

survives in extant versions of the Chronicle is to be accounted for by the chronological dislocation of one year and upwards which runs through the whole of the Parker manuscript from 893 to 924.<sup>48</sup> The fact that the death of Edward the Elder in 925 has escaped becoming involved in this confusion of dating is probably due to the fact that Edward died in July, the error of manuscripts B, C, D in entering his death under 924 being doubtless connected with the gap of three years which separates this annal from the preceding entry in the Mercian Register.<sup>49</sup>

The dates 900 and 940, though not in a sense inaccurate, conflict with our modern system of reckoning and even with that adopted by the Chronicle itself from the reign of Edmund onwards. The situation thus created finds a parallel in the seventeenth century. According to the Old Style then in use in England, which began the year on 25 March, Queen Elizabeth died in 1602, Charles I in 1648, Charles II in 1684, and William III in 1701. Historians rightly correct these dates to their modern equivalents, 1603, 1649, 1685, and 1702. If we apply the same principle, as consistency requires, to the period 871-946, the regnal table of the kings of Wessex will run as follows :

ALFRED. 871-899, October 26, i. e. 'one and a half less than 30 winters' (Parker MS. *s. a.* 901).

EDWARD I. 899-925, July 17, i. e. '26 years' (*Annals of St. Neots, s. a.* 900).

ATHELSTAN. 925-939, October 27, i. e. '14 years and 10 weeks' (Parker MS. *s. a.* 940).

EDMUND I. 939-946, May 26, i. e. 'six and a half years' (*ibid. s. a.* 946).

MURRAY L. R. BEAVEN.

### *Magister Gregorius de Mirabilibus Urbis Romae*

THIS tract is printed for the first time from what seems to be the only extant manuscript. It is in the library of St. Catharine's College, Cambridge, where its press-mark is L. v. 87, a vellum

<sup>48</sup> See Plummer, i. 85 (note), and *passim*.

<sup>49</sup> There remains the difficulty that Florence of Worcester (*s. a.* 901) and *Ann. of St. Neots* (*s. a.* 900) each assign to Alfred a reign of 29½ years, although the former places the king's accession in 871 and his death in 901. Florence's treatment of his authorities is always so cavalier that his arithmetic may be disregarded, although Mr. Stevenson suggests an explanation of it (*ante*, xiii. 72, n. 8). In the case of the *Ann. of St. Neots*, which is a late compilation, it is possible that the author may himself have altered 28½ into 29½ in ignorance of the fact that the October 900 of his version of the Chronicle was equivalent to our 899. But it is more probable that the mistake has arisen out of the compiler's lack of familiarity with the English tongue, the language of this particular passage in the Chronicle being unusually obscure. See Stevenson, *Asser*, p. 105, note.

book of 204 leaves, of the thirteenth century (near 1300). The contents are :

1. *Historia Alexandri Magni* (an abridgement of Julius Valerius) mutilated at the beginning . . . . . fo. 1
2. Letter of Alexander to Aristotle . . . . . 22
3. Letters of Alexander and Dindimus . . . . . 34
4. *Peregrinatio Antiochie* (the anonymous *Gesta Francorum*) . . . . . 48
5. An extract from Henry of Huntingdon (Lib. i. 1-12, Rolls ed.) followed by a list of shires and hides . . . . . 96
6. Giraldi Cambrensis *Topographia Hiberniae*; a copy of the first edition, unknown to the editor of the Rolls text . . . . . 105*b*
7. *Physiognomia trium auctorum* . . . . . 168
8. The present tract, which occupies ff. 190*a*-203*a*.

The last leaf of it (f. 203) has been for the most part cut away, but apparently none of the text is gone: the verso is blank.

Though Magister Gregorius has never been printed before, he is not altogether unknown. In Arturo Graf's *Roma nella memoria e nelle immaginazioni del Medio Evo* (i. 63, Turin 1881) the state of knowledge concerning him is well summarized. In 1851, says Graf, C. P. Bock announced the discovery of a new text of the *Mirabilia* by Magister Gregorius: then, after a delay of twenty years, he gave further particulars in a review of Parthey's edition of the *Mirabilia*, contributed to the Bonn *Theologisches Literaturblatt*, now discontinued (1870, coll. 344-54). He had not, it then appeared, found a manuscript of the text, but had read the passages cited from it by Ranulph Higden in the first book of the *Polychronicon*. This he had only seen in manuscripts, for the earlier editors did not print that portion of Higden. It is, of course, included in the Rolls edition, and was, in fact, in print when Bock wrote his article. So far as my information goes, no one since Bock has increased our knowledge of Magister Gregorius.

## I

Higden's extracts had perhaps better precede the reprint of the full text. I take them from the Rolls Series edition of the *Polychronicon*, by Churchill Babington (1865), italicizing the words which are actually quoted from Gregorius. In practically all cases Higden has abridged and paraphrased his original: he has, besides, disregarded the order of his source, and this is just worth noting, because C. P. Bock, in the article already mentioned, lays some stress upon the order in which the various monuments are described, and draws conclusions (which are now seen to be unwarranted) as to the topographical basis of Gregorius's work.

Higden quotes from most parts of Gregorius. The sections he passes over entirely are: §§ 7 (on the *Spinario*), 13 (two statues of Solomon and Bacchus), 14 (palace of the sixty *Cornuti*),

16 (temple of Pallas), 17 (palace of Augustus), 18 (other palaces), 23 (various triumphal arches), 24 (arch of Pompey), 25 (column of Fabricius), 28 (pyramid of Augustus), 30 (Pharos of Alexandria): eleven out of thirty-three. There is evidence that his text ended at the same point as that of our manuscript. The last words of our text describe a tablet inscribed with 'the greater precepts of the law' in the form of aphorisms in which 'nearly all the words have to be supplied' by the reader. Higden gives this last clause, and proceeds to quote ten lines of a poem (which may be seen in Riese's *Anthol. Lat.* no. 762, ll. 9-18) on the sounds produced by various song-birds. It seems as if he thought that these lines were inscribed on the tablet, and I draw the conclusion that in his manuscript of Gregorius they had been written at the end of the text for no particular reason—as many such extracts are scribbled in blank spaces in manuscripts—by some subsequent scribe. I also conclude that our text of Gregorius is incomplete. The tract is duly furnished with a prologue, and a peroration must have been intended.

Higden's quotations serve to correct our manuscript in more than one place: notably in § 21, where we are helped by him to the reading *antonomastice* for *antonomia site*, and in § 29, where we restore the omitted word *acum*. Our manuscript, then, was not the one he used.

In the introduction (i. xxix) Babington speaks of the tract, but not unnaturally confuses it with the printed *Mirabilia*. Higden, however, in his list of authorities (p. 22) is quite explicit. After Petrus Comestor and before Bede he enters:

Magister Gregorius in libro de mirabilibus Romae

(I follow the reading of the MSS. C (Magd. Coll. Oxon. 181) and D (St. John's Coll. Cambr. 12)).

The quotations all occur in Lib. I, cap. xxv. *De Urbe Roma*.

p. 207. multa et varia scripserunt auctores, potissime tamen frater Martinus de conditione eius, magister vero Gregorius de urbis mirabilibus perstrinxit digna memoratu.

p. 212. *Gregorius*. Inter urbis huius mirabilia arte magica seu opere humano constructa quorum adhuc restant vestigia miranda, sunt tot promunctoria turrium, tot aedificia palatiorum.

Greg. Title of tract, title of § 1, and first lines of text.

*Ranulphus*. Etiam nunc veri sunt versus illi Hildeberti Cenomannensis episcopi quos ponit Willielmus Malmesburiensis in libro suo de regibus.

Par tibi Roma nihil cum sis fere tota ruina,

Fracta docere potes integra quanta fores.

Quoted by Greg. § 1.

*Gregorius*. Fuerunt et palatia egregia in honorem imperatorum aliorumque illustrium virorum constructa, inter quae erat palatium maius in medio urbis in signum monarchiae orbis: item palatium Pacis,

ubi Romulus posuit statuam suam auream dicens: 'Non cadet donec virgo pariat': quod et cecidit Christo nascente.

So far this is not represented in our text of Gregorius.

*Palatium Diocletiani* columnas habet ad iactum *lapilli* tam altas et tam magnas quod a *centum viris per totum annum* operantibus *vix una earum secari* possit.

Condensed from § 15.

Apud templum *Pantheon* quod fuit *omnium deorum* modo est *ecclesia omnium sanctorum*, et *autonomastice* (*leg. ant.*) dicitur *sancta Maria Rotunda* et habet in *latitudine spatium ducentorum sexaginta pedum*.

Condensed from § 21.

*Prope illud templum est arcus triumphalis Augusti Caesaris marmoreus, in quo gesta ipsius describuntur.*

Condensed from § 22.

*Ibi quoque est arcus Scipionis qui devicit Hannibalem.*

Condensed from § 26.

The two next sentences ('Item ad S. Stephanum . . . Item in Capitolio') are not from Greg. Then follows a section headed *Ranulphus*, in the course of which Greg., though not named, has been used (p. 216).

*Romae fuit domus quaedam consecrata . . . cuius cryptae parietum adhuc apparent horrendae et inaccessibiles: in qua etiam domo* statuae omnium provinciarum ponebantur *arte magica*, quarum *quaelibet nomen* provinciae suae in se gerebat scriptum *in pectore*, et *nolam argenteam* circa *collum*, quae, si qua gens contra Romam insurgeret, statim imago illius vertebat dorsum ad imaginem Romae, et *tintinnabulum* illius imaginis insonabat. Unde et *sacerdotes gentiles* domum illam alternis vicibus *custodientes nomen imaginis principibus* nuntiabant.

*Erat etiam in tecto domus illius eques quidam aeneus concordans mobiliter motui illius imaginis, lanceamque contra gentem illam sic insurgentem dirigebat.* Unde et *Romani facile hostes* suos inpraemeditatos occupabant.

