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## INDEX

Antti Arjava	Jerome and Women	5
Jaakko Aronen	Il culto arcaico nel <i>Tarentum</i> a Roma e la <i>gens Valeria</i>	19
Christer Bruun	The Name and Possessions of Nero's Freedman Phaon	41
Björn Forsén - Erkki Sironen	Zur Symbolik von dargestellten Händen	55
Siegfried Jäkel	Thukydides als Historiker und Literat	67
Iiro Kajanto	A Humanist Credo	91
Mika Kajava	Cornelia Africana f. Gracchorum	119
Bengt Löfstedt	Notizen eines Latinisten zum Leviathan von Thomas Hobbes	133
Leena Pietilä-Castrén	Scenes of Ancient Rome in a 19th Century Souvenir	145
Olli Salomies	Zu Konsuln der Jahre 115, 135, 195 n. Chr.	165
Erkki Sironen	New Readings on Four Athenian Inscriptions of the Imperial Period	179
Timo Sironen	Una rilettura e un'integrazione di due epigrafi osche di Ercolano (Po 124 e 126)	185
Heikki Solin	Analecta epigraphica CXXVI-CXXXII	195
Antero Tammisto	<i>Tetrao urogallus</i> and <i>Phasianus colchicus</i> in Romano-Campanian Wall Paintings and Mosaics	223
W.S. Watt	Six Notes on Q. Curtius	249
De novis libris iudicia		253
Index librorum in hoc volumine recensorum		309
Libri nobis missi		313
Index		

# Scenes of Ancient Rome in a 19th Century Souvenir\*

Leena Pietilä-Castrén

One of the articles contained in a private collection in Finland is a bracelet with seven micromosaics. Each mosaic is framed in gold and inserted in aventurine glass. The frames are attached to each other at four points by small golden rings, the originals of which are indented. The fastening plate of the clasp is somewhat larger than the other six plates, measuring 2,0 x 3,1 cm. The dimensions of the other six plates are 2,0/2,1 x 3,0/3,1 cm. The actual state of the mosaic is satisfactory: two of the mosaic plaques are fractured, one of these being the largest plaque and the counterpart of the clasp. Each plate contains scenes depicting ancient ruined sites from the city of Rome or the surroundings.

This ornament was undoubtedly obtained before the era of the railways on a trip painfully made in a coach. Foreign travel was actually a part of an aristocratic man's education: The nature of the Grand Tour was "the peregrination through Europe, by

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\* I am grateful to Mrs. Ulla Tillander-Godenhielm for letting me study and photograph the bracelet, and to Seppo Hornytkyj F.G.A., from the Department of Electron Microscopy at the University of Helsinki, for his painstaking help regarding the technical questions of the bracelet.

which the wealthy young might become civilized by exposure to European art, architecture and manners".<sup>1</sup>

In the following pages I want to give a short account of the buildings in their original ancient state as well as the outlines of their development until the 19th century. The plaques are also compared with other micromosaics or works of art with the same theme in order to determine as precisely as possible when the bracelet was produced and the degree to which the mosaicist faithfully depicted his subject matter.

## The City of Rome in the first decades of the 19th century

In Rome the acquisition of a souvenir of this kind must have been quite usual during the first decades of the nineteenth century, because already then micromosaics had long traditions. The early stages of the mosaic workshops in Rome extend to the end of the sixteenth century and the restoration of St. Peter's, begun during the age of Pope Gregory XIII (1572-1585). The production of the micromosaics, for its part, began during the last third of the eighteenth century.<sup>2</sup>

Around 1750 the first signs of the worldly themes appeared in mosaic art as a sequence of new archaeological finds. The subjects from the classical world became familiar to a wider and more heterogeneous public. The final impulse to the worldly tendency, however, came through the French revolution and

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<sup>1</sup> A.J. Burkart - St. Medlik, *Tourism. Past, Present and Future*, 1981<sup>2</sup>, 4. P. Hoffmann, *Campo Marzio III (Guide rionali di Roma)*, 1981, 36. The owner of the bracelet cannot give any other information except that it was once purchased in Rome.

