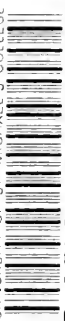
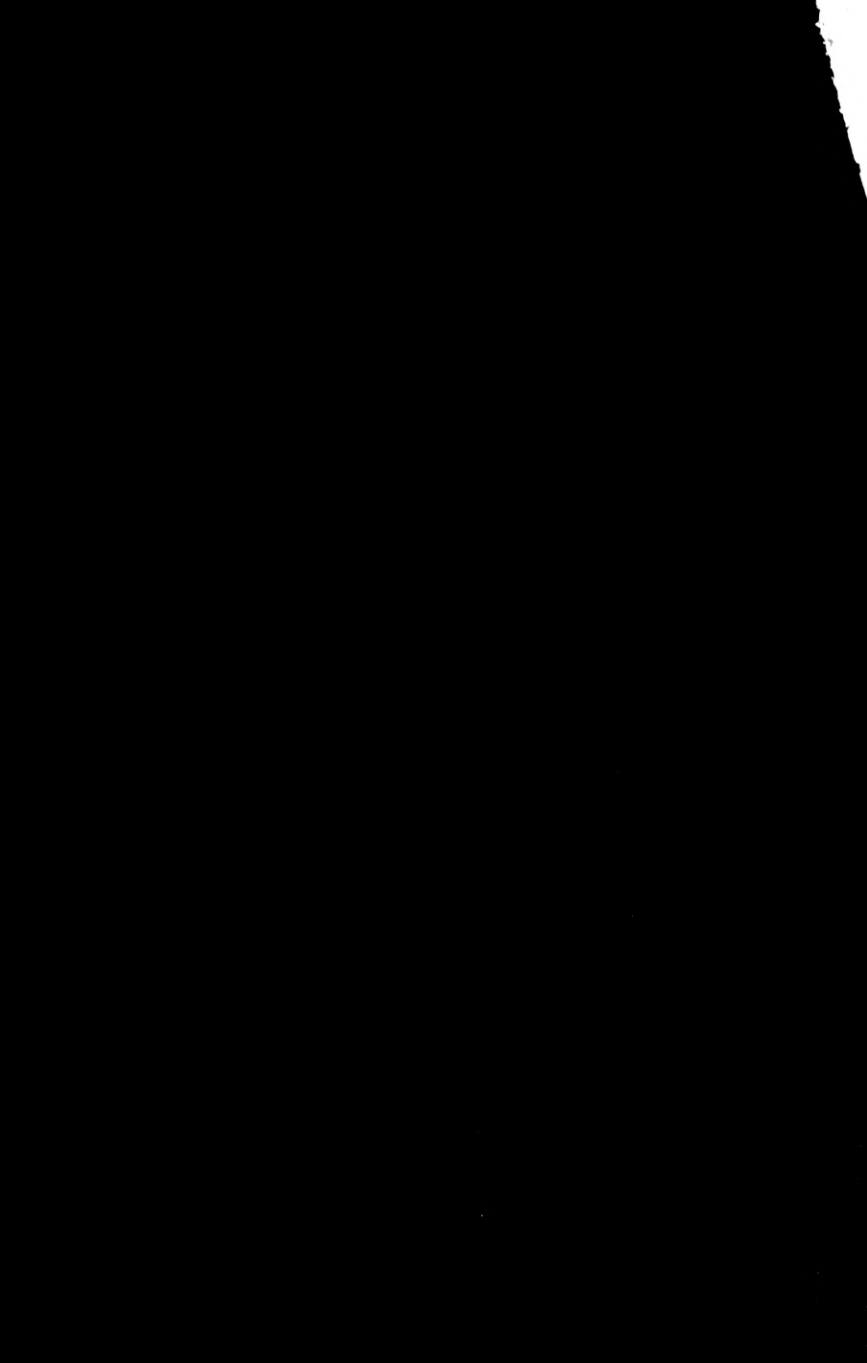


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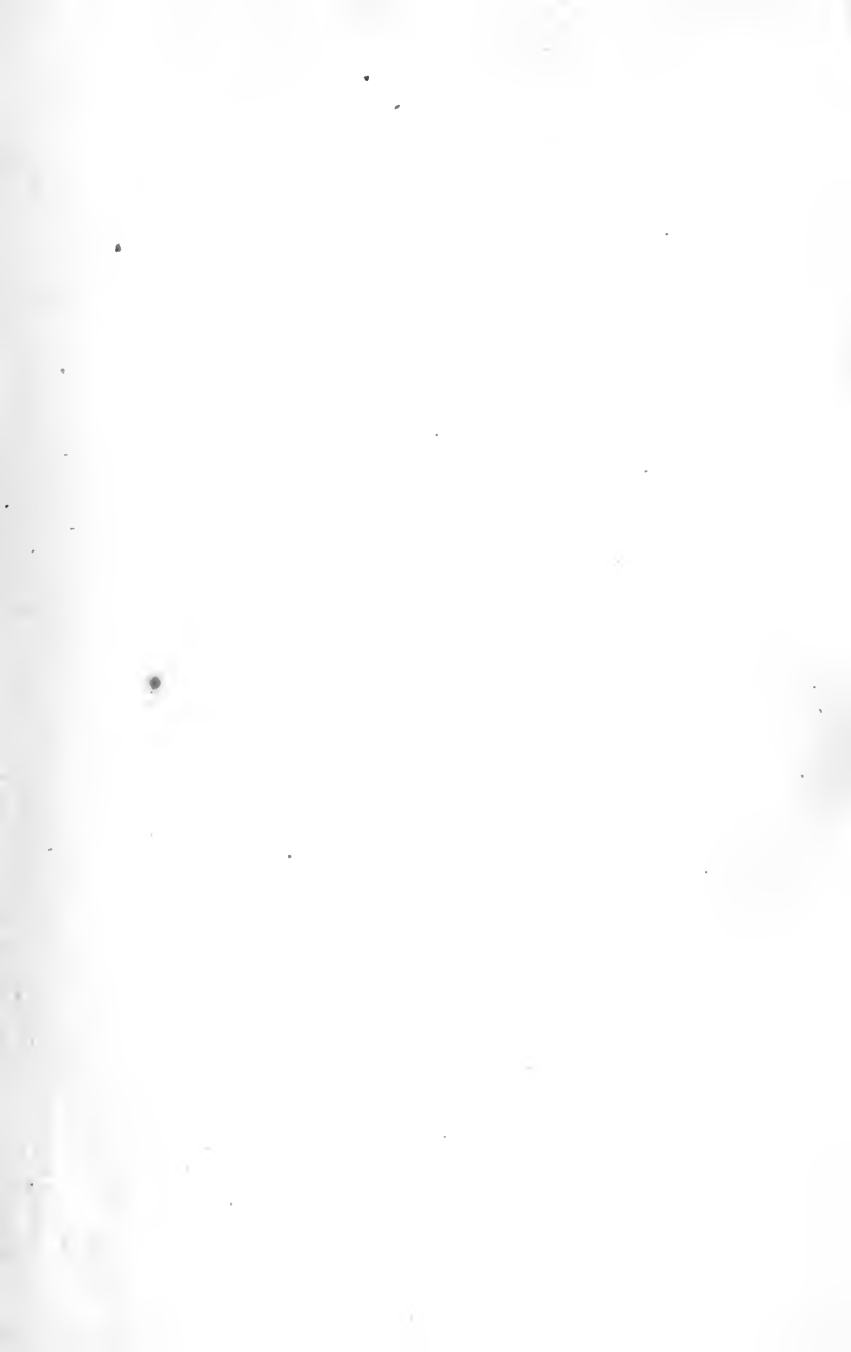
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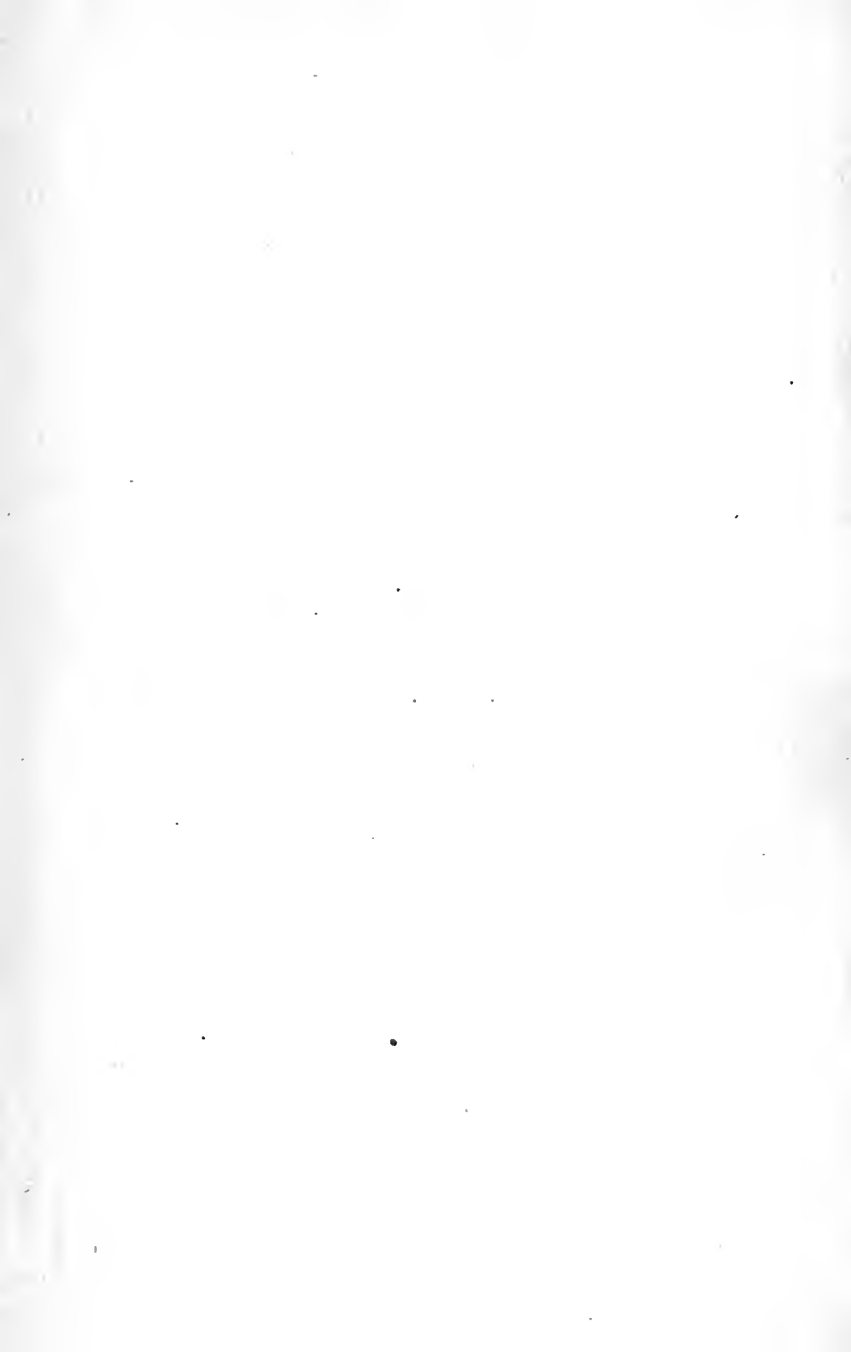