*In qua etiam domo tradunt ignem fuisse inextinguibilem, cuius artifex requisitus quamdiu duraret respondit 'Donec virgo pariat'.* Unde divulgatum est quod *nocte Dominicae nativitatis* eques ille *cum domo corruit*, et ignis ille extinctus (est).

Condensed from § 8.

Item *Beaneus Apollo confectionem quandam sulphuris et nigri salis inclusit in vase aeneo, quam candela consecrata incendit, et balneum ibi fecit cum thermis perpetuo calentibus.*

Condensed from § 10.

Erat quoque in domo quadam *ferreum simulacrum Bellerophontis* pondere *quindecim millia librarum in aëre cum equo suo* suspensum, nulla *catena superius aut stipite inferius sustentatum*; sed *lapides magnetes* in arcibus testudinum sive fornicibus arcuatis *circumquaque* ponebantur, et *hinc inde proportionali* attractione simulacrum in medio servabant, ita ut nullicubi posset dissilire.<sup>1</sup>

From § 9.

<sup>1</sup> CD read, attractione consistens quasi sub *equilibrata mensura sic* manebat.

Est ibi *theatrum in Heraclea de ipso monte marmoreo ita sculptum ut cellulae mansionum et sedilia per gyrum, exitus et antra ex uno solido lapide sint sculpta, poniturque hoc totum opus super sex caneros ex ipso etiam monte sculptos, ubi nullus tam secrete aut secum aut cum alio loqui poterit quin omnes qui in circuitu erant audirent (text of CD).*

From § 11.

Item *iuxta palatium Augusti est murus coctilis descendens per portam Asinariam a summis montibus, qui immensis fornicibus aquaeductum sustentat: per quem amnis a montanis fontibus per spatium unius draetae urbi illabitur, qui aereis fistulis postmodum divisus universis palatiis Romae quondam influebat. Fluvius namque Tiberis equis est salubris, sed hominibus noxius; quamobrem a quatuor urbis partibus per artificiosos meatus Romani veteres aquas recentes venire fecerunt: quibus dum res publica floruit, quicquid libuit consummare licuit.<sup>2</sup> Iuxta hunc murum aquaeductus est illud balneum Beanei de quo supra dicitur.*

From § 18.

What follows next ('In albisterio . . .') of an inextinguishable candle, and a section headed *Ranulphus* on the discovery of the body of Pallas, son of Evander) is not from Gregory.

p. 224. *De statu et signis Romae. Fuit apud Romam taurus aeneus in speciem Iovis transformati, qui mugienti et gesticulanti simillimus videbatur.*

From § 3.

*Fuit et imago Veneris eo modo quo quondam nudo corpore Paridi se ostendebat, ita artificiose composita ut in niveo imaginis ore sanguis recens natate videretur.*

From § 12.

*Est etiam ibi pyramis Romuli ubi sepeliebatur iuxta ecclesiam beati Petri, quam peregrini, qui semper frivolis abundant, dicunt fuisse acervum segetis beati Petri, quem cum Nero rapuisset in lapideum collem pristinae quantitatis ferunt fuisse conversum.*

From § 27.

Inter omnes pyramides mirabilior est *pyramis Iulii Caesaris* habens in altitudine ducentos quinquaginta pedes, in cuius summo fuit *sphaera aenea cineres et ossa Iulii* continens. *De quo colosseo quidam metricus sic ait:*

*Si lapis est unus, dic qua fuit arte levatu;  
Si lapides plures, dic ubi contigui.*

*Hanc autem pyramidem super quatuor leones fundatam peregrini mendosi acum beati Petri appellant, mentiunturque illum fore mundum a peccatis qui sub saxo illo liberius potuerit repere.*

From § 29.

Then follows *de caballis marmoreis*, which differs from Greg. and is abridged from the ordinary *Mirabilia*.

p. 228. *Est et aliud signum ante palatium domini Papae, equus aeneus et sessor eius manu dextra quasi populo loquens, sinistraque quasi frenum regens, habens avem cuculam inter aures equi et nanum quasi moribundum sub pedibus, quem peregrini Theodoricum vocant, vulgus Constantinum,*

<sup>2</sup> D has: *quicquid libuit licuit.*

sed *clerici curiae Marcum seu Quintum Curtium appellant. Hoc signum antiquitus sub quatuor (super decem CD) columnas aereas ante aram Iovis in Capitolio stabat, sed beatus Gregorius equitem et equum deiecit, et columnas in ecclesia Lateranensi posuit, Romani vero equitem et equum ante palatium (domini D) papae posuerunt. Qui Marcum illum appellant, hanc causam assignant.*

Ex genere *Messenorum corpore quidam nanus sed arte nigromanticus cum finitimos sibi reges subiugasset, Romanos aggressus est, quibus virtutem ferendi (et artem secandi arte sua penitus CD) ademit. Unde et ipsos in urbe conclusos diu obsedit. Nanus nempe ille quotidie ante solis occasum (ortum C) extra castra egrediens artem suam in agro exercuit. Quo comperto Romani strenuo militi Marco urbis dominium et memoriale perpetuum promiserunt si urbem liberaret. At ille muro urbis ex illa parte perforato qua nanus solebat praestigiari, de nocte exiens mane expectabat, quod et cuculus avis denunciabat voce sua. Arreptum nanum, quem armis non poterat, manu in urbem deportabat; et ne, si fandi copiam haberet, arte sua se forsitan liberaret, statim sub pedibus equi sui contrivit; unde et tale memoriale promeruit.*

*Qui vero Quintum Curtium illud vocant hoc assignant, quod hiatus quidam in media urbe patuit sulphurea exhalatione multos perimens; in quem responso Phoebi accepto Quintus Curtius, ut urbem liberaret, armatus se deiecit, et statim cuculus avis de hiatu illo exivit, et terra se conclusit.*

From §§ 4, 5.

*Aliud signum est imago Colossei, quam statuum solis aut ipsius Romae dicunt, de quo mirandum est quomodo tanta moles fundi potuit, aut erigi, cum longitudo eius sit centum viginti sex pedum. Fuit itaque haec statua aliquando in insula Herodii quindecim pedibus altior eminentioribus locis Romae. Haec statua sphaeram in specie mundi manu dextra et gladium sub specie virtutis bellicae in manu sinistra gerebat, in signum quod minoris virtutis est quaerere quam quaesita tueri. Haec quidem statua aerea, sed imperiali auro deaurata, per tenebras radiabat continuo, et aequali motu cum sole circumferebatur, semper solari corpori faciem gerens oppositam. Hanc (CD) cuncti Romani venientes flexis genibus adorabant (CD). Hanc beatus Gregorius cum viribus non posset, igne supposito destruxit: ex quo solummodo caput cum manu dextra sphaeram tenente incendio superfuit, quae nunc ante palatium domini Papae super duas columnas marmoreas visuntur. Miro quoque modo ars fusilis adhuc in aere rigido molles mentitur capillos et os loquenti simillimum praefert.*

From § 6.

After a short passage from the *Policraticus* (ii. 15) we have:

p. 236. *Gregorius. Iuxta palatium Vespasiani, ubi sus alba de Pario lapide cum triginta porcellis aquam abluendis praebet, est tabula aenea peccatum prohibens, ubi scripta sunt potiora legis praecepta; et scribuntur ibi quasi aphorismi metrici quorum omnia fere verba subintelliguntur (CD)*

*Versus. Gallus ibi quanquam per noctem tinnipet omnem*

*Sed sua vox nulli iure placere potest etc.*

(Cf. *Anth. Lat.* no. 762, ll. 9–18).

From §§ 31, 32, 33.

With these lines the chapter on Rome ends. The whole of it, and indeed, so far as I can see, the whole of Higden's first book, has been transferred bodily to the pages of the *Historia Aurea* by the compiler of that work, John of Tynemouth. I have examined his text in the Corpus Christi MS. (no. 5) but have not found that it offers any valuable readings. The anonymous compiler of the *Eulogium Historiarum* has also appropriated most of the chapter; see the Rolls edition, i. 410-15. It is possible that some other writer may have used Gregorius independently of Higden; if so, he has eluded my investigation, which I cannot say has been exhaustive. Clearly Higden at any rate had seen the book. At present his citations and the St. Catharine's College MS. are the sole authorities for the text known to me.

## II

As to the sources of Magister Gregorius, one at least has been pointed out by Bock in the shape of the little tract *De septem miraculis mundi* printed among the works of Bede (e.g. Cologne ed., 1612, i. 400). Of the seven wonders described here, Gregorius has appropriated six, using the words of Pseudo-Bede to the extent indicated below by the employment of italic type. The tract runs thus:

De septem miraculis mundi, manu hominum facti(s).

1. Quod primum est, capitolium Romae, *saluatio ciuium*, maior quam ciuitas, ibique fuerunt *gentium a Romanis captarum statuae*, uel deorum imagines, et in statuarum *pectoribus nomina gentium scripta* quae a Romanis capta fuerant et *tintinabula in collis* eorum appensa. *Sacerdotes autem peruigiles diebus et noctibus* per uices ad harum *custodiam* cenam habentes intendebant: si quaelibet earum *moueretur*, *sonum* mox faciente *tintinabulo* ut scirent quae gens Romanis rebellaret. Hoc autem cognito, Romanis *principibus* uerbo uel scripto nuntiabant, ut scirent ad quam gentem *reprimendam exercitum* mox destinare deberent.

Greg. § 8.

2. *Pharus Alexandrina* super quatuor *caneros uitreos* per passus uiginti sub mari fundata est. Hoc namque mirum, *quomodo tam magni cancri fieri possent*, uel *quomodo deportari et non frangi ualerent*, qualiter *fundamenta caementitia* desuper haerere potuerint, uel *quomodo sub aqua caementum* stare ualeat, et *quare cancri non frangantur* et *quare non lubricant* desuper iacta *fundamenta*.