<sup>2</sup> D. Petochi - M. Alfieri - M.G. Branchetti, *I mosaici minuti romani dei secoli XVIII e XIX*, 1981, 16.

more directly during the French occupation of Rome when the culture as a whole became more worldly.<sup>3</sup>

At the beginning of the nineteenth century the prevailing movement in arts was Romanticism, and this also held for the Roman mosaicists. Their technique came near virtuosity thus concealing the technique itself from the bare eye. At this period, while the themes and technique still advanced, the most popular subject by far came to be Roman monuments and sites.<sup>4</sup>

The romantic school loved ruins against a background of dusky hills, the clear atmosphere, and southern light. The originals on which the mosaicist based his work could be paintings or graphic art. In the latter case the mosaicist also had to create the colour. The technique was expressive, since the tesserae, as in our bracelet, were of various forms and chosen according to the detail.<sup>5</sup>

In 1809 Napoleon annexed the city of Rome to his empire. There were 140 000 inhabitants in Rome at that time. Up until the year 1814 Count Camille de Tournon governed the city in the name of Emperor and remarkable plans for the embellishment of the city and beginning archaeological excavations there were prepared.<sup>6</sup>

The public with sufficient purchasing power increased in number with the advent of these new cultural relations, particularly after the year 1810.<sup>7</sup> More opportunities to work also became available for the mosaicists. Until the year 1818 the

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<sup>3</sup> Ibid. 19.

<sup>4</sup> Ibid. 94, 124.

<sup>5</sup> Ibid. 146-147, 157. For the technique and production, see also C. Przyborowski, *The Technique and Characteristics of the Commesso in Hard Stones*, in *The Art of Mosaics, Selections from the Gilbert Collection*, Los Angeles 1982, 2, and the catalogue *Mosaici minuti romani del 700 e dell'800*, 1986, 21-22, 24-25.

<sup>6</sup> I. Insolera, *Roma. Le città nella storia d'Italia*, 1980, 323-326.

<sup>7</sup> Petochi - Alfieri - Branchetti 18.

salary proper was paid according to the amount of work performed.<sup>8</sup> The workshops and shops of the specialized traders were concentrated around the Piazza di Spagna, the cosmopolitan center of the city. The pilgrims from the north, later followed by artists and tourists, had long found their lodgings here, the area of the Campus Martius first to have international hotels.<sup>9</sup>

This was the time when Stendhal was intimately associated with Rome, as he made his first trip as early as 1802. His "Les Promenades dans Rome" was published in the 1820s; this work is a guide as well as a description of the relevant historical events,<sup>10</sup> and might well have been known to the Finnish purchaser of the bracelet as well.

After Napoleon's fall the Pope continued and finished plans which already existed such as the Piazza del Popolo, completed in 1831, and the new wing for sculpture museum at the Vatican, the Braccio Nuovo, completed in 1822, in the Romantic classical tradition. The most important building project, however, the rebuilding of St. Paul outside the Walls, was begun in 1825 and only completed in 1856. A disastrous fire took place in July 1823; the basilica was depicted soon after the fire in a micromosaic.<sup>11</sup>

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<sup>8</sup> Ibid. 27.

<sup>9</sup> P. Hoffmann, *Campo Marzio I*, 1981, 22, 29-30.

<sup>10</sup> Insolera, 355-356.

<sup>11</sup> Petochi - Alfieri - Branchetti 158, fig. 106. See also *The Art of Mosaics, Selections from the Gilbert Collection*, 152, fig. 59.

## The Description of the Micromosaics

### Amphitheatrum Flavium (fig. 1)

The building was dedicated by the Flavian emperors in 80 A.D. and named after them Amphitheatrum Flavium. The name Colosseum, which is also used nowadays, originated with the colossal statue of Nero in the vicinity. The building has also been a symbol of the eternity of Rome and, simultaneously, of the whole world, since the eighth century.<sup>12</sup>

The façade consists of four stories, the three first of which are arched. These, together with the uppermost one, formed a kind of closed attic. On the left edge of the mosaic the external circuit is preserved in its full height. In the middle is the second circuit with its two stories, and the three stories of the internal circuit are seen at the right edge of the mosaic. The amphitheatre is constructed for the most part of travertine with additions of bricks.<sup>13</sup> The visual angle of the mosaic is from the west, from the Forum Romanum and the arch of Titus.