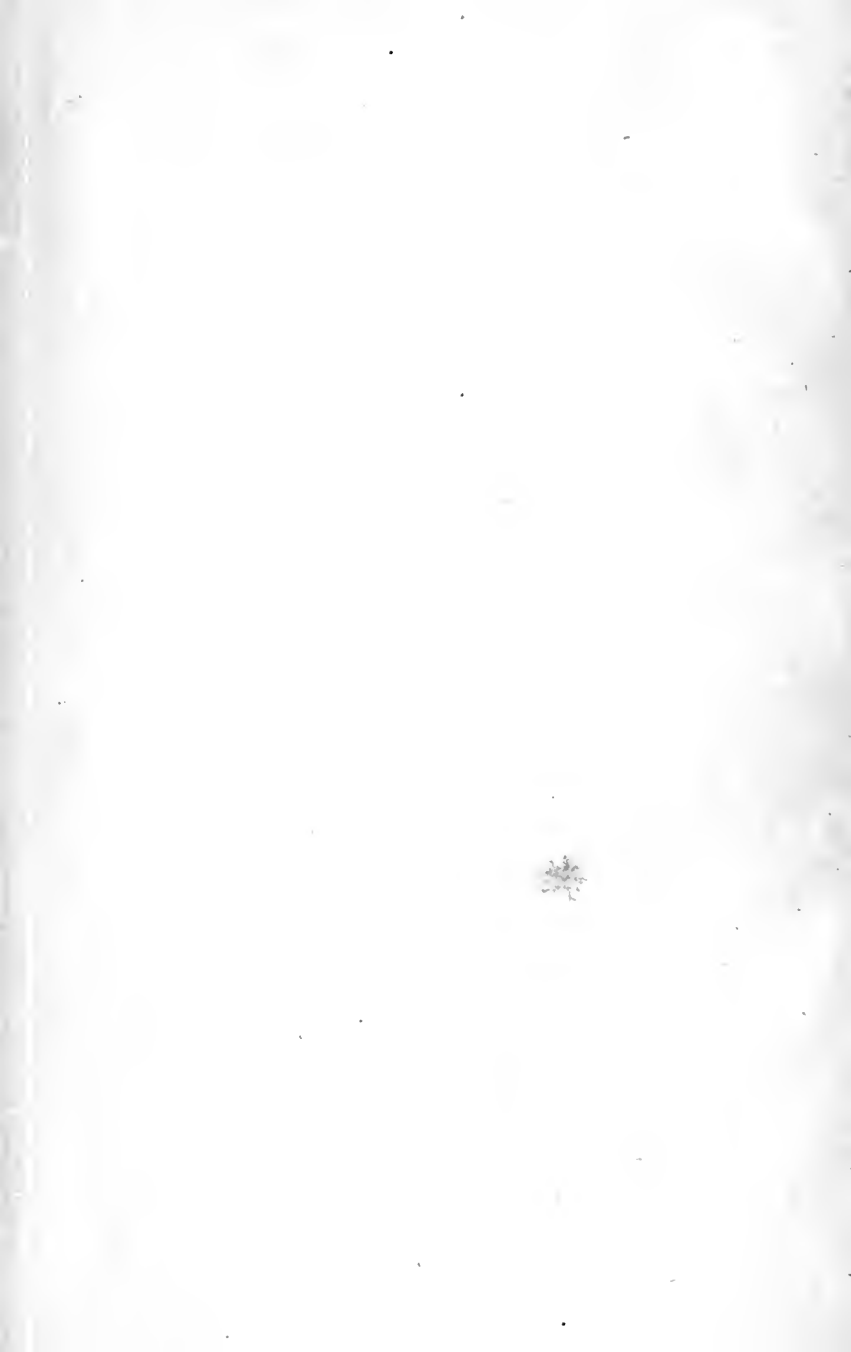


CITIES OF NORTHERN ITALY

VOL. II.







CITIES
OF
NORTHERN ITALY

BY

AUGUSTUS J. C. HARE

AUTHOR OF "WALKS IN ROME," "DAYS NEAR ROME," ETC.

IN TWO VOLUMES

VOL. II.

*VENICE, FERRARA, PIACENZA, PARMA,
MODENA AND BOLOGNA*

LONDON
GEORGE ALLEN, 156, CHARING CROSS ROAD

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OF
THE SECOND VOLUME.

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Erratum.

Page 185, line 5 from bottom, for noble piece, read noble altar-piece.

CHAPTER XX.

VENICE.

THE APPROACH.

It is 1 hr. by rail from Padua to Venice—4 frs. 50 c.; 3 frs. 25 c.; 2 frs. 30 c.

(The station is about an hour in a gondola from the Piazza S. Marco, which is the centre of Venetian life. A gondola with one gondolier costs 1 fr., each piece of luggage 20 c. extra.

Hotels. *Grand Hotel*, a large new hotel; *Italia, Europa*, good; *Bretagna*, excellent for families, but with no good single rooms; *Pension Suisse*—all these are in the same admirable situation near the entrance of the Grand Canal, and close to the Piazza S. Marco. *Vittoria*, on one of the side canals, good, but with terrible smells. *Danieli*, Riva degli Schiavoni, old-fashioned. *Inghilterra*, Riva degli Schiavoni, a small but very comfortable house, pleasant and sunny in winter and spring, hot in summer.

Restaurant. *Quadri*, Piazza S. Marco (right), excellent for luncheons if you are in an hotel, for everything if in lodgings. *Bauer Grünwald*, Via 22 Marzo. *S. Moisè*, opposite the church of that name.

Caffè. *Florian* (left), of world-wide reputation, Piazza S. Marco. *Quadri* (right).

Gondolas (the cabs of Venice) cost (with one gondolier and four passengers) 1 fr. the first hour, and $\frac{1}{2}$ fr. for each hour afterwards. For the whole day 5 $\frac{1}{2}$ frs.

English Church. On the second floor of Palazzo Contarini degli Scrigni, close to the Accademia, on the right.

Photographer—celebrated for portraits—*Ant. Sorgato*, 4674 Campiello del Vin, S. Zaccaria, behind Hotel d'Angleterre. For Venetian views, Naya, Piazza S. Marco.

Bookseller. *Munster*, Piazza S. Marco.

Curiosity Shops, once almost confined to the Ghetto, 'are now to be found everywhere in the city, and most of them are on the Grand Canal, where they heap together marvellous collections, and establish authenticities beyond cavil. "Is it an original?" asked a young lady

who was visiting one of their shops, as she paused before an attributive Veronese, or perhaps a Titian. "*Sì, signora, originalissimo!*"—*Howells.*

Venetian Jewellery. The street near the Ponte di Rialto, left bank. It should be known that almost everything bought in the Piazza S. Marco costs treble the price *asked* in the Frezzaria and other less fashionable parts of the town.

Wood Sculpture. Travellers should visit the Atelier (2795 Canal Grande) of Valentino Besarel. It is only in Italy that you find this interesting type of the untaught artist of unerring taste, whose art is the sole object and interest of his life. Besarel is a native of Cadore, where his ancestors were carvers of wood in Titian's time.

THE railway from Padua to Venice crosses a flat plain covered with vineyards, whose garlands reach almost to the edge of the lagoons. It is at *Mestre* that all the interest begins. Hence, across the soft grey distances, the towers of Venice are seen on the horizon, repeating themselves in the water. Throughout the still expanse, poles rising at intervals mark the 'pathways in the sea.' In the nearer foreground boats with great red and yellow sails are finding their way out into the open water by narrow runlets through the tall reeds.

The traveller now hurries past Mestre ; but till a few years ago it was important, as the place where, wearied with a long journey by diligence or carriage, he embarked for Venice, while gladdened by the first sight of the promised city.

'Not but that the aspect of the city itself was generally the source of some slight disappointment, for, seen in this direction, its buildings are far less characteristic than those of the other great towns of Italy ; but this inferiority was partly disguised by distance, and more than atoned for by the strange rising of its walls and towers out of the midst, as it seemed, of the deep sea, for it was impossible that the mind or the eye could at once comprehend the shallowness of the vast sheet of water which stretched away in leagues of rippling lustre to the north and south, or trace the narrow line of islets bounding it to the east. The salt breeze, the white moaning sea-birds, the masses of black weed separating and disappearing gradually, in knots of heaving shoal, under the advance of the steady tide, all proclaimed it to be indeed the ocean on whose bosom the great city rested so calmly ; not such a blue, soft, lake-like ocean as bathes the Neapolitan promontories, or sleeps beneath the marble rocks of Genoa, but a sea with the bleak power of our

northern waves, yet subdued into a strange spacious rest, and changed from its angry pallor into a field of burnished gold, as the sun declined behind the belfry tower of the lonely island church, fitly named "St. George of the Sea-weed." As the boat drew nearer to the city, the coast which the traveller had just left sank behind him into one long, low, sad-coloured line, tufted irregularly with brushwood and willows: but, at what seemed its northern extremity, the hills of Arqua rose in a dark cluster of purple pyramids, balanced on the bright mirage of the lagoon, two or three smooth surges of inferior hills extended themselves about their roots, and beyond these, beginning with the craggy peaks above Vicenza, the chain of the Alps girded the whole horizon to the north—a wall of jagged blue, here and there showing through its clefts a wilderness of misty precipices, fading far back into the recesses of Cadore, and itself rising and breaking away eastward, when the sun struck opposite upon its snow, into mighty fragments of peaked light, standing up behind the bars of clouds of evening, one after another, countless, the crown of the Adrian Sea, until the eye turned back from pursuing them, to rest upon the nearer burning of the campaniles of Murano, and on the great city, where it magnified itself along the waves, as the quick silent pacing of the gondola drew nearer and nearer. And at last, when its walls were reached, and the outmost of its untrodden streets was entered, not through towered gate or guarded rampart, but as a deep inlet between two rocks of coral in the Indian sea; where first upon the traveller's sight opened the long ranges of columned palaces,—each with its black boat moored at the portal,—each with its image cast down, beneath its feet, upon that green pavement which every breeze broke into new fantasies of rich tessellation; when first, at the extremity of the bright vista, the shadowy Rialto threw its colossal curve slowly forth from behind the palace of the Camerlenghi; that strange curve, so delicate, so adamantine, strong as a mountain cavern, graceful as a bow just bent; when first, before its moonlike circumference was all risen, the gondolier's cry, "Ah! Stall!" struck sharp upon the ear, and the prow turned aside under the mighty cornices that half met over the narrow canal, where the plash of the water followed close and loud, ringing along the marble by the boat's side; and when at last that boat darted forth upon the breadth of silver sea, across which the front of the Ducal palace, flushed with its sanguine veins, looks to the snowy dome of Our Lady of Salvation, it was no marvel that the mind should be so deeply entranced by the visionary charm of a scene so beautiful and so strange, as to forget the darker truths of its history and its being. Well might it seem that such a city had owed its existence rather to the rod of the enchanter, than the fear of the fugitive; that the waters which encircled her had been chosen for the mirror of her state, rather than the shelter of her nakedness; and that all which in nature was wild or merciless,—Time and Decay, as well as the waves and tempests,—had been won to adorn her instead of to destroy, and might still spare, for

ages to come, that beauty which seemed to have fixed for its throne the sands of the hour-glass as well as of the sea.'—*Ruskin, 'Stones of Venice.'*

'I saw from out the wave her structures rise
As from the stroke of the enchanter's wand :
A thousand years their cloudy wings expand
Around me, and a dying Glory smiles
O'er the far times, when many a subject land
Look'd to the wing'd Lion's marble piles,
Where Venice sate in state, throned on her hundred isles !