Greg. § 30.

3. In Rhodo *insula Colossi imago aerea centum triginta sex pedum* fusilis facta: hoc mirum *qualiter tam immensa moles fundi potuisset* uel *erigi et stare*.

Greg. § 6.

4. Quartum *miraculum simulacrum Bellerophontis ferreum cum equo suo* in summa (l. Smyrna) ciuitate suspensum, *in aere sistere*, nec *catenis* penditur, nec desuper (!) *ullo stipite sustentatur*, sed *magni lapides magnetum in archiuol(t)is habentur*, et *hinc et inde in assumptionibus trahitur*, et in

*mensura aequiparata consistit ; est autem aestimatio ponderis circa quinque millia librarum ferri.*

Greg. § 9.

5. Quintum miraculum *theatrum in Heracl(e)a, de uno marmore ita sculptum est ut omnes cellulae et mansiones muri et antra bestiarum ex uno solidoque lapide factum est (!), super septem cancos de ipso lapide sculptos appendens sustinetur : et nemo in gyro tam secrete aut solus aut cum aliquo loqui potest, quod ipsum non audiant qui in gyro aedificii sistunt.*

Greg. § 17.

6. Sextum miraculum, *balneum quod Apollinus Tianaenus cum una candela consecrationis incendit, thermas perpetuo igne sine ulla administratione calentes fecit.*

Greg. § 10.

7. Septimum miraculum, templum Dianae [etc.].

Not in Greg.

Another text, printed from a twelfth-century manuscript (no. 220) in the catalogue of the manuscripts at Charleville,<sup>3</sup> gives a somewhat better form of the tract.

1. Primum est miraculum Capitolium romanum saluum et tutius quam ciuitas, cum et ibi sit *consecratio statuarum omnium gentium*. Quae statuae *scripta nomina gentis* de qua assumptae fuerunt *in pectore* gestabant, et *tintinnabulum in collo uniuscuiusque* statuae erat ; *sacerdotes quoque die ac nocte semper uigilantes eas custodiebant*. *Et (si) quae gens in rebellium consurgere conabatur contra Romanorum imperium, statua illius gentis commouebatur, et tintinnabulum in collo eius resonabat ; [et] ita ut scriptum nomen continuo sacerdos principibus deportaret, et ipsi sine mora exercitum ad premendam gentem illam transmitterent.*

2. Does not differ so much from the first text. It ends 'cur non lubricat fundamentum desuper, hoc magnum miraculum est, ac qualiter factum sit ad intelligendum uidetur esse difficile'.

3. Tertium est Colossi imago erea *in insula Rodi centum uiginti quinque pedum fusilis facta*. Qualiter . . . potuerit uel erigi ut staret *mirum est* : xii. namque *pedes altior* est ista imago colossi illa quae Romae est.

4. Quartum est *simulacrum Bellerophontis totum ferreum cum equo suo in Smirna ciuitate, quod suspensum in aëre consistens nec cathenis sustolitur nec desubtus ullo stipite sustentatur : sed magni lapides magnetium in arcubus supra habentur et hinc inde in assumptionibus trahitur et . . . consistit. Est . . . ferri.*

5 and 6 have no important variants : 7 is not quoted by Gregorius.<sup>4</sup>

Only one of the Seven Wonders, it will be seen, is at Rome ; the others are respectively at Alexandria, Rhodes, Smyrna, Heraclea, a place not specified, and Ephesus. Yet Gregorius includes all but the last in his survey of Rome. Does this mean that he is a complete impostor, who had never been at Rome at all and derived his information wholly from written sources ?

<sup>3</sup> In the quarto series of *Catalogues des MSS. des Départements*, vol. v.

<sup>4</sup> A text printed by Omont in the *Bibl. de l'École des Chartes*, 1882, does not contain any very notable variants.



Not necessarily, I think. It is not obvious from his words that he thought the Pharos of Alexandria was at Rome: he realizes that it is in the sea, and introduces the notice of it as a parallel to the wonderful construction of the pyramid of Julius Caesar, which he has just been describing. The Colossus of Rhodes he has confused inextricably with the great statue of Nero. It is doubtful whether he can have understood that the monument *was* at Rhodes, for the manuscripts alike of his text and of Higden read 'in insula Herodii' or 'Horedii', and there may very well have been a similar mistake in the manuscript of the Seven Wonders which he used. Of the statue of Bellerophon he says that it was once, *fuit*, at Rome, but does not claim to have seen it. The theatre of Heraclea he does seem to think he saw at Rome, and clearly he identified the bath of Apollonius of Tyana with some sulphureous spring there, for he says he saw it and washed his hands in it. Probably he was saved by his knowledge of the Acts of the Apostles and of the legends about St. John from including the seventh wonder, the temple of Diana at Ephesus, in his Roman list. In regard to his other blunders, I dare say he was drawn into them by the fact that the first wonder is clearly specified as being at Rome.

I do not, then, think of Gregorius as merely a Sir John Mandeville. I believe he had visited Rome. In the sections which are peculiar to his work he does seem to show an actual knowledge of what he describes,—of the *spinario*, the statue of Venus, the bath of Apollonius, the brazen tablet, and other things. He cites the authority of the Roman clerics for various stories, and refuses to believe all that the ordinary pilgrims have to tell. In short, though far from an intelligent observer, he is not an absolute and wilful liar.

His relation to the known *Mirabilia Romae* is the next point to be considered. There are remarkably few points of contact on the whole. Perhaps the best way of showing them, and of appreciating the character of Gregorius's book as a whole, will be to review the latter section by section, having regard to the sources employed by him in each.

The titles of the prologue and of § 1 both use the expression *mirabilia* in connexion with *Roma*.

§ 1. Stress is laid on the number of towers and palaces; the *Mirabilia* in all forms begin with a statement of the number of towers, castles, arches, &c.

Lucan and Hildebert are quoted. Possibly the latter is cited through William of Malmesbury, who in the *Gesta Regum*, iv (p. 415, ed. Stubbs), quotes the whole poem.

§ 2. Says there are 14 gates, but names only 13. The list does not agree with any of those in the *Mirabilia*. The Porta Aurea (? Aurelia in

*Mirab.*), sacra, Marcia, Liuia, Aquileia are peculiar to *Greg.* as against the *Mirab.*, but he coincides with *Mirab.* in placing a list of the gates at the head of his description.

§ 3. The bull on the vallum of the Castle of Crescentius (Mausoleum of Hadrian). There is mention of this in Urlichs, pp. 106, 119. The *Mirab.* (43 Parthey) mention two gilt bronze bulls on the *fastigium* of the Pantheon.

§§ 4, 5. The statue of Marcus Aurelius. The two stories told here are not those of the *Mirab.* *Greg.* shows a consciousness of other stories, but prefers those which he learned from the cardinals. In the first story he has at least retained the name of Marcus for the hero. It resembles generally, but not in detail, the *Mirab.* story. The *Mirab.* give no name to the hero.

The second story, of Quintus Quirinus (Marcus Curtius), has suffered in the telling or in the transcription. The explanation of the *nanus* at the end is very awkward. The figure ought surely to have represented the lazy citizen who refused to sacrifice himself. The *Mirab.* tell the story of Curtius in another connexion and quite briefly (*Urlichs*, s. v. *Infernus*).

§ 6. Partly from *Septem Miracula*, see above. Lucan is quoted. The *Mirab.* (24 Parthey) agree that the head and hand 'nunc sunt ante Lateranum'.

§ 7. The *Spinario*, peculiar to *Greg.*

§ 8. *Saluatio ciuivum*, from *Septem Miracula*, a shorter account in *Mirab.* (42 Parthey). See Graf, i. 182 ff. The 'donec uirgo pareret' is told of the Temple of Peace (*Urlichs*, p. 137) and of the golden statue of Romulus (*Mirab.* 5 Parthey), but Neckam, *de laud. div. sap.*, v. 309, agrees with *Greg.*

§§ 9, 10, 11. From *Septem Miracula*, with additions from personal experience in 10.

§ 12. The statue of Venus. Evidently of the 'Medici' type. The emphasis laid on the colour is interesting, but *Greg.* is not quite consistent about it; 'faciem purpureo colore perfusam' and 'niueo ore ymaginis' are difficult to reconcile. The statue is not in *Mirab.*

The marble horses. *Mirab.* tell their story at length (38 Parthey).

§ 13. Near the horses, Salomon and Bacchus, recumbent statues (doubtless of river-gods, like the extant one of the Nile). These must be the ones mentioned in *Mirab.* (26 Parthey) 'ibi in palatio fuit templum Saturni et Bacchi ubi nunc iacent simulacra eorum. ibi iuxta sunt caballi marmorei'.

§ 14. Palace of the Cornuti. Peculiar to *Greg.* Jupiter arenosus must be Jupiter Ammon, but I find no note of a temple to him at Rome. The *Anon. Magliabecch.* (*Urlichs*, *Cod. Urbis Romae topogr.*, p. 157) mentions 'domus Corneliorum quae dicitur deli cavaleri'. In the *Curiosum* Regio xii is Domum Cornificies.

§ 15. Palace (Baths ?) of Diocletian. Peculiar to *Greg.*

§ 16. Temple of Pallas, mentioned in *Mirab.* without description. The 'horreum cardinalium' and the headless statue of Pallas perhaps appear here first.

§ 17. Palace of Augustus. Peculiar to *Greg.*

§ 18. Aqueduct, apparently the Aqua Claudia.

§ 19. Domus Aquilea. The Domus Aquilii Iureconsulti is interpolated

into the P. Victor text of the Regiones, from Pliny (Reg. V, Ulrichs, p. 36). Domus Frontoniana does not seem to occur.