In 1744 Pope Benedict XIV, remembering the still living tradition of martyrdom at the Colosseum, declared the site sacred and consecrated to the passion of Christ. In 1751 fourteen shrines were erected for the stations of the Via Crucis.<sup>14</sup> At the top of the second circuit a small white construction is clearly visible. It would be tempting to interpret this structure as some kind of a sign of these holy shrines. On the other hand, however, it must be

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<sup>12</sup> Beda, Excerpt. patr. (Migne) 144, 543: *Quandiu stat Colisaeus, stat et Roma: Quando cadet Colisaeus, cadet et Roma. Quando cadet Roma, cadet et mundus.*

<sup>13</sup> F. Coarelli, *Roma (Guide archeologiche Laterza)*, 1981, 183-185.

<sup>14</sup> R. Lanciani, *The Ruins and Excavations of Ancient Rome*, 1897, 379. C. Pietrangeli, *Celio I (Guide rionali di Roma)*, 1983, 22.

rather question of the mosaicist's misinterpretation of a window in the back wall or the outer circuit.<sup>15</sup>

With the beginning of the new century restoration of the building began on the order of Pope Pius VII (1800-1823). Giuseppe Camporese built the first of the great buttresses in 1808 in the eastern side, towards the Lateran. Later, in 1810 during the French occupation, the amphitheatre was completely isolated, and in 1822-26 G. Valadier built another buttress in the other circuit towards the west and the Forum.<sup>16</sup> It is not yet depicted in our mosaic.

During the first decades of the nineteenth century the Colosseum was one of the most beloved objects of romantic tourists, and the building was often admired in the moon light, this also being verified in other micromosaics.<sup>17</sup>

Until 1870 the Caelian Hill at the amphitheatre was sparsely settled. The hill itself was occupied by many cloisters and in the surroundings there were also villas and vineyards. The surrounding area was thus almost rural and at the outskirts of the actual city. The only urbanized zone was the Via di S. Giovanni in Laterano, the route used by papal processions advancing to the Cathedral of St. John.<sup>18</sup>

### The Round Temple in the Forum Boarium (fig. 2)

The Temple of Vesta, or rather the temple of Hercules Olivarius, lies in the Forum Boarium by the river Tiber and is the oldest of the still-existing marble buildings of Rome. It was dedicated at the end of the second century B.C. and was made of

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<sup>15</sup> Cf. p. 162.

<sup>16</sup> Pietrangeli, Celio I, 22-23.

<sup>17</sup> Petochi - Alfieri - Branchetti, 195, n. 13 and n. 14.

<sup>18</sup> Pietrangeli, Celio I, 14.



Pentelic marble. The temple is a Corinthian peripterus with twenty columns. The cella opened towards the east and was made of regular marble blocks. The structures from the epistyle upwards are destroyed.<sup>19</sup>

In the beginning of the twelfth century the temple was made into a Christian church, S. Stefano delle Carrozze al fiume,<sup>20</sup> and no later than the 17th century it became S. Maria del Sole according to an image of the Holy Virgin which was discovered in the river and deposited in this church. This name was retained until the beginning of the 19th century when the church was secularized.<sup>21</sup> Giuseppe Valadier isolated the building with its surroundings from later additions and alterations, the most visible of these being the closed intercolumniums. He also undertook the excavations and the restoration of the site in 1807-10.<sup>22</sup>

The round temple seems to be depicted in the mosaic according to the arrangements made by Valadier, since by 1817 the intercolumniums had been furnished with iron gratings. There is a veduta of the temple made after 1810 by an unknown painter lacking the gratings and another one by L. Rossini from 1820 depicting the gratings.<sup>23</sup>

In the left side of the temple a small part of a wall is visible. The same wall, although different in details, is also discernible in a water colour painting by Simone Pomardi, now with the gratings and probably datable to the 1810's, in the veduta by Luigi Rossini, in the veduta by the unknown painter (cf. above), as well as in the engraving by Antoine Coussin from 1802. The

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<sup>19</sup> Coarelli, Roma, 322.

<sup>20</sup> D. Gallavotti Cavallero, Ripa II (Guide rionali di Roma), 1978, 106.

<sup>21</sup> F. Rakob - W.-D. Heilmeyer, Der Rundtempel am Tiber in Rom, 1973, 14.

<sup>22</sup> Ibid. 13, n. 90.

