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*[Faint handwritten text visible on the right edge of the page]*

+ Parcel

When H. Henry 8<sup>th</sup> had written his Book  
 against Luther. A Copy of it was sent to  
 the Pope - and the same is now preserved in  
 y<sup>e</sup> Vatican at Rome. - His Holiness much  
 & delighted with this royal Champion of y<sup>e</sup>  
 Church - In return, conferred on him y<sup>e</sup>  
 Title of Defender of the Faith. And sent  
 him a Cap of Maintenance and a Pile of  
 Gold of exquisite Workmanship. Having also  
 informed <sup>himself</sup> that the King was passionately fond  
 of ancient Armour, & being a proper Emblem  
 of his new Title, <sup>As Defender of y<sup>e</sup> Faith of Rome</sup> likewise accompanied this  
 Present with an antique Shield of very ad-  
 mirable Beauty - representing the memorable  
 exploit of Camillus - delivering Rome from  
 the Goths under Brennus.

Mr. Dodwell who has written an elaborate  
 & exceedingly learned and critical Dissertation  
 upon this Shield, says - it was made in the Time  
 of y<sup>e</sup> Emperor Nero - By a most celebrated  
 Artist named Zenodorus for y<sup>e</sup> Family

+ Percebeus Artific. Plin: Nat. Hist. } of

† The metal of w<sup>ch</sup> this Shield is made, is that sort of  
 wonderfully-meliorated Iron which Pausanias &  
 Priny (Nat. Hist.) inform us was called Σταυρομα by  
 † Greeks who had † art of this process - which is now  
 supposed to be Lost, and by which † metal was  
 rendered so durable as to resist † Eruptions of Time,  
 in a great measure as much as † more precious  
 metals - of which had † Parma Augustis been  
 made - it is probable - that † Value of † Materials  
 would have caused it to be destroyed <sup>or now</sup> by some  
 avaricious possessor who would probably have  
 destroyed this Beautiful monument of Art Elegance  
 and Antiquity for † sake of the metals of which  
 it was composed. † Altho' made of Iron  
 this Orb was covered with Gold - that its Disk might be pre-  
 served in a state of resplendent Brightness, or its animated  
 expression remain unimpaired. - Which art of  
 making Gold adhere and unite to Iron was known <sup>and before</sup> in  
 the Age of † Em<sup>per</sup> Dioclesian ~~but~~ but was lost for many  
 centuries afterwards. By what artist retrieved, we know not,  
 which consideration fully <sup>proves the genuine antiquity of</sup>  
 this shield - as † story <sup>the equal attention to † costume</sup> & imitable Skill of † artist, and  
 part repaired when it came to † possession of King<sup>st</sup>.  
 and † state of † Arts, <sup>then</sup> and for many centuries before,  
 all incontrovertibly demonstrate. For it must have been  
 new and needed no repairs - if made in † age when † Arts of Elegance  
 began to reappear in Italy - in Leo's Golden Days.

† Materiam superabat opus. Ovid.

of the Furii, who were the Descendants of  
that Roman Heroe; As a Trophy of honor  
to their House.

This Shield is of a very particular kind of Iron,  
so meliorated (by a manner of tempering <sup>wh</sup> is  
now not known) that it is hardly susceptible  
of the Erosions of Time. †

But, as a certain mark of its very great antiquity,  
one small part on y<sup>e</sup> margin of the Disk - had  
undergone a Repair, by a small piece of Iron,  
ingenuously inserted: which, there is no doubt,  
was so repaired, when the Shield was presented  
to y<sup>e</sup> King of England. At whose Decease this  
(together with his other armorial Collections) was  
deposited in y<sup>e</sup> Tower of London - from whence it  
was brought (in y<sup>e</sup> necessitous times of King Charles  
y<sup>e</sup> 2.<sup>d</sup>) sold along with other Articles of old -  
fashion (in those days of little taste) but lightly es-  
timated - Being sold for y<sup>e</sup> value of y<sup>e</sup> metal.  
The Lot fell to y<sup>e</sup> hands of a neighbouring Smith,  
in whose possession this matchless Piece <sup>neglected</sup> of  
ancient Elegance & Art, was noticed by a very-  
intelligent