'She looks a sea Cybele, fresh from ocean,
Rising with her tiara of proud towers
At airy distance, with majestic motion,
A ruler of the waters and their powers :
And such she was ;—her daughters had their dowers
From spoils of nations, and the exhaustless East
Pour'd in her lap all gems in sparkling showers.
In purple was she robed, and of her feast
Monarchs partook, and deem'd their dignity increas'd.

'In Venice Tasso's echoes are no more,
And silent rows the songless gondolier ;
Her palaces are crumbling to the shore,
And music meets not always now the ear :
Those days are gone—but Beauty still is here.
States fall, arts fade—but Nature doth not die,
Nor yet forget how Venice once was dear,
The pleasant place of all festivity,
The revel of the earth, the masque of Italy !'

Byron, 'Childe Harold.'

Venice, founded c. 421, owes its existence to the panic inspired by the total destruction of Aquileia. Many of the inhabitants of Altinum, Concordia, and Padua also fled before the barbarians, to the seventy-two islands which had formed in the lagoons of the Adriatic, and there they built a town.

'In the northern angle of the Adriatic is a gulf, called *lagune*, in which more than sixty islands of sand, marsh, and seaweed have been formed by a concurrence of natural causes. These islands have become the City of Venice, which has lorded it over Italy, conquered Constantinople, resisted a league of all the kings of Christendom, long carried on the commerce of the world, and bequeathed to nations the model of

the most stable government ever framed by man.'—*Daru*, '*Histoire de la République de Venise*.'

'It was for no idle fancy that their colonists fled to these islands ; it was no mere whim which impelled those who followed to combine with them ; necessity taught them to look for security in a highly disadvantageous situation, which afterwards became most advantageous, enduing them with talent, when the whole of the northern world was immersed in gloom. Their increase and their wealth were the necessary consequence. New dwellings arose close against dwellings, rocks took the place of sand and marsh, houses sought the sky, being forced, like trees enclosed in a narrow compass, to seek in height what was denied to them in breadth. Being niggard of every inch of ground, as having been from the outset compressed into a narrow compass, they allowed no more room for the streets than was absolutely necessary for separating one row of houses from another, and affording a narrow way for passengers. Moreover, water was at once street, square, and promenade. The Venetian was forced to become a new creature ; and Venice can only be compared with itself.'—*Goethe*.

'A few in fear,

Flying away from him whose boast it was
That the grass grew not where his horse had trod,
Gave birth to Venice. Like the water-fowl,
They built their nests among the ocean-waves ;
And where the sands were shifting, as the wind
Blew from the north or south—where they that came
Had to make sure the ground they stood upon,
Rose, like an exhalation from the deep,
A vast metropolis, with glistening spires,
With theatres, basilicas adorned ;
A scene of light and glory, a dominion,
That has endured the longest among men.'—*Rogers*.

'The ruler of the Adriatic, who never was infant or stripling, whom God took by the hand and taught to walk by himself the first hour.'—*Landor*.

For nearly 1100 years the colony thus formed was governed by a series of Dukes or *Doges*, amongst whom perhaps the best known names have been those of *Sebastiano Ziani*, under whom Frederick Barbarossa humbled himself in the portico of S. Mark's before Pope Alexander III. ; *Andrea Dandolo*, who took part in the 4th Crusade and the conquest of Constantinople ; *Marino Faliero*, beheaded on the Giants' stairs for aspiring to the sovereign power ; and

Francesco Foscari, deposed after having been forced to drive his own son into permanent exile.¹

‘ We take no note nowadays, and the Doges and magnificent Senators took no note, of the generation of true founders, who must have buried

¹ The order of the Doges has been—

697—716.	Paolo Anafesto.	1400—1413.	Michele Steno.
726—737.	Orso I.	1413—1423.	Tommaso Mocenigo.
742—755.	Deodato Orso.	1423—1457.	Francesco Foscari.
756—756.	Galla.	1457—1462.	Pasquale Malipiero.
759—764.	Dom. Monegario.	1462—1471.	Cristoforo Moro.
764—787.	Maurizio Galbaia.	1471—1473.	Niccolò Tron.
804—809.	Obelario Antenorio.	1473—1474.	Niccolò Marcello.
810—827.	Angelo Partecipazio.	1474—1476.	Pietro Mocenigo.
827—830.	Giustiniano Partecipazio.	1476—1478.	Andrea Vendramin.
830—837.	Giovanni Partecipazio I.	1478—1485.	Giovanni Morcenigo.
837—864.	Pietro Tradonico.	1485—1485.	Marco Barberigo.
864—881.	Orso I. Partecipazio.	1486—1501.	Agostino Barbarigo.
881—886.	Giov. Partecipazio II.	1501—1521.	Leonardo Loredan.
886—887.	Pietro Candiano I.	1521—1523.	Antonio Grimani.
888—912.	Pietro Tribuno.	1523—1528.	Andrea Gritti.
932—932.	Orso II. Partecipazio.	1528—1545.	Pietro Lando.
932—939.	Pietro Candiano II.	1545—1553.	Francesco Donato.
939—942.	Pietro Badoero Partecipazio.	1553—1554.	Marco Trevisan.
942—959.	Candiano III.	1554—1556.	Francesco Venier.
959—976.	Candiano IV.	1556—1559.	Lorenzo Priuli.
976—977.	Pietro Orseolo I.	1559—1567.	Girolamo Priuli.
978—979.	Vittore Candiano.	1567—1570.	Pietro Loredan.
979—991.	Tribolo Memmo.	1570—1577.	Alvise Mocenigo I.
991—1009.	Ottone Orseolo.	1577—1578.	Sebastiano Venier.
1026—1030.	Pietro Barbolano	1578—1585.	Niccolò da Ponte.
1030—1043.	Dom. Flabanico.	1585—1595.	Pasquale Cicogna.
1043—1071.	Dom. Contarini.	1595—1606.	Marino Grimani.
1071—1081.	Dom. Selva.	1606—1612.	Leonardo Donato.
1084—1096.	Vitale Falieri.	1612—1615.	Marco Memmo.
1096—1102.	Vitale Michele I.	1615—1618.	Giovanni Bembo.
1102—1117.	Ordelaaffo Falieri.	1618.	Niccolò Donato.
1117—1130.	Dom. Miche'i.	1618—1623.	Antonio Priuli.
1130—1148.	Pietro Polani.	1623—1624.	Francesco Contarini.
1148—1156.	Dom. M. rosini.	1624—1630.	Giovanni Cornaro.
1156—1172.	Vitale Michele II.	1630—1631.	Niccolò Contarini.
1172—1178.	Sebastiano Ziani.	1631—1645.	Francesco Erizzo.
1178—1192.	Orio Malipiero.	1645—1655.	Francesco Molin.
1192—1205.	Enrico Dandolo.	1655—1656.	Carlo Contarini.
1205—1228.	Pietro Ziani.	1656.	Francesco Cornaro.
1229—1249.	Jacopo Tiepo'o.	1656—1658.	Bertuccio Valier.
1249—1252.	Marco Morosini.	1658—1659.	Giovanni Pesaro.
1252—1268.	Riniero Zeno.	1659—1674.	Domenico Contarini II.
1268—1275.	Lorenzo Tiepolo.	1674—1676.	Niccolò Sagredo.
1275—1280.	Giovanni Dandolo.	1676—1683.	Alvise Contarini II.
1288—1310.	Pietro Gradenigo.	1683—1688.	Marc. Ant. Giustiniani.
1310—1311.	Marco Giorgio.	1688—1694.	Franc. Morosini.
1311—1328.	Giovanni Soranzo.	1694—1700.	Silvestro Valier.
1328—1339.	Francesco Dandolo.	1700—1709.	Alvise Mocenigo II.
1339—1342.	Bartolomeo Gradenigo.	1709—1722.	Giovanni Cornaro.
1342—1354.	Andrea Dandolo.	1722—1732.	Seb. Mocenigo III.
1354—1355.	Marino Faliero.	1732—1735.	Carlo Ruzzini.
1355—1356.	Giovanni Gradenigo.	1735—1741.	Alvise Pisani.
1356—1361.	Giovanni De'fino.	1741—1752.	Pietro Grimani.
1361—1365.	Lorenzo Celsi.	1752—1762.	Francesco Loredan.
1365—1367.	Marco Cornaro.	1762.	Marco Foscari.
1367—1382.	Andrea Contarini.	1768—1779.	Alvise Mocenigo IV.
1382.	Michele Morosini.	1779—1788.	Paolo Renier.
1382—1400.	Antonio Venier.	1788—1797.	Lodovico Manin.

