilasters: namely, the Base and Cornice of the Pedestals; the Base of the Pilasters with the Socle beneath; the plan of the Capital of the Pilasters reversed; with the Profile or Section of the Corbels, or blocks, that are placed in a range above the windows. The Base of the Pedestals is concave or curved at the top. The section or profile of the Corbels which served to bear the masts, as before mentioned, exhibits the breadth and depth of the hollows worked in them. It is to be observed that these Corbels, with the channels and apertures

that pass through the Entablature to permit the passage of the masts which supported the awning that covered the Amphitheatre, are on the outside of the edifice, probably to increase their strength: for in that case, it must be understood that the Corbels were not intended to support the masts in their vertical pressure only, but that they served also, perhaps principally, to keep them firm against the wall, and to render it impossible for them to start from it below, when they were strained at top by the cables which were stretched across the structure.

PLATE XIII.

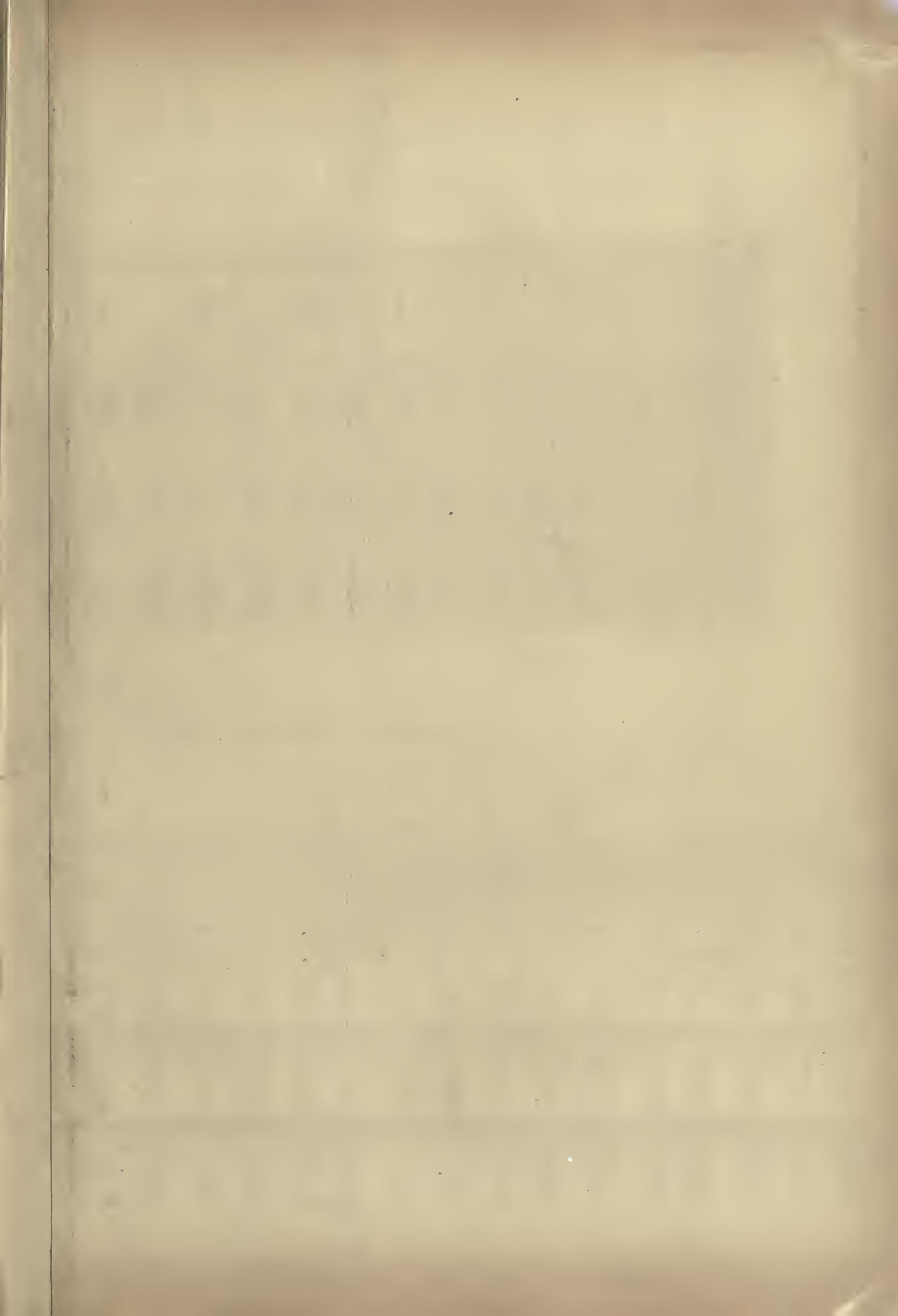
The THIRTEENTH PLATE contains the face, and profile on the centre of the Capital of the Pilasters, and the Entablature of the fourth Order, which also serves as an Entablature to the entire structure. The ornaments of the Capital of the Pilasters are only blocked out. The Bands of the Architrave and Cornice project more above than below: to render the Cornice stronger and more massy, it has no Cymatium; and instead of a Corona, has three bands one over another like an Architrave. The Frieze projects greatly, and therefore bears false, advancing to the very extreme of the Cymatium of the Architrave. The dotted line A.B. represents the external superficies of the wall. The holes or channels for the passage of the masts that supported the covering, are represented by the lines A.B, C.D, and they are about sixteen inches wide each way.

The Capitals of the entire building, uniformly, are only roughed out: the foliage, volutes, &c., of none of them being sculptured.

The upper Columns do not stand vertically over the lower Columns, because, as the wall diminishes in thickness in every storey by the setting back of the front, they also are necessarily set back with this outward diminution; by this means, the bearing of the whole structure is thrown to great advantage towards the centre, and the walls are less liable to be thrust out by lateral pressure. See PLATE III.

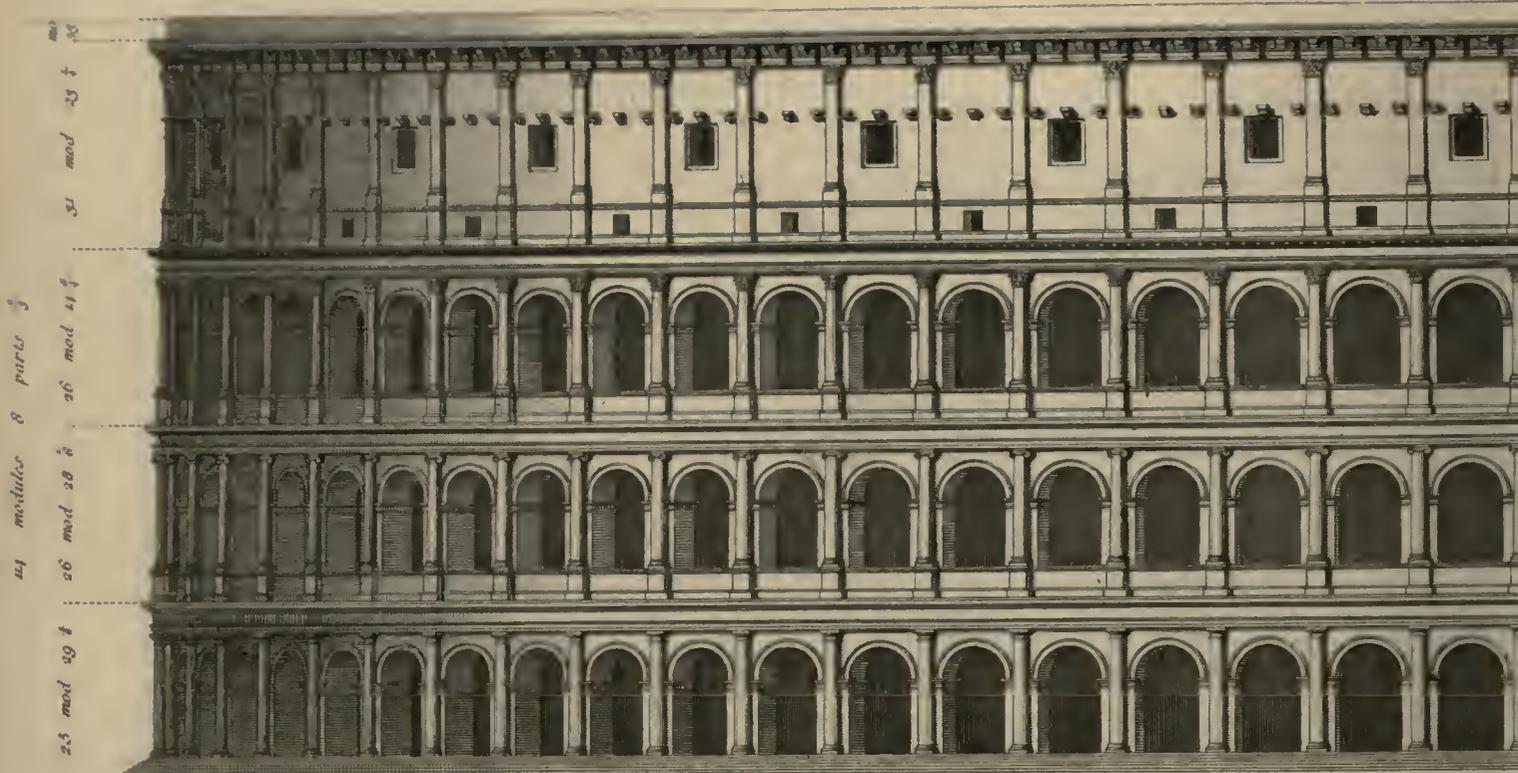
Serlio incorrectly describes the fourth Order, the Pilasters, as being Composite: and Messrs. Taylor and Cresy fall into the same mistake; they say that the building is "decorated with four Orders of Architecture, the Doric, Ionic, Corinthian, and Composite:" but their engravings of the Capitals are perfectly correct, no trace of the Composite Volute appearing in their representation of the Pilasters.

The remarks as to the eligibility of the Theatre of Marcellus, as furnishing a study for continuous street architecture, will apply fully to the present edifice.

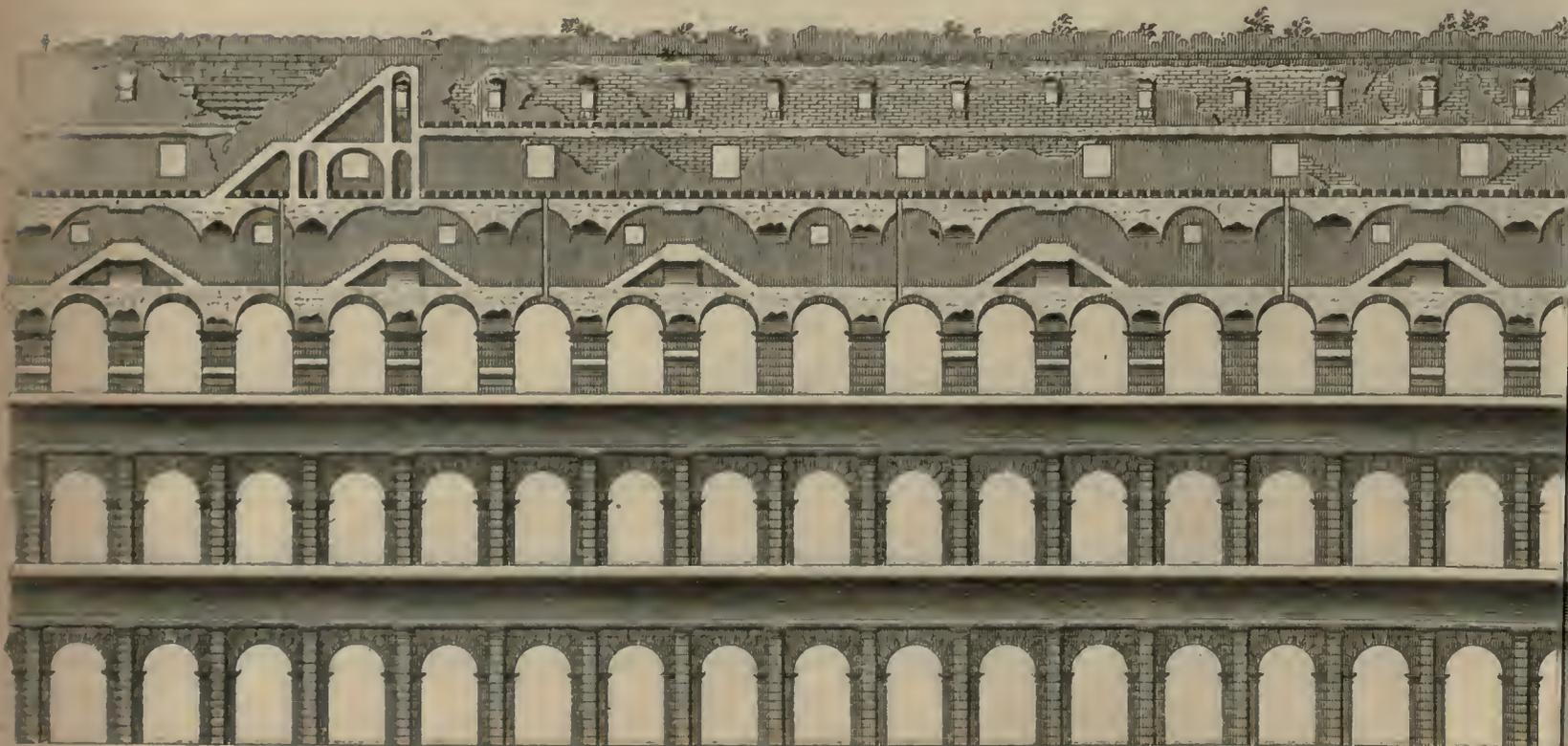


ELEVATION OF THE

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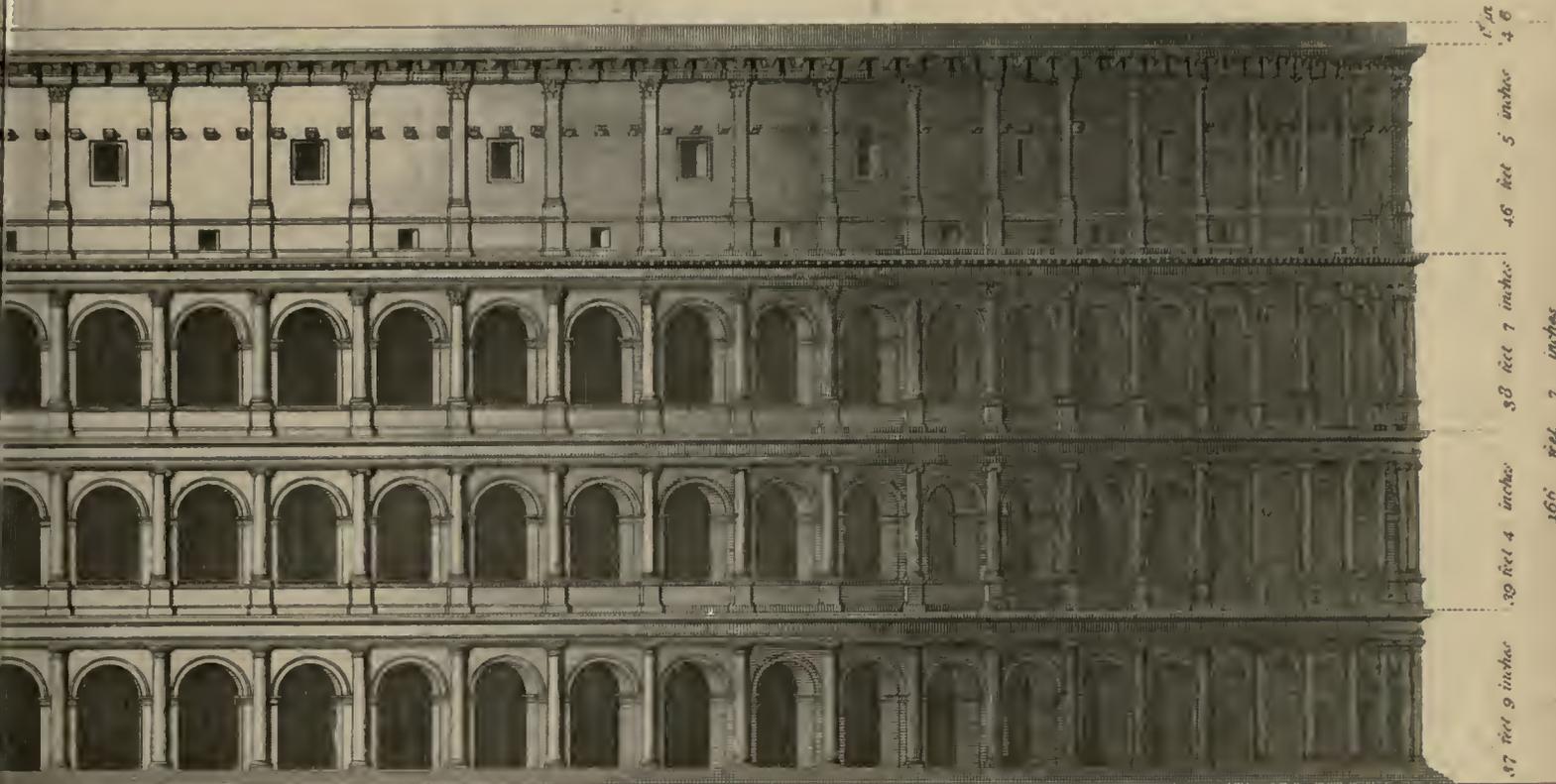


INTERIOR OF THE FRONT WALL

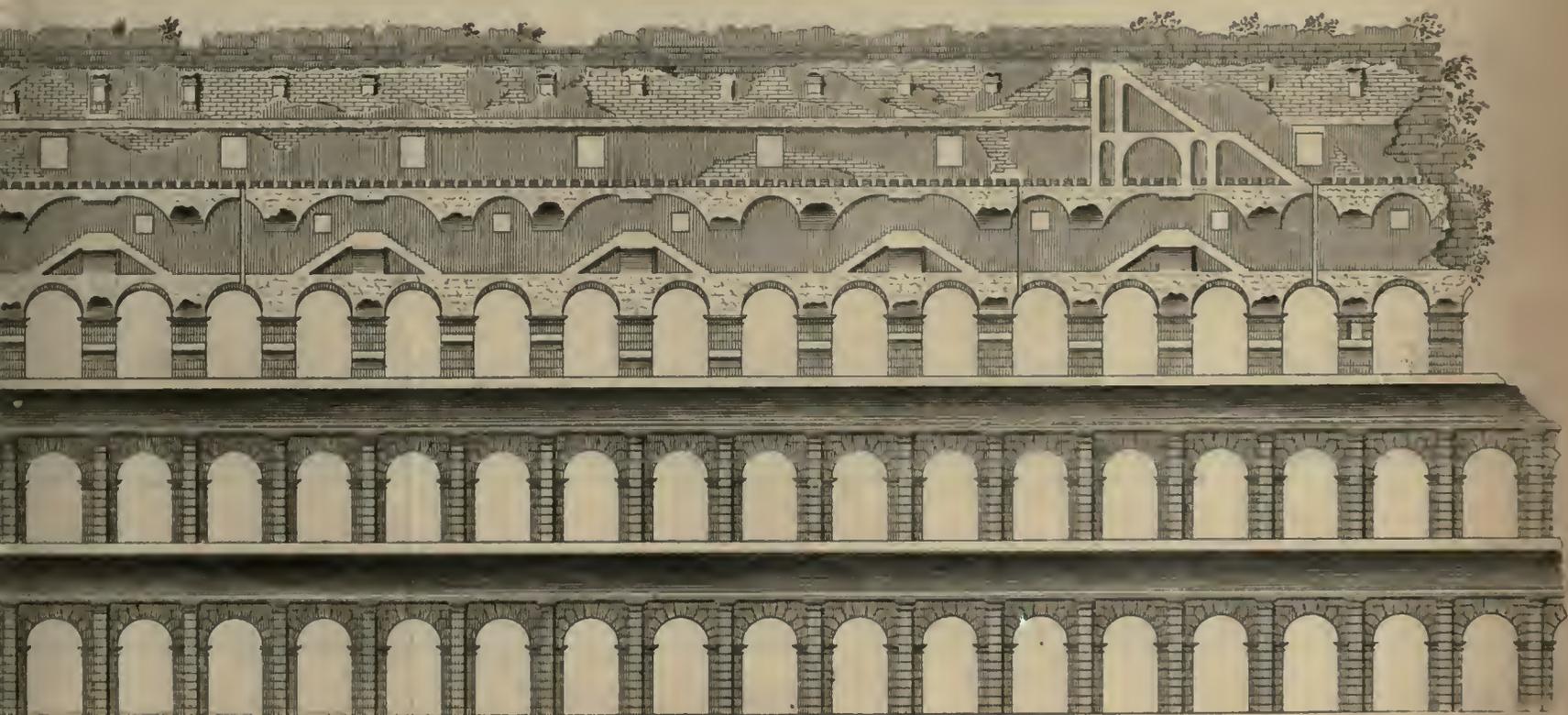


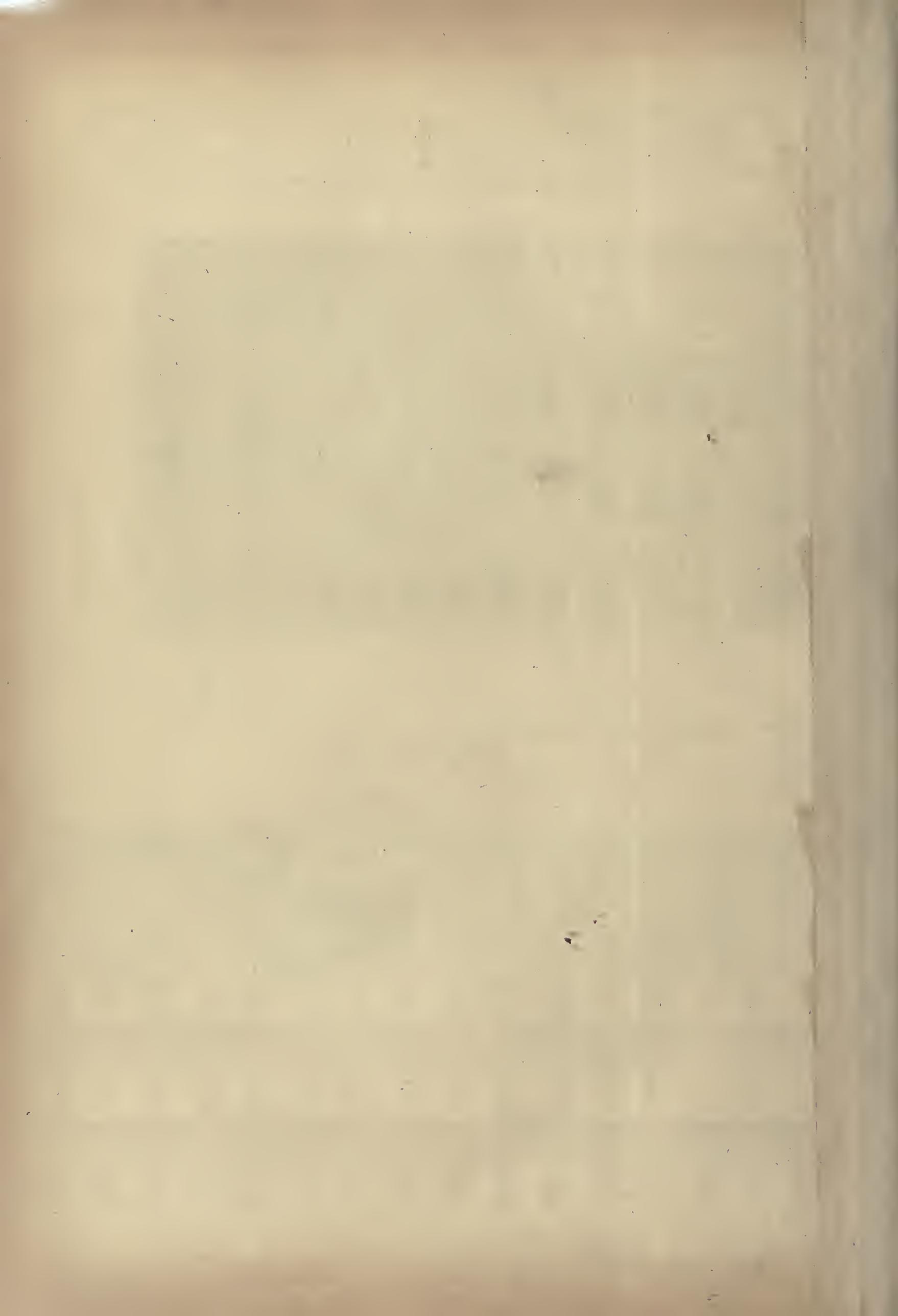
COLISEUM AT ROME.