<sup>23</sup> Ibid. 13, n. 92, Tafel 44, 1 and 50, 2.

wall is seen quite clearly in the map by Falda updated in 1756 as well as in the map from 1864 by E. Tosti.<sup>24</sup>

On the right edge of the mosaic, actually to the north of the round temple, is the temple of the protector and patron of the port, Portunus, which is popularly called the temple of Fortuna Virilis. In late republican Rome this building represented Greco-Italian architecture, a tradition which is rare. It is a Ionian pseudoperipterus tetrastilus on a high podium.<sup>25</sup> It is still preserved very well.

In 872 the temple was made into a Christian church as S. Maria Egiziaca and all the intercolumniums were closed. In 1921 it was given to the Armenian immigrants who still have it at their disposal as their church.<sup>26</sup> Farthest in the rear in the mosaic, between the two temples, there the colonnade of the Casa dei Crescenzi is dimly visible. It was built in 1040-65 as a guard post for the ford of the river and a considerable amount of material from the ancient monuments was utilized in the construction. At the beginning of the 19th century it lay deserted in a ruined state, being used mainly as a stable until the Pontifical Government bought it in 1868.<sup>27</sup>

The three buildings of the Forum Boarium, all visible in the mosaic, make part of the city region of Ripa. The principal population in the beginning of the 19th century consisted mainly of the Jews of the ghetto to the north of the three buildings and of workers making their living from the river and living in huts.<sup>28</sup> The area had a clearly suburban and artisan stamp at the southern edge of the city proper.

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<sup>24</sup> Gallavotti Cavallero, *Ripa II*, 105. Rakob - Heilmeyer, *Tafel 43,2*. A.P. Frutaz, *Le Piante di Roma III*, *tav. 428* and *tav. 433*.

<sup>25</sup> Coarelli, *Roma*, 320.

<sup>26</sup> Gallavotti Cavallero, *Ripa II*, 102-104.

<sup>27</sup> *Ibid.* 106-108.

<sup>28</sup> *Ibid.* 10.

### The Pantheon (fig. 3)

The Pantheon is the best preserved large monument of ancient Rome. The building was erected by the Emperor Hadrian in the first decades of the second century. The good condition of the structure is due to the fact that the monument was donated by the Byzantine Emperor Phocas at the beginning of the 7th century to the Pope Boniface IV, who instantly transformed it into the Christian church of S. Maria ad Martyres.<sup>29</sup>

The Pantheon consists of a pronaos, the façade of which has eight columns well visible in the mosaic: The first six on the right are original monoliths made of granite, the two remaining were placed there in the 17th century. They are rose coloured marble and were originally in the nearby *thermae Alexandrinae*.<sup>30</sup> Between the pronaos and the cella proper or the rotunda there is an *avancorpo*. During the classical period the cylindrical part could not be discerned from outside, since it was covered by the surrounding buildings.

A Romanesque bell tower was erected above the apex of the pediment in 1270.<sup>31</sup> A market had already been created earlier and it was maintained far into the 19th century. Pope Urban VIII divested the *travature* of the pronaos of their bronze coating during the first decades of the 17th century, utilizing it in the canons of Castel S. Angelo and the spiral columns of the baldachin at the tomb of St. Peter. He also replaced the belfry with two new towers designed by Bernini.<sup>32</sup> During the French occupation the square was enlarged and embellished. Still later,

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<sup>29</sup> K. De Fine Licht, *The Rotunda in Rome. A Study of Hadrian's Pantheon*, 1966, 239-240.

<sup>30</sup> Coarelli, *Roma*, 294.

<sup>31</sup> C. Pietrangeli, *Pigna II (Guide rionali di Roma)*, 1977, 24.

<sup>32</sup> Pietrangeli, *Pigna II*, 26.

in 1854, the houses at the left side of Pantheon were demolished,<sup>33</sup> they gleam gray in the mosaic. In 1883 the bell towers were also demolished. Strangely enough, only one of these towers, the one on the right, is visible in the mosaic, and it only defectively: the base is shown without the actual bell tower and cupola.

In reality the tympanum consists of five courses of blocks, even though only three of them are reproduced in the mosaic. The number of these courses actually seems to vary in the scenes of Pantheon from different periods.<sup>34</sup>

The portal is discernible in one of the intercolumniums for one leaf only, normal at least nowadays, since only one leaf is usually ajar. In the upper doorway, above the lintel, there is a framed opening with a window divided into six rectangles,<sup>35</sup> one of which can be seen in the mosaic. The consoles of the pediment are somewhat emphasized. As a whole the pediment in the mosaic is too high with respect to the attic of the avancorpo.