intelligent Gentleman of y<sup>e</sup> Name of Coyers who  
 mentioned to D<sup>r</sup>. Woodward a Physician of  
 eminence, and a devotee to Virtue. Who immediately  
 purchased it of the Smith. and preserved it w<sup>th</sup>  
 almost sacred Veneration in his Museum, until  
 his death - when it descended to the Doctors  
Heir at Law. Col. King - at whose decease  
 This Shield (with His Books & pictures Medals &c.)  
 was exposed to sale again; and there came  
 into y<sup>e</sup> Possession of y<sup>e</sup> Present Owner,  
 Who also has in his possession Printed volumes  
 and MSS<sup>es</sup> in y<sup>e</sup> hand Writing of most of y<sup>e</sup> chief  
 Literati of y<sup>e</sup> Last Age - which were written to set  
 forth the Beauties & Learning of this Shield, and  
 to show y<sup>e</sup> impossibility of its having been the  
 Production of any Age, Lower down than that of  
 y<sup>e</sup> Emperor Nero -  
The Learned Ainsworth - Dodwell - Hearn,  
Le Clerck - Spon - Cuper - Spanheim,  
Gronovius - Shenkler - Reland - and other  
 celebrated men of the Last age - have severally em-  
 ployed their Pens in composing Recounts and  
 critical Tracts and dissertations (now in MSS<sup>es</sup>  
 in possession of the present proprietor) in 10<sup>th</sup>





on which Many illustrations are given respecting  
 the antiquity of <sup>the</sup> Shield - and setting forth its  
<sup>singular</sup> ~~great~~ utility in explaining great numbers  
 of classical Obscurities effectually & satisfactorily  
 accomplished from divers parts of this venerable  
 Specimen of Roman Sculpture

To be fully convinced of this, and how far -  
 several parts and particulars of this Piece of Roman  
 Ingenuity - clear up & illustrate certain difficult  
 Words and Passages in divers very valuable  
 Classical Authors - The Learned Mr. Dodwell  
 has with great industry and Philological erudi-  
 tion fully shewn in his Dissertation on <sup>the</sup>

Parma Equestris - accompanying this.

Very imperfect hurried Account which the Author  
 and Hastily Written, is I believe perfectly  
 the Truth.

A Reduced plate of the shield and Mr. Dodwell's  
 Treatise upon it - accompanying this Paper  
~~which~~ will give an Idea of it and  
~~which~~ is fully explained in the Book -

The Possessor of the Parma Equestris - has  
likewise a most beautiful and highly elegant  
antique Roman Helmet or Casque - of workman-  
ship so consummately excellent and, in its animated  
Expression - and manner of materials & Skill, so  
very similar to the work of the Shield that one  
would, at first sight, judge it to be the labor  
of the same Artist.

This Casque was found in a River near  
Capua in Italy, and is not to be matched with  
any antique Casque, w<sup>ch</sup> we know of, that has  
been thitherto discovered.

The Story represented upon this Casque  
is that of Mars & Venus - in which the  
Figures are given in the first Style of  
Boldness and animation, uniting with Delicacy  
and Justness.

Had the owner of this valuable relique of Antiquity  
possessed a drawing of it, he would have  
inclosed it in y<sup>e</sup> Paper. But an adequate  
Artist was not at hand - and time did not  
allow for finding one -

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x It is made of fine meliorated Iron of Iloa or the  
Σταυρονα of Pausanias. Embossed in a manner of y<sup>e</sup> Parma Equestris  
and some small specks or mica of Gold remaining visible upon  
some parts of it shew y<sup>t</sup> it was, in like manner <sup>originally</sup> covered w<sup>th</sup> Gold &

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