[nigo.
Centra-

themselves with their piles and stakes, upon the mud banks, to lay a feasible foundation for the place, founding it, as every great human city is founded, upon human blood and sacrifice. But there stands the city of S. Mark miraculous, a thing for giants to wonder at, and fairies to copy if they could. The wonder leaps upon the traveller all at once, arriving over the broad plains of Italy, through fields of wheat and gardens of olive, through vineyards and swamps of growing rice, across broad rivers and monotonous flats of richest land, by the Euganean mountains dark upon the pale sky of evening, and the low swamps gleaming under the new-risen moon. The means of arrival, indeed, are commonplace enough, but lo ! in a moment you step out of the commonplace railway station, into the lucid stillness of the Water City, into poetry and wonderland. The moon rising above shines upon pale palaces dim and splendid, and breaks in silver arrows and broad gleams of whiteness upon the ripple and soft glistening movement of the canal, till, yet alive with a hundred reflections, and a soft pulsation and twinkle of life. The lights glitter above and below, every star and every lamp doubled ; and the very path by which you are to travel lives, and greets you with soft gleams of liquid motion, and soft gurgle of liquid sound. And then comes the measured sweep of the oars, and you are away along the silent splendid road, all darkling, yet alight, the poorest smoky oil-lamp making for itself a hundred twinkling stars in the little facets of the wavelets ; ripples, which gleam far before you, shining and twinkling like so many fairy forerunners preparing your way. Not a sound less harmonious and musical than the soft splash of the water against the marble steps and grey walls, the wave and wash against your boat, the wild cry of the boatmen, as they round with magical precision each sharp corner, or the singing of some wandering boatful of musicians on the Grand Canal, disturbs the quiet. Across the flat Lido from the Adriatic comes a little breath of fresh wind, touching your cheek with a caress ; and when, out of a maze of narrow water-lanes, you shoot out into the breadth and glorious moonlight of the Grand Canal, and see the lagoon go widening out, a plain of dazzling silver, into the distance, and great churches and palaces standing up pale against the light, our Lady of Salvation and S. George the greater guarding the widening channel, what words can describe the novel, beautiful scene.'—*Blackwood*, DCCV.

The impression produced when the great bridge is passed, and the train glides into the *Railway Station* of Venice is one never to be forgotten. Instead of the noise of a street, and its rattling carriages, you find, as you descend the portico of the station, the salt waves of the Grand Canal lapping against the marble steps, and a number of gondolas,

like a row of black hearses, drawn up against them. Into one of these you step, and noiselessly, ghastly, without apparent motion, you float off into the green water.

‘Let me this gondola boat compare to a slumbrous cradle,
And to a spacious bier liken the cover demure ;
Thus on the open canal through life we are swaying and swimming
Onward with never a care, coffin and cradle between.’

Monckton Milnes, from Goethe.

‘How light we move, how softly ! Ah,
Were life but as the gondola !’—*Clough.*

It is perhaps best, and no mere romantic idea, to enter Venice for the first time by moonlight. Then all the shabby detail, all the ruin and decay, and poor unartistic repairs of the grand old buildings are lost, and the first views of the Grand Canal are indeed surpassingly beautiful, and you are carried back to ‘the golden days of the Queen of the Adriatic.’

‘The south side rises o’er our bark,
A wall impenetrably dark,
The north is seen profusely bright ;
The water, is it shade or light ?

In planes of sure division made
By angles sharp of palace walls
The clear light and the shadow falls ;
Oh, sight of glory, sight of wonder !
Seen, a pictorial portent, under,
O great Rialto, the vast round
Of thy thrice-solid arch profound.’—*Clough.*

‘A city of marble, did I say ? nay, rather a golden city, paved with emerald. For truly, every pinnacle and turret glanced and glowed, overlaid with gold, or bossed with jasper. Beneath, the unsullied sea drew in deep breathing, to and fro, its eddies of green wave. Deep-hearted, majestic, terrible as the sea—the men of Venice moved in sway of power and war ; pure as her pillars of alabaster, stood her mothers and maidens ; from foot to brow, all noble, walked her knights ; the low bronzed gleaming of sea-rusted armour shot angrily under their blood-red mantle-folds. Fearless, faithful, patient, impenetrable, implacable—every word a fate—sate her senate. In hope and honour, lulled by flowing of wave around their isles of sacred sand, each with his name written and the cross graven at his side, lay her dead. A won-

derful piece of the world. Rather, itself a world. It lay along the face of the waters, no larger, as its captains saw it from their masts at evening, than a bar of sunset that could not pass away; but for its power, it must have seemed to them as if they were sailing in the expanse of heaven, and this a great planet, whose orient edge widened through ether. A world from which all ignoble care and petty thoughts were banished, with all the common and poor elements of life. No foulness or tumult, in those tremulous streets, that filled or fell beneath the moon; but rippled music of majestic change, or thrilling silence. No weak walls could rise above them; nor low-roofed cottage, nor straw-built shed. Only the strength as of rock, and the finished setting of stones most precious. And around them, far as the eye could reach, still the soft moving of stainless waters, proudly pure; as not the flower, as neither the thorn nor the thistle, could grow in the glancing fields. Ethereal strength of Alps, dream-like, vanishing in high procession beyond the Torcellan shore; blue islands of Paduan hills, poised in the golden west. Above, free winds and fiery clouds ranging at their will;—brightness out of the north, and balm from the south, and the stars of the evening and morning clear in the limitless light of arched heaven and circling sea.—*Ruskin's 'Modern Painters.'*

‘A Venise, celui qui est heureux, celui qui a soif des bruits du monde et qui a peur du silence, se sent bientôt envahi par le boiteux ennui; mais, quand on a connu les rigueurs de la vie, on y revient toujours; on se prend peu à peu d’une sorte de tendresse pour chaque place, pour chaque coin, pour chaque Traghetto; la légèreté de ce ciel, la clarté unique de l’atmosphère, cette lumière grise, argentée, les reflets d’acier de la lagune, les miroitements de Venise la Rouge, la douceur du parler vénitien, la confiance paisible des habitants, leur indulgence à toute fantaisie, leur doux commerce, les nuits claires comme les jours et je ne sais quoi qui chante au cœur et dans le ciel et sur les eaux: tout séduit le voyageur et le charme, le prend tout entier, et il va se regarder comme un exil quand il sera loin de la Piazzetta.’—*Charles Yriarte.*

It is not a mere following up of the list of sights indicated in these pages, which can give the impression of what Venice ought to convey, and is ready to teach through the wonderful histories and allegories which are engraved in the sculptures of her walls as in a marble picture-book. Venice, like Orvieto, is full of the deepest material for thought, and many of her buildings are still like an index to the historical and religious feelings of the time in which they were built.

‘At Venice, as indeed throughout the whole Christian world, the legend was the earliest form of poetry; and if it did not strike root

there deeper than elsewhere, it at least adorned the infancy of the republic with an infinite variety of flowers, which retained all their beauty and freshness in the proudest days of its prosperity. Each temple, monastery, religious or national monument, was surrounded from its foundations with its own peculiar legends, which increased with every succeeding century; and, not satisfied with these local traditions, the people took possession of those of Egypt, Asia Minor, and Greece, which became naturalised in the Lagues in proportion as the relics of saints and martyrs were transported there, in order to preserve them from the outrages of the Infidels, now become masters of those countries in which the earliest Christian churches had been founded.'—*Rio*.

Venice is still one of the most religious cities in Italy. Prayer never ceases here: the Sacrament is constantly exposed in one or other of the churches, and the clergy succeed one another in prayers before it, night as well as day.

Each day spent in the water-city will add to its charm, but, from the first all is novel and enchanting: the very cries of the gondoliers have something most wild and picturesque. They are thus explained by Monckton Milnes:

' When along the light ripple the far serenade
Has accosted the ear of each passionate maid,
She may open the window that looks on the stream,—
She may smile on her pillow and blend it in dream;
Half in words, half in music, it pierces the gloom,
“ I am coming—stall—but you know not for whom!
Stall—not for whom!”

Now the tones become clearer—you hear more and more
How the water divided returns on the oar—
Does the prow of the gondola strike on the stair?
Do the voices and instruments pause and prepare?
Oh! they faint on the ear as the lamp on the view,
“ I am passing—preme—but I stay not for you!
Preme—not for you!”

Then return to your couch, you who stifle a tear,—
Then awake not, fair sleeper—believe he is here;
For the young and the loving no sorrow endures,
If to-day be another's, to-morrow is yours;
May, the next time you listen, your fancy be true,
“ I am coming—sciàr—and for you and to you!
Sciàr—and to you!”¹

¹ From the verb *Stalir*, to go to the right; *Premier*, to go to the left; and *Sciàr* or *Siar*, to stop the boat by turning the flat part of the oar against the current.

To English eyes the sailors and *facchini* with their large earrings are almost as curious as the young dandies in the Giardino in summer with their almost invariable fans as well as parasols !

Travellers will do well to select an hotel as near as possible to the Piazza S. Marco, which is in itself filled with interest and delight, and is the centre of everything else. Here they may devote every extra moment to revisiting the most glorious church in the world, and hence they will gradually learn to make their way through the narrow streets which wind labyrinthine-like over the closely-packed group of islets. The best way will be to make the tour of Venice first in a gondola, and then, when partially familiar with the position of things, to follow up your explorations on foot, for every square, every house even of the city, may be visited by land as well as by water, as the 72 islands on which the town is built are connected by from 350 to 400 bridges. The geography, however, is indescribably difficult.

The *Calle*, as the narrow streets are called, are, in their way, as full of interest as the canals.

‘Jusqu’aux ruelles, aux moindres places, il n’y a rien qui ne fasse plaisir. Du palais Lorédan, où je suis, on tourne, pour aller à Saint-Marc, par des *calle* biscornues et charmantes, tapissées de boutiques, de merceries, d’étalages de melons, de légumes et d’oranges, peuplées de costumes voyants, de figures narquoises ou sensuelles, d’une foule bruisante et changeante. Ces ruelles sont si étroites, si bizarrement étriquées entre leurs murs irréguliers, qu’on n’aperçoit sur sa tête qu’une bande dentelée du ciel. On arrive sur quelque *piazzetta*, quelque *campo* désert, tout blanc sous un ciel blanc de lumière. Dalles, murailles, enceinte, pavé, tout y est pierre ; alentour sont des maisons fermées, et leurs files forment un triangle ou un carré bosselé par le besoin de s’étendre et le hasard de la bâtisse ; une citerne délicatement ouvragée fait le centre, et des lions sculptés, des figurines nues jouent sur la margelle. Dans un coin est quelque église baroque,—un portail chargé de statues, tout bruni par l’humidité de l’air salé et par la brûlure antique du soleil ;—un jet de clarté oblique tranche l’édifice en deux pans, et la moitié des figures semblent s’agiter sur les frontons ou sortir des niches pendant que les autres reposent dans la transparence bleuâtre de l’ombre.—On avance, et, dans un long boyau qu’un petit pont traverse, on voit des gondoles sillonner d’argent le marbre bigarré de l’eau : tout au bout de l’enfilade, un pétilllement d’or marque sur le flot le ruissellement du

soleil qui, du haut d'un toit, fait danser des éclairs sur le blanc tigré de l'onde.'—*Taine*.

For a passing stranger it may be well to divide the sight-seeing at Venice into eight divisions.

1. The Piazza of S. Marco and its surroundings.
2. The Grand Canal.
3. The South-Eastern quarter of Venice—from S. Zaccaria to the Public Gardens.
4. The North Eastern quarter—from S. Moisè to S. Giobbe.
5. Western Venice—from S. Trovaso to S. Andrea.
6. The Giudecca, the Armenian Convent, and the Lido.
7. Chioggia.
8. Murano and Torcello.

In the arrangement of Venetian sight-seeing it should be remembered that few of the churches are open after twelve o'clock, and the Academy closes at three. The mornings therefore should be given to sights in the town, the afternoons to general explorations.