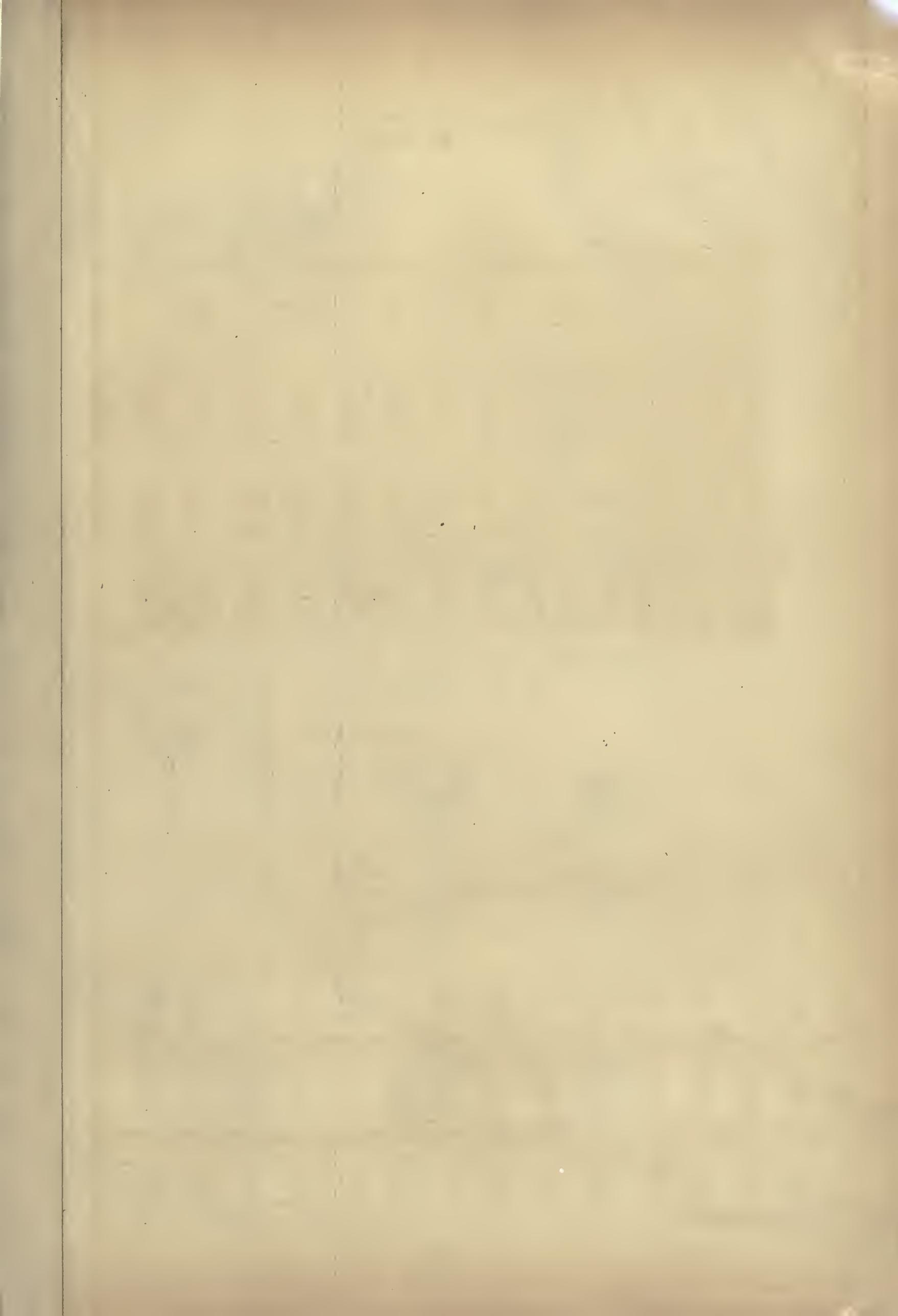
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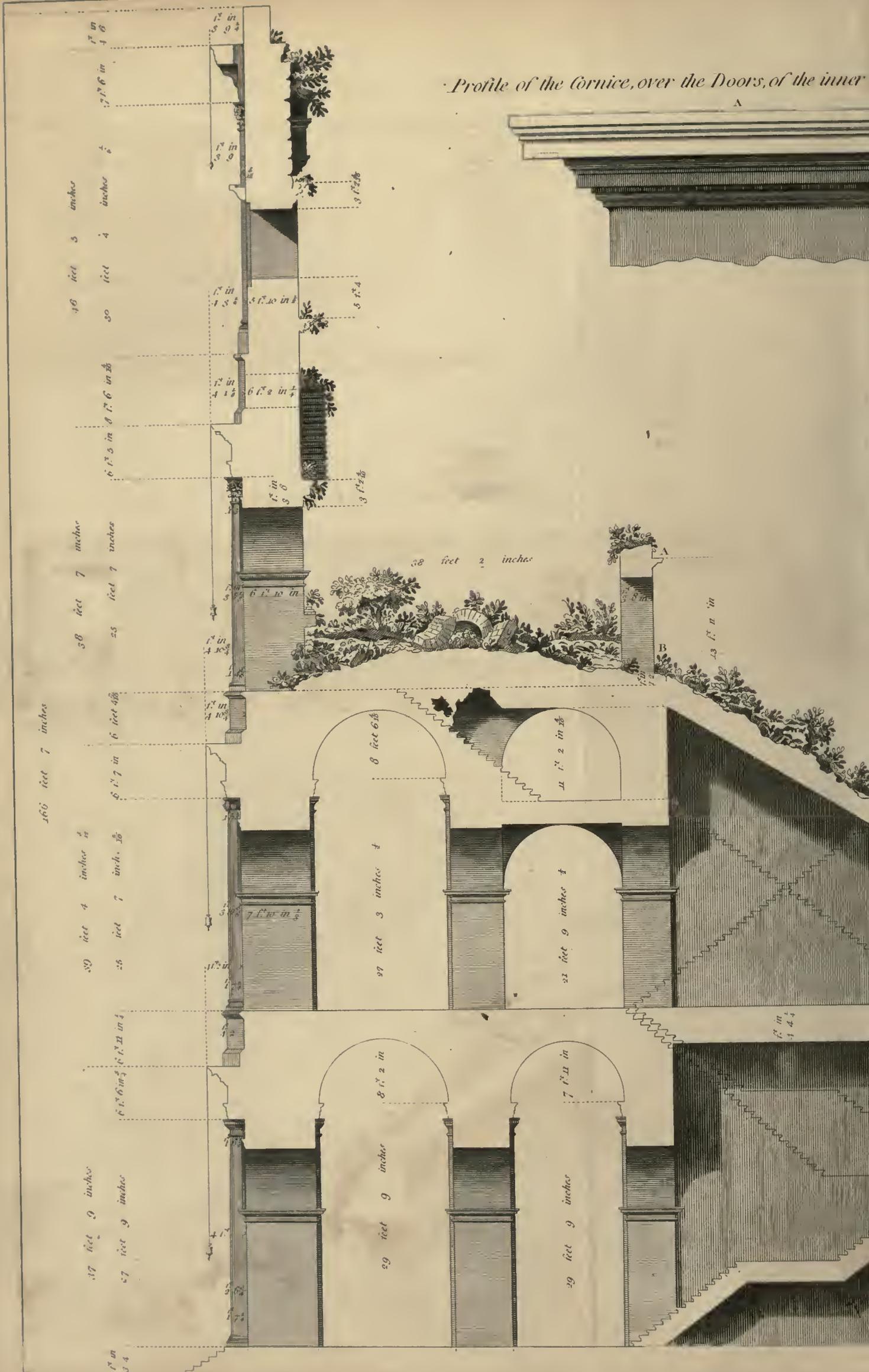
OF THE COLISEUM EXPANDED.





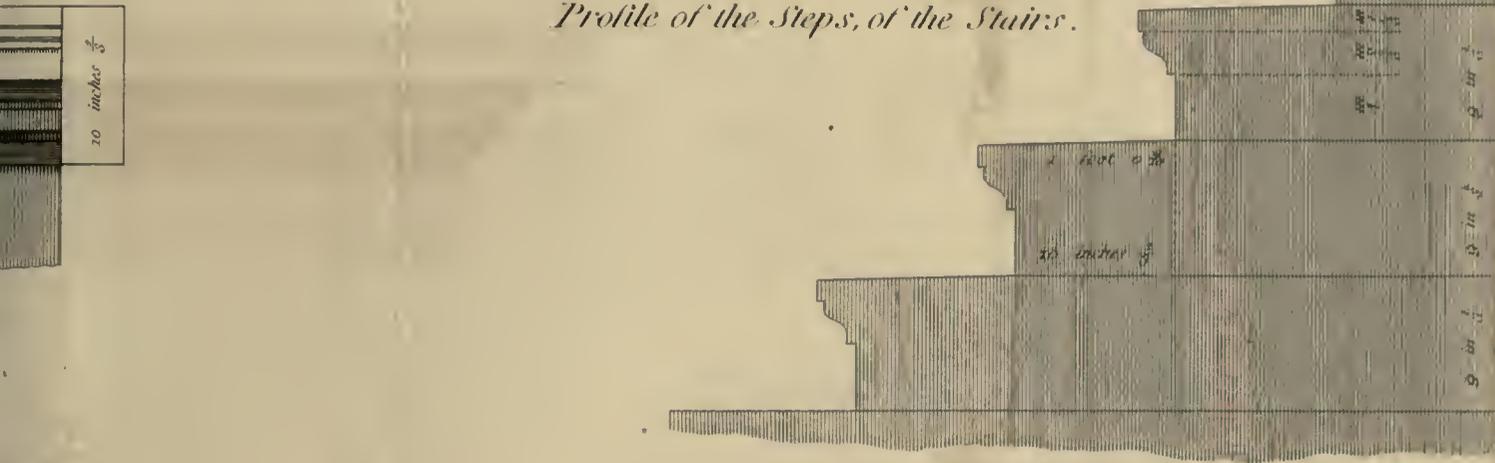


Profile of the cornice, over the Doors, of the inner

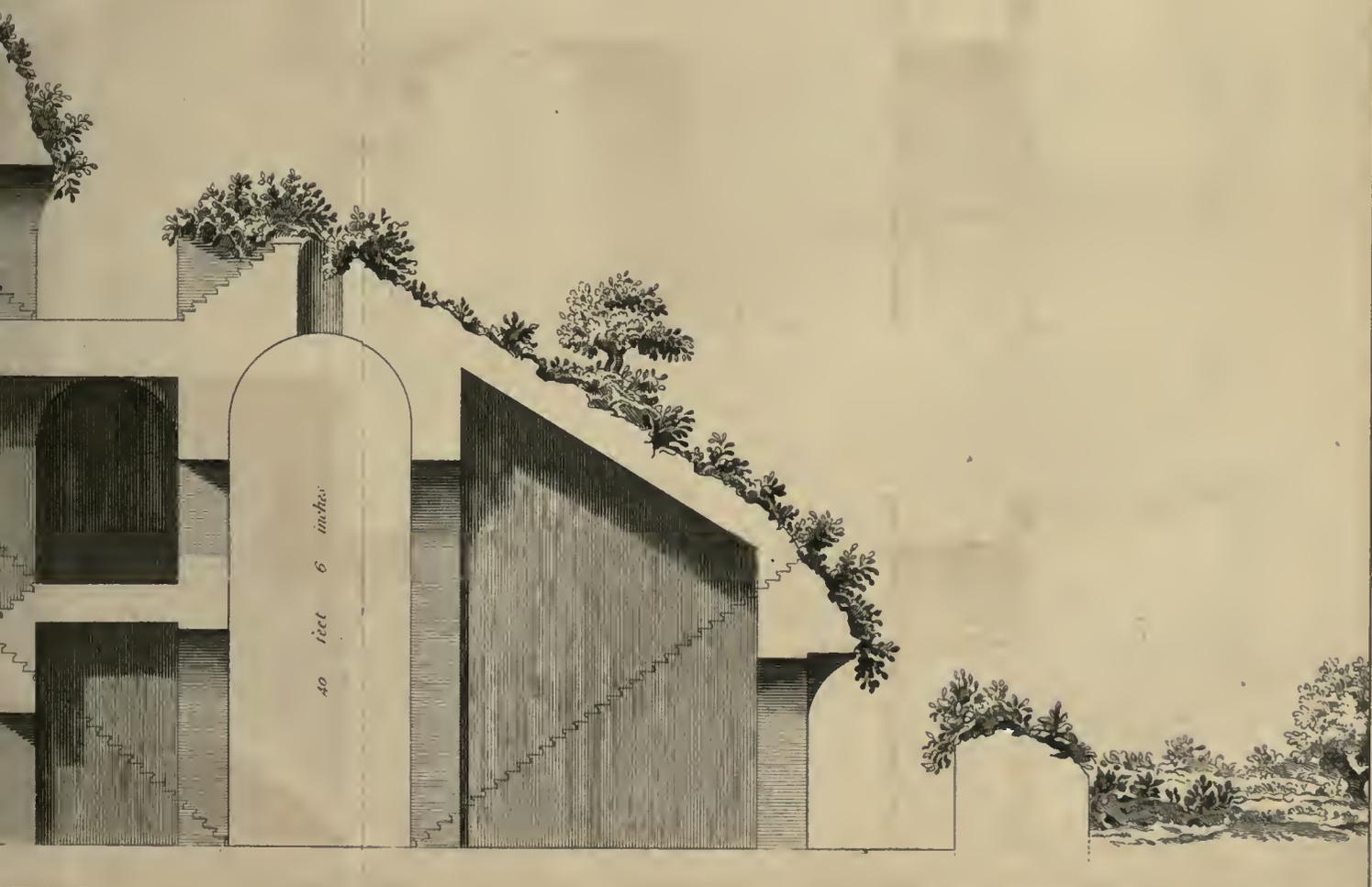
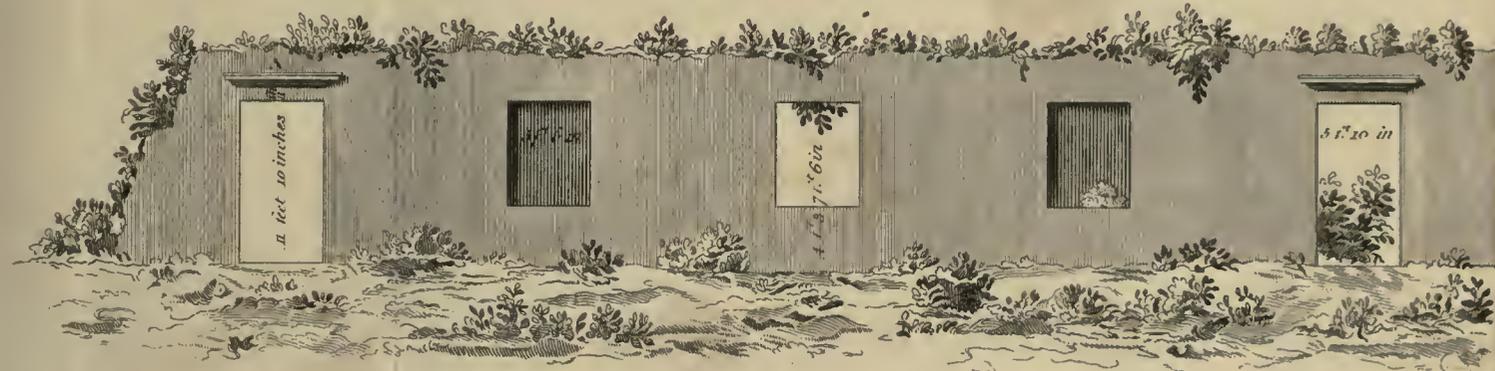


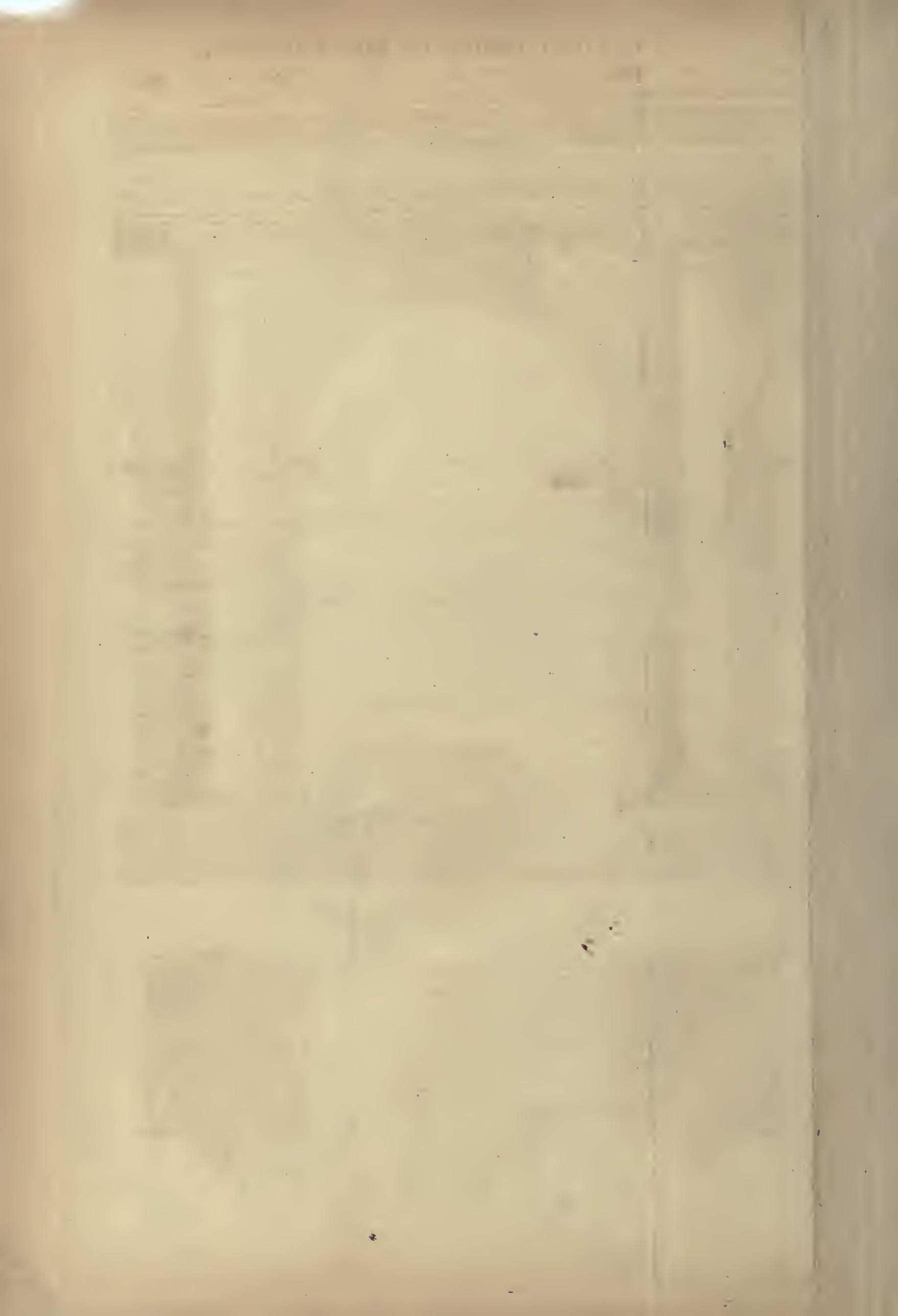
of the 3rd Order.

Profile of the Steps, of the Stairs.



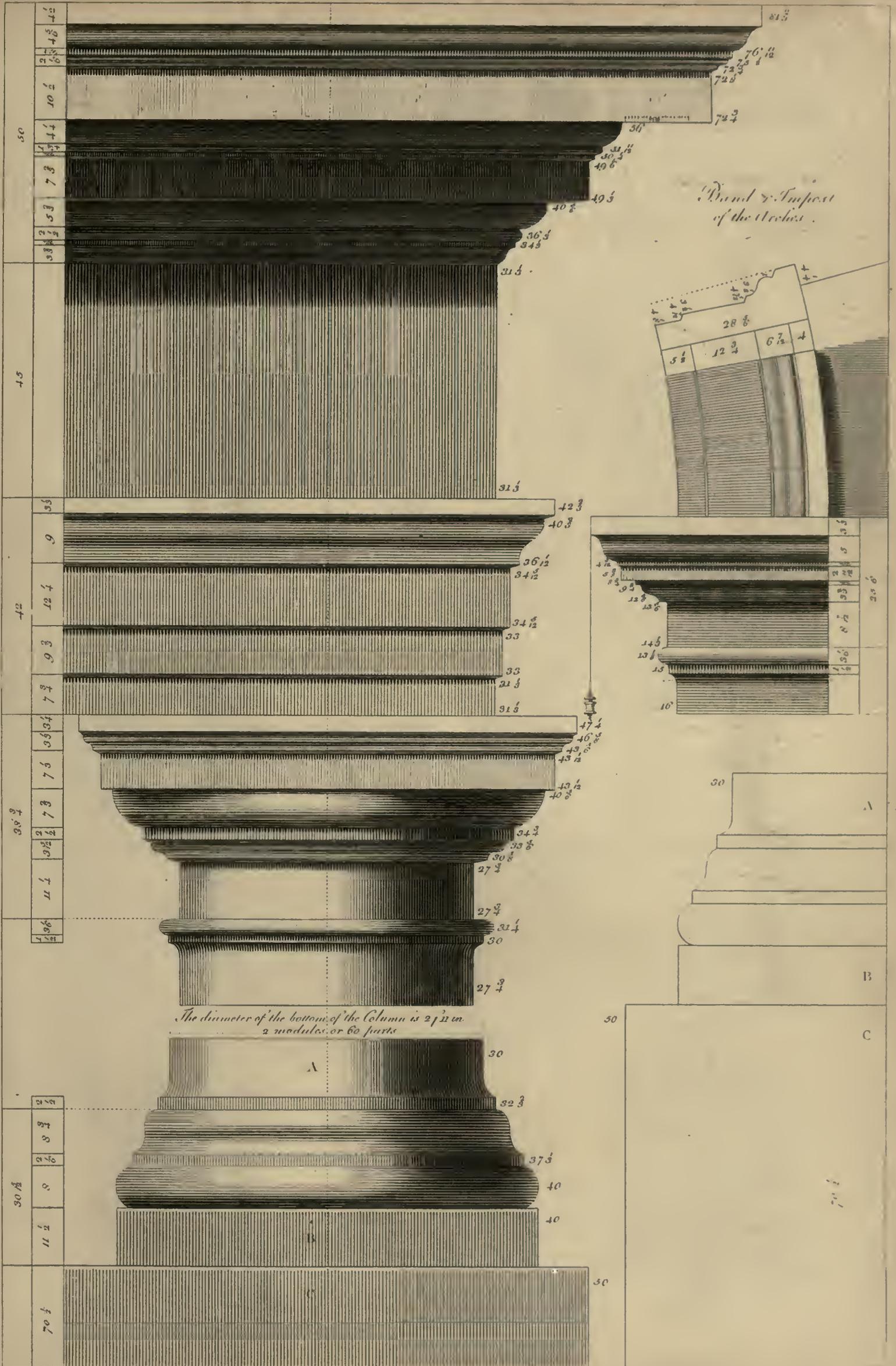
Elevation of the inner wall, marked A.B. even with the 3rd Order.