A small black doorway is visible in the cylindrical wall of the rotunda: Inside the wall of the rotunda there are semicircular chambers with access only from the outside through corridors, the openings of which are in the façade. They are surmounted by a segmental tile arch and a relieving arch,<sup>36</sup> none of which are visible in the mosaic. Quite at the right edge the lighter pieces of the tesserae reflect the buildings of the Via della Rotonda.

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<sup>33</sup> Insolera, 325.

<sup>34</sup> See for instance, *De Fine Licht*, 238-239, figs. 232-235.

<sup>35</sup> *Ibid.* 126-127.

<sup>36</sup> *Ibid.* 35.

### The Round Temple at Tivoli (fig. 4)

The waterfalls and rocky landscapes with the ancient temples of Tivoli form one of Italy's most celebrated scenes. The most important centres of ancient Latium Vetus after Rome were Tibur, the modern Tivoli, and Praeneste, the modern Palestrina. They both lie at the eastern border of the plain of Latium, Tivoli at the west bank of the river Anio in terrain precipitously rising towards the north. The slope is shown gray at the background of the two temples.

The beautiful landscape and the proximity of Rome appealed to the Roman nobility as early as the 2nd century BC. From then onwards luxurious villas and, most importantly, the two temples of the mosaic, the round and the rectangular, rose at the acropolis of Tibur. In the Middle Ages they were made into the Christian churches of S. Maria Rotonda and S. Giorgio.<sup>37</sup>

The view of the mosaic is rather strictly from south to north, the main object being the round temple. At the back of its colonnade the rear of the Ionian pseudoperipterus is visible against the mountain. In 1884 the sacred area was completely isolated and the ecclesiastic activities at S. Giorgio were ended.<sup>38</sup> The bell tower of the church is not depicted in the mosaic, it is omitted as in the case of Pantheon.

The round temple is a Corinthian peripterus on a high podium covered with travertine of opus quadratum. The entablature is well preserved: in the frieze there are garlands with

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<sup>37</sup> F. Coarelli, *Lazio (Guide archeologiche Laterza)*, 1982, 36, 38, 90. The bell tower is, however, depicted in some other mosaics: fig. 51 in *Selections from the Gilbert Collection*, 144, and in the catalogue *Mosaici minuti Romani*, fig. 2, p. 43 and fig. 8, p. 49.

<sup>38</sup> R. Delbrueck, *Hellenistische Bauten in Latium II*, 1912, 11.

bucrane.<sup>39</sup> The elaborate cornice is emphatically visible in the mosaic.

The staircase, although not the original one, is also depicted. The high portal with the frame of travertine is at the top of the stairs. At both sides of the portal there are windows, also framed with travertine; these are not, however, marked in the mosaic. In the wall of the cella at the place of the real window there is only a small black area, this probably indicating the window. The cella was made by opus incertum and once covered with plaster. It is interesting to note that the wall of the round temple in Forum Boarium, for its part, was made of marble blocks; the mosaicist has not noted this in his reproduction of the walls.

This round temple frequently tended to be called a temple of Vesta, on the analogy of the temple of Vesta in the Forum Romanum.<sup>40</sup> In reality, the temple was consecrated to Sibylla Tiburtina (Albunea), the rectangular temple, on the other hand, belonged to Tiburnus.<sup>41</sup>

### The Arch of Ianus (fig. 5)

At the eastern side of Forum Boarium, above a fork of Cloaca Maxima, stands the arch of Ianus or Arcus Quadrifrons. It is most likely an arcus honorarius of Constantine,<sup>42</sup> creating a covered passage between the Forum Boarium and the Velabrum in addition to forming the monumental landmark between the city regions.

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<sup>39</sup> Coarelli, Lazio, 91-92.

<sup>40</sup> Gallavotti Cavallero, Ripa II, 104.

<sup>41</sup> Coarelli, Lazio, 93-94.

<sup>42</sup> Coarelli, Roma, 325.

The central part consists of a cross vault. The nucleus is covered by marble and travertine. The high socle supports two stories of semicircular triple niches, separating the stories from each other by cornices.

In 1827 the well preserved tile attic was demolished, as it was presumed to be medieval. Fragments of the dedicatory inscription from the fourth century are to be found in the church of S. Giorgio in Velabro quite in the vicinity, in the portico as well as inside the church.<sup>43</sup> There is no reference at all to the surroundings in this mosaic.