CHAPTER XXI.

VENICE.

S. MARK'S AND ITS SURROUNDINGS.

WE will suppose the traveller threading his way from one of the neighbouring hotels to the Piazza S. Marco. As far as S. Moisè the old Venetian character of the direct approach to S. Mark's has been destroyed in recent years by the formation of the commonplace *Via 22 Marzo*, but the description of Ruskin may be applied to many other streets which lead to the great piazza.

'It is a paved alley, some seven feet wide where it is widest, full of people, and resonant with cries of itinerant salesmen,—a shriek in their beginning, and dying away into a kind of brazen ringing, all the worse for its confinement between the high houses of the passage along which we have to make our way. Overhead an inextricable confusion of rugged shutters, and iron balconies and chimney flues pushed out on brackets to save room, and arched windows with projecting sills of Istrian stone, and gleams of green leaves here and there where a fig-tree branch escapes over a lower wall from some inner cortile, leading the eye up to the narrow stream of blue sky high over all. On each side, a row of shops, as densely set as may be, occupying, in fact, intervals between the square stone shafts, about eight feet high, which carry the first floors : intervals of which one is narrow and serves as a door ; the other is, in the more respectable shops, wainscoted to the height of the counter and glazed above, but in those of the poorer tradesmen left open to the ground, and the wares laid on benches and tables in the open air, the light in all cases entering at the front only, and fading away in a few feet from the threshold into a gloom which the eye from without cannot penetrate, but which is generally broken by a ray or two from a feeble lamp at the back of the shop, suspended before a print of the Virgin. The less pious shopkeeper sometimes leaves his lamp unlighted, and is contented with a penny print ; the more religious one has his print coloured and set in a little shrine with a gilded or figured fringe, with perhaps a faded flower or two on each side, and his lamp burning

brilliantly. Here at the fruiterer's, where the dark-green water-melons are heaped upon the counter like cannon balls, the Madonna has a tabernacle of fresh laurel leaves ; but the pewterer next door has let his lamp out, and there is nothing to be seen in his shop but the dull gleam of the studded patterns on the copper pans, hanging from his roof in the darkness. Next comes a "Vendita Frittole e Liquori," where the Virgin, enthroned in a very humble manner beside a tallow candle on a back shelf, presides over certain ambrosial morsels of a nature too ambiguous to be defined or enumerated. But a few steps further on, at the regular wine-shop of the calle, where we are offered "Vino Nostrano a Soldi 28-32," the Madonna is in great glory, enthroned above ten or a dozen large red casks of three-year-old vintage, and flanked by goodly ranks of bottles of Maraschino, and two crimson lamps ; and for the evening, when the gondoliers will come to drink out, under her auspices, the money they have gained during the day, she will have a whole chandelier.

' A yard or two farther, we pass the hostelry of the Black Eagle, and, glancing as we pass, through the square door of marble, deeply moulded in the outer wall, we see the shadows of its pergola of vines resting on an ancient well, with a pointed shield carved on its side ; and so presently emerge on the bridge and Campo San Moisè, whence to the entrance into S. Mark's Place, called the Bocca di Piazza (mouth of the square), the Venetian character is nearly destroyed, first by the frightful façade of San Moisè, and then by the modernizing of the shops as they near the piazza, and the mingling with the lower Venetian populace of lounging groups of foreigners. We will push past through them into the shadow of the pillars at the end of the "Bocca di Piazza," and then we forget them all ; for between those pillars there opens a great light, and, in the midst of it, as we advance slowly, the vast tower of S. Mark seems to lift itself visibly forth from the level field of chequered stones ; and, on each side, the countless arches prolong themselves into ranged symmetry, as if the rugged and irregular houses that pressed together above us in the dark alley had been struck back into sudden obedience and lovely order, and all their rude casements and broken walls had been transformed into arches charged with goodly sculpture, and fluted shafts of delicate stone.

' And well may they fall back, for beyond those troops of ordered arches there rises a vision out of the earth, and all the great square seems to have opened from it in a kind of awe, that we may see it far away ;—a multitude of pillars and white domes, clustered into a long low pyramid of coloured light ; a treasure-heap, it seems, partly of gold, and partly of opal and mother-of-pearl, hollowed beneath into five great vaulted porches, ceiled with fair mosaic, and beset with sculpture of alabaster, clear as amber and delicate as ivory,—sculpture fantastic and involved, of palm-leaves and lilies, and grapes and pomegranates, and birds clinging and fluttering among the branches, all twined together

into an endless network of buds and plumes ; and, in the midst of it, the solemn forms of angels, sceptred, and robed to the feet, and leaning to each other across the gates, their figures indistinct among the gleaming of the golden ground through the leaves beside them, interrupted and dim, like the morning light as it faded back among the branches of Eden, when first its gates were angel-guarded long ago. And round the walls of the porches there are set pillars of variegated stones, jasper and porphyry, and deep green serpentine spotted with flakes of snow, and marbles, that half refuse and half yield to the sunshine, Cleopatra-like, "their bluest veins to kiss"—the shadow, as it steals back from them, revealing line after line of azure undulation, as a receding tide leaves the waved sand ; their capitals rich with interwoven tracery, rooted knots of herbage, and drifting leaves of acanthus and vine, and mystical signs, all beginning and ending in the Cross ; and above them, in the broad archivolts, a continuous chain of language and of life—angels, and the signs of heaven, and the labours of men, each in its appointed season upon the earth ; and above these, another range of glittering pinnacles, mixed with white arches edged with scarlet flowers, —a confusion of delight, amidst which the breasts of the Greek horses are seen blazing in their breadth of golden strength, and the S. Mark's Lion, lifted on a blue field covered with stars, until at last, as if in ecstasy, the crests of the arches break into a marble foam, and toss themselves far into the blue sky in flashes and wreaths of sculptured spray, as if the breakers on the Lido shore had been frost-bound before they fell, and the sea-nymphs had inlaid them with coral and amethyst.'—*Ruskin, 'Stones of Venice.'*

Glorious indeed is this piazza and the succession of buildings which surrounds it, and most animated is the scene, especially towards evening, when all society at Venice is 'in piazza.'

'The Place of S. Mark is the heart of Venice, and from this beats new life in every direction, through an intricate system of streets and canals, that bring it back again to the same centre. . . . Of all the open spaces in the city, that before the Church of St. Mark alone bears the name of Piazza, and the rest are called merely *campi*, or fields. But if the company of the noblest architecture can give honour, the Piazza S. Marco merits its distinction, not in Venice only, but in the whole world. I never, during three years, passed through it in my daily walks, without feeling as freshly as at first the greatness of its beauty. The church, which the mighty bell-tower and the lofty height of the palace-lines make to look low, is in no wise humbled by the contrast, but is like a queen enthroned amid upright reverence. The religious sentiment is deeply appealed to, I think, in the interior of S. Mark's ; but if its interior is heaven's, its exterior, like a good man's

daily life, is earth's; and it is this winning loveliness of earth that first attracts you to it, and when you emerge from its portals, you emerge upon spaces of such sunny length and breadth, set round with such exquisite architecture, that it makes you glad to be living in this world.

'Whatever could please, the Venetian seems to have brought within and made part of his Piazza, that it might remain for ever the city's supreme grace; and so, though there are public gardens and several pleasant walks in the city, the great resort in summer and winter, by day and by night, is the Piazza S. Marco. Beginning with the warm days of early May, and continuing till the *villeggiatura* (the period spent at the country seat) interrupts it late in September, all Venice goes by a single impulse of *dolce far niente*, and sits gossiping at the doors of the innumerable caffès on the Riva degli Schiavoni, and in the different squares in every part of the city. But of course the most brilliant scene of this kind is in S. Mark's Place, which has a night-time glory indescribable, won from the light of uncounted lamps upon its architectural groups.'—*Howells*, 'Venetian Life.'

On the north of the square are the *Procuratie Vecchie*, of which the lower portion was built by *Pietro Lombardi*, in 1496, and the upper by *Bartolommeo Buono da Bergamo*, 1517. Then comes the tower called *Torre del Orologio*, built 1496–1498, conspicuous from its dial of blue and gold, and surmounted by bronze figures which strike the hours upon a bell. The arch beneath leads into the busy streets of the Merceria. On Ascension and for many days after, the Magi come forth in procession and salute the Virgin and Child on this tower, when the clock strikes twelve. A little beyond the arch a white stone in the pavement marks the spot where the standard-bearer of Bajamonte Tiepolo was killed in 1310, by a heavy stone thrown from a window. The stone was intended for Tiepolo himself, who was heading a conspiracy to assassinate Doge Pietro Gradenigo and dissolve the Grand Council. A banner, hung from the window whence Giustina Rossi threw the stone, long celebrated her act, and in 1841 her bust was placed near the Sotto Portico del Capello.

On the opposite side of the piazza are the *Biblioteca* and the *Procuratie Nuove*, built from designs of *Scamozzi*. The latter are converted into a palace: they occupy the site of the fine church of S. Geminiano, which was built by

Sansovino and where he was buried. The *Libreria Vecchia* is continued down the west side of the *Piazzetta*, which opens from the piazza opposite the Torre del Orologio. It is the finest building of the sixteenth century in Venice, is the masterpiece of Jacopo Fatti, called Sansovino, in 1536, and is mentioned by Aretino as 'superiore all' invidia.' The foundation of the library was the collection of Petrarch, who came to settle in Venice in 1529, and made 'S. Mark the heir of his library.' It was afterwards greatly enriched by Cardinal Bessarion and others. The great hall is very handsome, and contains paintings by *Paul Veronese*, and two great works of *Tintoret*—'The Body of S. Mark stolen from the Saracens,' and 'S. Mark rescuing a Sailor.' Between the windows are a row of philosophers, which Ruskin describes as the finest thing of the kind in Italy, or in Europe. Amongst the five works of Bonifazio in the palace, the 'Flight of Quails' and the 'Queen of Sheba before Solomon' deserve especial notice.

Adjoining the Palace, facing the lagoon, is the *Zecca*, built as a mint by Sansovino in 1536, and which gave its name to the *Zecchino* or *Sequin*, the favourite coin of the republic.¹—In the entrance corridor are gigantic statues by *Gir. Campagna* and *Tiziano Aspetti*. At the end of the *Piazzetta* towards the lagoon are two huge granite pillars,² brought from one of the islands of the Archipelago in 1127. One is surmounted by the Lion of S. Mark, the other by a statue of S. Theodore standing on a crocodile (by *Pietro Guilombardo*, 1329),—the saint who was patron of the Republic before the body of S. Mark was brought from Egypt in 827. Doge Sebastiano Ziani (1172–78), having promised any 'onesta grazia' to the man who should safely lift the

¹ The first gold piece struck here was the *ducato* of 1284, which was of the same value as the *zecchino* of the sixteenth century. There was no money of the Doges before the time of Sebastiano Ziani (1177); before that time the coins bore the name of emperors of Germany. The most celebrated artificers of Venetian coins were Aless. Leopardi and Vittor Camelio in the fifteenth, and Andrea Spinelli in the sixteenth century.