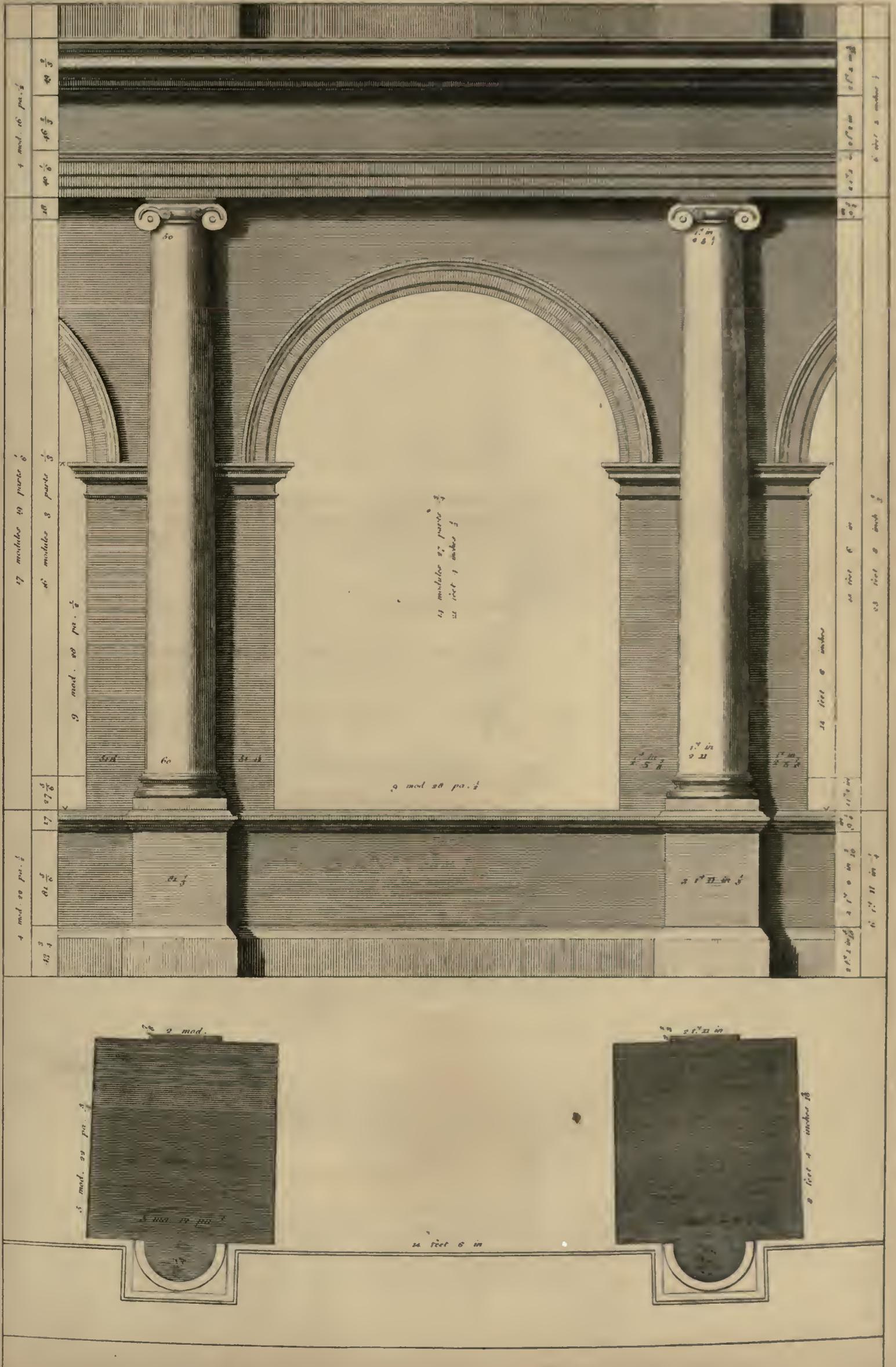


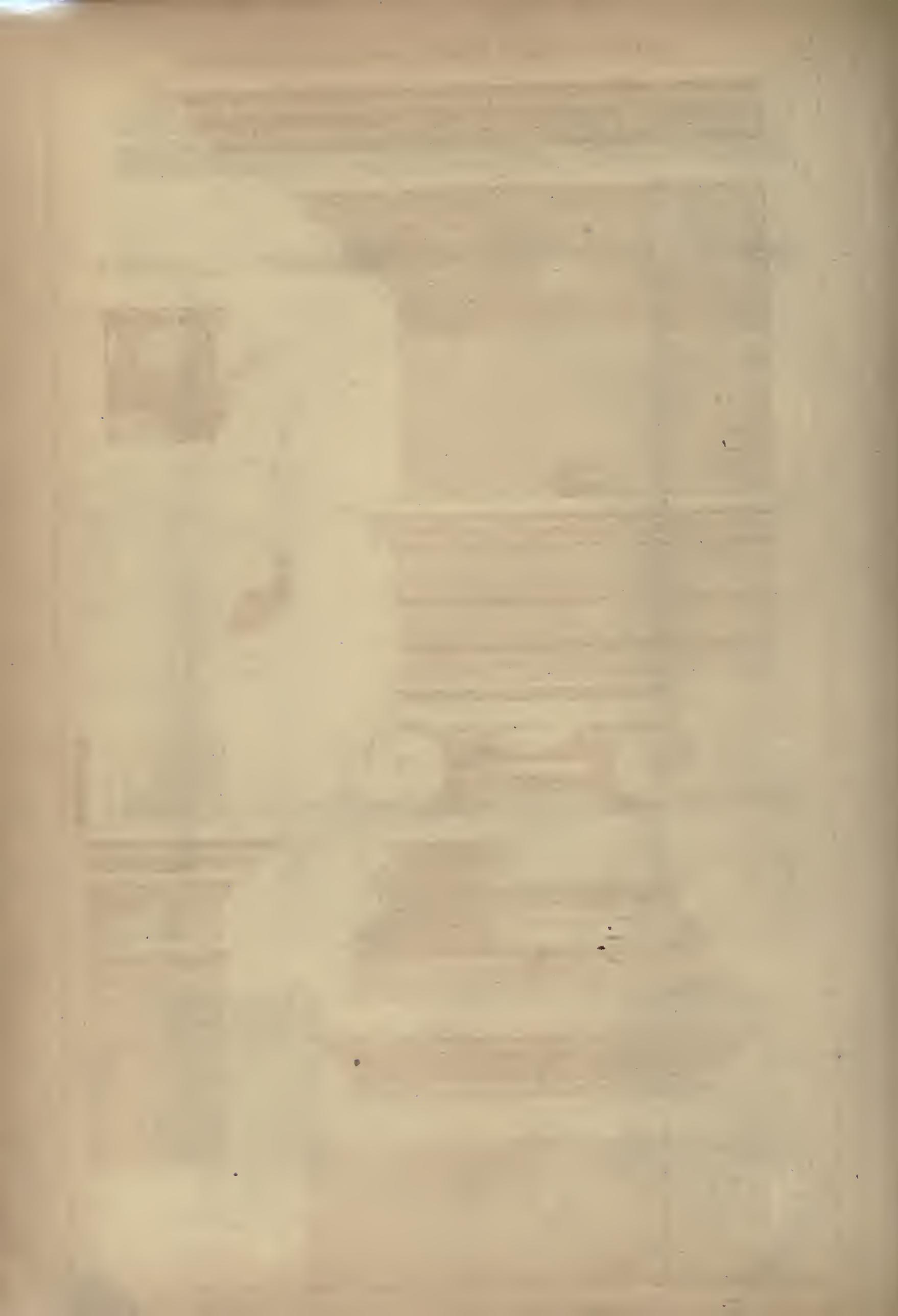
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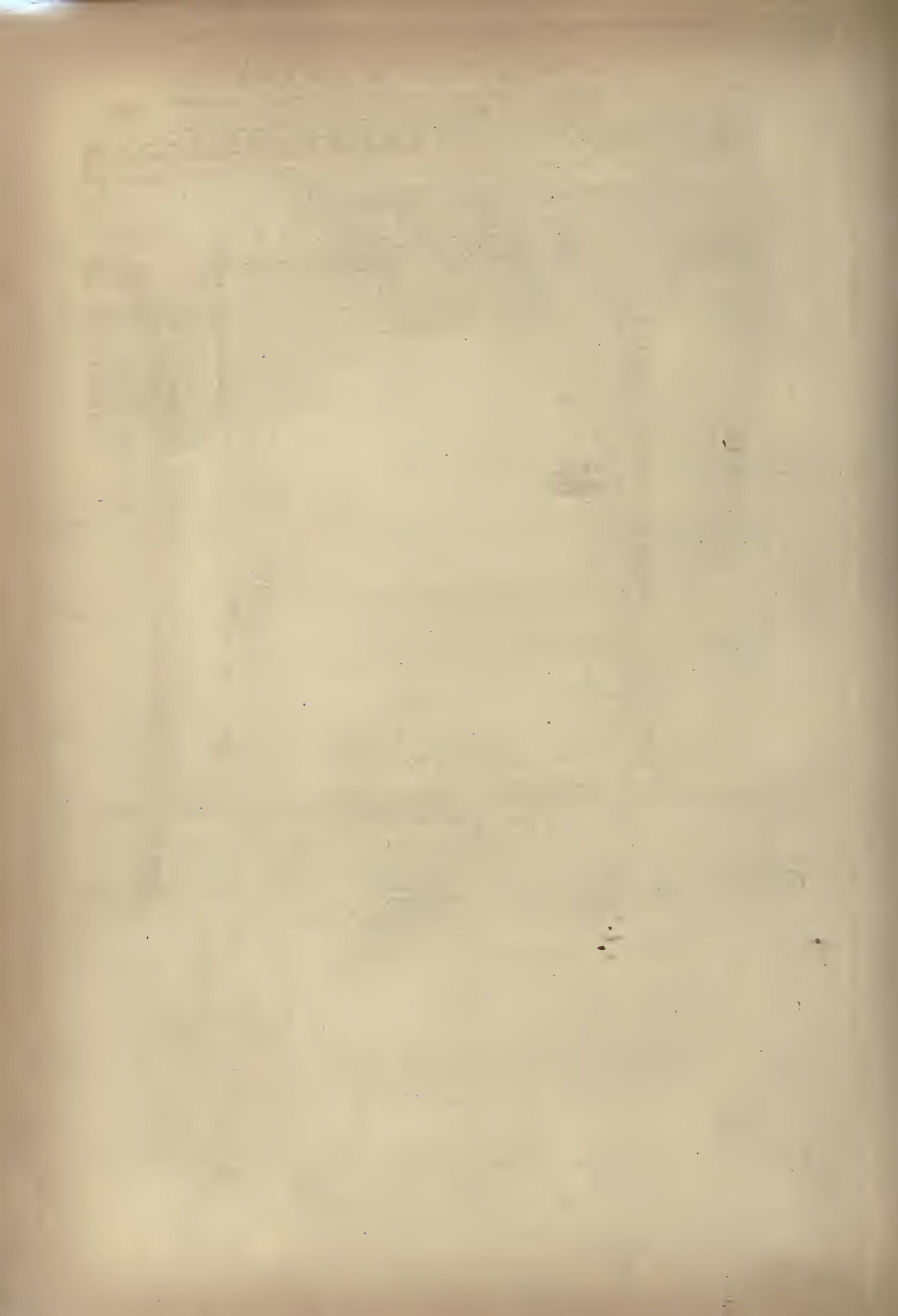
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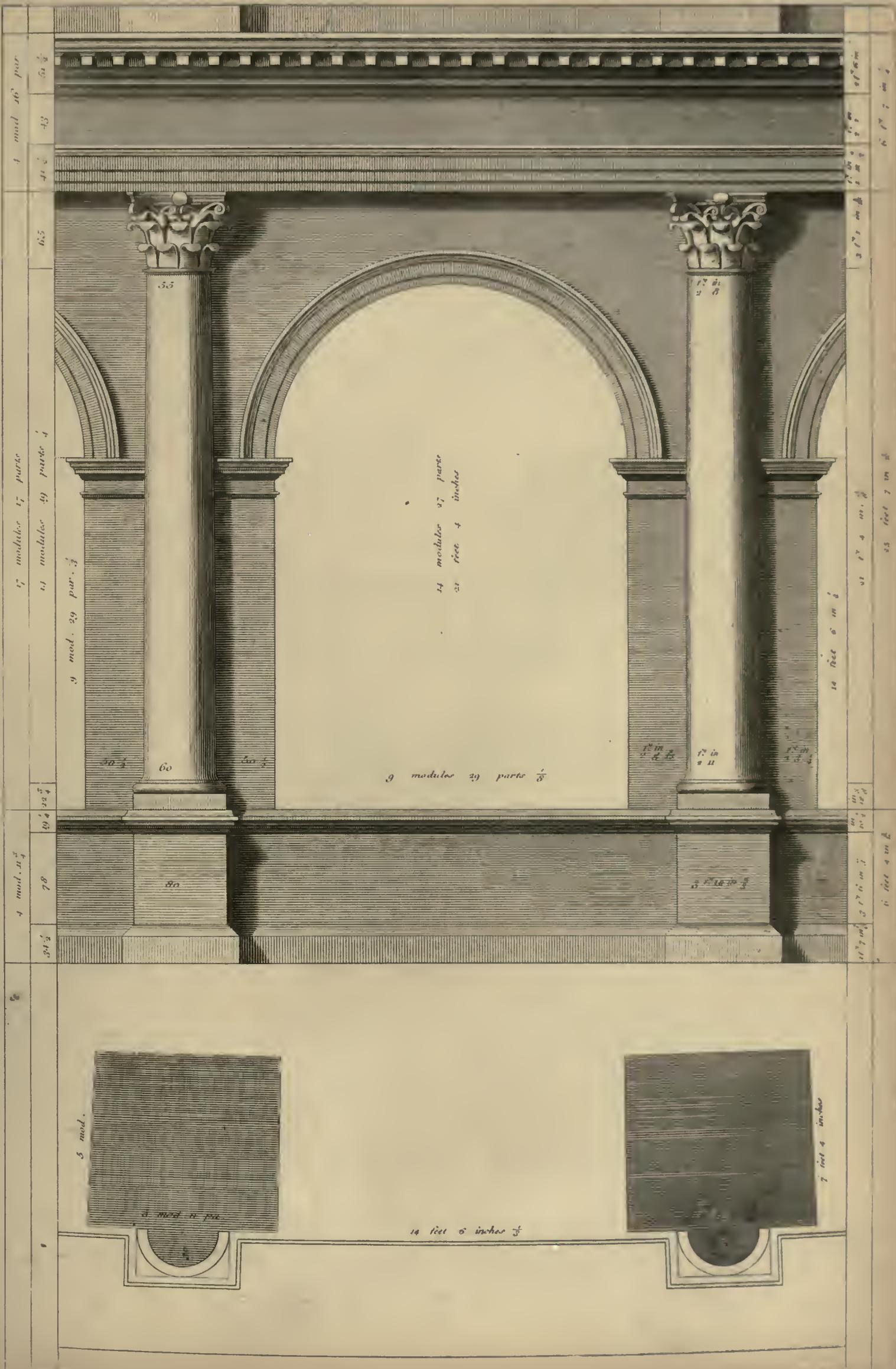


Year	Event
1776	Declaration of Independence
1787	Constitution signed
1791	Bill of Rights adopted
1800	Washington becomes first president
1803	Louisiana Purchase
1812	War of 1812
1820	Missouri Compromise
1848	California Gold Discovery
1861	Start of Civil War
1865	End of Civil War
1877	Compromise of 1877
1896	Panama Canal
1901	Spanish-American War
1914	World War I
1918	End of World War I
1929	Stock Market Crash
1933	Start of Great Depression
1945	End of World War II
1954	Civil Rights Movement
1963	John F. Kennedy
1968	Richard Nixon
1974	Watergate Scandal
1979	Iranian Revolution
1981	Reagan
1989	End of Cold War
1991	Gulf War
1993	Clinton
1994	Norfolk Bridge Collapse
1997	Clinton
2001	9/11
2001	Bush
2003	Iraq War
2008	Financial Crisis
2009	Obama
2011	Arab Spring
2012	Obama
2013	Obama
2017	Trump
2020	COVID-19
2021	Trump
2021	Biden

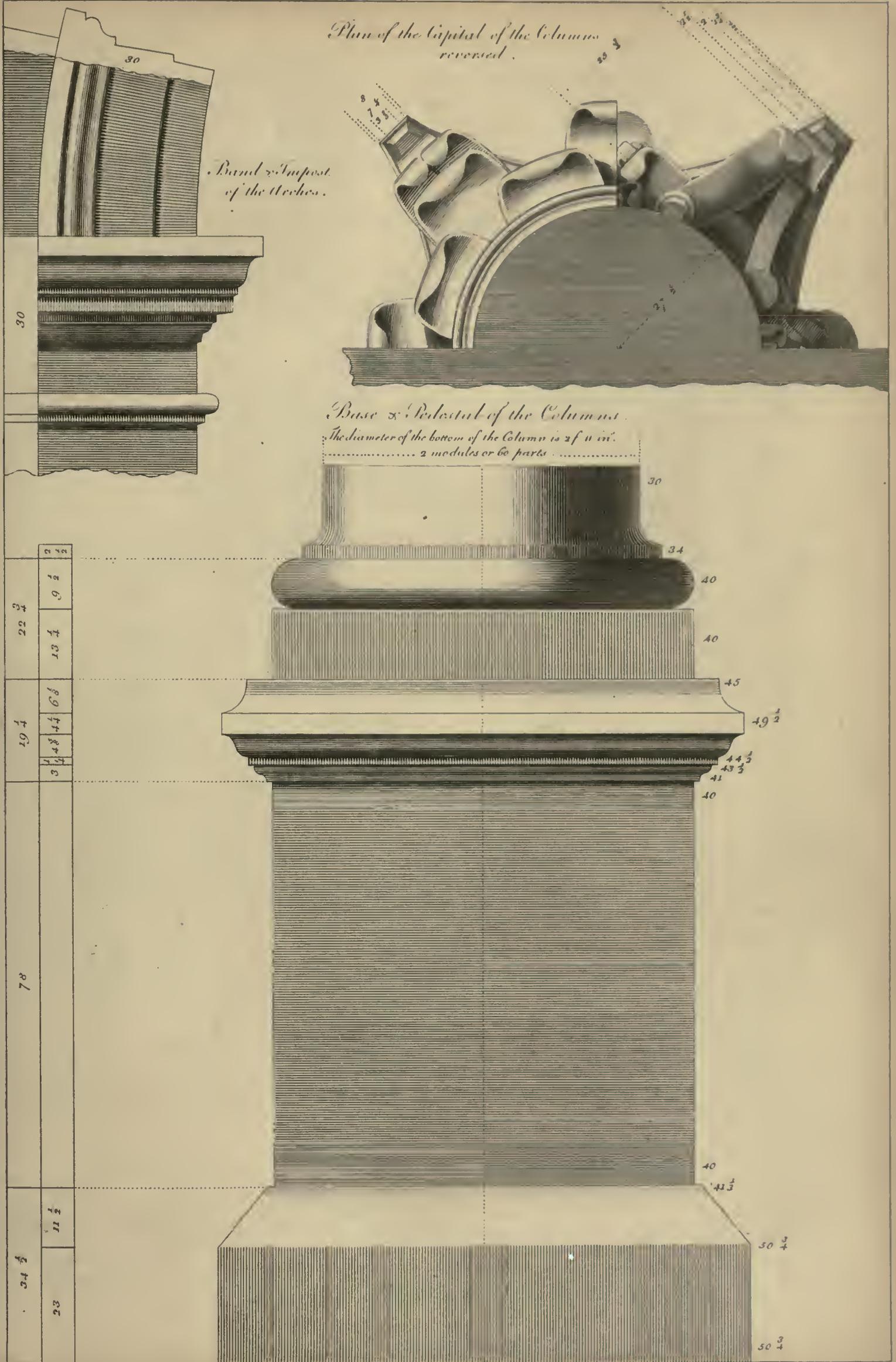








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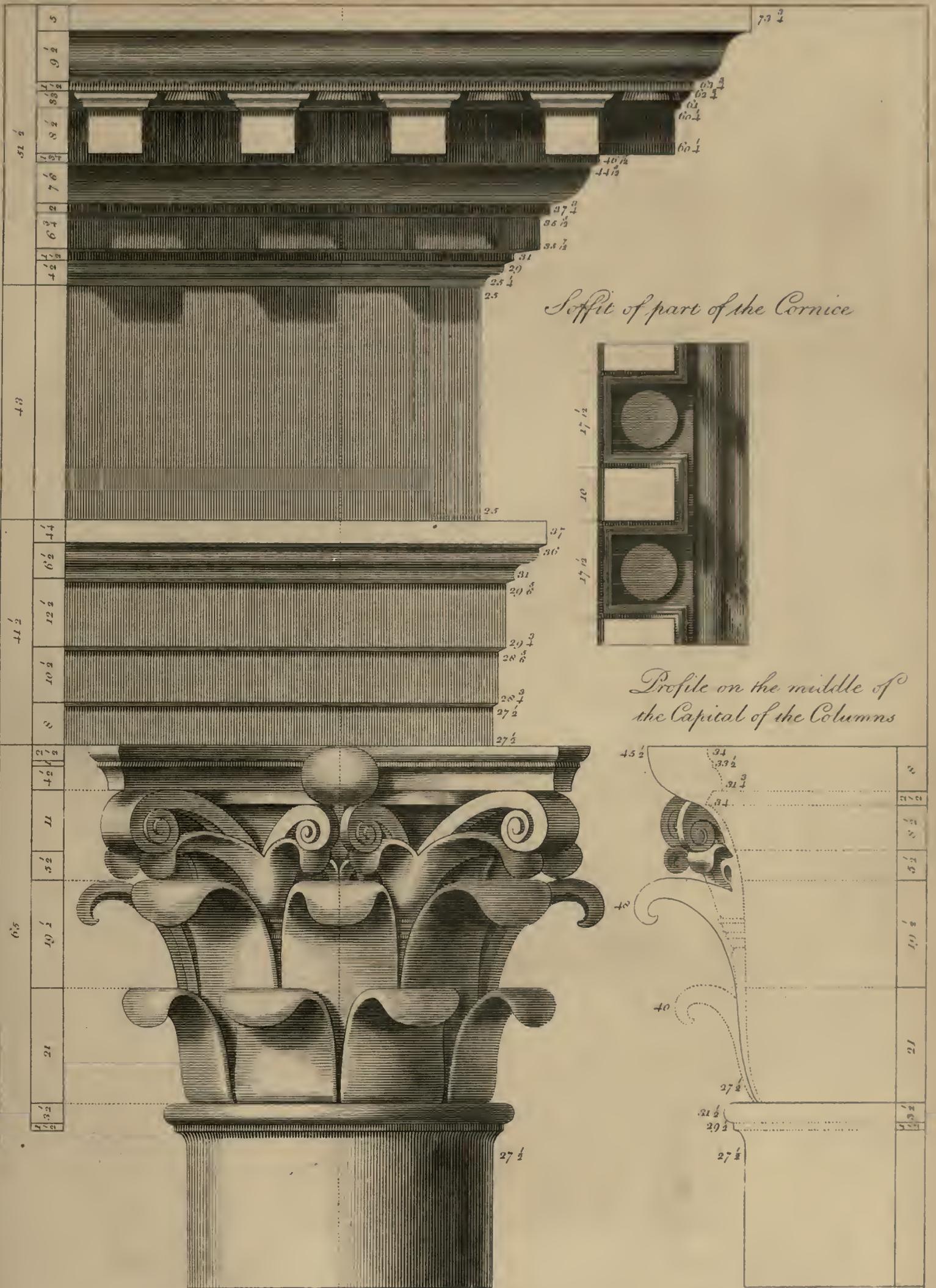