### The Forum of Augustus (fig. 6)

Caesar Augustus erected his own forum northeast of the Forum Iulium, with the temple of Mars Ultor in back of it. The construction was dedicated in 2 BC.<sup>44</sup> The view of the mosaic depicts the northeastern part of the forum: of the eight Corinthian columns at the right side of the temple, three are visible and support part of the architrave in addition to the angular pillar.

Behind the temple and the square runs a thirty metre high fire wall separating the complex of Augustus from the district of Subura. It was made by opus quadratum of peperino and travertine. Quite at the right side there is a fornix with one opening only, which was the passage to the Subura quite from the right angle of the temple. Nowadays it is called Arco dei Pantani.

At the south side of the forum of Augustus there is the forum of Nerva or the Forum Transitorium, the Cloaca Maxima ran below it. In the early Middle Ages the Cloaca Maxima became clogged, and by the eleventh century it had stopped the normal

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<sup>43</sup> Gallavotti Cavallero, Ripa I, 72, 84.

<sup>44</sup> Coarelli, Roma, 104-105.

flow of waters from Viminal, Quirinal and Esquiline. The area of the imperial fora became a wide morass, this motivating its Italian name *pantano*.<sup>45</sup>

As early as the ninth century a church to St. Basil had been erected in the cella of the temple to Mars Ultor. In the twelfth century a bell tower was constructed above the colonnade. In 1542 the church was rededicated to S. Annunziata.<sup>46</sup> At the end of the same century the area was dried up and the ground level raised in places as much as four metres. The old name of Pantano was, however, retained<sup>47</sup> and the two streets were constructed, the Via Alessandrina and Via Bonella, but they no longer exist.

The differences in the ground level are quite obvious in the mosaic. In the top left there is a building with a temple-like pediment, this being the same building which is also clearly visible in a veduta by G.B. Piranesi,<sup>48</sup> as if part of the constructions of St. Basil. In the mosaic it seems instead to lie on the other side of the fire wall. There are more differences in other details as well: the number of the windows of the bell tower has been reduced in the mosaic, as also in the low building at the left side of and partially under the colonnade. This building belonged to the stone cutters.

In the 1810s excavations were made at the site on the accord of the French government. Later, in 1839 the belfry was demolished, it having been on the verge of collapsing.<sup>49</sup>

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<sup>45</sup> L. Barroero, *Monti IV (Guide rionali di Roma)*, 1984, 10-12. At the beginning of the nineteenth century the forum of Augustus was identified as the Forum Transitorium, see A. Nibby, *Roma nell'anno 1838*, II, 1839, 221-238.

<sup>46</sup> L. Barroero, *Monti IV*, 18.

<sup>47</sup> *Ibid.* 12.

<sup>48</sup> G.B. Piranesi, *Veduta degli avanzi del Foro di Nerva*, tav. 30.

<sup>49</sup> L. Barroero, *Monti IV*, 18. Actually, Antonio Nibby, in the second volume of his guide, p. 232, printed in 1839 and obviously written



## The Northwest End of the Forum Romanum (fig. 7)

The mosaic shows several buildings at the northwest end of the Forum: the building furthest to the front at the left side is the western part of the triumphal arch of Septimius Severus, it is followed by the façade of the temple of Antoninus and Faustina and by the rear-most building, the church of S. Francesca Romana.

In the foreground there are the three Corinthian columns from the temple of Vespasianus, and then in the middle of the Forum Romanum proper, the lonely column of Phocas. Quite in the rear a glimpse of the arch of Titus can be seen.

At the right side of the mosaic, along the Sacra Via, three columns of the left side of the temple to Saturnus can be seen. Then there is the brown wall of a low structure later built on the Basilica Iulia, and finally the three Corinthian columns of the temple to Castor and Pollux.

The systematic isolation of the ruins began in the beginning of the 19th century, particularly in the northwest angle of the Forum. In 1803 Pope Pius VII closed the market place and the first phase of the excavations was continued, even after the French occupation, until 1819.<sup>50</sup>

The temple of Antoninus and Faustina containing the church of S. Lorenzo in Miranda, has actually six Corinthian monolith columns in its façade. Only four of them are depicted in the mosaic. The Corinthian capitals are generally carefully indicated in all the seven mosaic plaques. Here, however, they are indi-

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somewhat earlier, says about the bell tower "che presto, o tardi lo farà crollare".