It is worth noting that on the Septem solia (Septizonium) *Greg.* quotes Ovid, *Met.* ii. 1, which is also quoted in one text of the *Mirab.* (Ulrichs, p. 136): 'septisolum mire artis et altitudinis, habebat ordines columnarum unum super alium, unde Ovidius: regia solis erat', etc.

§ 20. Palace of the sixty emperors. Perhaps, Mr. Rushforth suggests, the palace of *all* the emperors, i. e. the Imperial Palace, as opposed to those that went by the names of individual emperors.

§ 21. The Pantheon. The lions and *concha* before it are still shown in sixteenth-century engravings.

§ 22. Arch of Augustus, no longer extant, unless it were that of Constantine, on which the 'extantes longe tabulae lapideae' are conspicuous; but see on § 26. The extent of the quotation from the inscription is not indicated in the manuscript.

I do not detect the source of *Greg.*'s account of the battle of Actium: perhaps it is nearest to that of Florus.

§ 23. Other arches, not specified.

§ 24. Arch of Pompey. *Greg.* may have drawn here from Eutropius, vi. 12, 16. Whether the arch can be identified I know not.

§ 25. Column of Fabricius, really that of Trajan or Antonine? *Epicautolium* is for *epicaustorium*, which simply means a chimney. After *in* I reckon that a word has fallen out, very unluckily, for it was probably the name of the country to which *Greg.* was to return. It may be suggested that *inde* is the right reading; but if the sentence be read, I think it will be agreed that it is not really likely. The source used is not quite clear. The name Philip for Pyrrhus's physician seems to be borrowed from a like story about Alexander the Great. The words of Pyrrhus resemble those given by Eutropius (ii. 14): 'Ille est Fabricius qui difficilium ab honestate quam sol a cursu suo auerti potest.'

§ 26. Arch of Scipio. The story of Scipio and Hannibal, which I do not find elsewhere, is of the same complexion as those of the statue of Marcus Aurelius. I cannot explain the name Lircus, which stands here for Prusias. Nor does the story of Hannibal's death agree in terms with any I have seen. Mr. Rushforth points out that this might be the Arch of Constantine, on which are reliefs taken from Trajan's Arch, with hunting scenes, in one of which a large dog is conspicuous.

§ 27. Pyramids. I do not recognize the word *h'ecnoidis*, which of course means some geometrical figure. The 'pyramid of Romulus' remained near the Castle of S. Angelo till Alexander destroyed it. The story that it represents a heap of corn stolen by Nero from St. Peter is new.

§ 28. Pyramid of Augustus, apparently a real pyramid and not an obelisk: *possibly* that of C. Cestius.

§ 29. Pyramid of Julius Caesar, i. e. the Vatican obelisk. See Graf, i. 290 *sqq.*

The distich *Si lapis est unus* occurs in the *Mirab.* (14 Parthey): Graf, p. 295.

The quotation from 'Marius' Suetonius is, to say the least, muddled: Suetonius has no such statement.

Neckam, *de laud. div. sap.* v. 320 (for the rest not agreeing with *Greg.*), has the line

Basis bis bino fulva leone sedet.

§ 30. The Pharos, from *Septem Miracula*. The reference to Isidore is probably to *Etym.* xvi. l. 8, but this passage does not contain all that *Greg.* states.

§ 31. Marble sow, not in *Mirab.*

§ 32. Bronze wolf of the Capitol, and bronze ram, not in *Mirab.*

§ 33. Table called 'prohibens peccatum', not in *Mirab.* The nearest thing to it is the entry in *Mirab.* (19 Parthey): 'in muro S. Basili fuit magna tabula (ere Montfaucon) infixā, ubi fuit amicitia scripta in loco bono et notabili; que fuit inter Romanos et Iudeos tempore Iude Machabei.' But I hardly think this can be our tablet, which, it seems, must either have had a large number of the single letters in which Roman formulæ are so apt to be conveyed, or else, as Mr. Rushforth suggests, must have been couched in the compressed phrases of archaic law, such as we find in the Twelve Tables.

It will be seen that the use of the *Mirabilia*, as we have them, on the part of Gregorius is not clearly to be made out. Both works incorporate current local legends, and there are coincidences, but, on the whole, not many. Gregorius's list of the city-gates (§ 2) is unlike anything else in his tract, and makes one think that he at one time intended a systematic survey of Rome, such as the *Mirabilia* also attempt. Like them, too, he classifies the monuments which he describes: brazen statues, marble statues, palaces, pyramids, arches, are put together, but only roughly. I do not see that he copied any authority extensively, except the tract on the Seven Wonders of the world.

The identification of the various monuments could of course be carried further than I have carried it. Only in the most obvious cases have I ventured suggestions. The subject of Roman topography is not one for an amateur to handle: my only object is to put a new and interesting text before the public in a fairly readable form.<sup>5</sup> Errors of the manuscript are placed within square brackets; emendations within angular brackets. Several corrupt passages remain for others to heal.

Who our author was and where he lived there is very little to show. As I have noted above, our manuscript has spoilt the one sentence which promised to tell us his country (§ 25). His prologue and title show that he was a member of a religious society which included a magister Martinus and a dominus Thomas, and that he was himself a magister. Whether his society was monastic or secular we are left to guess. The facts that he is quoted only by an English writer and that our only manuscript is English

<sup>5</sup> Mr. G. M<sup>c</sup>N. Rushforth has read the text, and has kindly made suggestions, some of which I have embodied in my notes.

ought to go for something: perhaps we may add that he very likely quotes Hildebert's verses through the medium of William of Malmesbury. Slight coincidences with Alexander Neckam have been noted above, but they are very slight. At one moment I thought I saw one more marked, in the line (v. 342)

*Cornutas frontes horreo: Roma, vale* (cf. § 14)

but, read with the context, this can only mean 'mitred brows'.

Such scanty evidence as there is inclines me to claim Gregorius as an Englishman and to placè him in the twelfth century.

M. R. JAMES.

*Incipit prologus magistri Gregorii de mirabilibus que Rome quondam 190 a. fuerunt vel adhuc sunt, et quorum uestigia presens memoria hodie retinet.*<sup>1</sup>

Multo sociorum meorum rogatu et precipue magistri Martini et domini Thome et aliorum plurium dilectissimorum meorum cogor que apud Romam maiori admiratione digna didici scripto assignare. Ceterum ualde ueore parum conferenti relatione sacrum studium et lectionis diuine interpolare delicias, et aures summorum doctorem sermonibus assuetas rudi oratione offendere erubesco. Quis enim deliciis assuetos conuiuas aride et rusticane cene presumat inuitare? Hinc est quod cunctabundam<sup>2</sup> manum operi promisso coactus inpono. Quoniam dum incompositi sermonis mei nuditatem attendo, sepe sumpturus calamum mentem a proposito reuoco. Sed uicit tandem apud me uotum consodalium uerecundiam meam, qui ne ueritati promisse obuiarem sumpto calamo in<sup>3</sup> manu rudi et minus perita opus promissum quo melius potui in hunc modum persolui. *Explicit prologus.*

*Incipit narratio de mirabilibus urbis Rome que uel arte magica uel humano labore sunt condita.*

§ 1. Uehemencius igitur admirandam ce(n)seo tocius urbis inspectio-nem. Vbi tanta seges turrium, tot edificia palatiorum, quot nulli hominum contigit enumerare. Quam cum primo a latere montis a longe 190 b. uidissem, stupefactam mentem meam illud Cesarianum subiit, quod quondam uictis Gallis cum Alpes superuolaret inquit magne *miratus*

*Menia Rome*

*Tene deum sedes non ullo Marte coacti*

*Deseruere uiri! pro qua pugnabitur urbe?*

*Dii melius, etc.*

Lucan iii.  
90 sqq.

Paulo post: *Ignauæ manus liquere urbem capacem turbe humani generis si coiret*; et Romam inuocans *instar summi numinis* eam appellat. Cuius incomprehensibilem decorem diu admirans deo apud me gratias egi, qui magnus in uniuersa terra ibi opera hominum inestimabili decore mirificauit. Nam licet tota Roma ruat, nil tamen integrum sibi potest equiparari. Unde quidam sic ait:

*Par tibi, Roma, nichil, cum sis prope tota ruina:*

*Fracta docere potes integra quanta fores.*

Hildebert,  
P. L. clxxi.  
1409.

<sup>1</sup> hodie retinet] hodieque manet.

<sup>2</sup> cunctabundam] contaliundam.

<sup>3</sup> calamo in] calamoni.

*Readings  
of the MS.*

Cuius ruina ut arbitror docet euidenter cuncta temporalia proxime ruitura, presertim cum capud omnium temporalium Roma tantum cotidie languescit et labitur.

§ 2. Huius urbis porte .xiiii. sunt, quarum hec sunt nomina :

Porta aurea. Porta Latina. Porta sacra. Porta Salaria. Porta Marcia. Porta Liuia. Porta Collatina. Porta Flaminea<sup>4</sup>. Porta Numantia. Porta Appia. Porta Ti[r]burtina. Porta Aquileia que nunc sancti Laurentii dicitur. Porta Asinaria.

191 a. § 3. Et primum quidem de signi(s) ereis huius | urbis disseram.

*De signo primo eneo.* Primum signum ereum taurus est in specie illius quo Iupiter Europam iuxta fabulam decepit. Hoc<sup>5</sup> autem signum eminens a uallo castris Crescentii tanto pollet artificio ut inspicientibus mugituro et moturo similis uideatur.