CHAPTER I
THE DISCOVERY OF AMERICA

THE DISCOVERY OF AMERICA
BY CHRISTOPHER COLUMBUS

THE DISCOVERY OF AMERICA
BY CHRISTOPHER COLUMBUS

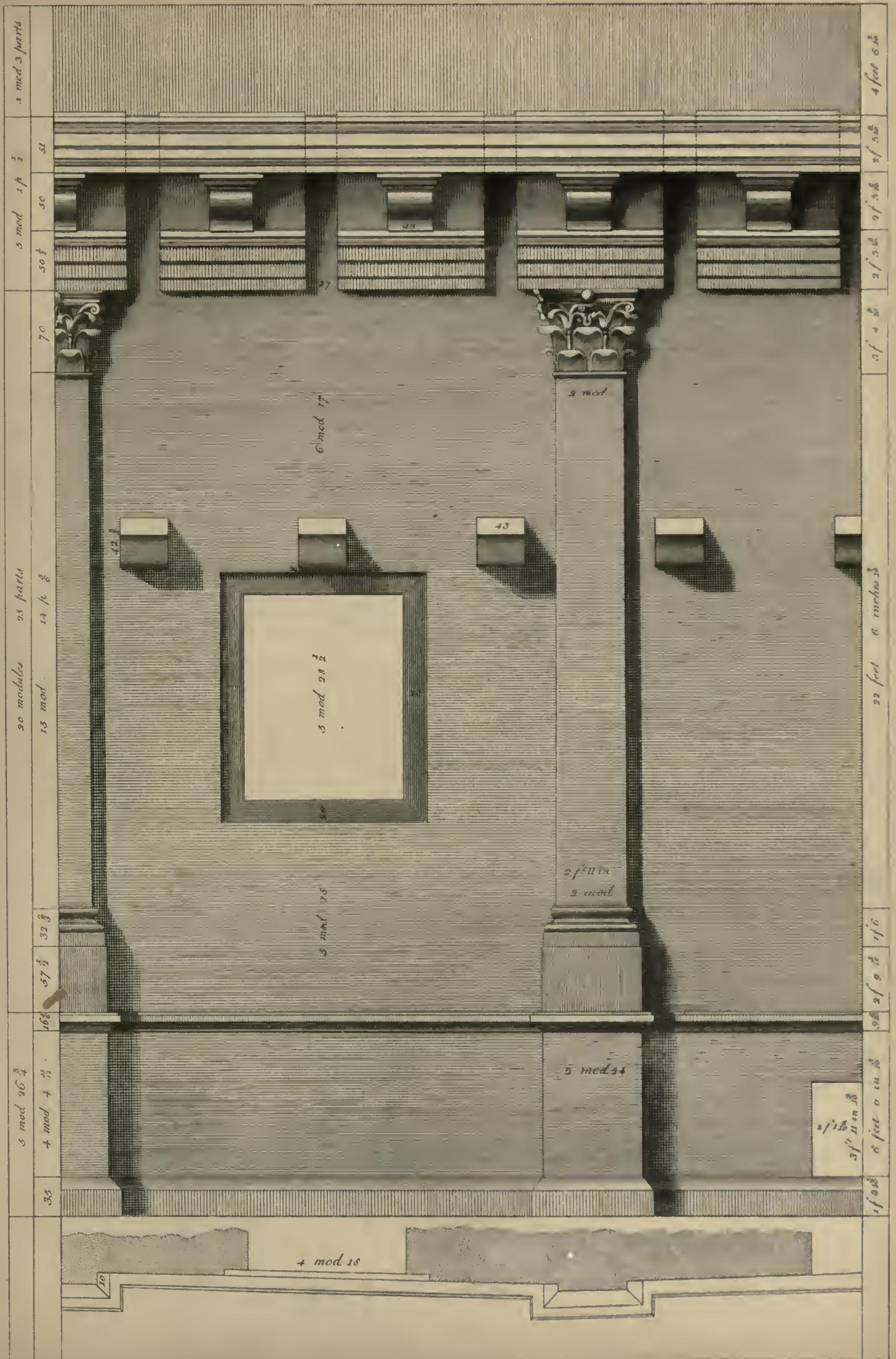
THE DISCOVERY OF AMERICA
BY CHRISTOPHER COLUMBUS

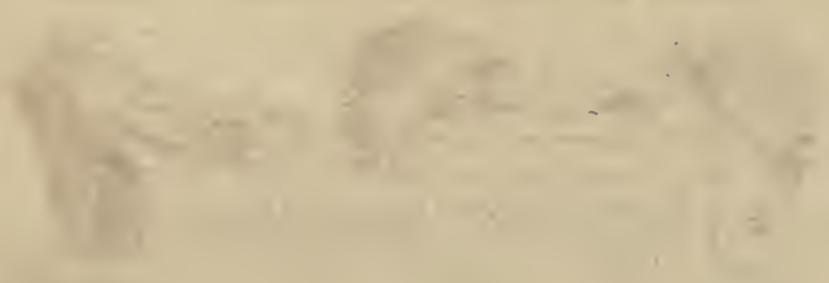


Soffit of part of the Cornice

Profile on the middle of the Capital of the Columns

Date	Patient	Diagnosis	Remarks
1912	John Doe	Typhoid	Admitted 1/15/12
1913	Jane Smith	Scarlet	Admitted 2/10/13
1914	Robert Brown	Typhoid	Admitted 3/5/14
1915	Mary White	Scarlet	Admitted 4/20/15
1916	James Black	Typhoid	Admitted 5/10/16
1917	Elizabeth Green	Scarlet	Admitted 6/5/17





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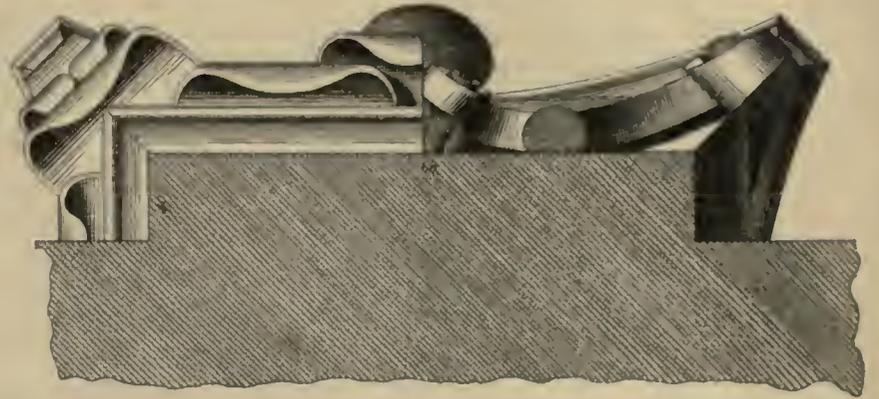
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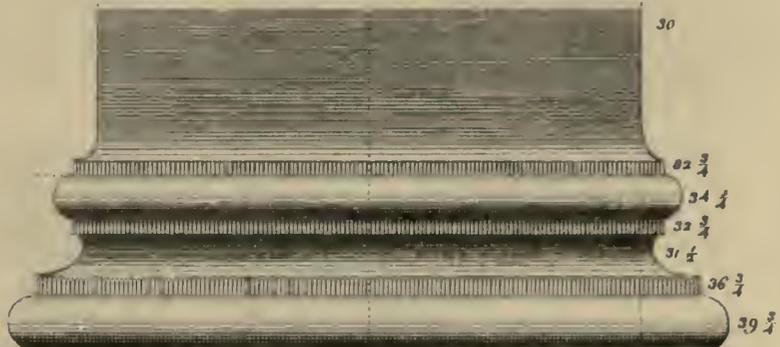
Profile of the Corbels.



Plan of the Capital of the Pilasters reversed.



Base and Socle of the Pilasters
The breadth of the Pilaster is 2 feet 11 in.
2 modules or 60 parts



1	1/6
4	1/3
1	1/6
4	1/3
2	1/3
4	1/3
6	2/3
13	6

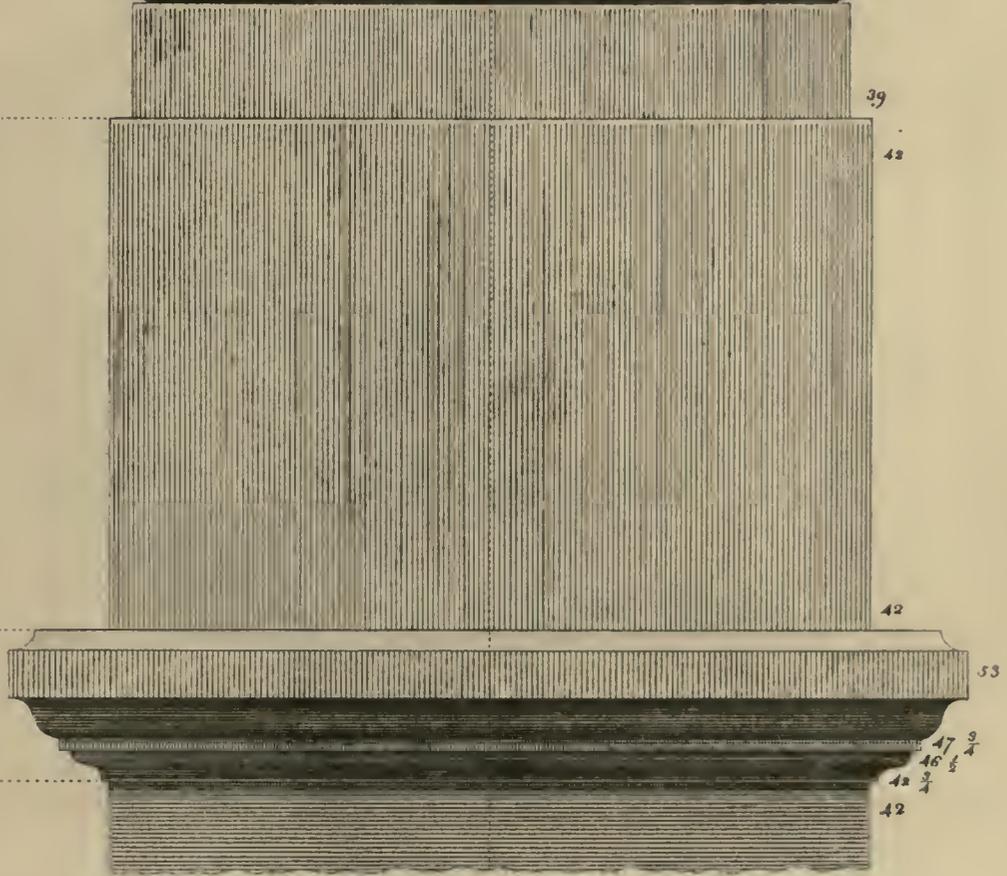
32 1/2

57 1/2

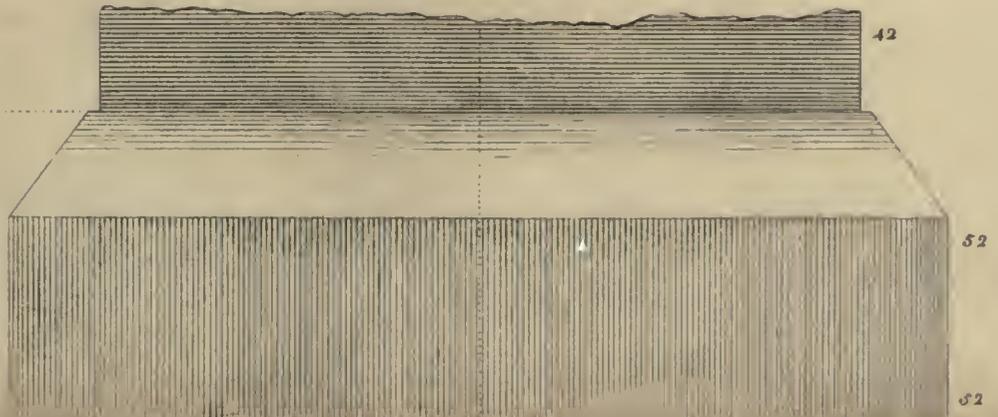
16 5/6

12

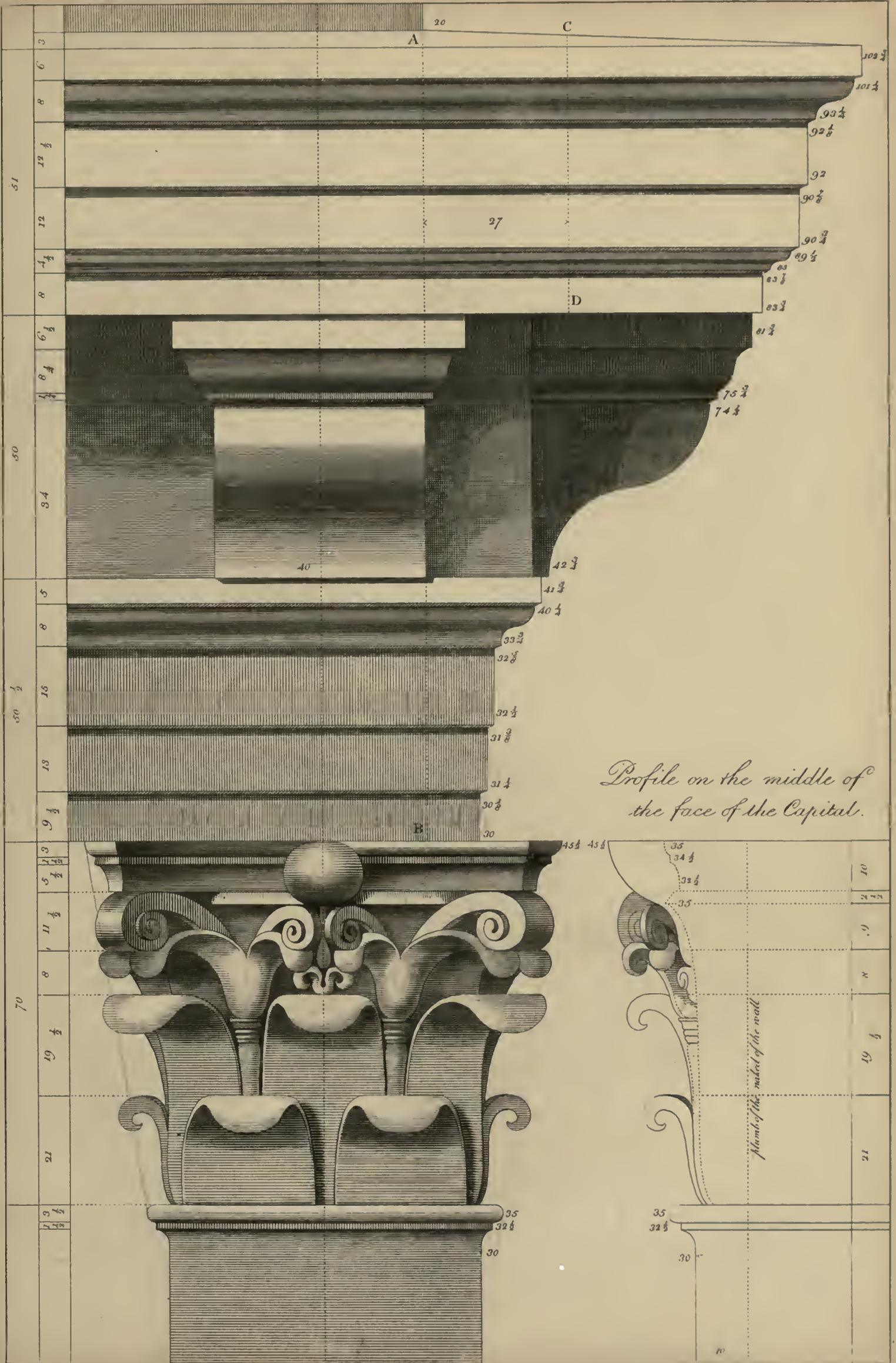
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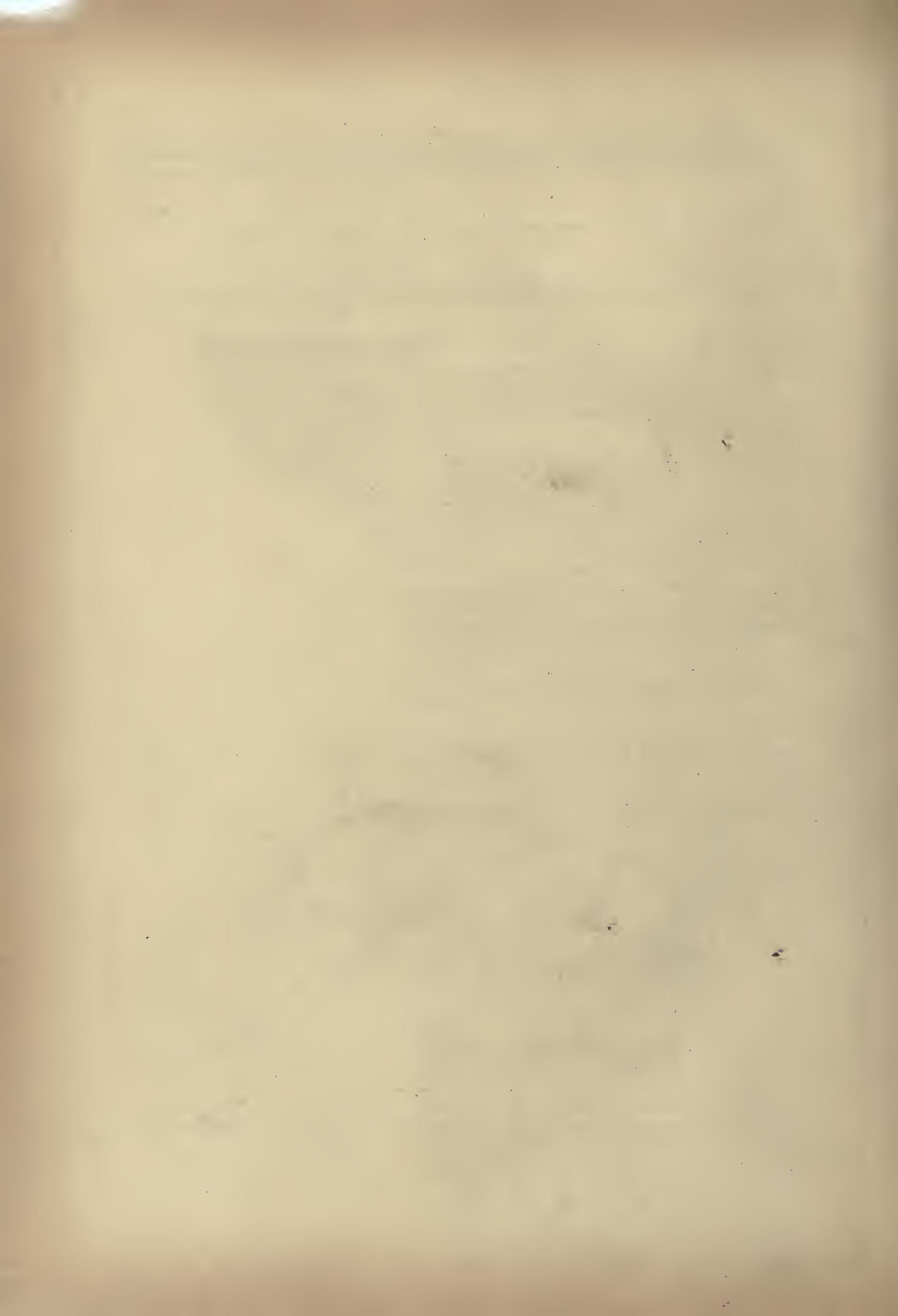
Cornice and Base of the Pedestals.



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Profile on the middle of the face of the Capital.



THE BATHS OF DIOCLETIAN.

THIS very extensive Edifice was commenced by the Emperors Diocletian and Maximian, and completed by Constantine: it originally occupied a very large space, but is now nothing more than a widely-spread mass of ruins.

There cannot be a more striking instance of the magnificent luxury of the Romans, than that furnished by the costly and elaborate splendour and astonishing dimensions of their BATHS.

To present some idea of the magnificence of the THERMÆ, or BATHS of the Emperors, the following dimensions of the BATHS of Caracalla are quoted:—they were, in length, one thousand eight hundred and forty feet; in breadth, one thousand four hundred and seventy-six feet. At each end was a Temple; one dedicated to Apollo, the other to Hercules.

In the principal building was a grand circular Vestibule, into which four Halls entered; namely, for Cold, Tepid, Warm, and Vapour Baths; in the centre was a most spacious Hall for exercise in unfavourable weather: beyond this, another large Hall with one thousand six hundred marble seats for the use of the bathers; at each end of this Hall were Libraries. An immense Portico, opening into spacious halls, surrounded the whole, where Authors, both in prose and in poetry, publicly recited their productions, and Philosophers gave Lectures, and by arguments maintained their various tenets. The fittings and ornaments of these buildings were of the most extravagant and expensive character: the water was conveyed through silver pipes, and the basins were lined with solid plates of the same precious metal.

The principal and most luxurious meal of the Romans was the CÆNA, or evening repast; and as they used to bathe before supper, these buildings at length became of great importance, and on them was lavished every resource of art, defrayed by the plunder of devastated provinces, in order to adorn their general appearance, and to render the use and gratification which they afforded as complete as possible.

There were in Rome several structures of this character, which bore the names of their founders;

THE BATHS OF DIOCLETIAN.

among others, the THERMÆ of Agrippa, near the Pantheon, of Nero, of Domitian, of Antoninus, of Commodus, of Severus, of Titus, of Trajan, of Caracalla, above described, of Paulus Emilius, and of Diocletian, to which last these Plates refer.

There were also numerous BATHS, amounting to many hundreds, for the service of the Roman Citizens generally; these were denominated BALNEA, as distinguished from the Imperial Edifices, which were termed THERMÆ. The Bathers in the *Balnea* paid a small sum for the use of the Baths. The opulent had similar means of luxurious enjoyment in their own residences.

The THERMÆ, or Warm Baths, were built near Hot Springs, as at Baia; or the water was heated by large subterranean furnaces, as at Rome, where these structures were among the most extensive and most magnificent exhibitions of Roman extravagance and splendour. In Great Britain, many vestiges of buildings devoted to the purpose of bathing have been discovered at places where Roman Stations were anciently located.

The Bath or Basin was called *Natio*, or *Baptisterium*; the Hall where the Cold Bath was situated was named *Cella Frigidaria*; the Hot Bath, *Cella Caldaria*; the Stove Room, or Vapour Bath, *Hypocauston*, or *Vaporarium*; the Sweating Chambers, *Sudatoria*; the anointing or perfuming room, *Unctuarium*. The Romans began their bathing in the Hot Bath, and finished with the Cold Bath.

PLATE I.

FIG. I.—THE ENTABLATURE OVER THE COLUMNS, CORINTHIAN AND COMPOSITE.

FIG. II.—THE FACE OF THE CAPITAL.

FIG. III.—THE PROFILE OR SECTION OF THE CAPITAL, WITH ITS MEASUREMENTS.

FIG. IV.—THE SOFFIT OF THE CORONA.

This PLATE contains the ENTABLATURE, with the front view and section on the centre of the CAPITALS of the four Columns in the angles of the Great Hall of this splendid Structure.

Over the ABACUS of the CAPITAL is a square FILLET upon which the ARCHITRAVE rests. The

Entablature is profusely ornamented, with the exception of the FREIZE, which is plain. The FREIZE is united to the ARCHITRAVE by a concave curve. In the CORNICE, the width of the DENTILS is greater than their depth; they are five parts and a half broad, and the intermediate spaces are one part and three fourths wide.

Over the MODILLIONS two CORONAS are placed, differing considerably in size. The smaller is supported by the MODILLIONS. The Upper CORONA, which is the larger, projects considerably. This CORONA is ornamented on the SOFFIT, as well as in the front, with ROSETTES and SHELLS surrounded by foliage.

PLATE II.

FIG. I.—CAPITAL OF THE FOUR CORINTHIAN COLUMNS IN THE ANGLES OF THE HALL, DRAWN ON THE ANGLE.

FIG. II.—PLAN OF THE CORINTHIAN CAPITAL.

The Second Plate comprises the CAPITAL of the four COLUMNS in the Angles of the Great Hall; the Volutes do not interwine, and the smaller ones, which are below the ROSETTES of the ABACUS, are not of the customary altitude, so that the ROSETTE which surmounts the VOLUTES is of unusual size. The projection of the ASTRAGAL is very small, particularly when considered in relation to the FILLET which supports it.

PLATE III.

FIG. I.—COMPOSITE CAPITAL OF THE COLUMNS IN THE CENTRE OF THE HALL.

FIG. II.—PROFILE OR SECTION OF THE COMPOSITE CAPITAL.

FIG. III.—BASE OF THE COMPOSITE COLUMNS IN THE CENTRE OF THE HALL. (B).

FIG. IV.—BASE OF THE CORINTHIAN COLUMNS AT THE ANGLES OF THE HALL. (A).

The Third Plate comprises the Details of the four Composite Columns which are in the centre of the Great Hall;—namely, the BASE (B); also the BASE of the Corinthian Columns at the angles of the Hall (A); and the Front view, and Section of the CAPITALS of the Composite Columns.

These Columns vary in their dimensions; these measures are ascertained from that which appeared to be of the average proportions, and which measured four feet eight inches in diameter.

The Volutes do not come down so low as to reach the acanthus leaves, and in consequence rise higher than is customary: they are ornamented by a garland of leaves which accompany the spiral revolutions of the Volutes, and their termination at the centre is covered by a Rosette.

PLATE IV.

FIG. I.—COMPOSITE CAPITAL OF THE FOUR COLUMNS IN THE CENTRE OF THE HALL, DRAWN ON THE ANGLE.

FIG. II.—PLAN OF THE COMPOSITE CAPITAL.

The Volutes are in this instance firmly fixed to the acanthus leaves, by a tenon worked in the solid of the block of marble, thereby adding great strength to enable them to resist accidental injuries: this circumstance is distinctly shewn in the Plate; but it must be remarked that this expedient would not be discovered by a spectator who viewed the Capital from beneath.

In this instance, the ornamental foliage of the Capital is represented as not being finished, or raffled, to use a technical expression, but the Capital is shown as being only bossed out, that is to say, worked in the rough, its proportions being all indicated by the measurements annexed, and it is now in a state of readiness to receive the finishing hand of the skilful sculptor.

PLATE V.

FIG. I.—THE ENTABLATURE OF THE RANGE OF PILASTERS IN THE GREAT HALL.

FIG. II.—THE CAPITAL OF THE PILASTERS.