² There were originally three columns, but one fell into the sea as it was being landed, and could never be recovered. *Fra Marco e Todaro* is a Venetian proverb expressing perplexity.

columns to their places, it was claimed by Nicolò il Barattiere, who demanded that gambling, prohibited elsewhere, should be permitted within these pillars. The promise could not be revoked; but to render it of no effect, all public executions were also ordained to be held on this spot, so as to render it one of ill-omen.

At the inner entrance of the Piazzetta, between the Ducal Palace and the church, are the richly sculptured *Pillars of S. Jean d'Acre*, once part of a gateway of S. Sabbas at Acre, a church which the republics of Genoa and Venice were supposed to hold in common, but in which they came to hand-to-hand fights. When the Venetians under Lorenzo Tiepolo had driven out the Genoese in 1256, they sent the two pillars home in proof of their triumph; a decree of the Senate still exists which decides where they were to be placed.

Near these, at the corner of the church, is a low pillar of red porphyry, which is also said to have come from Acre. It is called *Pietra del Bando*, and the laws of the Republic are said to have been promulgated from hence. At the corner nearest the Ducal Palace are four quaint figures of red porphyry, which are supposed to represent four emperors who shared the Byzantine throne contemporaneously in the eleventh century, 1068–1070—Romano IV., Michele Ducas, and his brothers Andronico and Costantino—as their images appear thus on coins of the period. The wall of the church on this side has been the part most attacked by the 'restorations' of 1878–83. A lamp which burns here nightly before a Byzantine Madonna high on the wall commemorates the remorse of the Council of Ten for the unjust condemnation of Giovanni Grassi, 1611, pardoned ten years after his execution. The lamps were always lighted afterwards when an execution took place, and the condemned, before mounting the scaffold, turned round to the picture, and repeated the *Salve Regina*.

The great *Campanile* was begun by Doge Pietro Tribuno in 888, but not finished till 1511. It is entered by a small

door on the west (2 soldi), whence a winding and easy foot-path (no steps) leads to the summit. The view is truly magnificent, and should be one of the first points visited in Venice. It is the only way of understanding the intricate plan of the wonderful water-city, which from hence is seen like a map, with all its towers and churches and distant attendant islands, while beyond it the chain of Alps girds in the horizon with a glistening band of snowy peaks.

At the foot of the Campanile is the *Loggia* ('*sotto il Campanile*') built by *Sansovino* in 1540, as a meeting-place for the Venetian nobles. It is richly adorned with reliefs, and has bronze statues of Minerva, Apollo, Mercury, and a God of Peace, by *Sansovino*.

In front of the church, rise from richly decorated bronze sockets, by *Alessandro Leopardò*, the tall flagstaffs which bore the banners of the Republic. Here, in the piazza, we may always see flocks of pigeons, sacred birds in Venice, which are so tame that they never move out of your way, but run before you as you walk, and perch on the sill of your open window. They were formerly maintained by a provision of the Republic, but now subsist upon the bequest of a pious lady, and the alms of grain and peas which they receive from strangers.

'Ces pigeons remontent aux anciens temps de Venise. Alors il était d'usage, le jour des Rameaux, de lâcher d'au-dessus de la porte principale de Saint-Marc un grand nombre d'oiseaux avec de petits rouleaux de papier attachés à la patte, qui les forçaient à tomber ; le peuple, malgré leurs efforts pour se soutenir quelque temps en l'air, se les disputait aussitôt avec violence. Il arriva que quelques-uns de ces pigeons se délivrèrent de leurs entraves, et *trainant la ficelle* cherchèrent un asile sur les toits de Saint-Marc. Ils s'y multiplièrent rapidement ; et tel fut l'intérêt qu'inspirèrent ces réfugiés que, d'après le vœu général, un décret fut rendu portant qu'ils seraient non-seulement respectés, mais nourris aux frais de l'Etat.'—*Valery*.

The distinctive wonders of the Piazza S. Marco are thus popularly enumerated in the Venetian dialect :—

'In piazza San Marco ghe xè tre standardi,
Ghe xè quatro cavai che par che i svola,

Ghe xè un relogio che 'l par una tore,
Ghe xè do mori che bate le ore.'

'It is a great piazza, anchored, like all the rest, in the deep ocean. On its broad bosom is a palace, more majestic and magnificent in its old age than all the buildings of the earth, in the high prime and fulness of their youth. Cloisters and galleries—so light, they might be the work of fairy hands; so strong, that centuries have battered them in vain—wind round and round this palace, and enfold it with a cathedral, gorgeous in the wild luxuriant fancies of the East. At no great distance from its porch, a lofty tower, standing by itself, and rearing its proud head above, into the sky, looks out upon the Adriatic Sea. Near to the margin of the stream are two ill-omened pillars of red granite; one having on its top a figure with a sword and shield; the other, a winged lion. Not far from these, again, a second tower, richest of the rich in all its decorations, even here, where all is rich, sustains aloft a great orb, gleaming with gold and deepest blue; the twelve signs painted on it, and a mimic sun revolving in its course around them; while above, two bronze giants hammer out the hours upon a sounding bell. An oblong square of lofty houses of the whitest stone, surrounded by a light and beautiful arcade, forms part of this enchanted scene; and, here and there, gay masts for flags rise, tapering from the pavement of the unsubstantial ground.'—*Dickens*.

As we are now standing under the shadow of S. Mark's, we may give a few moments to its origin and story.

'“And so Barnabas took Mark, and sailed unto Cyprus.” If as the shores of Asia lessened upon his sight, the spirit of prophecy had entered into the heart of the weak disciple who had turned back when his hand was on the plough, and who had been judged, by the chiefest of Christ's captains, unworthy henceforward to go forth with him to the work, how wonderful would he have thought it, that by the lion symbol in future ages he was to be represented among men! how woful, that the war-cry of his name should so often re-animate the rage of the soldier, on those very plains where he himself had failed in the courage of the Christian, and so often dye with fruitless blood that very Cypriot Sea, over whose waves, in repentance and shame, he was following the Son of Consolation!

'That the Venetians possessed themselves of his body in the ninth century there appears no sufficient reason to doubt, nor that it was principally in consequence of their having done so, that they chose him for their patron saint. There exists, however, a tradition that before he went into Egypt he had founded the church at Aquileia, and was thus, in some sort, the first bishop of the Venetian isles and people.'—*Ruskin*, '*Stones of Venice*.'

The translation of the body of S. Mark to Venice is said to have been caused by the rapacity of the King of Alexandria, who plundered the church where he was enshrined in that city to adorn his own palace. Two Venetian sea-captains who were then at Alexandria implored to be allowed to remove the relics of the saint to a place of safety, and at last the priests, fearful of further desecration, consented. 'They placed the corpse in a large basket covered with herbs and swine's flesh which the Mussulmans hold in horror, and the bearers were directed to cry *Khawzir* (pork), to all who should ask questions or approach to search. In this manner they reached the vessel. The body was enveloped in the sails, and suspended to the mainmast till the moment of departure, for it was necessary to conceal this precious booty from those who might come to clear the vessel in the roads. At last the Venetians quitted the shore full of joy. They were hardly in the open sea when a great storm arose. We are assured that S. Mark then appeared to the captain and warned him to strike all his sails immediately, lest the ship, driven before the wind, should be wrecked upon hidden rocks. They owed their safety to this miracle.'

The first church erected at Venice in honour of S. Mark was destroyed by fire in 976. Its rebuilding was immediately commenced, and the existing church was consecrated in 1085. Since that time nearly every Doge has added to the richness of its decorations. The main body of the church is of the eleventh century, the Gothic additions of the fourteenth, and the restored mosaics of the seventeenth.

Over the doorways are five mosaics, beginning from the right, viz.:

The translation of the Relics of S. Mark from Alexandria, 1650.
Pietro Vecchio.

Landing of the Relics. *Pietro Vecchio.*

The Last Judgment, 1836. *L. Guarena.*

The magistrates of Venice venerating the Relics of S. Mark, 1728.
Sebastiano Rizzi.

The Enshrining of the Relics, and the façade of the church, an ancient work of the early part of the 13th century.

Over the portico are the four famous *Bronze Horses*, brought from Constantinople by the Venetians after the fourth Crusade.

‘A glorious team of horses,—I should like to hear the opinion of a good judge of horse-flesh. What seemed strange to me was, that closely viewed, they appear heavy, while from the piazza below they look light as deer.’—*Goethe*.

‘In this temple-porch,
 Old as he was, so near his hundredth year,
 And blind—his eyes put out—did Dandolo
 Stand forth, displaying on his crown the cross.
 There did he stand, erect, invincible,
 Though wan his cheeks, and wet with many tears,
 For in his prayers he had been weeping much ;
 And now the pilgrim and the people wept
 With admiration, saying in their hearts,
 “ Surely those aged limbs have need of rest ! ”
 There did he stand, with his old armour on,
 Ere, gonfalon in hand, that streamed aloft,
 As conscious of its glorious destiny,
 So soon to float o’er mosque and minaret,
 He sailed away, five hundred gallant ships,
 Their lofty sides hung with emblazoned shields,
 Following his track to fame. He went to die :
 But of his trophies four arrived ere long,
 Snatched from destruction—the four steeds divine,
 That strike the ground, resounding with their feet,
 And from their nostrils snort ethereal flame
 Over that very porch.’—*Rogers*.

On entering the vestibule, we see, in front of the central doorway, a lozenge of red and white marble. This marks the spot where the celebrated reconciliation took place between the Emperor Frederick Barbarossa and Pope Alexander III., July 23, 1177. The chroniclers narrate that as the emperor knelt at the feet of the Pope, he exclaimed, ‘Non tibi sed Petro,’ and that Alexander answered proudly, ‘Et mihi et Petro.’

‘The Emperor, with the Doge and senators, and with his own Teutonic nobles, advanced to the portal of S. Mark, where stood the Pope in his pontifical attire. Frederick no sooner beheld the successor of S. Peter, than he threw off his imperial mantle, prostrated himself, and kissed the feet of the Pontiff. Alexander, not without tears, raised

him up, and gave him the kiss of peace. Then swelled out the Te Deum ; and the Emperor, holding the hand of the Pope, was led into the choir, and received the Papal benediction.'—*Milman's 'Hist. of Latin Christianity.'*

All around are columns of precious marbles, chiefly brought from the East, and above these equally precious mosaics. That over the principal door of S. Mark, is by the brothers *Zuccati* in 1545, from designs of Titian. The representation of the Crucifixion opposite, is also by the *Zuccati*.¹ The earlier mosaics are of the eleventh century, and many of these are of great interest. We may especially notice, on the left, as a figure seldom represented in art, that of Phocas, the sainted gardener of Sinope in Pontus (A.D. 303), who, being much given to hospitality, courteously received and lodged the executioners sent to put him to death ; who received his kindness not knowing, but in the morning, when he revealed himself to them, were compelled to behead him, and they buried him in a grave he had dug for himself, amongst his flowers.