§ 4. *De secundo signo.*

Aliud signum eneum est ante palatium domini pape, equus uidelicet immensus et sessor eius, quem peregrini Theodericum, populus uero Romanus Constantinum dicunt. At cardinales et clerici Romane curie seu Marcum seu Quintum Quirinum appellant. Hoc<sup>5</sup> autem memoriale mira arte perfectum super iiii<sup>or</sup> columnas ereas antiquitus ante aram Iouis in capitolio stabat : set beatus Gregorius equitem et equum suum deiecit, et quatuor columnas prefatas in ecclesia beati Iohannis Lateranensis posuit. Romani uero equitem cum equo ante palatium domini pape posuerunt. Eratque equus et eques et columpne optime deaurate, set pluribus in locis partem auri<sup>6</sup> Romana abrasit auaricia, partem uero uetustas deleuit. Sedet autem eques manum dexteram dirigens tanquam populo loquens uel imperans. Sinistra manu frenum retentat, quo capud equi in dexteram partem obliquat, tanquam alio diuersurus. Auicula  
191 b. etiam quam cuculam uocant inter aures equi sedet, | et nanus<sup>7</sup> quidam sub pede equi premitur, miram morientis et extrema patientis speciem representans. Hoc autem opus admirabile sicut diuersa sortitum est nomina, sic et diuersas composicio causas suscepit. Ceterum peregrinorum et Romanorum super hac re uanas fabulas penitus declinabo, eamque originem huius operis assignabo quam a senioribus et cardinalibus et uiris doctissimis didici.

Qui Marcum appellant, hanc composicionis causam assignant.

Rex Misenorum corpore quidem nanus<sup>7</sup> peritie uero artis nigromancie pre<sup>8</sup> cunctis mortalibus inbutus, cum finitimos sibi reges subiugasset, regnum Romanorum aggressus est, cum quibus facili euentu<sup>9</sup> plurima bella gessit. Quippe et robur hostium et aciem armorum arte magica ita prestrinxit quod hostes uirtutem ferendi et arma usum secandi penitus amiserunt. Vnde facile superior factus in omni certamine Romanos tantum castris coegit confidere. Ad ultimum autem eos arcta obsidione<sup>10</sup> circumdedit. Obsessi itaque Romani nullum subsidium sibi reperire  
192 a. potuerunt. Magus etenim ille memoratus singulis diebus ante lucis | ortum extra castra solus egrediebatur, auisque a castris quantum clamor auditur

<sup>4</sup> porta flammea.

<sup>5</sup> Hos.

<sup>6</sup> corr. from auro.

<sup>7</sup> manus.

<sup>8</sup> pre] praua.

<sup>9</sup> euentui.

<sup>10</sup> obsidi esse.

appellantis, artem magicam solus in agro exercuit. Ibiq̄ue uerbis quibusdam secretis et prestigiis potentibus obtinuit ne Romani ullam uirtutem uictorie contra eum possent exercere. Quod cum a Romanis compertum esset, et ex multa consuetudine didicissent eum ita a castris exire, quendam militem strenuissimum<sup>11</sup> Marcum nomine adierunt. Cui summum honorem promiserunt si se uellet periculo opponere ut urbem ab illa obsidione liberaret. Dominiumque ei liberate urbis pepigerunt, et memoriale sempiternum promiserunt. Quibus cum prono fauore paruisset, sancito federe<sup>12</sup> protinus murum 'et anum' murale ex ea parte qua rex predictus exire solebat noctu perforauerunt ubi miles memoratus cum equo suo transire posset. Deinde ei consilium suum apperunt, uidelicet ut nocte exiens regem Misenorum a castris egredientem non armis aggredere-  
tur, quibus minime ledi potuisset, set manu raptum intra muros reciperet. Quorum consilio omnino paruit, et de nocte media murum exiuit. Cumque auroram uigili animo exspectaret, cuculus ut assolet cantum emisit, | signum scilicet lucis orientis. Quo eques admonitus ascenso equo regem 192 b. tunc primum frustra magica arte occupatum conspiciit. Et eo uasto inpetu raptus inprouiso casu magum<sup>13</sup> manu raptum infra murum recepit. Quem in conspectu populi, metuentis <ne> si capto fandi moram concederent, se per artem magicam liberaret, sub pedibus equi sui contritum occidit. Non enim armis ei quisquam nocere potuit. Deinde portis apertis rege perempto exercitum perturbatum et in fugam conuersum inuadunt et occidunt, maximaque copia in ea pugna capta et cesa est. Nec ulla spolia tantum Romanorum ditauerunt erarium; et ob huius beneficii commodum pretaxatum ei memoriale statutum est. Cui equum adhibuerunt, quod ueloci cursu profuit, auem, quod nuncia lucis exstitit. Nanum autem sub pedibus equi posuerunt, quod protritum occubuit.

§ 5. *Alia causa composi<ti>onis huius signi.*

Qui uero Quintum Quirinum dicunt, hanc causam assignant.

Tempore quo Quintus Quirinus r. p. rexit, in palatio Salustiano terra magno hiatu dissiliit. Vnde ignis sulphureus et aer corruptus exiuit, quibus orta grauissima pestilencia magnam partem | Romanorum deleuit. 193 a. Cumque tabe moriencium pestilencia cotidie sumeret incrementum, Febo consulto didicerunt quod numquam cessaret nisi aliquis Romanorum se sponte hiatu prefato precipitaret, preferens salutem populi sue proprie salutis. Itaque<sup>14</sup> quendam ciuem Romanorum, generose quidem stirpis, set etate et ignauia inutilem sibi et urbi uitam degentem, exorauerunt ut se uictimam pro salute immense urbis faceret. Ea quidem condicione, quod progeniem eius totam ditarent et in numero potentum susciperent. Qui id omnino renuens respondit nichil sibi prodesse posteritatis gloriam suscipe<re si> uiuus regionem intraret tartaream. Deinde uero cum in tota urbe nullum penitus inuenirent qui ad ullam conuentionem huiusmodi uictimam uelle<t> persoluere, Quintus Quirinus coram contione tocius urbis sic ait: Sepe in ancipiti casu bellorum pro re publica periculum subiui mortis. Nunc autem cum nemo reperitur qui salutem populi sui preferat proprie salutis, princeps ego orbis e<t> urbis huius dominus paratus sum pro salute ciuium uiuus tartareum ingredi aditum. Idque coniugi

<sup>11</sup> strenuissima.

<sup>12</sup> fidere.

<sup>13</sup> magnum.

<sup>14</sup> Itaque] In

mee et liberis et toti posteritati mee inconcusse seruari uolo quod ignauis promissum est. Et ascenso equo coram cuncti(s) alacer et intrepidus, 193 b. tanquam | conuiuium aditurus, se cursu ueloci in aditum prefatum precipitauit. Et protinus quedam auis in specie cuculi inde exiuit<sup>15</sup>, et ilico hiatus os suum compressit, et omnis pestilencia habiit. Liberati itaque a tanta peste Romani ob summum beneficium memoriale ei statuerunt sempiternum. Cui equum quod eo uectus pro cunctis mactatus est adhibuerunt, auem uero que a specu exiuit inter aures equi statuerunt, et nanum qui cum uxore eius concubuit pedibus equi supposuerunt.

§ 6. *De tercio signo eneo.*

Tercium signum est imago Colosei, quam quidam statuum solis existimant, alii Rome effigiem dicunt. De qua hec admodum miranda sunt. Videlicet quomodo tanta<sup>16</sup> moles fundi potuit uel quomodo erigi aut stare mirum est. Fuit enim longitudo eius, ut scriptum repperi, c. xx. vi pedum. Stabat autem hec imago tam immense magnitudinis in insula Herodii super Colosseum .xv. pedibus altior eminentioribus locis et urbe. In manu dextera<sup>17</sup> speram gerebat, et in sinistra gladium. Per speram mundum et per gladium bellicam significabat (uirtutem). Gladium autem ideo Romani sinistre et speram dextre commiserunt, quod minoris uirtutis est querere quam quesita seruare: unde quidam familiaris philosophie sic ait:

194 a.

Lucan i,  
510.

*O facile(s) dare<sup>18</sup> | summa deos, eademque tueri  
Difficiles!*

Quare non ob aliam causam firmiori parti<sup>19</sup> commiserere speram et infirmior gladium, nisi quia minori uirtute orbem sibi subiugauerunt quam subiugatum seruauerunt. Hec autem imago enea tota auro imperiali deaurata per tenebras irradiabat. De qua longe ante omnia monstruosum fuit quod continuo et equali motu cum sole circumferebatur, semper solari corpori faciem gerens oppositam. Qua de causa multi<sup>20</sup> solis imaginem credebant. Hanc dum Roma floruit quicumque Romam ueniebat flexis genibus adorabat, Rome scilicet deferens honorem, cuius suplex uenerabatur imaginem. Hanc autem statuum post destructionem omnium statuarum que Rome fuerunt et deturpacionem beatus Gregorius hoc modo destruxit. Cum tantam molem multa ui et graui conamine non posset euertere, copiosum ignem idolo supponi iussit, et sic immensum illud simulacrum in antiquum chaos et rudem materiam redegit. Ex quo tamen caput et manus dextera cum spera tanto superfuere incendio. Que nunc ante palatium domini pape duabus marmoreis erecta columpnis mirandum spectaculum cunctis spectantibus exhibent. Nam cum horrende magnitudinis sint, mira tamen<sup>21</sup> laus ar<(ti)>ficis in his apparet<sup>22</sup>. Nichil quippe habet 194 b. perfecte | pulcritudinis humanum capud uel manus quod his ulla parte desit. Miro enim modo ars fusilis in ere rigido molles mentitur<sup>23</sup> capillos. Quod si quis defixis<sup>24</sup> luminibus attentius inspexerit, moturo et locuturo simillimum uidetur. Nullum namque signum, ut aiunt, tanta cura uel in pensis in urbe conditum fuit.

<sup>15</sup> inde exiuit] nō exiit.

<sup>16</sup> tanta] tanta.

<sup>17</sup> altera dextera.

<sup>18</sup> dare] dere.

<sup>19</sup> parte.

<sup>20</sup> Qua de causa multi] Quare nisti causa.

<sup>21</sup> tamen] cum.

<sup>22</sup> appariet.