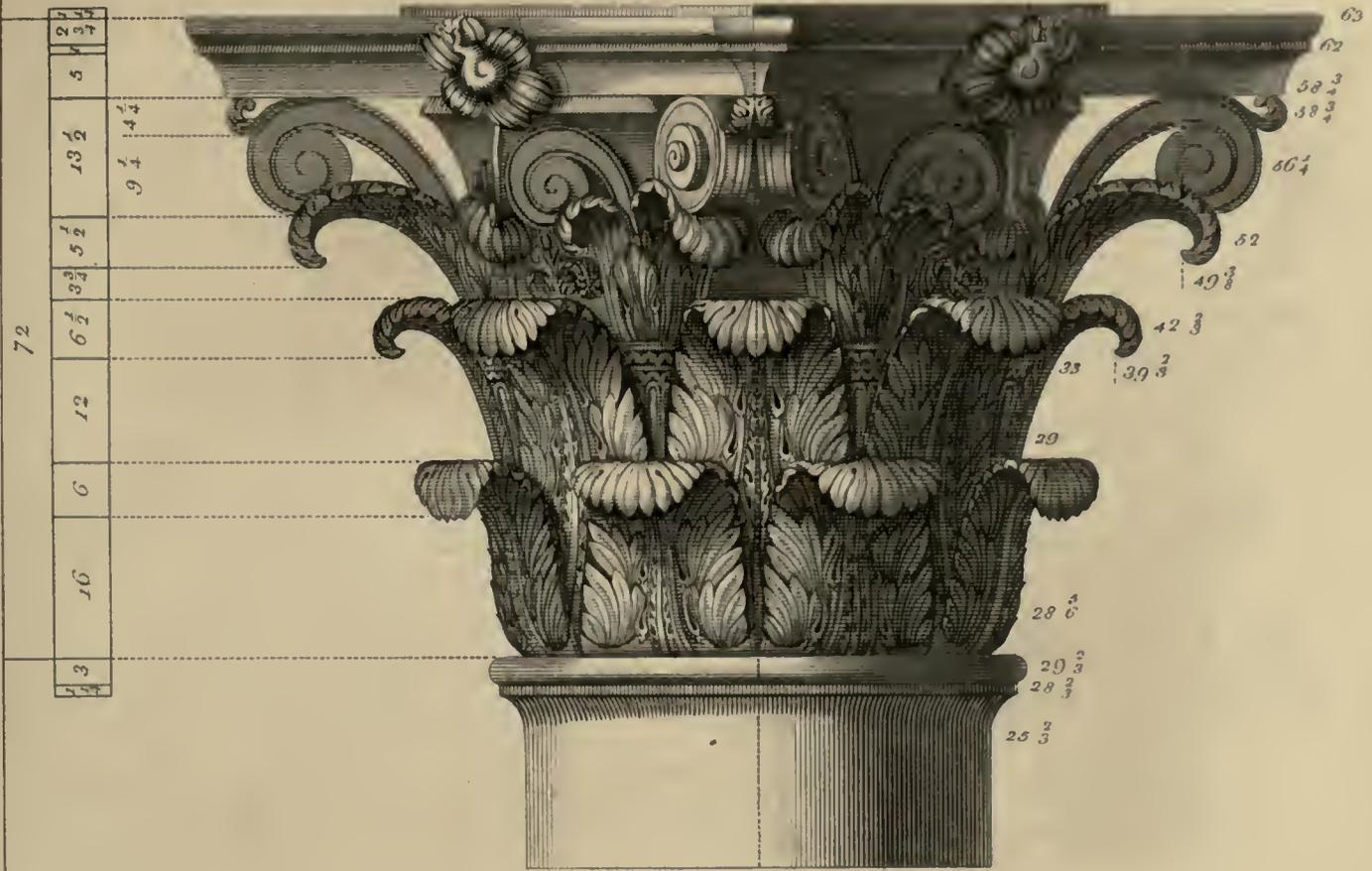
FIG. III.—PROFILE ON THE CENTRE OF THE FACE OF THE PILASTERS.

FIG. IV.—PLAN OF THE CAPITAL OF THE PILASTERS.

The Capital of this Pilaster was not found in a complete state, but it has been very skilfully restored from detached fragments. It is remarkable as presenting at the lower range, three entire central leaves, flanked by two half-leaves, one on each side; the upper range exhibits four entire leaves, the central two facing directly to the front, and those at the angles, obliquely; springing, as is customary, from between the intervals of the lower range. In the Capital of the Pilaster of the FRONTISPIECE of NERO, an arrangement not wholly dissimilar may be observed.

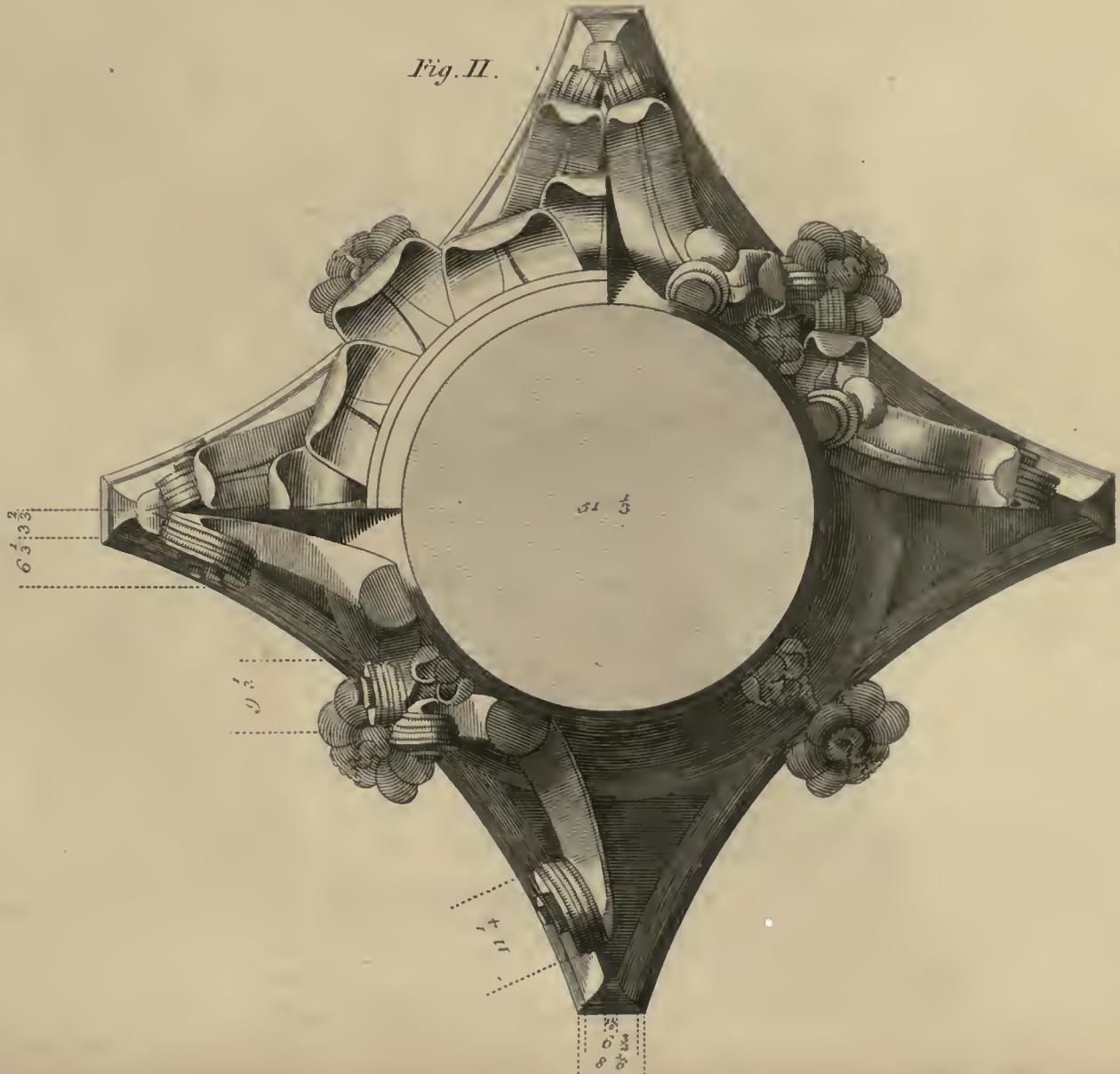
Fig. I.

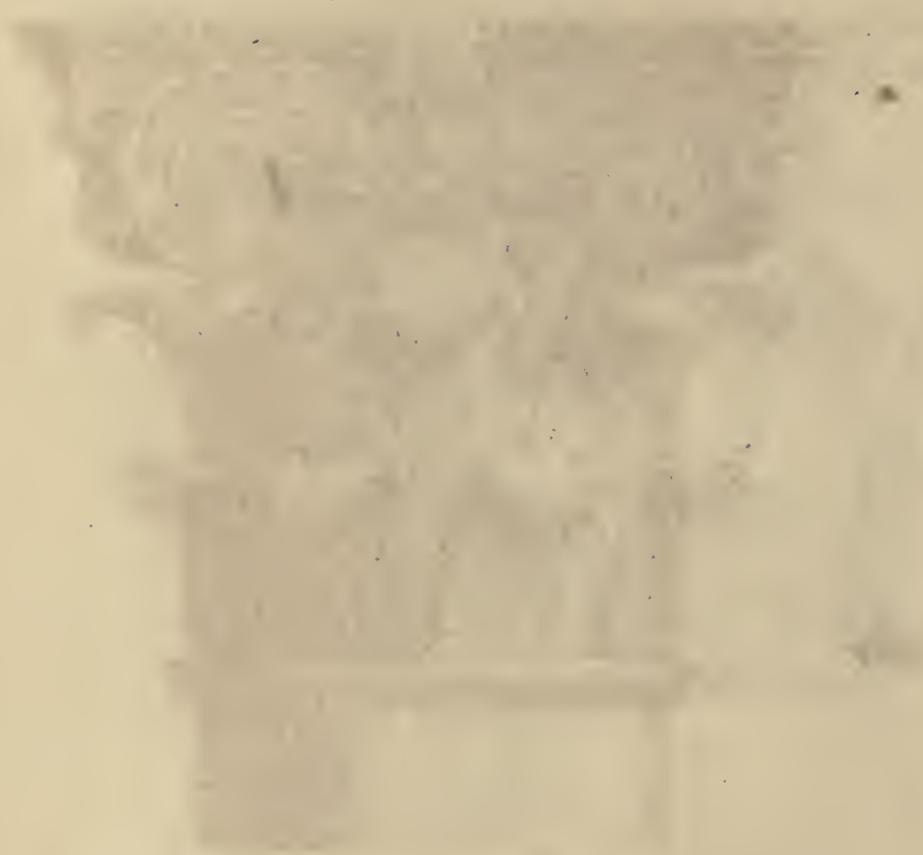
Capital of the four Columns in the angles of the Hall drawn on the Angle.



Plan of the Capital.

Fig. II.





Profile & Face of the Capital of the four middle Columns of the Hall.

Fig. II.

Fig. I.

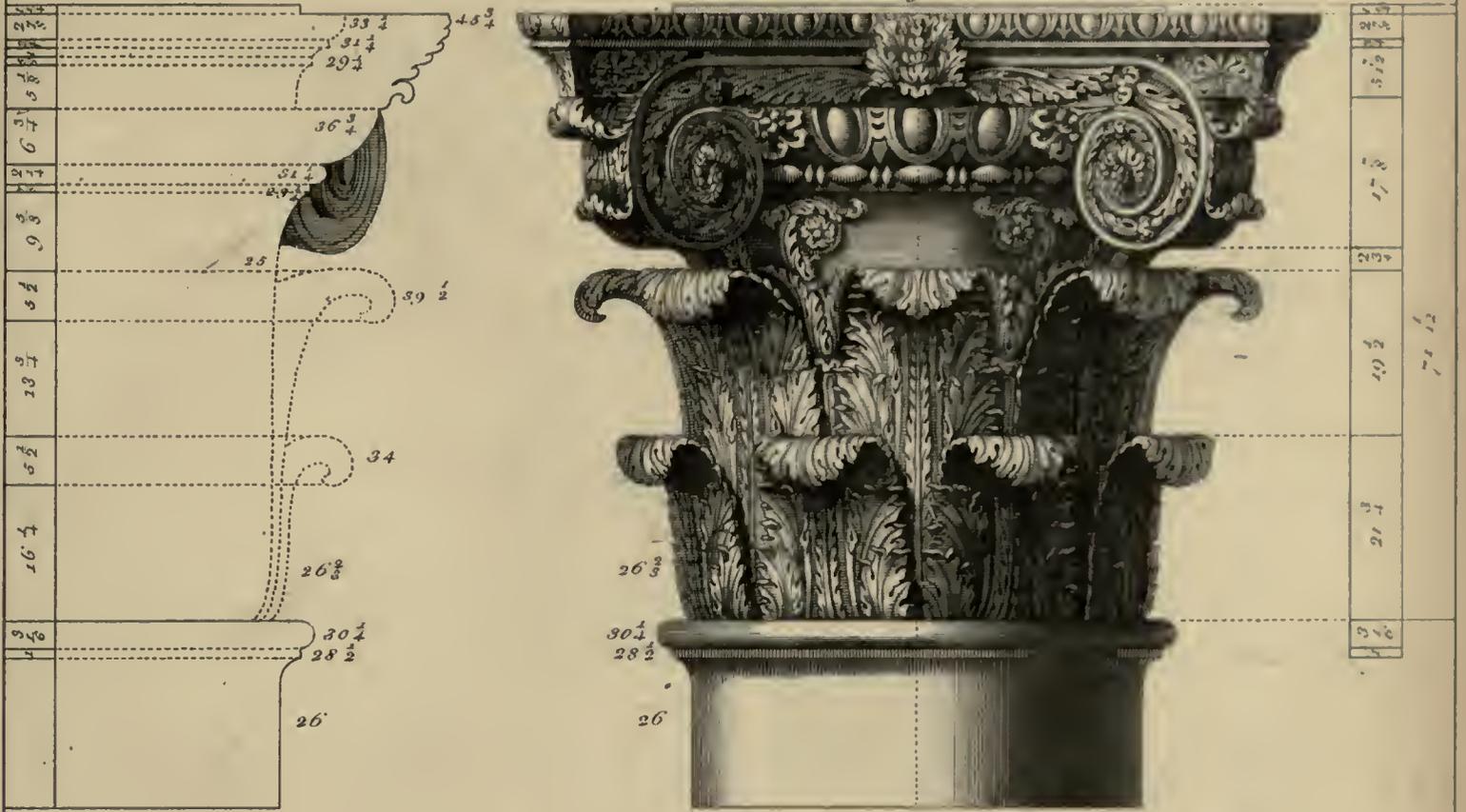


Fig. III.

Base of the four middle Columns.

*The diameter of the Column is 4 feet 8 inches
2 modules or 60 parts*

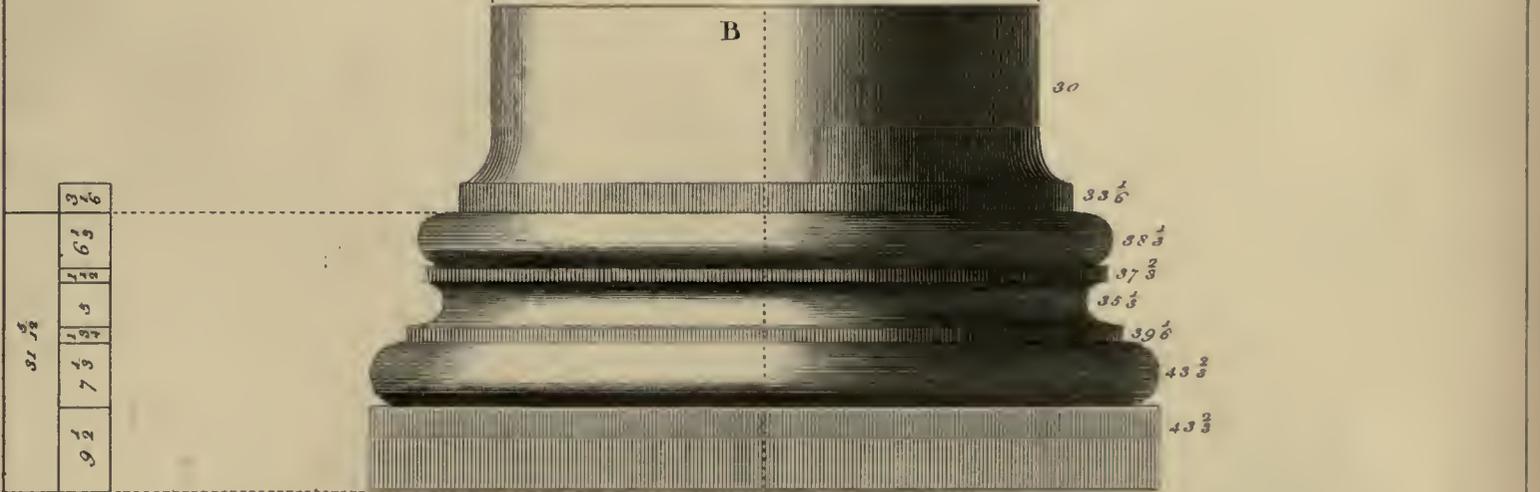
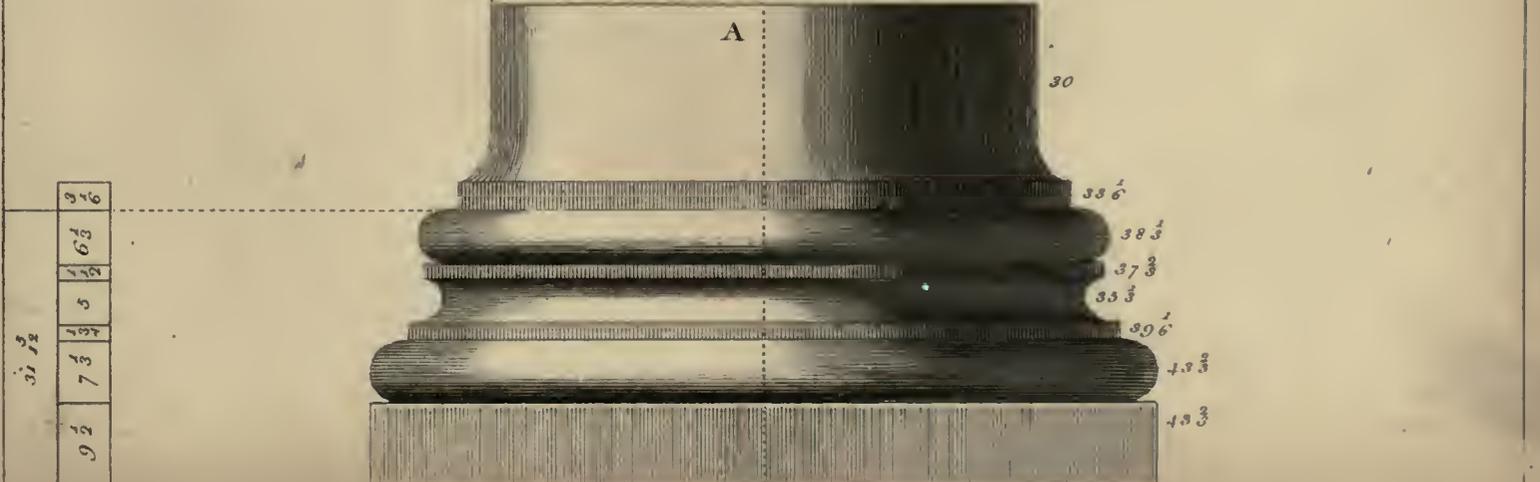


Fig. IV.

Base of the four Columns in the angles of the Hall.

*The diameter of the Column is 4 feet 6 inches 10
2 modules or 60 parts*



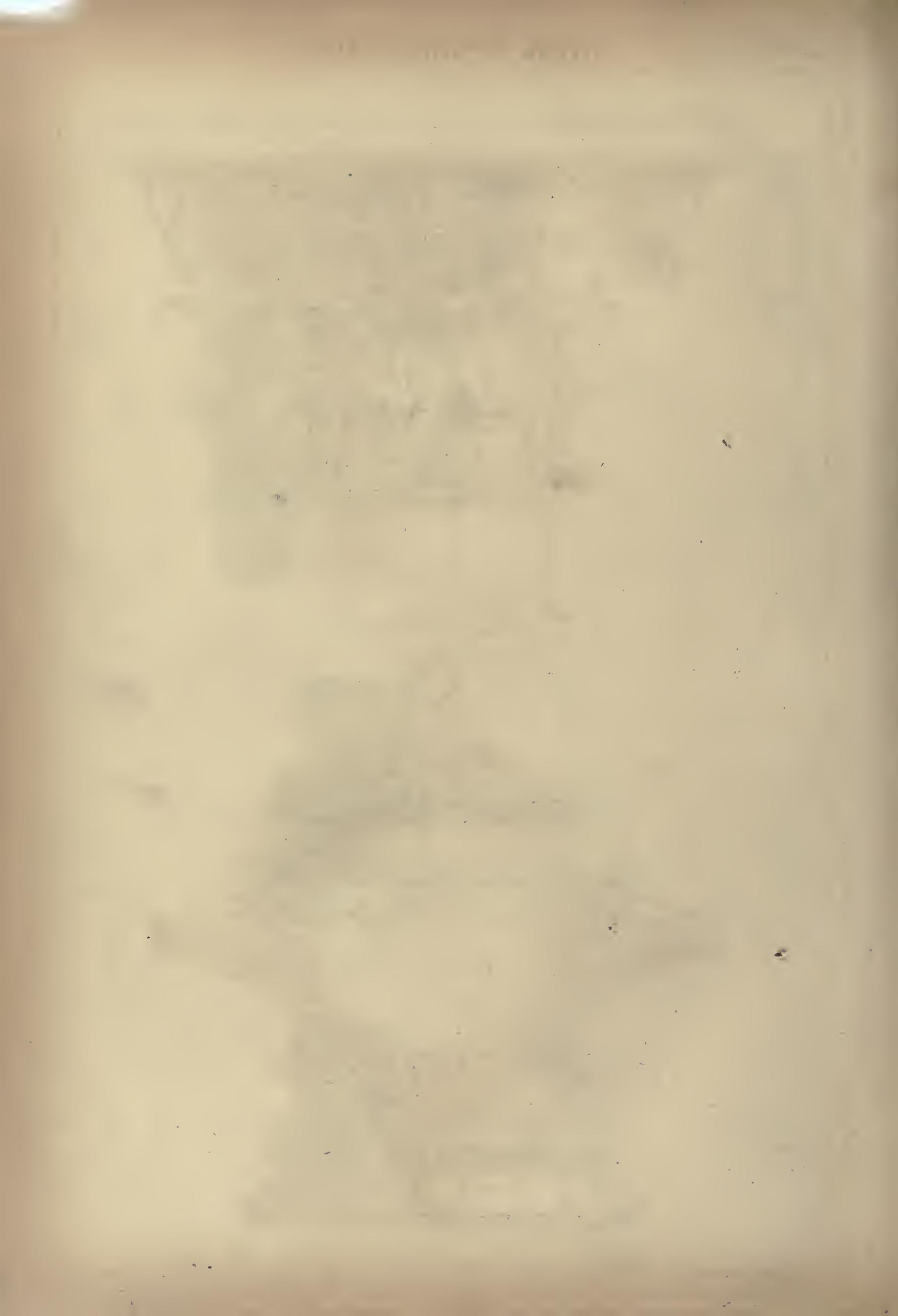
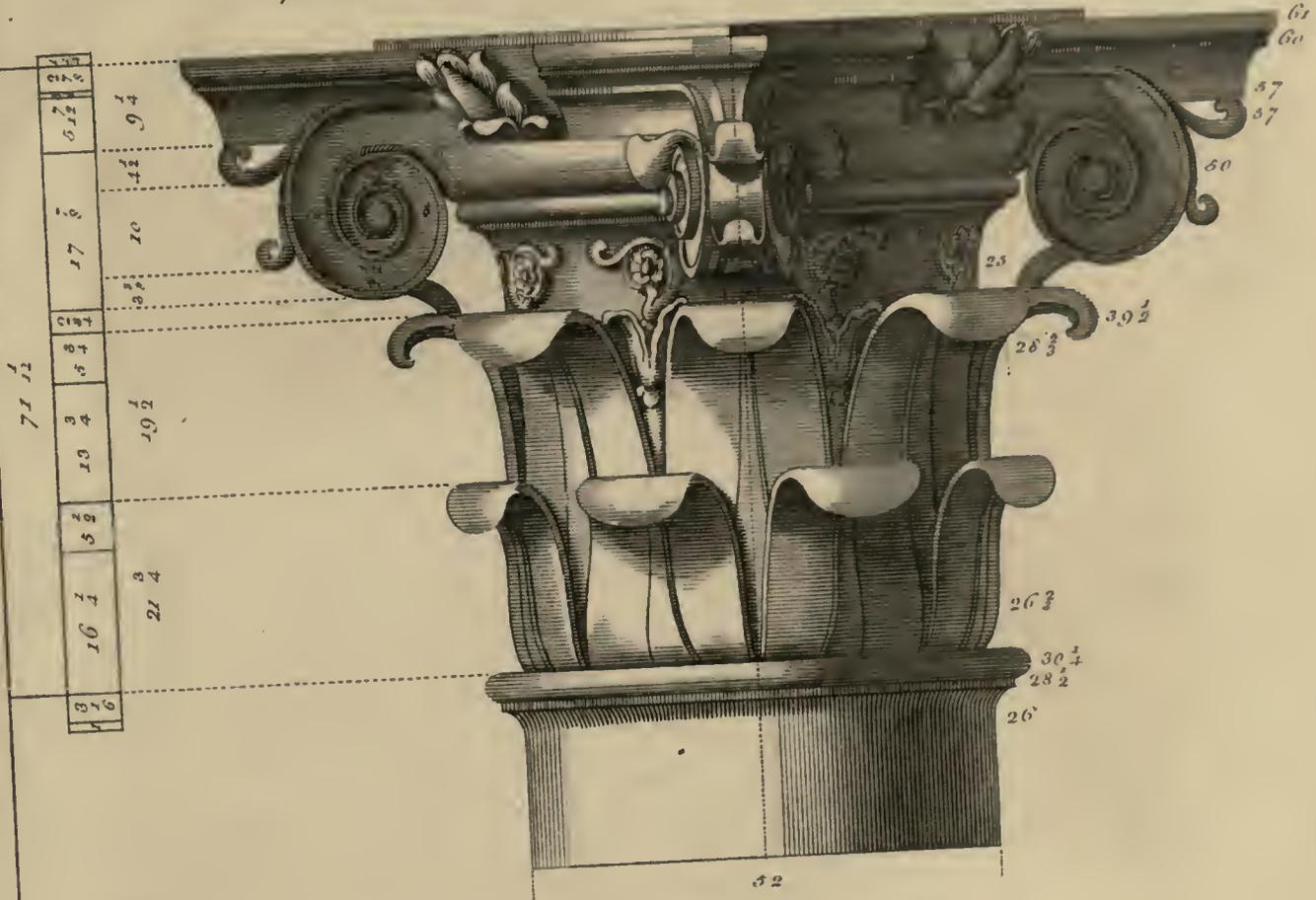


