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Plan of Rome *Roma prima di Sisto V.: la pianta di Roma Du Pérac-Lafréry del 1577, riprodotta dall'esemplare esistente nel Museo Britannico per cura e con introduzione di Francesco Ehrle, d.Cd.G., Prefetto della Biblioteca Vaticana. Danesi, 1908. Sm. folio in portfolio. 70 pp. text, one folding map 1 × 0.820 m. 15 lire (12s.).*

Thomas Ashby

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PLAN OF ROME.

Roma prima di Sisto V.: la pianta di Roma Du Pérac-Lafréry del 1577, riprodotta dall' esemplare esistente nel Museo Britannico per cura e con introduzione di FRANCESCO EHRLÉ, d.C.d.G., Prefetto della Biblioteca Vaticana. Danesi, 1908. Sm. folio in portfolio. 70 pp. text, one folding map 1 x 0.820 m. 15 lire (12s.).

THE object of the present publication is set forth by Father Ehrle in his preface. His intention is mainly to assist historical students, 'very many of whom, in dealing with the various historical problems of the period after the Renaissance and the Reformation, often feel the necessity of clearing up some topographical question connected with the continual and extensive transformation of Rome, eternal, despite all changes.' It is by no means the first of sixteenth-century engraved plans of Rome to be reproduced; but, owing to its extreme rarity, it has hitherto escaped the attention of students. The British Museum copy is, indeed, the only known example of the original edition: of the second (of 1640) one is in Paris, another in the collection of the present writer; while a copy of the third (of 1646) was found by Father Ehrle in a private collection.

In each of the last two editions the dedication has been changed, and the plan brought, to a certain extent only, up to date, by retouching the plates so as to show the modifications which had taken place in Rome in the interval. But the original plan of 1577 is rightly considered by Father Ehrle to be the best and clearest representation that we have of Rome before the transformations that a great part of it underwent at the hands of Sixtus V., and a fac-simile reproduction of it will thus be of the greatest use to students, not only of history, but of the classical and Renaissance topography of Rome, which are so intimately connected with one another.

The introduction has an interest of its own: it is the first attempt at a coherent account of the authors of this plan and of its modifications, and of the various hands through which these and similar plates

passed, from the middle of the sixteenth century till the present day.

Both Du Pérac and Lafréry are otherwise well known to us. The former appears both as draughtsman and engraver of several plates of archaeological and architectural interest, and especially of a large plan of ancient Rome (reconstructed) dedicated to Charles IX. of France in 1574 (the plates are still in existence at the Government engraving depot in Rome¹; Father Ehrle's statement to the contrary (p. 24) rests on an error of Ovidi, *La Calcografia Romana*, Rome, 1905, p. 24), and of a very important collection of views of ancient Rome of 1575. The latter was, between 1544 and 1577 (*circa*), the most important printer and publisher of engravings in Rome, and most of Du Pérac's work was issued by him. His master appears to have been a certain Antonio Salamanca of Milan, whose activity belongs mainly to the period from 1538 to 1549, and with whom he entered into partnership in 1553, soon becoming, however, the predominant member of the firm, and largely increasing his activity. A little after 1572, indeed, he published a catalogue of his stock, which Father Ehrle reproduces in full from the unique copy preserved in the Biblioteca Marucelliana in Florence. The list contains 112 geographical and topographical engravings (maps, views of cities and fortresses and a few battles), 79 engravings of Roman antiquities, 19 important Renaissance works of art, 72 mythological and historical prints, 174 religious subjects, 26 portraits, and 20 illustrated books. The inventory of his goods, made shortly after his death in 1577, is unluckily missing, though it seems to have been in its place in the archives until a few years back.

But the catalogue in question gives a good idea of his activity and enterprise. At a date which cannot be precisely fixed, but probably towards the end of his life, he began to form a collection of his most important archaeological plates, giving to it the title of *Speculum Romanae Magnificentiae*; but no copy of this collection has an index or an original

¹ *Catalogo delle Stampe . . . della Regia Calcografia*, No. 1439.

numbering of the plates, which are in fact differently arranged and chosen in every copy known. There are, too, very few copies to which later issues of the same plates, or plates issued for the first time by Lafréry's successors, have not been added.¹ For the plates were handed down through a series of vendors and publishers of engravings, of whom Father Ehrle gives most interesting particulars, most of whom added plates of their own, right down to the end of the eighteenth century; while, despite the fact that in 1799 the French Republican Government sent 1158 copperplates to the mint to

¹To the earlier copies mentioned by Father Ehrle I may add one in my own collection, from the Destailleurs Library, which contains very few plates dating after the death of Lafréry, while, as it has been rebound, they may well have been added separately.

be coined into money, some of the plates exist to the present day.

There is not space to follow Father Ehrle's careful and conscientious introduction further; but it is a most important contribution to the study of a little known and fascinating subject, while the appendix contains unpublished documents and inventories bearing on it. To the present writer, who has for some time contemplated the publication of a *catalogue raisonné* of the *Speculum Romanae Magnificentiae*, this book affords an indispensable foundation for the work, and at the same time an encouragement to proceed. Father Ehrle, by continuing the publication of other important plans of Rome, will render a very great service to students.

THOMAS ASHBY.

PHAROS.

Pharos Antike, Islam, und Occident. Von HERMANN THIERSCH. Teubner.

SELDOM has even the great house of Teubner issued a more splendid and exhaustive monograph than this. The author indeed modestly tells us that on some points he is writing at second hand, and that further researches are required by specialists. That may be so, but it will be hard to find readers who will desire to go more deeply into the question of the tower industry of the whole human race. For such this volume proves to be. It is divided into three parts and an appendix of independent value. The first gives all that can be known about the great Alexandrine lighthouse, with all the Arabic information about its history till its complete ruin by earthquake in the thirteenth century. The evidence not only of writers (which is very scanty) but of coins, Pompeian wall pictures, illuminated MSS., is brought in to help the author to his reconstruction of this wonder of the world. He corrects earlier essays, especially that of Adler, and produces a consistent and splendid result in his picture of the Pharos, which was a great quadrilateral base (each side a plethron) and the height

two plethra, then an octagonal building of half that height, then a round building in the same decreasing proportion, with a fire signal of wood and pitch at the top, and probably a mirror facing seawards to intensify the light. The whole thing was about 105 metres high. The reader must consult the volume for ample details and justifications of the author's views.

Then follows a long chapter on the use made of this lighthouse by the Arabs, whose *minaret* is derived from *manara*, a fire-tower, for they established a little chapel for prayer in the topmost storey, and from this came the fashion, at least in Egypt, North Africa, and the West, of setting up minarets of a form always recalling the great original at Alexandria.

But the minaret of this kind does not include the whole genus. It appears that the earliest towers used for the call to prayer were those of Christian churches at Damascus and elsewhere in Syria, square towers from which the call to prayer was given by beating the *semantron*, or board of dry wood, which is used to-day in some of the ruder and wilder monasteries on Mount Athos.

The Mohammedans substituted the musical