'The custom of burying illustrious persons in Roman or early Christian sarcophagi prevailed until the fourteenth century. Vitale Faliero, for instance, lies in the atrium of S. Mark's, to the right of the great portal, in a sarcophagus with shapeless octagonal columns. Had Venice had any fitter resting-place for this doge, in whose reign occurred the miraculous recovery of the body of S. Mark and the visit of the Emperor Henry IV., she would not thus have buried him in a tomb made up of old fragments. In a similar sarcophagus on the other side of the great portal lies the wife of Vitale Michele, who ruled the Republic at the time of the first Crusade, in which Venice co-operated but coldly, fearing that it would interfere with her commerce with the East ; the fleet she sent to Syria was employed in fighting with the Pisans off Smyrna for possession of the bodies of SS. Teodoro and Niccolò, and in plundering the richly laden Genoese ships in their homeward voyage. Another doge, Marino Morosini, whose short and uneventful reign is summed up by Maestro Martino da Canale in the words, " fu sì grazioso ch' egli usò sua vita in pace, ne nullo osò assalire di guerra," also lies buried in the atrium of S. Mark's in an old

¹ The *Zuccati* mosaicists, sons and nephews of that Sebastiano Zuccato who was at one time the master of Titian, were accused by their rivals, the *Bianchini*, of filling in many parts of their mosaics with the brush. They underwent a long trial, from which they came out triumphant, partly through the intervention of Titian.

Christian sarcophagus, sculptured with rude figures of Christ and the Apostles, angels bearing censers, and ornate crosses.'—*Perkins's 'Italian Sculptors.'*¹

On the right is the entrance of the *Zeno Chapel*, built 1505–1515, by Cardinal Giambattista Zeno, and containing his grand bronze tomb, decreed by the Republic and executed by *Antonio Lombardo* and *Alessandro Leopardo*. The altar has a beautiful figure of the *Madonna della Scarpa* between SS. Peter and John Baptist. The mosaics, which tell the story of S. Mark, are of the twelfth century.

A door to the right of the principal entrance leads to the *Baptistry*, or Chapel of S. Giovanni Battista—San Zuane in the soft Venetian vernacular. It contains the tomb of Andrea Dandolo, 1354, the last Doge buried in S. Mark's, for whom Petrarch, who was his friend, composed an epitaph.

'We are in a low vaulted room; vaulted, not with arches, but with small cupolas starred with gold, and chequered with gloomy figures: in the centre is a bronze font charged with rich bas-reliefs, a small figure of the Baptist standing above it in a single ray of light that glances across the narrow room, dying as it falls from a window high in the wall, and the first thing that it strikes, and the only thing that it strikes rightly, is a tomb. We hardly know if it be a tomb indeed; for it is like a narrow couch set beside the window, low-roofed and curtained, so that it might seem, but that it is some height above the pavement, to have been drawn towards the window, that the sleeper might be wakened early;—only there are two angels who have drawn the curtains back, and are looking down upon him. Let us look also, and thank that gentle light that rests upon his forehead for ever and dies away upon his breast.

'The face is of a man in middle life, but there are two deep furrows right across the forehead, dividing it like the foundations of a tower; the height of it above is bound by the fillet of his ducal cap. The rest of the features are singularly small and delicate, the lips sharp, perhaps the sharpness of death being added to that of the natural lines; but there is a sweet smile upon them, and a deep serenity upon the whole countenance. The roof of the canopy above has been blue, filled with stars; beneath, in the centre of the tomb on which the figure rests, is a seated figure of the Virgin, and the border of it all around, is of

¹ Thomas Mowbray, Duke of Norfolk, banished by Richard II. after his duel with the Earl of Hereford, afterwards Henry IV., died at Venice, Sept. 22, 1399, and was buried in the vestibule of S. Mark, whence his descendants moved his body to England in 1533.

flowers and soft leaves, growing rich and deep, as if in a field in summer.

‘It is the Doge Andrea Dandolo, a man early great among the great of Venice, and early lost. She chose him for her king in his 36th year; he died ten years later, leaving behind him that history to which we owe half of what we know of her former fortunes.

‘Look round the room in which he lies. The floor of it is in rich mosaic, encompassed by a low seat of red marble, and its walls are of alabaster, but worn and shattered, and darkly stained with age, almost a ruin—in places the slabs of marble have fallen away altogether, and the rugged brickwork is seen through the rents, but all beautiful; the ravaging fissures fretting their way among the islands and channelled zones of the alabaster, and the time-stains on its translucent masses darkened into fields of rich golden brown, like the colour of sea-weed when the sun strikes on it through deep sea. The light fades away into the recess of the chamber towards the altar, and the eye can hardly trace the lines of the bas-relief behind it of the Baptism of Christ: but on the vaulting of the roof the figures are distinct, and there are seen upon it two great circles, one surrounded by the “principalities and powers in heavenly places,” of which Milton has expressed the ancient division in the single massy line,

“Thrones, Dominations, Princedoms, Virtues, Powers,”

and around the other, the Apostles; Christ the centre of both: and upon the walls, again and again repeated, the gaunt figure of the Baptist, in every circumstance of his life and death: and the streams of the Jordan running down between their cloven rocks; the axe laid to the root of a fruitless tree that springs upon their shore.’—*Ruskin, ‘Stones of Venice.’*

From a door on the left of the Baptistery we enter the church itself.

‘The church is lost in a deep twilight, to which the eye must be accustomed for some moments before the form of the building can be traced; and then there opens before us a vast cave, hewn out into the form of a cross, and divided into shadowy aisles by many pillars. Round the domes of its roof the light enters only through narrow apertures like large stars; and here and there a ray or two from some far-away casement wanders into the darkness, and casts a narrow phosphoric stream upon the waves of marble that heave and fall in a thousand colours along the floor. What else there is of light is from torches, or silver lamps, burning ceaselessly in the recesses of the chapels; the roof sheeted with gold, and the polished walls covered with alabaster, give back at every curve and angle some feeble gleaming to the flames; and the glories round the heads of the sculptured saints

flash out upon us as we pass them, and sink again into the gloom. Under foot and over head, a continual succession of crowded imagery, one picture passing into another, as in a dream; forms beautiful and terrible mixed together; dragons and serpents, and ravening beasts of prey, and graceful birds that in the midst of them drink from running fountains and feed from vases of crystal; the passions and the pleasures of human life symbolised together, and the mystery of its redemption; for the mazes of interwoven lines and changeful pictures lead always at last to the Cross, lifted and carved in every place and upon every stone; sometimes with the serpent of eternity wrapt round it, sometimes with doves beneath its arms and sweet herbage growing forth from its feet; but conspicuous most of all on the great rood that crosses the church before the altar, raised in bright blazonry against the shadow of the apse. And although in the recesses of the aisles and chapels, when the mist of the incense hangs heavily, we may see continually a figure traced in faint lines upon their marble, a woman standing with her eyes raised to heaven, and the inscription above her, "Mother of God," she is not here the presiding deity. It is the Cross that is first seen, and always, burning in the centre of the temple; and every dome and hollow of its roof has the figure of Christ in the utmost height of it, raised in power, or returning in judgment.'—*Ruskin, 'Stones of Venice.'*

It is the general impression, not the detail, of S. Mark's, which makes it so transcendent. The dim effects of shadow amid which golden gleams here and there illuminate some precious fragment of marble wall, or the peacock hues of a portion of the undulating and uneven pavement, make those who have any artistic feeling care little for the technical details of architecture and sculpture. On the left is the beautiful little octagonal chapel or shrine of the Holy Cross. The Byzantine picture of the Madonna, greatly venerated by the people, was brought from Constantinople in 1206. The screen of the choir is Greek, surmounted by statues by *Jacobello* and *Pierpaolo delle Massegne*, 1394, and between these the bronze crucifix of *Jacopo di Marco Benato*, 1394. The choir is richly adorned with intarsiatura work, above which are six bronze reliefs telling the story of S. Mark, by *Jacopo Sansovino*, 1546.

The altar-front is only of silver-gilt, but, on the highest church festivals, the glorious *Pala d'Oro*, of solid gold, is exhibited behind the high altar. On these occasions candles

are lighted in front of the altar, in the exquisite candelabra of Doge Cristoforo Moro.

The Pala d' Oro itself was originally ordered from Constantinople by Doge Pietro Orseolo I. in the tenth century. The work then sent over was three times renewed, lastly by Giammaria Boninsegna for Andrea Dandolo, in 1345, when the upper part of the Pala, which was certainly brought to Venice after the conquest of Constantinople in 1205, was probably united to the lower.

The High Altar itself covers the supposed relics of S. Mark. The original relics were destroyed in 976, by fire, but a legend has made them good.

'After the repairs undertaken by the Doge Orseolo, the place in which the body of the holy Evangelist rested had been altogether forgotten ; so that the Doge Vital Falier was entirely ignorant of the place of the venerable deposit. This was no light affliction, not only to the pious Doge, but to all the citizens and people ; so that at last, moved by confidence in the Divine mercy, they determined to implore, with prayer and fasting, the manifestation of so great a treasure, which did not now depend upon any human effort. A general fast being therefore proclaimed, and a solemn procession appointed for the 25th day of June, while the people assembled in the church interceded with God in fervent prayer for the desired boon, they beheld, with as much amazement as joy, a slight shaking in the marbles of a pillar (near the place where the altar of the Cross is now), which presently falling to the earth, exposed to the view of the rejoicing people the chest of bronze in which the body of the Evangelist was laid.'—*Corner.*

Behind the High Altar on the left is a small bronze door by *J. Sansovino*, with reliefs of marvellous beauty, amongst which that of the Entombment deserves especial attention. The portraits of Titian, Aretino, and other contemporaries of the artist are introduced. This leads to the *Sacristy*, adorned with sixteenth-century mosaics, and intarsiatura work by *Antonio* and *Paolo da Mantova*, and *Fra Vincenzo da Verona*, 1523.

Beneath the Choir is a low and curious labyrinthine *Crypt* (open from 12 to 2) supported by 50 pillars of Greek marble. Here, behind the altar, is the marble sarcophagus which originally contained the body of S. Mark, moved

to the altar above in 1835. The crypt was more or less flooded from the sixteenth century till 1830.

The *Cappella di S. Isidoro* was built by Doge Andrea Dandolo to receive the body of S. Isidore, which had been stolen from Chios by the Doge Domenico Michiel in 1125, but concealed for two centuries for fear it should be reclaimed. The figure of the saint is represented upon his tomb. The mosaics tell the story of his life, and the finding of his body.