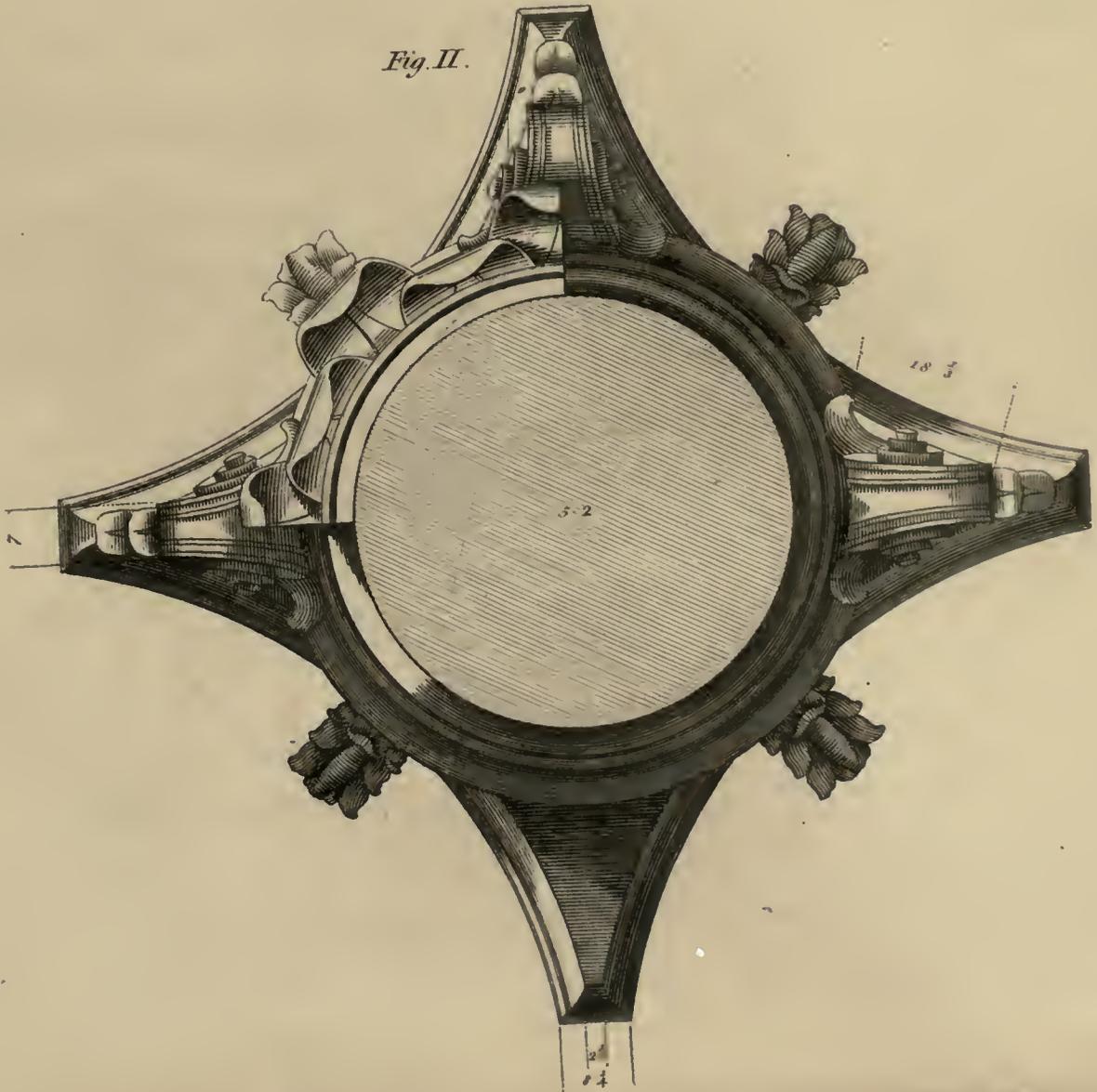
Fig. I.

Capital of the four middle Columns drawn on the Angle.



Plan of the Capital.

Fig. II.



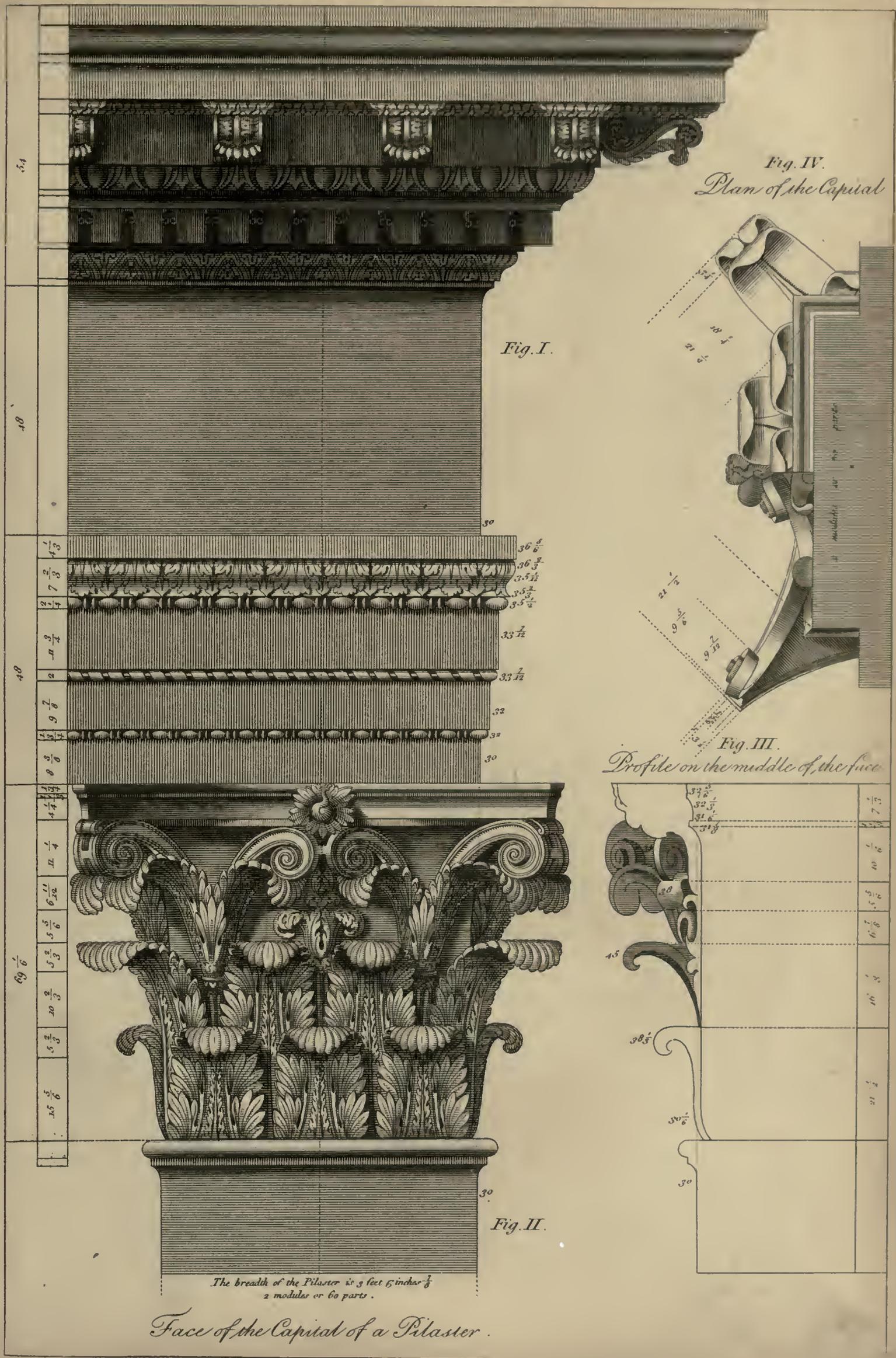
1. The first part of the chapter discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. This not only helps in tracking expenses but also ensures compliance with tax regulations.

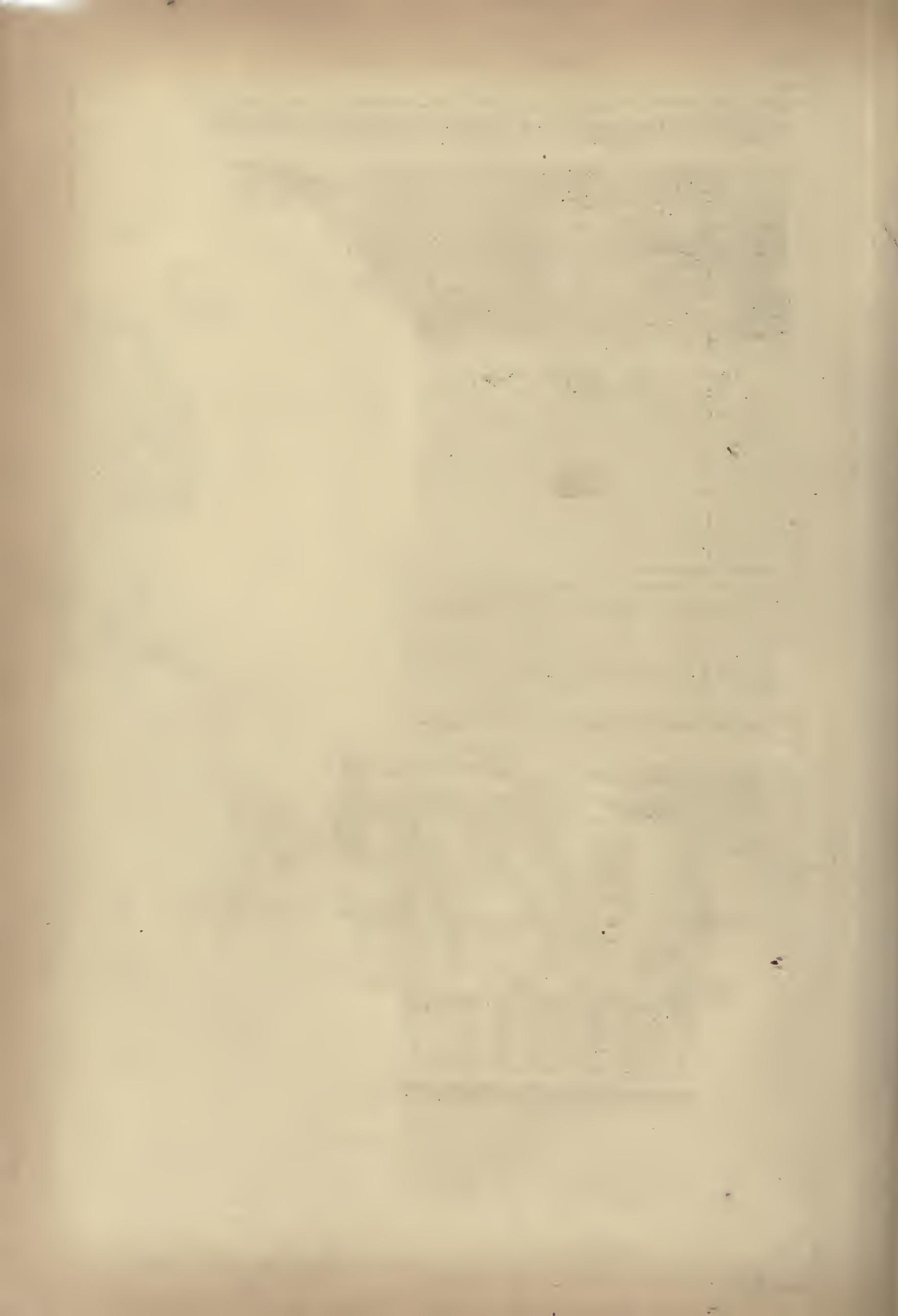
2. The second part of the chapter covers the various methods used to calculate depreciation. It explains how the straight-line method is the most common, but other methods like the declining balance and the sum-of-the-years-digits method are also used. The choice of method depends on the nature of the asset and the company's financial strategy.

3. The third part of the chapter discusses the impact of depreciation on a company's financial statements. It shows how depreciation expense reduces net income and affects the balance sheet. The chapter also explains how depreciation can be used as a tax deduction to reduce taxable income.

4. The fourth part of the chapter discusses the importance of regular maintenance and repairs. It explains that these costs are also deductible and should be properly recorded. The chapter also discusses the importance of keeping up-to-date on changes in depreciation rules and regulations.

5. The fifth part of the chapter discusses the importance of consulting with a professional accountant or tax advisor. It explains that they can help you understand the best way to depreciate your assets and take full advantage of the tax benefits available.





TEMPLE OF ROME AND AUGUSTUS, AT POLA.

THE date of the founding of POLA, a city in Istria, on the coast of the Adriatic sea, is usually referred to the most distant periods of antiquity, even to the fabulous era of the Argonautic expedition.

A spacious and secure harbour, advantageously situated for commerce, and occupied as a station for part of the Roman navy, during the wars in Illyrium and Pannonia, rendered this a rich and flourishing city; and the very numerous fragments of Columns, Cornices, Pedestals, Altars, Sarcophagi, and other architectural ornaments, bear testimony to its bygone extent, prosperity and character. It attained to the honour and privilege of a Roman colony.

Perhaps the most striking proof of the eminence of this city is found in its Amphitheatre, still in tolerable preservation, the conjugate axis of which is upwards of four hundred and thirty-six feet, and its transverse axis, upwards of three hundred and forty six feet: it is, even now, where least dilapidated, upwards of ninety-seven feet in height.

Pola is a very ancient episcopal see, which is still richly endowed: but the unhealthy state of the atmosphere during the heats of summer and autumn, arising from the malignant miasmata emitted from certain marshy pools near the city, tends to injure greatly the prosperity of the place: the want also of wholesome fresh water is severely felt.

When Athenian Stuart visited this city, in 1750, the population was reduced to about eight hundred souls: it was then under the Venetian government. It now forms part of the Austrian dominions, and the value of the port is fully proved by this remarkable coincidence, that after a lapse of so many centuries, the harbour of Pola is now the station of the Austrian imperial fleet.

There are extensive quarries of excellent building stone in the vicinity, which anciently were worked not only for the edifices in Pola, but also for exportation: at present these quarries are neglected, as the great quantity of materials obtained with less trouble from the demolition of ancient edifices, suffices for all the requirements of the inhabitants.

The modern market-place of this city occupies the site of the ancient Forum: here are still seen two Temples of Corinthian architecture, witnesses and remains of the ancient splendour of Pola: they are of the same dimensions, ranging on the same line, and once formed principal and striking ornaments to that side of the Forum which faced its entrance from the Port: they are about seventy feet apart.

The Temple selected for illustration is that which is evidently dedicated to ROME and AUGUSTUS. It

is by far the most entire of the two, and therefore is chosen for an architectural specimen.

PLATE I.

VIEW of the FRONTISPIECE of the TEMPLE of ROME and AUGUSTUS. The steps are modern, and form no part of the original building. The fisherman has a steel-yard in his hand, a custom which has descended from classic times.

PLATE II.

THE PLAN of the TEMPLE, with admeasurements. "The length of the Cella," says Palladio, "is one fourth part more than its breadth: the whole Temple, including the Portico, is in a small degree more than two squares in length."

PLATE III.

THE ELEVATION of the PORTICO of the TEMPLE of ROME and AUGUSTUS. The Shafts of the Columns are of very beautiful marble: the Bases have no Plinths. The letters of the Inscription on the Frieze were of Metal, projecting beyond the surface; they are all wanting; but the apertures in which they were fixed enable the observer to read accurately the sentence.

In the Tympanum of the Pediment is a circular channel, in which a Medallion of bronze was once fixed, as is evident by a greenish tinge still remaining. The Modillions and Dentils of the Pediment are vertical, according to the rule laid down by Vitruvius.

The dimensions of the different parts of this Elevation are accurately specified on Plate IV.

PLATE IV.

THE ELEVATION of the FLANK of the TEMPLE. Palladio says, "on the Frieze a very beautiful foliage passes all along the side of the structure."

PLATE V.

FIG. I. The CAPITAL and ENTABLATURE.

FIG. II. The SECTION of the CAPITAL.

FIG. III. The SOFFIT of the CORONA.

PLATE VI.

OUTLINES of PLATE V., with DIMENSIONS.

PLATE VII.

THE BASE and PEDESTAL of the COLUMNS. The member under the Base is remarkable.

PLATE VIII.

FIG. I. The CAPITAL of the PILASTERS.

FIG. II. The SECTION of the CAPITAL.

FIG. III. The PLAN of the CAPITAL reversed, and SOFFIT of the ARCHITRAVE.

FIG. IV. The BASE of the PILASTER.

In describing this Building, Palladio makes the following observations:—

“In Pola, there are two similar Temples: they are Prostilos; the intercolumniations are Systilos, as laid down by Vitruvius; the intercolumniations being equal to two diameters of the shaft: the central intercolumniation having an additional quarter dimension superadded.

“A Basement goes round these Temples, the upper surface of which is level with the pavement of the edifices; the ascent to this pavement is by a flight of steps placed in the front of the structure.

“The Bases of the Columns are Attic. The foliage of the Capitals is the olive, beautifully sculptured: the Volutes, highly ornamented in an unusual manner, are particularly worthy of notice.”

The mouldings are accurately worked, and the Modillions, the Frieze, the foliage of the Capitals, and all the architectural decorations present a richness, an accuracy, and a delicacy not surpassed by the most splendid examples of the age of Augustus.

This illustration of Roman magnificence is from Athenian Stuart: from its striking architectural beauty, it forms an appropriate pendant to the labours of M. Desgodetz.

THE HISTORICAL COLUMN OF TRAJAN.

(FROM PIRANESI.)

THIS celebrated historical COLUMN, at once honorary and sepulchral, was erected to the memory of the Emperor Trajan, by his successor Adrian, and the Senate and People of Rome. The Pedestal formerly was embedded in the ground of modern Rome, similarly to many other of the ancient Roman structures, but it was relieved from this encumbrance by Sixtus V.

There is a door on one side of the Pedestal which admits to a spiral staircase of one hundred and eighty-five steps, enlightened by forty-five small windows: these steps are hewn out of the massy scantlings of white marble which form the Shaft: each course, of about five feet in depth, consists of a single solid circular slab. This staircase conducts to the summit of the Column, whence may be obtained a splendid view of Rome in all its grandeur.

On the summit anciently stood a statue of Trajan, of bronze gilt, holding a golden sepulchral Urn, wherein the deceased Emperor's ashes were enclosed: but in A.D. 1589, Sixtus placed instead thereof a statue of St. Peter, of the same material.

The great peculiarity of this magnificent remnant of ancient science and skill consists of a series of *bassi relievi*, wherewith it is ornamented from the base to the capital, in a spiral line, exhibiting up-

wards of two thousand five hundred historical figures, treated with all the precision of ancient art; they are grouped with the most successful care, and contain a historical elucidation of the wars of that Emperor against the Dacians, displaying the calamitous events of conflict, and the ravages of devastation in its direst forms.

To the classical antiquary these sculptures are invaluable, as they present important and accurate information relating to the military engines, equipments, arms, customs, and dresses of the Romans and their opponents: they are very well executed. That the figures in the upper portion may not be lost to the spectator below, they are larger than the lower sculptures, whereby they seem about the same size, and equally distinct.

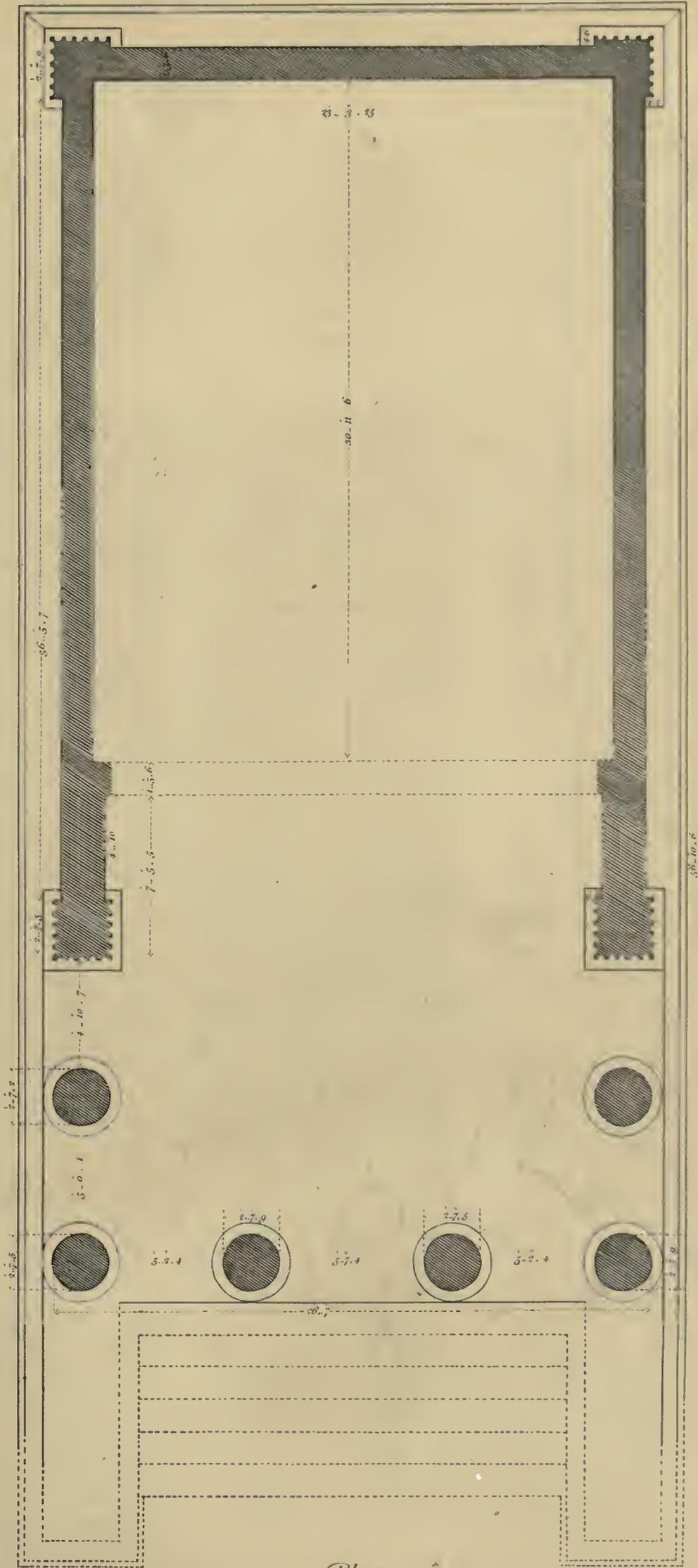
The Column is eight diameters in height: from the foundation to the Plinth, eighteen feet: the Plinth, three feet: the Torus, highly ornamented, three feet and three inches; from the Plinth to the Capital, both inclusive, ninety-eight feet: the Pedestal supporting the statue, sixteen feet: the whole fabric, exclusive of the statue, one hundred and thirty-two feet: diameter at the Base, twelve feet three inches: at the neck of the Column, ten feet nine inches.