<sup>23</sup> mentitur] inrētitur.

<sup>24</sup> defexis.



§ 7. *De ridiculoso simulachro Priapi.*

Est etiam aliud eneum simulacrum ualde ridiculosum quod Priapum dicunt. Qui demisso<sup>25</sup> capite uelut spinam calcatam educturus de pede, asperam lesionem patientis speciem representat. Cui si demisso<sup>25</sup> capite uelut quid agat exploraturus suspexeris, mire magnitudinis uirilia uidebis.

§ 8. *De multitudine statuarum.*

Inter uniuersa opera monstruosa que Rome quondam fuerunt, magis miranda est multitudo statuarum que Saluacio ciuium dicebatur. Hic arte magica fuit consecratio statuarum omnium gentium que Romano regno subiecte fuerunt. Nulla etenim gens siue regio subiecta fuit Romano imperio cuius imago in quadam domo ad has consecrata non esset. Huius autem domus magna pars parietum adhuc restat, et cripte eius horride et inaccessibiles apparent. In hac quondam domo predictae imagines ex ordine stabant, et quelibet imago nomen gentis illius cuius imaginem<sup>195 a.</sup> tenebat in pectore scriptum habebat, et tintinnabulum argenteum, quod omni metallo sonorius est, unaqueque in collo gerebat. Erantque sacerdotes die ac nocte semper uigilantes, qui eas custodiebant. Et si qua gens in rebellionem consurgere conabatur in imperium Romanorum, protinus statua illius mouebatur, et tintinnabulum in collo eius sonuit et statim scriptum nomen illius ymaginis sacerdos principibus deportabat. Erat autem supra domum hiis ymaginibus consecratam miles eneus cum equo suo semper concordans motui imaginis, lanceamque apud illam gentem dirigens cuius ymago mouebatur. Hoc itaque non dubio indicio premoniti Romani principes sine mora exercitum ad rebellionem illius gentis reprimendam direxerunt. Qui sepius hostes antequam arma et impedimenta parassent preuenientes facile et sine sanguine eos sibi subiugauerunt. Fertur autem in eadem domo ignem inextinguibilem<sup>195 b.</sup> inesse<sup>26</sup>. De hoc autem mirando opere artifex sciscitatus quam diu duraret, respondit illud duraturum donec uirgo pareret. Dicunt autem ingenti ruina militem prefatum cum domo sua corruisse ea nocte qua Christus natus fuit de uirgine, et lumen illud ficticium et magicum<sup>195 c.</sup> exiteritum<sup>27</sup> est, iure, cum lux uera et sempiterna oriri cepisset. Credibile est et malignum hostem potenciam fallendi homines deseruisse cum deus homo esse cepisset.

§ 9. *De ferreo simulacro Belloforontis [sic].*

Fuit etiam ingens miraculum Rome, ferreum simulacrum Belloforontis cum equo suo consistens in aëre, nec tamen ulla cathena superius appensum, nec inferius ullo stipite sustentatum. Set magnetes lapides in arcus inuolsura<sup>28</sup> circumquaque habebantur<sup>29</sup>, et hinc et inde in assumptione proporcionali trahebatur, et sic in mensura equiparata constabat. Erat tamen existimacio ponderis huius circiter xv. m.<sup>30</sup> librarum ferri.

§ 10. *De balneo Bianei Appollinis.*

Est etiam ualde mirandum balneum Bianei Appollinis quod Rome adhuc est. Hoc autem balneum Bianeus Apollo confectione quadam

<sup>25</sup> dimisso.

<sup>26</sup> inesse] inc'e'.

<sup>27</sup> exiteritum] qu. extinctum.

<sup>28</sup> arcus inuolsura (qu. inuoltura)] artus molsura.

<sup>29</sup> habebantur bis.

<sup>30</sup> m.] iii.

sulphuris et nigri salis et tartari arte miranda eneo uase inclusa perfecit. Perfectasque termas cum una candela consecrationis incendit, et perpetuo igne calentes effecit. Hoc quidem balneum ipse uidi et in eo manus laui. Datoque precio balnari renui ob fetorem odoris sulphurei.

§ 11. *De theatro in Eraclea.*

Theatrum autem admirabile in Eraclea de monte marmoreo inter  
196 a. monstruosa | non pigebit referre. Quod<sup>31</sup> quidem ita scu(l)ptum est ut omnes cellule mansionum et sedilia uniuersa per girum et exitus omnes et antra ex uno solidoque lapide<sup>32</sup> sculpta sint. Uniuer(sum) etiam hoc opus super .vi. cancos ex ipso monte sculptos innitur. Ubi nullus tam secreta aut solus aut cum alio loqui potest quod omnes qui in circuitu sunt non audiant.

Hactenus de iis que maiori admiratione digna sunt diximus.

§ 12. Nunc uero pauca subiciam de signis marmoreis, que pene omnes a beato Gregorio aut delete aut deturpate sunt. Quarum unam propter eximie pulcritudinis speciem primum referam.

Hec autem ymago a Romanis Ueneri dedicata fuit in ea forma in qua iuxta fabulam cum Iunone et Pallade Paridi in temerario examine dicitur Uenus se nudam exhibuisse. Quam temerarius arbiter intuens inquit

*Iudicio nostro uincit utramque Uenus.*

Hec autem ymago ex Pario marmore<sup>33</sup> tam miro et inexplicabili perfecta est artificio ut magis uiua creatura uideatur quam statua: erubescenti etenim nuditatem suam similis, faciem purpureo colore perfusam gerit.  
196 b. Videturque | comminus aspicientibus in niueo ore ymaginis sanguinem natate. Hanc autem propter mirandam speciem et nescio quam magicam persuasionem ter coactus sum<sup>34</sup> uisere, cum ab hospicio meo duobus stadiis distaret.

Non longe inde sunt equi marmorei mirande magnitudinis et artificiose compositionis. Hii autem ut fertur priorum conpotistarum ymagines fuerunt. Quibus ideo equi assignati sunt quia uelocis ingenii fuerunt.

§ 13. Iuxta hos sub duabus fornicibus recubant due seniorum imagines ex marmore, quarum utraque porrigitur in longitudinem .xl. pedum. Harum alteram Salomonis effigiem dicunt, alteram uero Liberi Patris ymaginem asserunt. Set qui Bacus dicitur uiteam stipitem gerit in manu. Qui uero Salomon appellatur sceptrum tenet in manu.

§ 14. *De palat(i)o Cornutorum.*

Prope has est palacium Cornutorum ampla quidem et altissima domus, in qua quidem multe ymagines sunt, set omnes cornute. Inter quas quedam ymago que longe ceteris maior est Iupiter arenosus dicitur. Set alii quibus magis credendum arbitror dicunt Cornutos quandam familiam fuisse qui  
197 a. illud palatium edificauerunt: hii<sup>35</sup> | autem in urbe uiri magni et clari<sup>36</sup> quondam<sup>37</sup> in hostes et ciues<sup>38</sup> superbi fuere et feroces, et Cornuti sunt a ciuibus appellati.

<sup>31</sup> Quod] Quid.

<sup>32</sup> lapidem.

<sup>33</sup> marmorie.

<sup>34</sup> sum] siue.

<sup>35</sup> hii bis.

<sup>36</sup> clari] elarei.

<sup>37</sup> quondam] quoniam.

<sup>38</sup> ciuius.

§ 15. *De pallacio Diocleciani.*

Palatium etiam Diocleciani preterire non possum, ubi urbis opus habetur. Cuius amplissimam magnitudinem et artificiosissimam et admirabilem compositionem scribere non sufficio. Hoc autem tam spaciose magnitudinis (est) quod illud in maiori parte diei exacte per totum uisere non potui. Ubi tante altitudinis columnas repperi quod nemo lapillum usque ad capitale potest proicere. Quarum quamlibet, ut a cardinalibus accepi, centum uiri uix per annum secare, polire, atque perficere potuerunt. De quo loqui refuto, quoniam si uerum dixerō, ueritati obuiare uidebor.

§ 16. *De templo Palladis.*

Templum etiam Palladis opus quondam insigne fuit. Set multo sudore Christicolarum deiectum et longo senio dirutum, cum totum deleri non possit, pars que residua est horreum est cardinalium. Ibi magna congeries est fractarum effigierum: ibi etiam armata ymago Palladis, adhuc super altissimam testudinem exstans, amisso capite truncata, (spectaculum) mirandum intuentibus exhibet. Hoc<sup>39</sup> ydolum in maiori ueneratione erat apud ueteres Romanorum. Huic adducebantur Christicole, et quicumque flexis genibus Palladem non | adorabat, diuersis penis 197 b. uitam terminabat. Ad hoc ydolum uel simulacrum<sup>40</sup> Ypolitus cum familia sua adductus, quod illud neglexit, equis distractus martirium subiit.

§ 17. Pallacium autem diui Augusti non pretereo. Hec quidem amplissima domus admodum excellebat, iuxta excellentiam conditoris Augusti. Hec autem domus tota marmorea pretiosam materiam et copiosam edificandis ecclesiis que Rome sunt prebuit. De qua quoniam parum restat pauca dixisse sufficiat. Restat autem in(de) quedam particula solii ubi hec scripta repperi: *Domus diui Augusti clementissimi*. Qui, cum esset dominus urbis et tocius orbis<sup>41</sup>, appellationem tamen domini omnino uitauit.

§ 18. Iuxta hoc palatium est murus quidam ex latere coctili<sup>42</sup> descendens a summis montibus. Qui immensis fornicibus aque ductum sustentat per quem annis<sup>43</sup> a montanis fontibus per spacium unius diete urbi illabatur. Qui ereis fistulis postmodum diuisus uniuersis palatiis quondam infuebat. Fluuius etenim Tiberis qui urbem prelabitur equis utilis est, set hominibus inutilis et nocuus habetur. Quare a quatuor partibus urbis per artificiosos meatus Romam (Romani?) ueteres aquas recentes uenire fecerunt. Quibus dum r. p. floruit quicquid libuit licuit<sup>44</sup>.