<sup>50</sup> C. Pietrangeli, *Campitelli III* (Guide rionali di Roma), 1979, 58. The enclosure, which is clearly visible in the mosaic, originates from the works carried out under Pius VII, A. Nibby, I, 484.

cated only as circles. Some research in front of the temple was conducted in 1810.

In 1811 the staircase to the temple of Vespasianus was repaired together with the podium of the temple.<sup>51</sup> The inscription of the pedestal identifying the column of Phocas was unearthed in 1813.<sup>52</sup> Accordingly, the intensive activity in the isolation had proceeded nearer the centre of the Forum by the middle of the decade.

Useful comparative material is provided by the scenes of the Forum painted by Luigi Rossini: The scene over the temple of Antoninus from the year 1821 shows the excavation level with the pedestals,<sup>53</sup> the same situation as in the mosaic. Another scene of the arch of Septimius from 1820 shows the same enclosure as the mosaic.<sup>54</sup> A third scene shows the excavation level of the column of Phocas and of the arch of Septimius.<sup>55</sup> In the early 1820s rather big trees were still left in the Forum; none of them, however, can be seen in our mosaic. Here we have the situation in the Forum in the 1810s and the model for the mosaic must also originate from this period.

For the chronology of the models of the mosaic plaques of the bracelet, the following dates can be added in reverse chronological order: The bell tower shown in the forum of Augustus was demolished in 1839, while the attic of the arch of Ianus underwent the same fate in 1827. The diagonal gratings for the external circuit of the Colosseum were built by Valadier at

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<sup>51</sup> Coarelli, Roma, 52.

<sup>52</sup> CIL VI 1200.

<sup>53</sup> Luigi Rossini, Veduta del tempio di Antonino e Faustina, tavola 68, Roma 1821.

<sup>54</sup> Luigi Rossini, Veduta dell'arco di Settimio Severo, tavola 83, Roma 1820.

<sup>55</sup> Luigi Rossini, Veduta dell'interno del tempio della Concordia, nel Foro Romano, tavola 64, Roma 1823; of course the question concerns the aedes Saturni.

1826 at the latest, they do not appear in the mosaic. In the round temple of Forum Boarium the gratings in the intercolumniums have not yet been added, they were only erected in 1817. Thus the prototypes for our mosaic plaques must go back to the 1810s, if we take for granted that the mosaicists did not use extremely old ones.

### Comparison of the Bracelet with Other Micromosaics

To my knowledge there is another bracelet in Rome from the same workshop. It has six mosaic plaques which are of the same dimensions, with the same kind of a clasp, aventurine, and gold frames. The themes are the Pantheon, the Doric temple of Cori, the Round temple of Forum Boarium, the Forum of Augustus, the Colosseum and the northwest end of Forum Romanum.<sup>56</sup>

There are some differences between the plaques with the same theme: The Pantheon, for instance, seems to be even more extended, the tympanum is made of five courses of blocks and the buildings at the eastern or left side of the mosaic are depicted more clearly.

The Cori temple represents one of the famous archaeological sites outside the city, and it was visited as frequently as Tivoli by the tourists of the past century.

In the round temple of Forum Boarium the window of the cella is clearly marked, the wall to the left is reduced in length and more of the temple of Portunus on the right edge is visible, instead.

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<sup>56</sup> Petochi - Alfieri - Branchetti, 211, n. 91.

In the forum of Augustus more is also shown of the fire wall on the right. The Colosseum gives the impression of a building with straighter walls, and the mystical white construction of the other mosaic proves to be an elevation in the rear circuit with some grass on it.

The northwest end of the Forum Romanum shows the Colosseum at the rear, the excavated spot around the column of Phocas is clearer and the whole scene is more reduced on both sides.

There should not be any doubt that these two bracelets originated from the same workshop. The question is whether they were made by the same person. It is my opinion that they were; the Finnish bracelet was produced at an earlier date, while the other in the Roman collection seems to be made by the same, still firm, hand.