The structure on the right is the Church of LA MADONNA DI LORETTO, of which Bramante was the architect, remarkable as being the first modern building surmounted by a Dome, or Cupola.

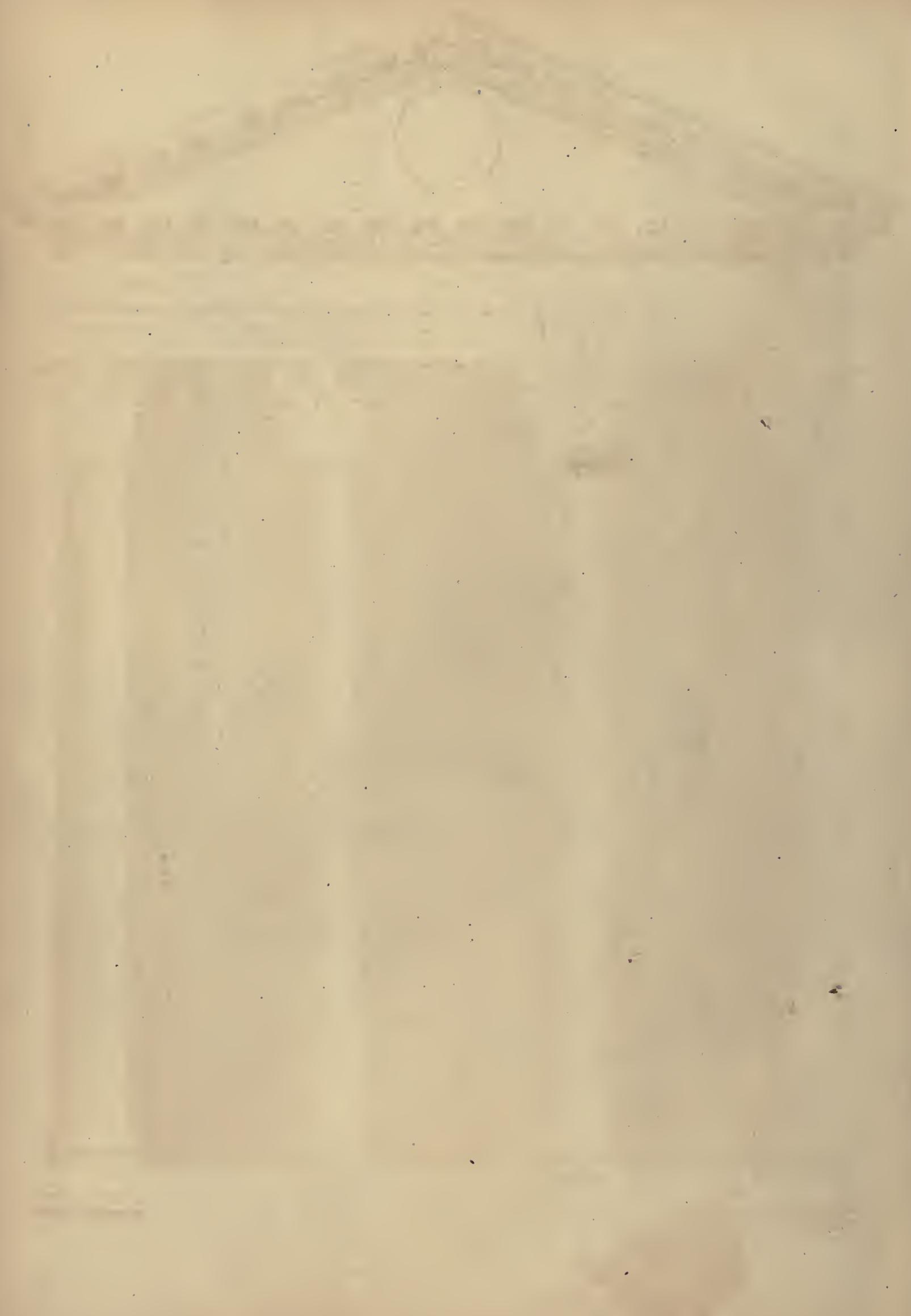
SEPULCHRAL PYRAMID OF CAIUS CESTIUS. (FROM PIRANESI.)

The remarkable fact of a European Pyramid, indeed the only fabric of that species in this quarter of the globe, induces the insertion of this engraving, rather than any architectural beauty or scientific information to be therefrom derived. It is one hundred feet high, on a base of eighty-five feet: although faced with marble, the interior is only a mass of pozzolana. A chamber within no doubt contained the remains of Caius Cestius: this is highly ornamented with paintings on stucco, which are now nearly obliterated, as the Tiber frequently fills this chamber during its annual inundation.

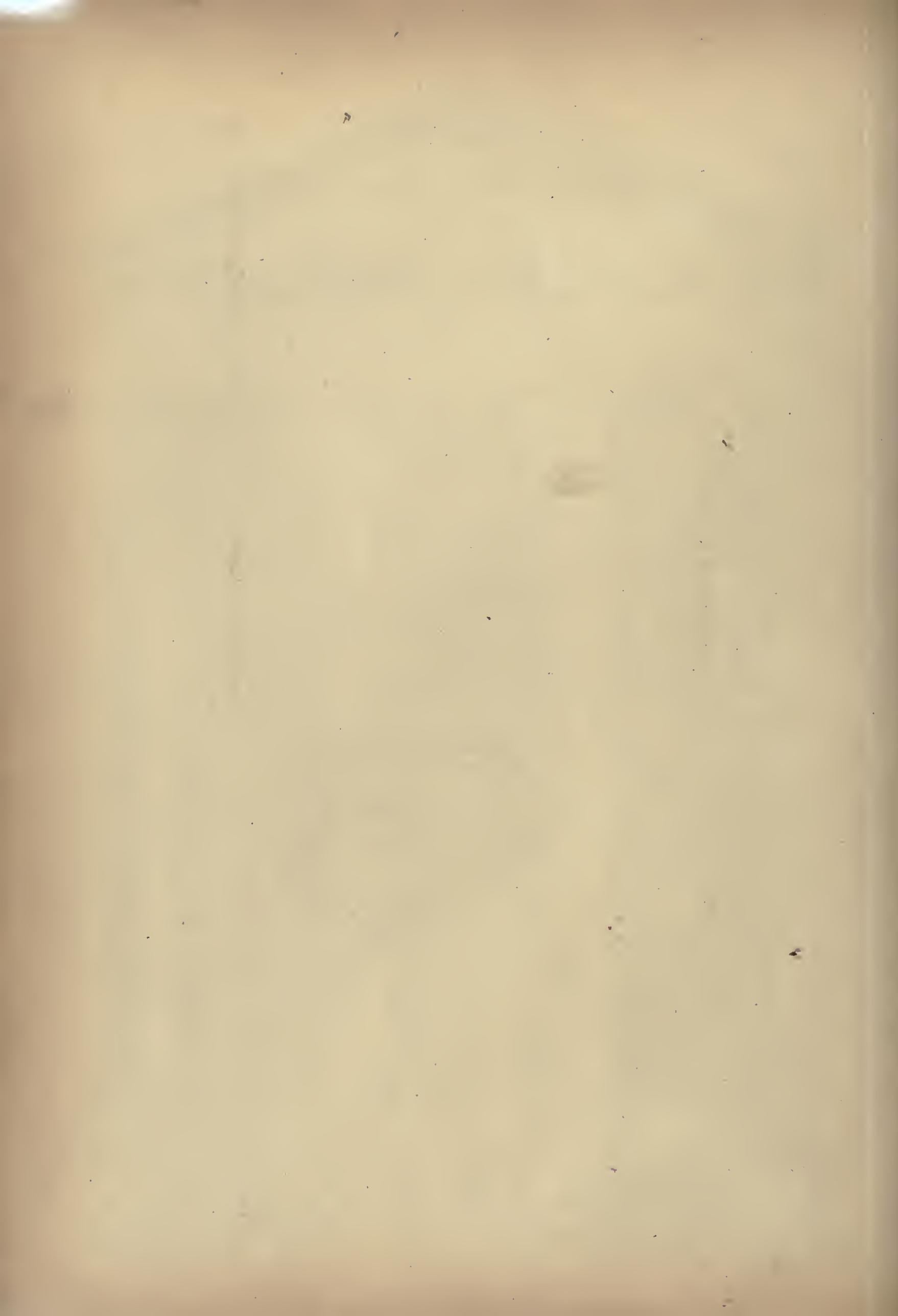
An Inscription informs us that Caius Cestius, son of Lucius, of the Poblilian Tribe, was Prætor, a Tribune of the People, and one of the seven *EPULONES*: these were officers of pagan superstition appointed to feast the gods of heathenism when their aid was specially required by the difficulties or dangers of the Roman Republic. This structure is a mere bauble when contrasted with the stupendous magnitude of its Egyptian prototypes.

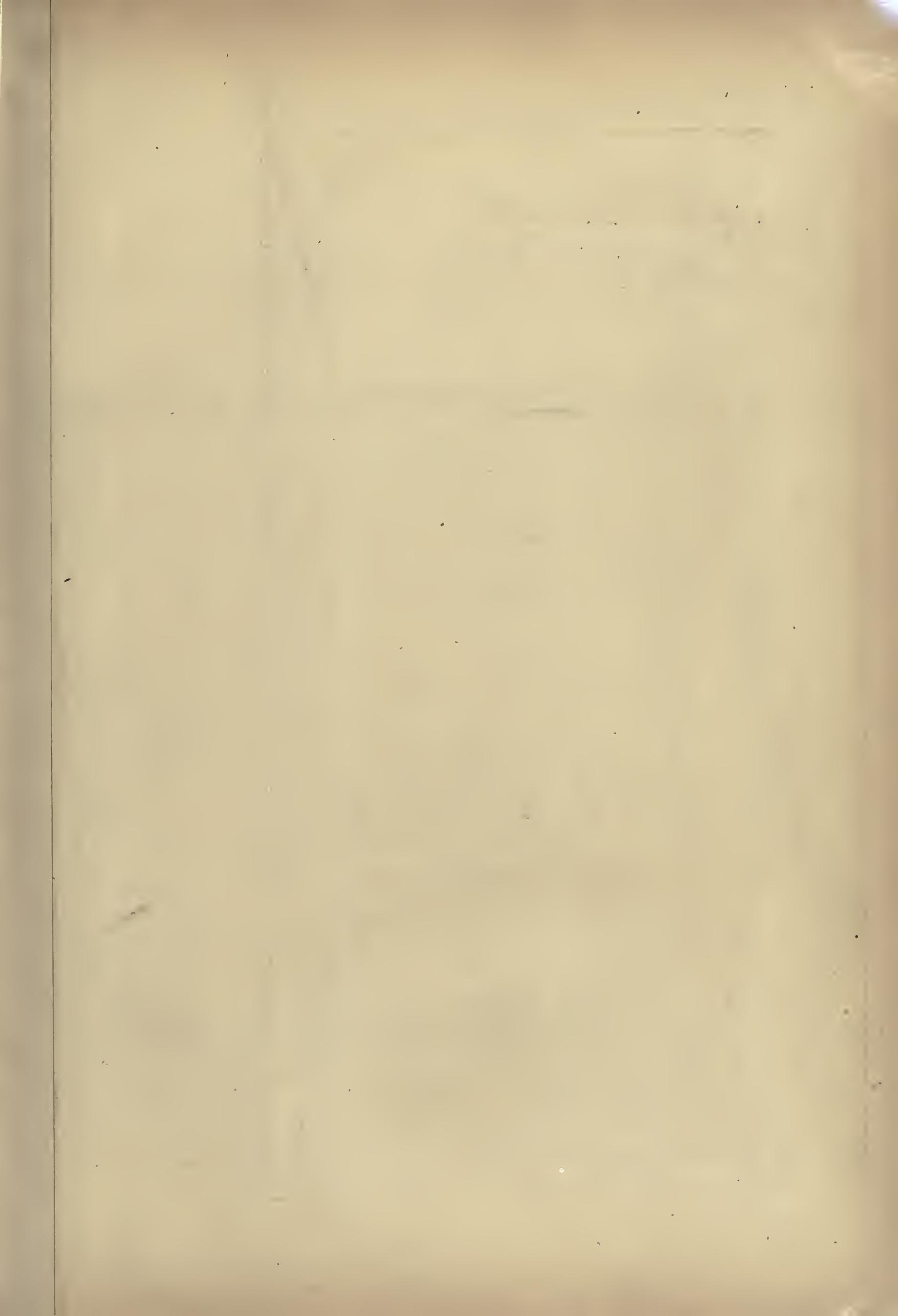


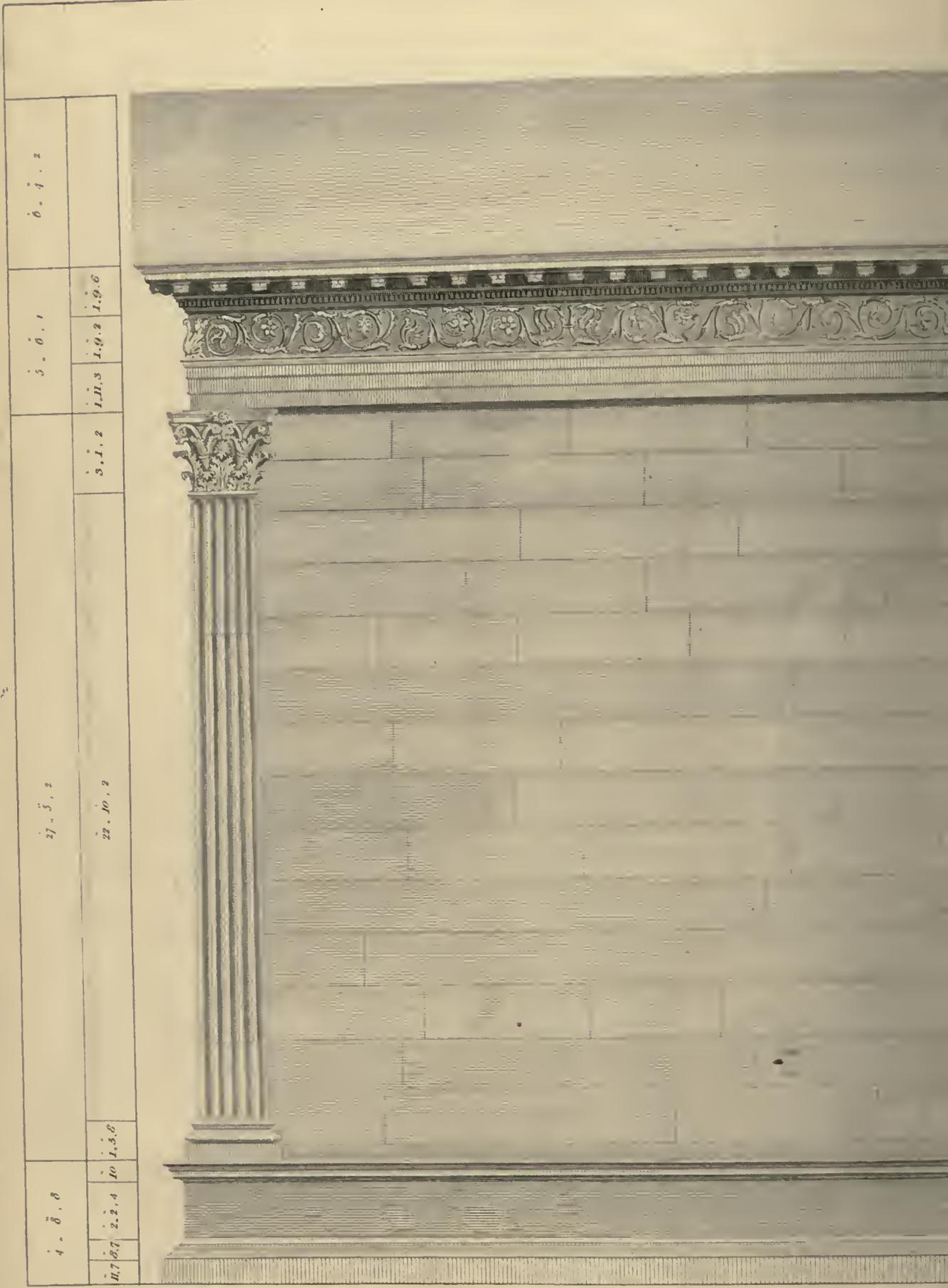
Plan











4. 8. 8	27. 3. 2	5. 8. 1	6. 4. 2
11. 7. 7	22. 10. 2	1. 11. 3	
2. 2. 4		1. 9. 3	
10. 4. 5. 8		1. 9. 6	
		3. 1. 2	