Iuxta murum | aque ductus, qui per portam Assinariam descendit, est 198 a. balneum Bianei Appollinis, quod una candela consecrationis semel accendit, et perpetuo, ut prediximus, calentes effecit.

§ 19. Prope hoc balneum est domus Aquilea et domus Frontoniana<sup>45</sup>. Set cui contigit uniuersa palatia urbis Rome sermone persequi, cum nemini, ut arbitror, uniuersa uidere contingat? Nunc itaque palacium Tiberianum, opus quidem mirandum et immensum, pretereo. Neronis etiam palatium, et diui Nerue mirabile edificium, et Octauiani<sup>46</sup> palatium

<sup>39</sup> Hoc] Hoo.<sup>40</sup> simulacri.<sup>41</sup> orbis] urbis.<sup>42</sup> coctilis.<sup>43</sup> annis.<sup>44</sup> Cf. *Polychron.* (above, p. 535).<sup>45</sup> frontoniana.<sup>46</sup> octauiam.

transeo. Septem etiam solia mire artis et altitudinis sileo. Vnde ut aiunt Ouidius inquit

Ov. Met.  
ii. 1.

*Regia solis erat sublim[in]ibus alta columpnis*<sup>47</sup>  
*Clara micante auro flammasque ymitante piropro.*

§ 20. De palatio .lx. inperatorum.

Palatium etiam .lx. inperatorum describere quis poterit? Quod cum ex maiori parte lapsum sit, fertur tamen omnes Romanos huius temporis quod in(de) adhuc superest pro tota substantia sua non posse dissoluere.

§ 21. De Pantheon<sup>48</sup>.

Pantheon autem breui transitu pretereo, quod quondam erat idolum omnium deorum, immo demonum. Que domus nunc dedicata ecclesia in honore omnium sanctorum sancta Maria Rotunda uocatur, antonomastice<sup>49</sup> quidem a prima et pociori parte, cum sit omnium sanctorum ecclesia. Hec quidem habet porticum spaciosam multis et mire altitudinis columpnis marmoreis | sustentatam. Ante quam conche et uasa alia miranda de marmore porfirico et leones et cetera signa de eodem marmore usque in hodiernum diem perdurant. Huius domus latitudinem ipse mensus sum, habetque spacium .cc. lx. vi. pedes in latitudine. Cuius quondam tectum deauratum fuit per totum. Set inmoderatus amor habendi et auri sacra famas Romani<sup>50</sup> populi aurum abrasit et templum deorum suorum deturpauit. Qui ob inexplebilem cupiditatem, dum aurum sitiuit et sitit, a nullo scelere manum retraxit aut retrahit.

§ 22. De archu triumphali Augusti<sup>51</sup>.

Prope hoc templum est archus triumphalis Augusti Cesaris, in quo hoc epigramma scriptum repperi: *Ob orbem deuictum Romano regno restitutum et r. p. per Augustum receptam populus Romanus hoc opus condidit*: uidelicet tante uictorie tantique triumphii perpetuum posteritatis monumentum. Est archus ipse marmoreus et multiplex, in quo super extantes longe tabulas lapideas erecte sunt imagines illorum qui principes milicie fuerunt aut qui strenue pugnando perempti sunt uel aliquid memorandum in hostes gesserunt. Inter quas imago Augusti maior ceteris mira arte celata<sup>199 a.</sup> precellit, et ubi triumphat, et ubi hostes | superat, ab omnibus in pictura cognoscendus. Pretea in arcu prefato exercitus undique celatus et undique bella detestanda<sup>52</sup>, que cum intencius aspicias, uera bella uidere existimes. Ibi opere mirabili Actiacum<sup>53</sup> bellum simulatur, in quo Cesar preter spem uictorie superior factus in certamine Cleopatram<sup>54</sup> biremi quadam fugientem persequitur, capturoque similis<sup>55</sup> Cleopatra subducitur, et apposisis aspidibus mammis<sup>56</sup> suis in Pario marmore superba mulier moritura pallescit. De hoc bello Cesar Augustus summum honorem attigit, et hoc modo triumphauit. Quatuor albi equi currum aureum in quo<sup>57</sup> sedebat togam auro et gemmis intextam indutus trahebant, quos

<sup>47</sup> *This line has strayed from its place and has been inserted after detestanda* (§ 22, note 52). <sup>48</sup> *corr. from Pantheon.* <sup>49</sup> *antonomastice] antonomia site.*

<sup>50</sup> *Romani] roma in.*

<sup>51</sup> *augisti.*

<sup>52</sup> *See note 47.*

<sup>53</sup> *Atticum.*

<sup>54</sup> *deopatram.*

<sup>55</sup> *A stop after similis is wanted, and perhaps a word or two has dropped out.*

<sup>56</sup> *mannis.*

<sup>57</sup> *quos.*

iiii<sup>or</sup> nobilissimi Romanorum direxerunt. Et ante eum longo ordine reges, duces, ac principes captiui, manus post terga uincti, et innumera-biles alii celeberrime pompe producebantur. Erantque bella eius et actus strenui lingua omnium gentium que Rome habitabant composita, que legere et cantare in triumpho populus non cessabat. Preterea autem et in tabulis uictoria eius depicta fuit ut hii qui laudem eius audire non possent, eam cernerent. Celebri itaque cantu et inenarrabili ioconditate ipsum in Tarteram<sup>58</sup> rupem usque ad Capitolium perduxerunt, ubi ipse arma quibus | in bello usus fuerat, et que hosti manu propria detraxerat, obtulit 199 b. et in tolis signum tante uictorie suspendit. Ibi a senatu et patribus [et] conscriptis et populo Romano sibi prouincia ultima dabatur, ut fama triumphi et laus tante uictorie per uniuersum orbem claresceret. Hanc rem gestam ut presenti relatione docui arcus pretaxatus sculptis ymaginibus per omnia representat.

§ 23. Uidi etiam alios archus triumphales plures, set huic opere et sculptura ualde similes. Quare et de qualitate aliorum dictum est, ubi archus iste triumphalis<sup>59</sup> descriptus est: Vnusquisque etenim bellum uictoris et actus eius egregios arte miranda celatus, inmensum decus priorum presentibus representat.

§ 24. *De archu Pompeii.*

Est etiam arcus triumphalis Magni Pompeii, ualde mirandus, quem habuit de uictoria quam obtinuit uicto Metridate et filio eius Pharoace<sup>60</sup>. Hi Romanis per .xl. annos rebelles fuerunt. Qui ad ultimum pirates effecti Sillam contra<sup>61</sup> eos missum superauerunt et in fugam conuerterunt. Ad quos postmodum missus Pompeius ante mensem ultra spem Romanorum felici usus fortuna memoratum Metridatem cum filio suo et copiis omnino deuicit. Postea autem antequam Romam redisset, magnam partem 200 a. orientis deuicit et Romanis tributarios effecit<sup>62</sup>. Vbi inmensum pondus auri et argenti quesuiuit: quod longo ordine Pompeiano triumpho prelatum<sup>63</sup> est. Quod sculptura arcus triumphalis eius usque in hodiernum diem representat.

§ 25. *De columpna triumphali Fabricii.*

Uidi etiam columpnam triumphalem Fabricii quam sibi deuicto Pirro rege Epirotarum Romani statuerunt. Qua ut arbitror nil alcius habet Roma: est enim columpna ista rotunda et caua ad instar epicaustolii. Sunt etiam alie iii<sup>or</sup> ad similitudinem istius, quas Romani fistulas uocant marmoreas. Que cum admodum grosse sint, uidentur tamen gracillime ob nimiam altitudinem. Set in quorum honore fuissent edite nondum potui cognoscere. At cum fauente deo in + ex hac peregrinatione rediero, denuo que nunc ambigua sunt et que penitus latent adhuc maiori mora et exercitatori indagacione perscrutabor, et perscrutata gratanter amicis partibor.

Nunc autem ad cognita redeo et columpnam clari Fabricii redeo. Qui ab hoste Pirro hoc approbatus est eulogio descriptus. Cum Fabricius quendam Philippum Pirri medicum<sup>64</sup> domino suo uinctum mitteret,

<sup>58</sup> sc. Tarpeiam.

<sup>59</sup> corr. from triumphales.

<sup>60</sup> sc. Pharnace.

<sup>61</sup> contra] intra.

<sup>62</sup> effecit] effectus.

<sup>63</sup> prelatum] prelectum.

<sup>64</sup> corr. from medico.

quod uitam domini sui secum pro auro habuit, Pirrus legatis Fabricii  
 200 b. respondit: Nimirum hic est | ille Fabricius, qui non facilius diuelli potest  
 ab honestate quam sol a cursu suo. Remisitque uniuersum aurum suum  
 quo Romam emere proposuerat, cum eam uiribus capere non posset. Vnde  
 Lucanus

Lucan iii.  
 160.

*Quo te Fabric(i)us regi non uendidit auro.*<sup>65</sup>

Hec omnia et multa alia egregia facta Fabricii celata sunt in pretaxata  
 columpna.