## The Popularity of the Themes

The scene of the Forum was one of the most beloved themes of the micromosaics, and it was also one of the sites most frequently visited by tourists. Several parallels are known.<sup>57</sup>

Very few parallels, on the other hand, are known to the arch of Ianus; it could also be presented together with the round temple of the Forum Boarium.<sup>58</sup>

The Pantheon was very popular: the interpretation of the bell towers varies from one base to two, and even to the complete bell towers of Bernini. The most usual case was to depict only

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<sup>57</sup> Ibid. 123, fig. 51; 128, fig. 56; 196, n. 21 and n. 17; 199, n. 30 and n. 38; 234-236.

<sup>58</sup> Ibid. 208, n. 83; 87, fig. 87. See also Selections from the Gilbert Collection, 107, fig. 20.

one base. It must be question of the artists' desire to try to reconstruct the temple in its original appearance.<sup>59</sup>

The round temple at Tivoli was also very popular. In our mosaic this is the one which, more than any other, suffers because of the elimination of the surrounding landscape.<sup>60</sup>

The round temple at Forum Boarium was a very popular theme<sup>61</sup> as was the Colosseum.<sup>62</sup> The forum of Augustus, on the other hand, does not often seem to have inspired the mosaicists.<sup>63</sup>

We do not know whether the ornament was ready made, or if the purchaser of the bracelet could in any way influence the selection of the mosaic plaques according to her favourite Roman sites. It might seem natural to think that the actual prototypes for the mosaics were relatively contemporary, and that the bracelet was bought soon after it was finished in the workshop, in this case sometime in the 1820s. Other features of the bracelet, the composition of the gold alloy in the clasp, the mounting and the indented rings, as well as the exceptionally small copper particles of the striped aventurine glass, all seem to indicate a dating in the 1820s.<sup>64</sup>

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<sup>59</sup> Ibid. 87, fig. 8; 167, fig. 126; 196, n. 24; 199, n. 34 and n. 36; 203.

<sup>60</sup> Ibid. 86, fig. 7; 198, n. 28; 205.

<sup>61</sup> Ibid. 196, n. 20; 199, n. 31; 206; 209, n. 84.

<sup>62</sup> Ibid. 160, fig. 113; 192-195; 199, n. 32.

<sup>63</sup> Ibid. 210, n. 88; 87, fig. 8.

<sup>64</sup> I am indebted to Seppo Hornytkyj for this very valuable information.



Fig. 1.

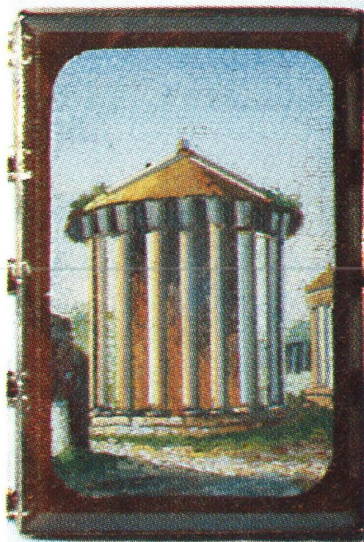


Fig. 2.

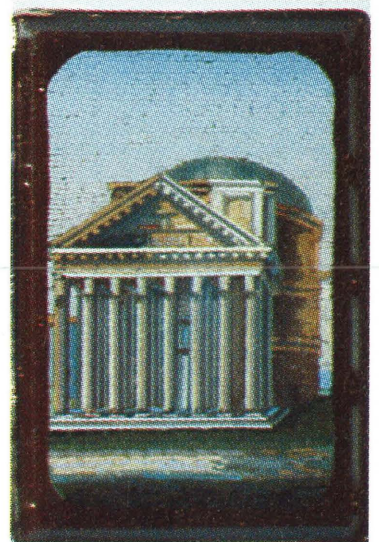


Fig. 3.



Fig. 4.



Fig. 5.

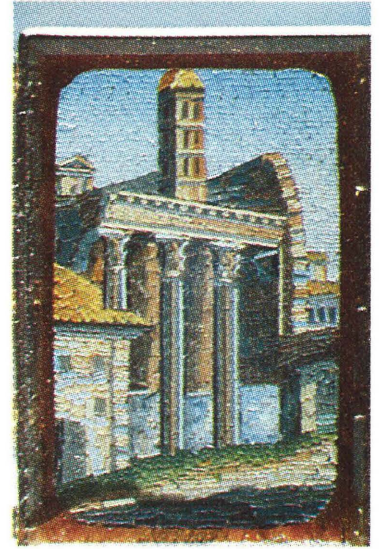


Fig. 6.



Fig. 7.