

they represent. Thus when Innocent XI. lay under terrible apprehensions of the French King, he put out a coin, that on the reverse of it had a ship tossed on the waves to represent the Church. Before it, was the figure of our Saviour walking on the waters, and St. Peter ready to sink at his feet. The inscription, if I remember, was in Latin. "Help Lord, or else I perish."

Under this head, of the figures on ancient and modern coins, we may express an opinion as to the difference that appears in the workmanship of each. Till about the end of the third century, when there was a general decay in all the arts of designing, I do not remember to have seen the head of a Roman Emperor drawn with a full face. They always appear in *profil*, to use a French term of art, which gives us the view of a head, that, in my opinion, has something in it very majestic, and at the same time suits best with the dimensions of a medal. Besides that, it shows the nose and eyebrows, with the several prominences and fallings of the features, much more distinctly than any other kind of figure. In the lower Empire you have abundance of broad Gothic faces, like so many full moons on the side of a coin. Among the moderns too, we have of both sorts, though the finest are made after the antique. In the next place, you find the figures of many ancient coins rising up in a much more beautiful relief than those on the modern. This too is a beauty that fell with the grandeur of the Roman Emperors, so that you see the face sinking by degrees in the several declensions of the empire, till about Constantine's time it lies almost even with the surface of the medal. After this it appears so very plain and uniform, that one would think the coiner looked on the flatness of a figure as one of the greatest beauties in sculpture. One would fancy that the sculptors of that age had the same relish as a Greek priest that was buying some religious pictures at Venice. Among others he was shown a noble piece of Titian. The Priest