§ 26. *De arcu triumphali Cipionis.*

Est etiam ibi arcus triumphalis Cipionis, qui ibi <sup>66</sup> perempto Hannibale  
 a Romanis est conditus. Hic cum durissimo hoste Romanorum Hannibale  
 equo certamine <sup>67</sup> dimicauit et h'. uinci primus specie Romanis tribuit.<sup>68</sup>  
 Habuitque Hannibal <sup>69</sup> domesticum|demonem qui illum <cum> Cipione  
 monuit pacem facere. Inde datis induciis ut sepelirentur interfecti,  
 sancito federe per triduum, Hannibal <sup>70</sup> colloquium singulare habuit  
 cum Cipione. Cum autem conuenissent die iiii<sup>to</sup>, duo mire magnitudinis  
 canes <sup>71</sup> ad locum colloquii Hannibalem <sup>72</sup> sunt secuti. Quod cum Cipio <sup>73</sup>  
 nouisset, ad colloquium uenire noluit. Deinde inito prelio grauitur utrin-  
 que [et] coactus est Hannibal <sup>70</sup> de castris suis confugere. Sequenti autem  
 die grauissimo uictus certamine ad Lircum regem confugit. Cum quo  
 iterum uictus Hannibal <sup>70</sup> a Cipione <sup>74</sup>, cum se uideret non posse euadere,  
 hausto ueneno quod gestabat <sup>75</sup> in anulo, dormiendo obiit. Liberati |  
 201 a. itaque a grauissimo hoste Romani, quem usque hodie detestantur et  
 odiunt, uictori Cipioni <sup>73</sup> arcum hunc triumphalem maximo sumptu statue-  
 runt, in quo omnia supradicta et plura sculpta sunt.

§ 27. *De pyramidibus sepulcris potentum.*

Nunc autem de pyramidibus pauca subiciam. Sunt autem piramides  
 sepulcra potentum, mire magnitudinis et altitudinis, in summitate acute  
 figuram h'ecnoïdis <sup>76</sup> referentes. Quarum prima quam uidi Romuli est.  
 Hanc autem ante castellum Crescentii <sup>77</sup> sitam prope ecclesiam beati  
 Petri peregrini mentiuntur fuisse acruum segetis Petri apostoli, quam  
 cum Nero sibi rapuisset, in lapideum collem pristinae quantitatis fuisse  
 conuersam. Quod omnino friuolum est, quo peregrini multum habundant.  
 Habet autem piramis quelibet concam marmoream undique celatam inter  
 se clausam, in qua corpus defuncti sepelitur.

§ 28. *De piramide Augusti.*

Uidi etiam piramidem Augusti prope portam Latinam ex quadris  
 lapidibus ferro <sup>78</sup> compactis constructam, unde adhuc nulla uetustas  
 lapidem unum diuellere potuit.

<sup>65</sup> auro] aurum.

<sup>66</sup> ibi] sibi *perhaps rightly*.

<sup>67</sup> certamino.

<sup>68</sup> et h'. uinci etc. sic.: h' is for Hannibal. *The sense seems to be that Hannibal first, among the enemies of Rome, seemed likely to conquer.*

<sup>69</sup> Hannibal] hec.

<sup>70</sup> Hannibal] h'.

<sup>71</sup> canis.

<sup>72</sup> Hannibalem] hec.

<sup>73</sup> Cipio] c'.

<sup>74</sup> a Cipione] accip'.

<sup>75</sup> gestabat] gestiebat.

<sup>76</sup> h'ecnoïdis or h'ecuoidis *cod.*

<sup>77</sup> Crescentii] crescentis.

<sup>78</sup> ferro] fo ferro.

§ 29. Sunt autem Rome piramides multe, set omnium maior(i) admiratione digna est piramis Iulii Cesaris, que ex uno solidoque lapide porf(ir)ico condita est. De qua ualde mirandum est quomodo secari aut erigi aut stare potuit tante altitudinis moles. Est enim ut asserunt altitudo eius cc. l. pedes. | Habetque in summitate speram eneam, in qua cineres et 201 b. ossa Iulii Cesaris condita sunt. De qua mirando quidam sic ait :

*Si lapis est unus, dic qua sit arte leuatus ;  
Si lapides plures, dic ubi congeries.*

Stat autem eo loco, ut aiunt, quo quidam Iulio occurrit concionem adeunti, deferens ei litteras facte in se coniurationis dolum denudantes. Ubi inter cetera continebatur ipsum crudeliter obitum<sup>79</sup> si eo die contionem aut Capitolium intraret. Qui cum litteras suscepisset, lateri sic ait : Nunc cum astronomico hoc sermonem habebo, post contionem litteras uestras uidebo. Vocauit itaque obuium sibi astronomicum, qui Cesarem moriturum in kalendis predixerat, et inquit ei : Hodie Kalende sunt et adhuc uiuo. Cui astronomicus inquit : Sunt quidem kalende, sed nondum transierunt, et utinam mendax reperiar. Et confestim Cesar inde diuertens Capitolium ingreditur. Ubi a Bruto et Cass(i)o et eorum fautoribus<sup>80</sup> .xx. iiii. stibiis confossus, in Capitolio obiit. Dicit tamen Marius Suetonius, cui magis credo, quod capulis gladiatorum fuerit interemptus, unde et uulnus in eo non apparuit. Quare in numero deorum eum raptum dicebant. Unde Maro in epitafio eius ita inquit :

*Candidus insuetum miratur lumen Olympi.  
Dafnis ego in siluis hinc usque ad sidera notus,  
Formosi custos pecoris, formosior ipse, etc.]<sup>81</sup>*

Vergil,  
*Ecl.* v.  
56, 43, 4.

Littere etiam prefate in se coniurationis inuente sunt in sinistra manu 202 a. eius. Cesar itaque dominator et dominus orbis terrarum, qui primum libertate depressa sibi usurpauit imperium, primo rogum<sup>82</sup> in paruum redactus cinerem predicta enea spera clauditur. Hanc autem piramidem peregrini (acum)<sup>83</sup> beati Petri appellant. Sub quo magno labore reptant ubi super .iiii. eneos leones saxum fundatur. Mentiunturque mundum a peccatis et ueram perfecisse penitenciam qui sub saxo reperi potuerit.

### § 30. De faro Alexandrino.

Ingens etiam miraculum est farum Alexandrinum, quomodo super .iiii. cancos uitreos in mari<sup>84</sup> fundatum est, uidelicet quomodo tam magni cancri ex uitro fieri potuerunt, et quomodo in mare portati et non fracti, et quomodo cement(i)ta fundamenta sub aquis cancris supposita durare potest cementum, et quare cancri non frangantur in mari, et quare non lubricat sub tanto pondere cementi fundamentum, quod magnum mirum est. Set dicit Ysidorus[a] puluerem quendam huius nature esse, quod aqua mixtum si soli aut igni apponitur, in pristinum puluerem redigitur. Si uero aqua<sup>85</sup> mergatur, solidatur et lapidescit. Set non est huius operis causas aperire mirabilium.

<sup>79</sup> obitum] obit'ñ.

<sup>80</sup> fātoribus.

<sup>81</sup> Thus given : Dafnis e. i s. h. u. a. s. n. for. c. p. f. i.

<sup>82</sup> sic : qu. primus regum ?

<sup>83</sup> acum] supplied from Polychronicon.

<sup>84</sup> mare.

<sup>85</sup> aque.

§ 31. Colosseum<sup>86</sup> autem palacium Titi et Uespasiani transeo. Quis enim artificiosam compositionem eius et magnitudinem sermone exequi poterit? Iuxta hoc palacium est imago suis<sup>87</sup> quam Eneas fetam iuxta uaticinium Priamidis Eleni<sup>88</sup> legitur reperisse, signum scilicet ciuitatis eo loco edificande quam fata sibi dederant orbi toto inperaturam. De hoc signo Uirgilius sic ait:

*Aen.* iii.  
390, 2;  
cf. viii.  
43.

*Inuenta sub ilicibus sus  
Alba solo recubans, albi circum ubera nati.*

Est autem hoc signum ex Pario marmore candidissimo mira arte perfecto. Reptantque circum ubera eius nati numero .xxx.

§ 32. In porticu etiam ante hiemale palatium domini pape est imago enea illius lupe que dicitur Remum et Romulum aluisse. Set hoc quidem fabulosum est. Nam Lupa<sup>89</sup> quedam mulier eximie pulcritudinis antiquitus Rome fuit. Hec Remum et Romulum in Tiberi proiectos inuenit, et pro suis aluit. Que ideo Lupa dicta est, quoniam pulcritudine sua et illecebris suis homines in<sup>90</sup> amorem suum rapiebat. Hec autem lupa enea arieti eneo insidiatur<sup>91</sup>, qui ante palatium prefatum aquam abluendis manibus ore emittit<sup>92</sup>. Lupa etiam quondam singulis mammis aquam abluendis manibus emittebat, set nunc fractis pedibus a loco suo diuulsa est.

§ 33. Ante hanc enea tabula est, ubi pociora legis precepta scripta 203 a. sunt. Que tabula prohibens | peccatum dicitur. In hac tabula plura legi, set pauca intellexi. Sunt enim afforism(i), ubi fere omnia uerba subaudiuntur.

[*The remainder of f. 203 is cut away, leaving only a small slip at the top: the verso is blank, and probably the remainder of the recto was also blank.*]

### *Note on the Name Magna Carta*

IN supplement to the note on the name Magna Carta which appeared in this Review in 1915,<sup>1</sup> I now reproduce two letters from the Close Roll of 9 Henry III, which are strongly confirmatory of the view I maintained that *magna carta* came into use to distinguish the parent document from its offspring, the charter of the forest. In the first of these letters, not only is the *carta libertatum* called *maior*, as in 1218; but the contrast is even more pointed through the use of *minor* in the next sentence to describe the forest charter. The second letter contains the earliest absolutely proved use yet noticed of *magna carta* for the *carta libertatum*,—*magna carta nostra de libertatibus*. For here the words are in the original roll, whereas it will be recalled that the letter containing the term and dated February 1218 was in the duplicate or copy of

<sup>86</sup> Doloseum.

<sup>87</sup> suis] sciis.

<sup>88</sup> Piramidis elene.

<sup>89</sup> lupam.      <sup>90</sup> in] et

<sup>91</sup> corr. from insideatur.

<sup>92</sup> emittit] remt.

<sup>1</sup> *Ante*, xxx. 472-5.