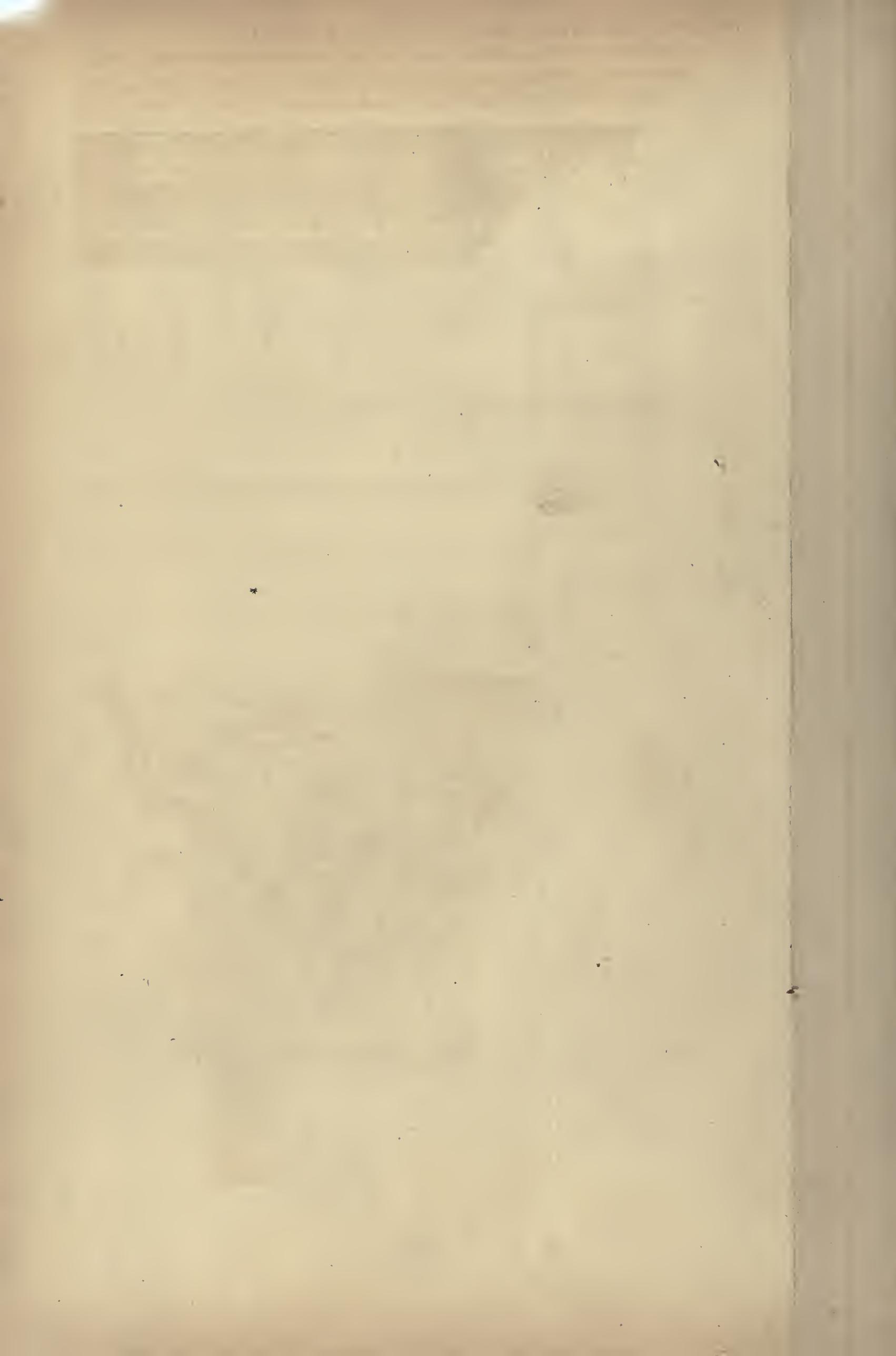




FIG. 3

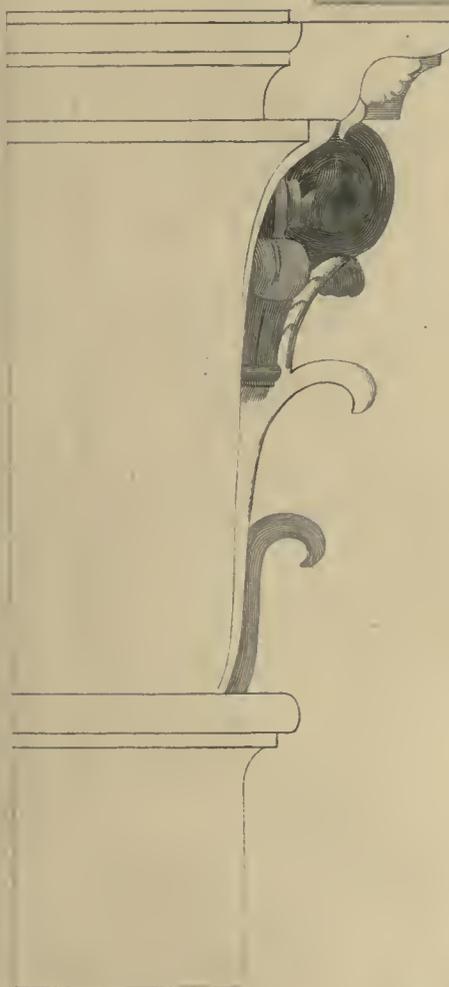


FIG. 2

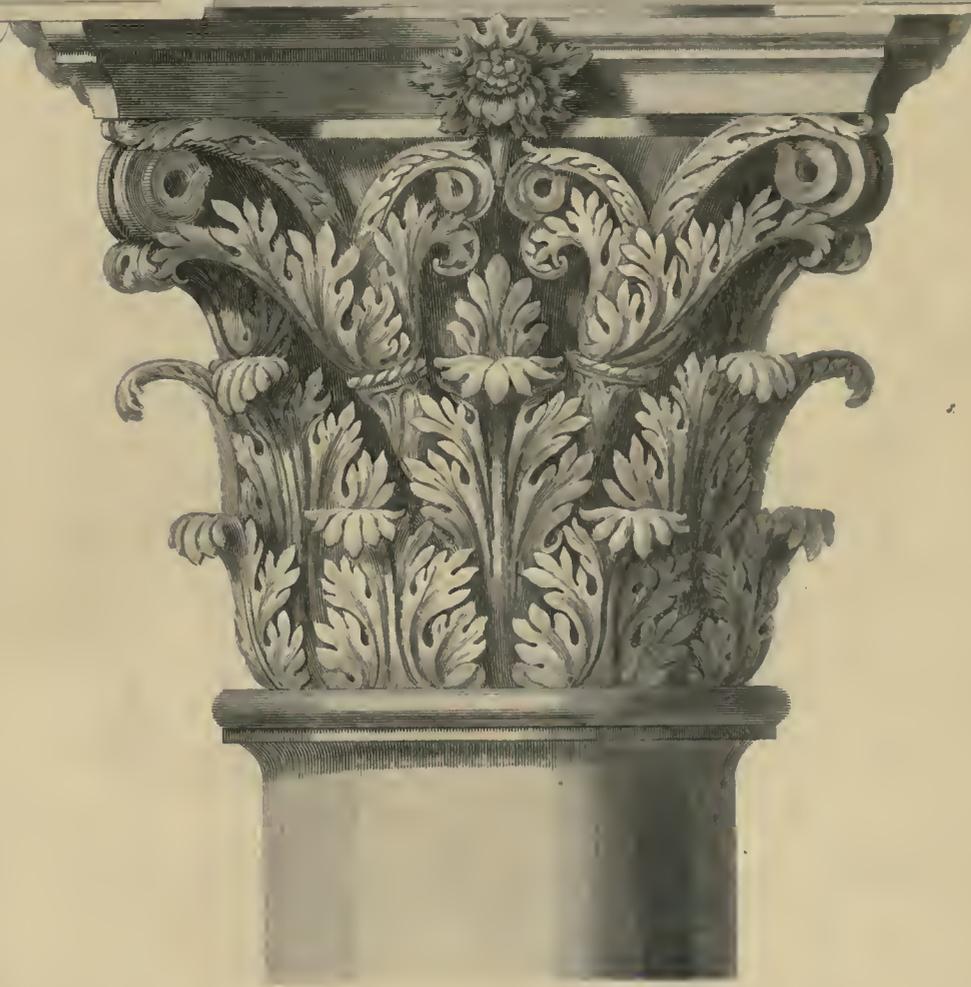
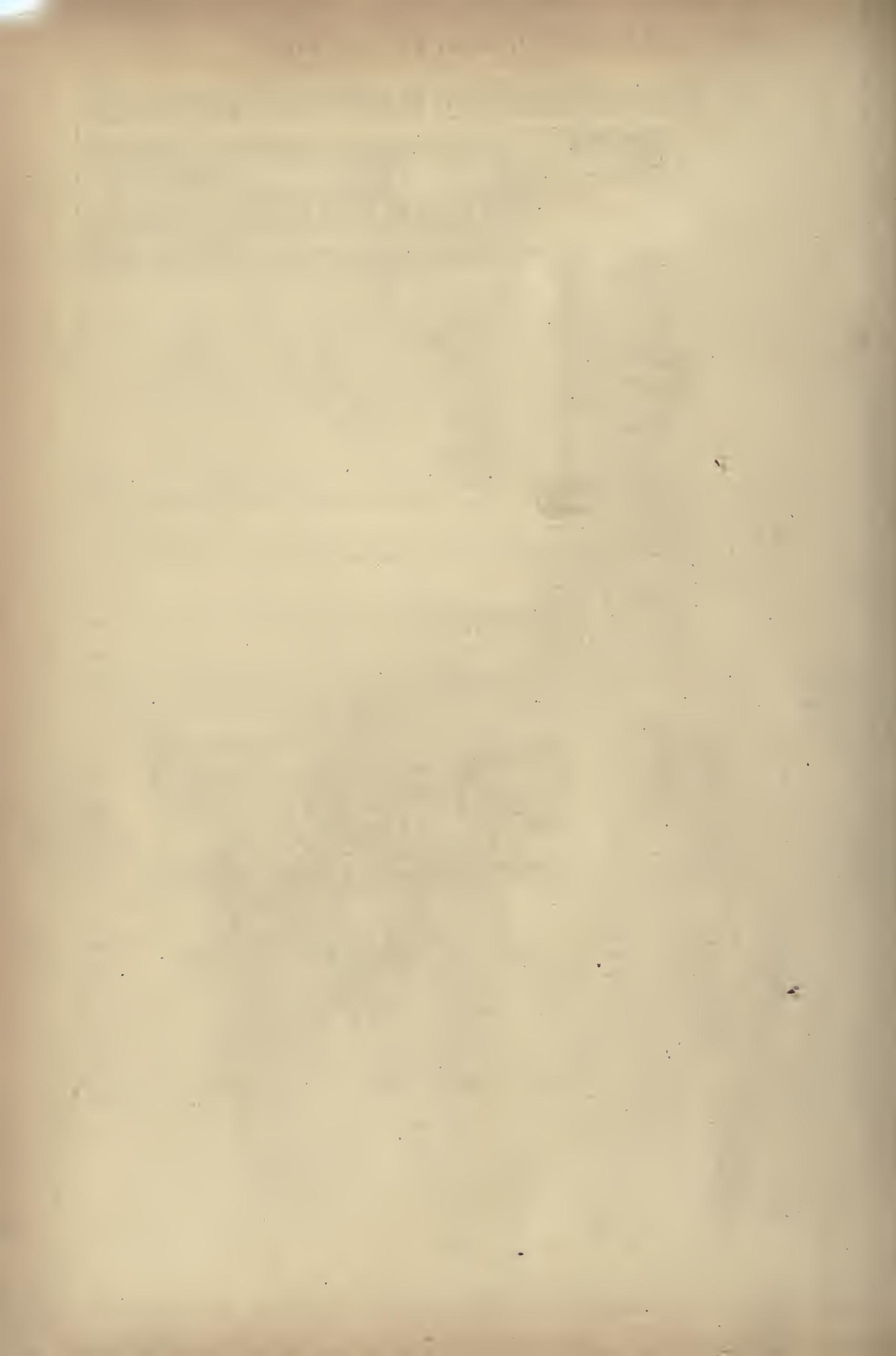
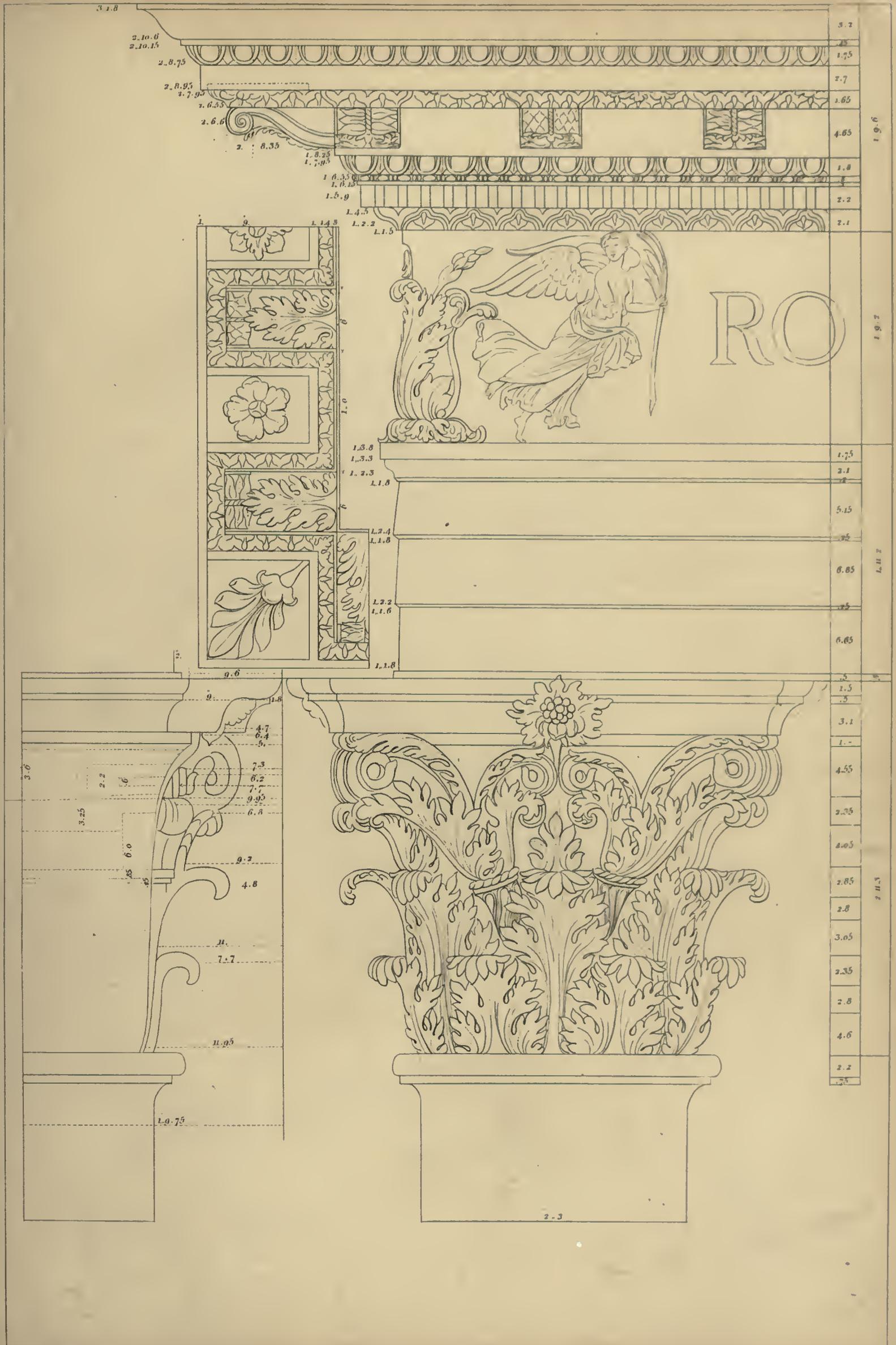


FIG. 1





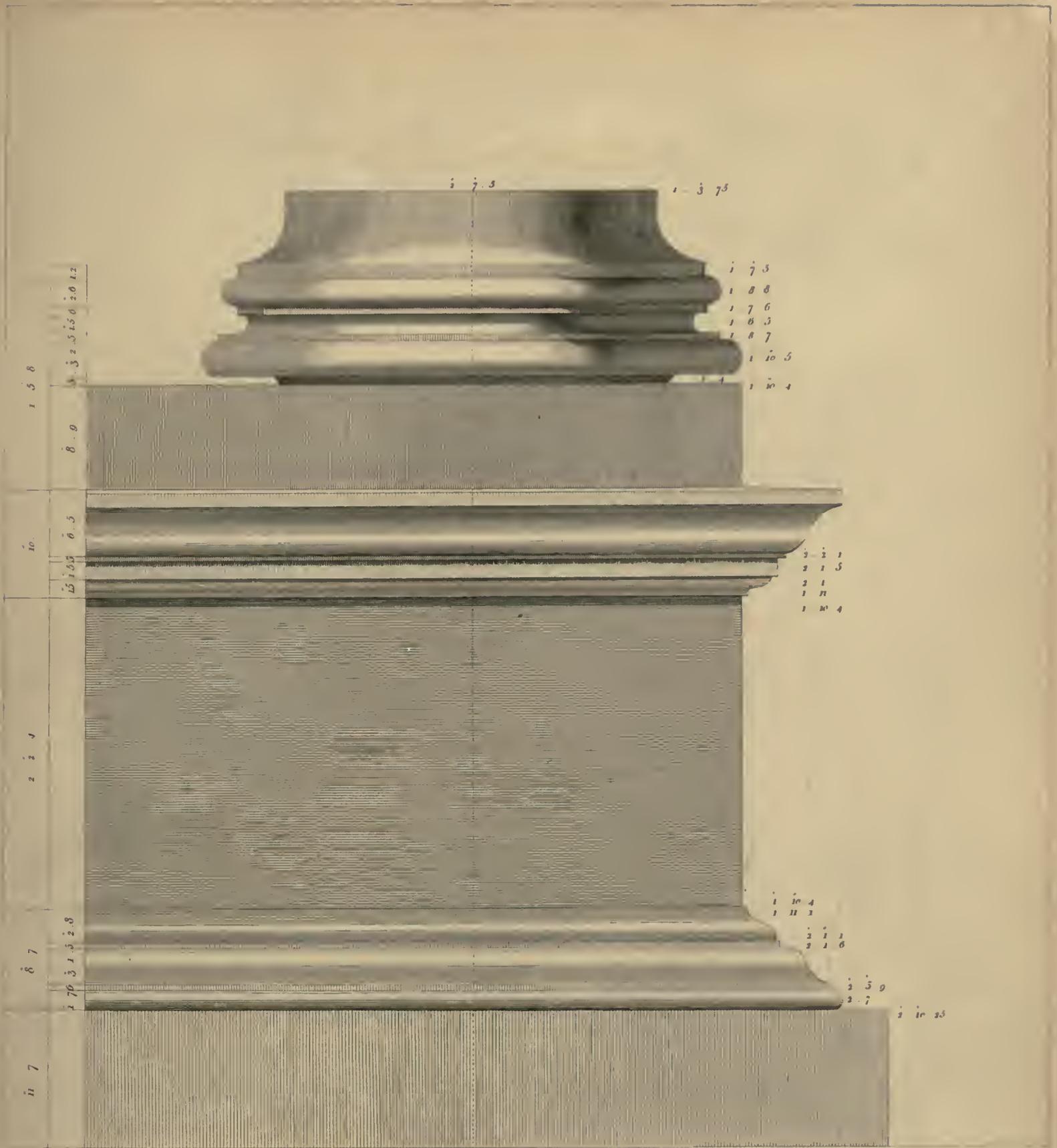


Several lines of faint, illegible text or a short paragraph located below the illustration.

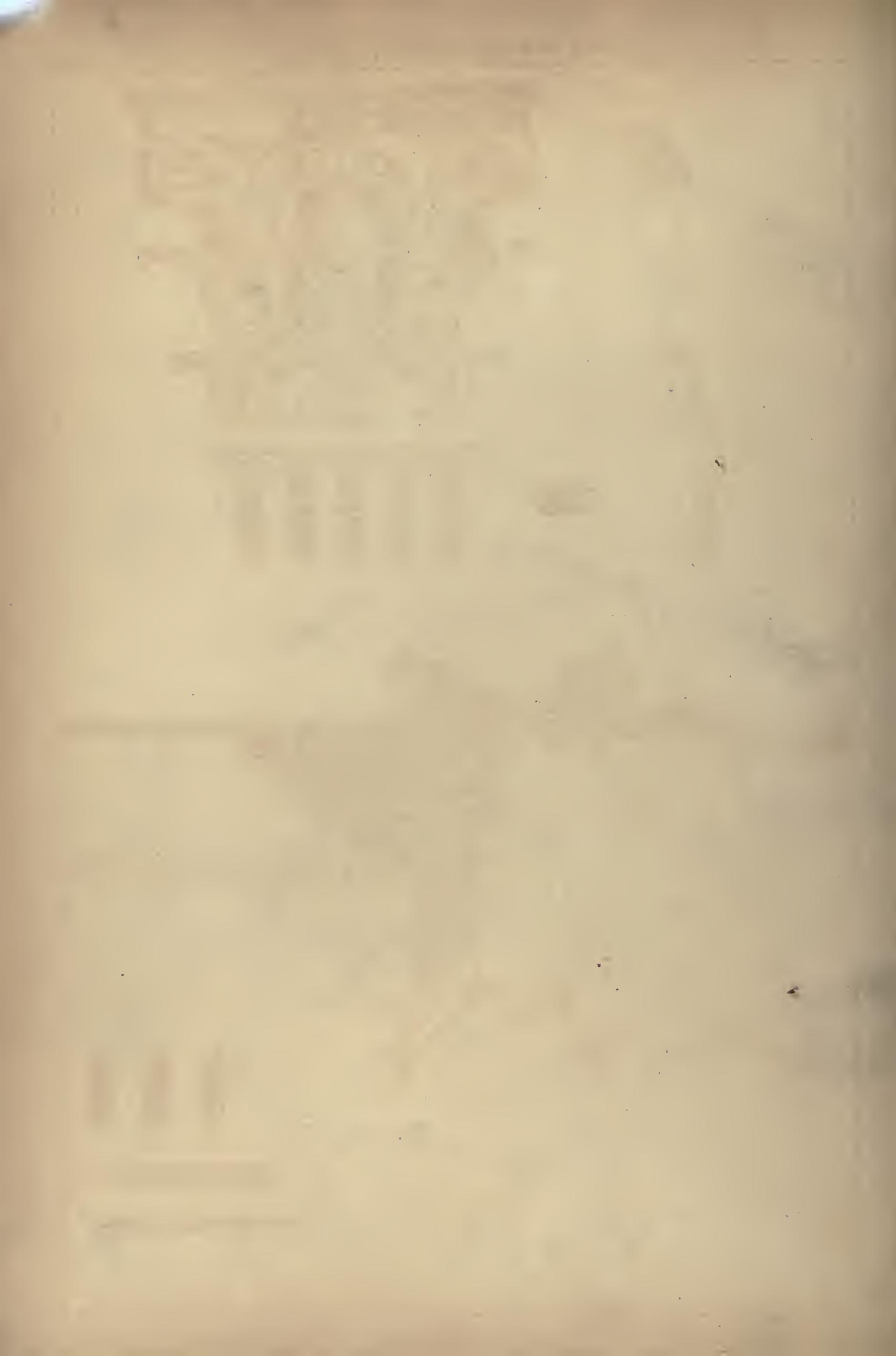
A single line of faint text or a separator line located in the lower middle section of the page.

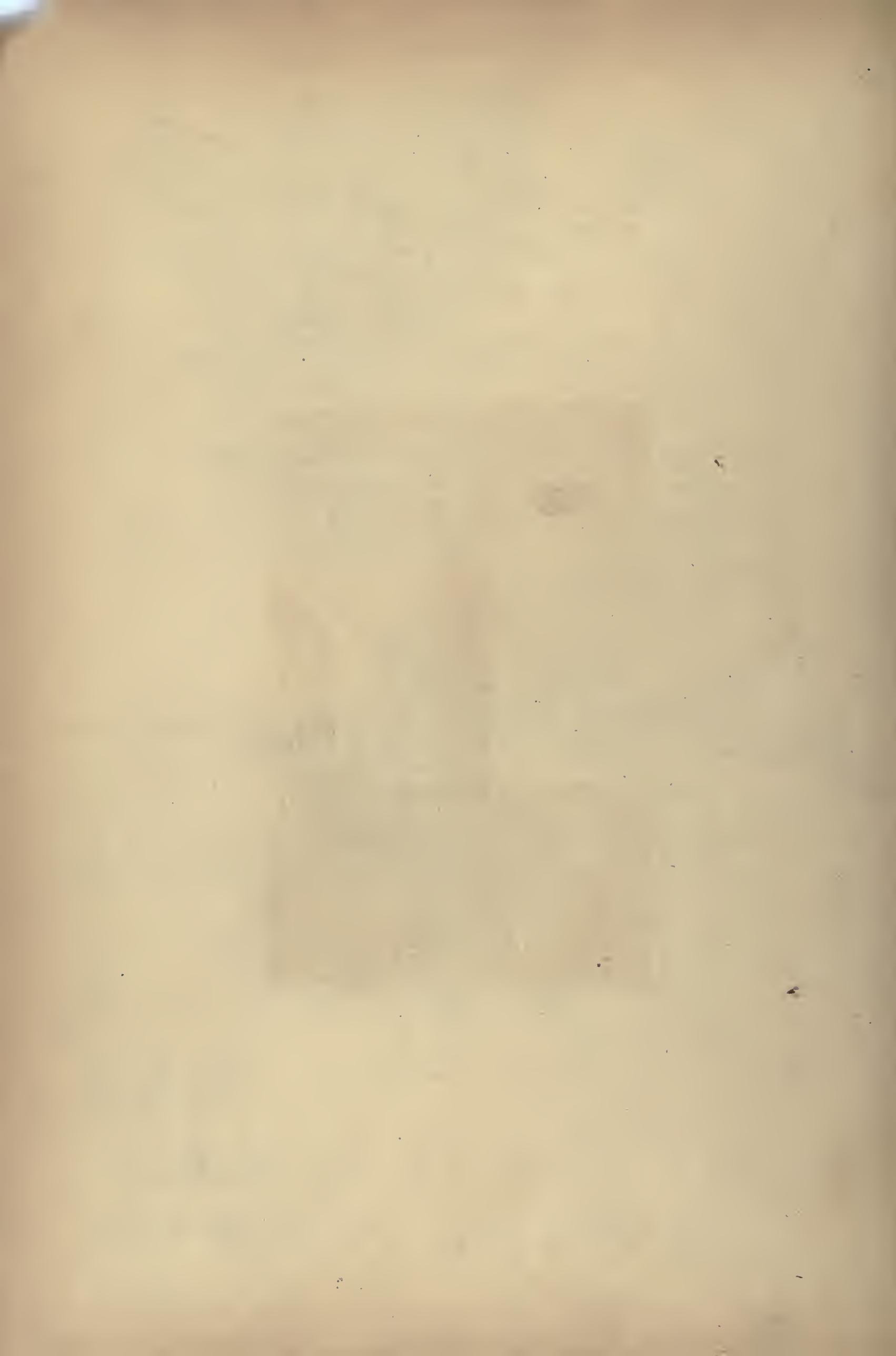
Another line of faint text or a separator line located in the lower section of the page.

A final line of faint text or a separator line located near the bottom of the page.



*Cornice and Base of the Stylobate, and
Base of the Columns.*

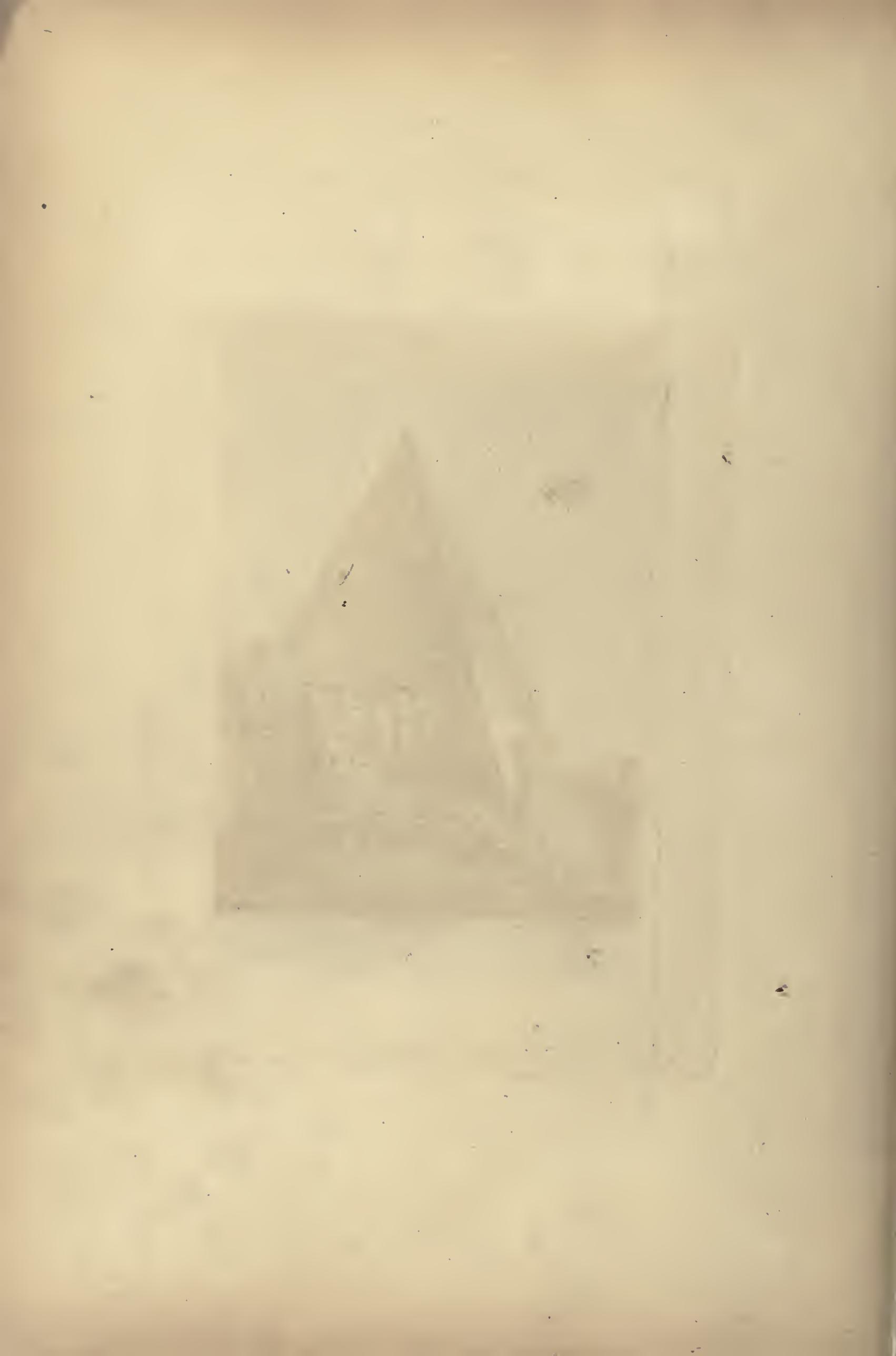






Francesi.

THE HISTORICAL COLUMN OF TRAJAN.





Piranesi.

SEPULCHRAL PYRAMID OF CAIUS CESTIUS.