From the south Transept is the entrance to the *Treasury* (shown on Mondays and Fridays from 12.30 to 2), which contains a very interesting collection of Byzantine work. The Episcopal Throne is said to have been given by the Emperor Heraclius to the Patriarch of Grado. It bears the symbols of the Evangelists surrounded with six wings of seraphs. The reliquary of the True Cross was given in 1120 to S. Sophia of Constantinople by Irene, wife of the Emperor Alexius Comnenus.

Having visited the church to form a general impression of its glories, the traveller should return with the single intention of studying the Mosaics and observing how completely they are, as it were, an epitome and history of the Christian faith.

‘A large atrium or portico is attached to the sides of the church, a space which was especially reserved for unbaptized persons and new converts. It was thought right that, before their baptism, these persons should be led to contemplate the great facts of the Old Testament history; the history of the Fall of Man, and of the lives of the Patriarchs up to the period of the Covenant by Moses; the order of the subjects in this series being very nearly the same as in many Northern churches, but significantly closing with the Fall of the Manna, in order to mark to the catechumen the insufficiency of the Mosaic covenant for salvation, —“Our fathers did eat Manna in the wilderness, and are dead,”—and to turn his thoughts to the true bread of which that Manna was a type.

‘Then, when after his baptism he was permitted to enter the church, over its main entrance he saw, on looking back, a mosaic of Christ enthroned, with the Virgin on one side and S. Mark on the other, in attitudes of adoration. Christ is represented as holding a book open upon his knee, on which is written: “I am the door; by Me if any man enter in, he shall be saved.” On the red marble moulding which surrounds the mosaic is written: “I am the Gate of Life; let those who

are Mine enter by Me." Above, on the red marble fillet which forms the cornice of the west end of the church, is written, with reference to the figure of Christ below : " Who He was, and from whom He came, and at what price He redeemed thee, and why He made thee, and gave thee all things, do thou consider."

' Now observe, this was not to be seen and read only by the catechumen when he entered the church ; every one who at any time entered, was supposed to look back and to read this writing ; their daily entrance into the church was thus made a daily memorial of their first entrance into the spiritual Church ; and we shall find that the rest of the book which was opened for them upon its walls, continually led them in the same manner to regard the visible temple as in every part a type of the invisible Church of God.

' Therefore the mosaic of the first dome, which is over the head of the spectator as soon as he has entered by the great door (that door being the type of baptism), represents the effusion of the Holy Spirit, as the first consequence and seal of the entrance into the Church of God. In the centre of the cupola is the Dove, enthroned in the Greek manner, as the Lamb is enthroned, when the Divinity of the Second and Third persons is to be insisted upon together with their peculiar offices. From the central symbol of the Holy Spirit twelve streams of fire descend upon the heads of the twelve apostles, who are represented standing around the dome ; and below them, between the windows which are pierced in its walls, are represented, by groups of two figures for each separate people, the various nations who heard the apostles speak, at Pentecost, every man in his own tongue. Finally, on the vaults, at the four angles which support the cupola, are pictured four angels, each bearing a tablet upon the end of a rod in his hand ; on each of the tablets of the first three angels is inscribed the word " Holy ;" on that of the fourth is written " Lord ;" and the beginning of the hymn being thus put into the mouths of the four angels, the words of it are continued round the border of the dome, uniting praise to God for the gift of the Spirit, with welcome to the redeemed soul received into His Church :

Holy, Holy, Holy, Lord God of Sabaoth :

Heaven and earth are full of Thy glory :

Hosanna in the highest :

Blessed is He that cometh in the name of the Lord.

And observe in this writing that the convert is required to regard the outpouring of the Holy Spirit especially as a work of *sanctification*. It is the *holiness* of God manifested in the giving of His Spirit to sanctify those who had become His children, which the four angels celebrate in their ceaseless praise ; and it is on account of this holiness that the heaven and earth are said to be full of His glory.

' After, then, hearing praise rendered to God by the angels for the salvation of the newly entered soul, it was thought fittest that the

worshippers should be led to contemplate, in the most comprehensive forms possible, the past evidence and the future hopes of Christianity, as summed up in the three facts without assurance of which all faith is vain ; namely, that Christ died, that He rose again, and that He ascended into heaven, there to prepare a place for His elect. On the vault between the first and second cupolas are represented the crucifixion and resurrection of Christ, with the usual series of intermediate scenes—the treason of Judas, the judgment of Pilate, the crowning with thorns, the descent into Hades, the visit of the women to the sepulchre, and the apparition to Mary Magdalene. The second cupola itself, which is the central and principal one of the church, is entirely occupied by the subject of the Ascension. At the highest point of it Christ is represented as rising into the blue heaven, borne up by four angels, and throned upon a rainbow, the type of reconciliation. Beneath Him, the twelve apostles are seen upon the Mount of Olives, with the Madonna, and, in the midst of them, the two men in white apparel who appeared at the moment of the Ascension, above whom, as uttered by them, are inscribed the words, “Ye men of Galilee, why stand ye gazing up into heaven? This Christ, the Son of God, as He is taken from you, shall so come, the arbiter of the earth, trusted to do judgment and justice.”

‘Beneath the circle of the Apostles, between the windows of the cupola, are represented the Christian virtues, as sequent upon the crucifixion of the flesh, and the spiritual ascension together with Christ. Beneath them, on the vaults which support the angles of the cupola, are placed the four Evangelists, because on their evidence our assurance of the fact of the Ascension rests ; and finally beneath our feet, as symbols of the sweetness and fulness of the Gospel which they declared, are represented the four rivers of Paradise, Pison, Gihon, Tigris, and Euphrates.

‘The third cupola, that over the altar, represents the witness of the Old Testament to Christ ; showing Him enthroned in its centre, and surrounded by the patriarchs and prophets. But this dome was little seen by the people ; their contemplation was intended to be chiefly drawn to that of the centre of the church, and thus the mind of the worshippers was at once fixed on the main groundwork and hope of Christianity,—“Christ is risen,” and “Christ shall come.” If he had time to explore the minor lateral chapels and cupolas, he could find in them the whole series of New Testament history, the events of the Life of Christ, and the apostolic miracles in their order, and finally the scenery of the Book of Revelation ; but if he only entered, as often the common people do at this hour, snatching a few moments before beginning the labour of the day to offer up an ejaculatory prayer, and advanced but from the main entrance as far as the altar screen, all the splendour of the glittering nave and variegated dome, if they smote upon his heart, as they might often, in strange contrast with his reed cabin among the shallows of the lagoon, smote upon it only that they might proclaim the two great messages,—“Christ is risen,” and “Christ shall come.” Daily,

as the white cupolas rose like wreaths of sea-foam in the dawn, while the shadowy campanile and frowning palace were still withdrawn into the night, they rose with the Easter Voice of Triumph,—“Christ is risen ;” and daily, as they looked down upon the tumult of the people, deepening and eddying in the wide square that opened from their feet to the sea, they uttered above them the sentence of warning,—“Christ shall come.”

‘And this thought may dispose the reader to look with some change of temper upon the gorgeous building and wild blazonry of that shrine of S. Mark’s. He now perceives that it was in the hearts of the old Venetian people far more than a place of worship. It was at once a type of the Redeemed Church of God, and a scroll for the written word of God. It was to be to them, both an image of the Bride, all glorious within, her clothing of wrought gold ; and the actual Table of the Law and the Testimony, written within and without. And whether honoured as the Church, or as the Bible, was it not fitting that neither the gold nor the crystal should be spared in the adornment of it ; that, as the symbol of the Bride, the building of the wall thereof should be of jasper, and the foundations of it garnished with all manner of precious stones ; and that, as the channel of the Word, the triumphant utterance of the Psalmist should be true of it,—“I have rejoiced in the way of thy testimonies, as much as in all riches”?’—*Ruskin, ‘Stones of Venice.’*

Travellers will find it wearisome, almost impossible, to examine all the mosaics of S. Mark’s. But among the collateral series is one of special interest upon the soffit of the arch which overhangs the western triforium.

‘This series of compositions, from the early history of the Virgin, is derived from the Protevangelion or apocryphal gospel of S. Thomas, little known in the Latin Church. In her Marriage, she is represented as a little girl of twelve years old. In the Annunciation, she is in the act of drawing water at a fountain in front of the house, and the angel addresses her, floating in the air. In the compartment which follows, she receives from the hand of the High Priest, at the doors of the temple, a vase containing the purple with which it had fallen to her lot to dye the new veil of the sanctuary—six virgins, of the house of David, are in attendance on her. In the Salutation, she is represented as of full stature, being then, according to the Protevangelion, fourteen years old ;—to the right, in the same composition, Joseph—to whom she had been entrusted, not so much as a husband as a guardian of her virginity—vindicates himself by the “water of trial” from the suspicion of having “privately married” her. In the seventh of the series, the angel appears to Joseph, revealing the mystery of her conception ; and in the eighth is represented the journey to Bethlehem before Our Saviour was born. The series is continued on the adjacent wall, but by modern artists, the

earlier compositions having perished. These eight mosaics have much merit, and are evidently a good deal later than those of the cupolas, the porch, Murano and Torcello.'—*Lord Lindsay's 'Christian Art.'*

(The *Piazzetta dei Leoni*, on the north side of the church, is named from two red marble lions erected by Doge Alvise Mocenigo, in the eighteenth century. Here are the Palace of the Patriarchs, and the desecrated *Church of S. Basso*, built in 1670.)

From S. Mark's the traveller must turn to the Palace by its side, of which till a few years ago it was only the chapel (Cappella Ducale). The courtyard of the palace is always open : its chambers may be visited on week-days from 9 to 4; entrance 1 fr.

A *Palazzo Ducale* was first built in 820 by Doge Angelo Participazio, the first ruler of the Venetian colonists. This was a Byzantine Palace, and we know from contemporary writers that it was of great magnificence. Probably it somewhat resembled the 'Fondaco dei Turchi.' It received great additions during the twelfth century, especially from the Doge Sebastiano Ziani, who 'enlarged it in every direction.' In the fourteenth century the great saloon was built, with many other important additions ; but the palace of Ziani still remained, though contrasting ill with the splendours of the later building, and so strong was the feeling that it ought to be rebuilt, that, to save the vast expense, and fearing their own weakness, the Senate passed a decree forbidding any one to speak of rebuilding the old palace, under a penalty of a thousand ducats. But in 1419 a fire occurred which destroyed part of the old buildings ; a decree for rebuilding the palace was passed under Doge Mocenigo in 1422, and the work was carried out under his successor Doge Foscari.

'The first hammer-stroke upon the old palace of Ziani was the first act of the period properly called the "Renaissance." It was the knell of the architecture of Venice—and of Venice herself.

'A year had not elapsed since the great Doge Mocenigo: his patriotism, always sincere, had been in this instance mistaken ; in his zeal for the honour of future Venice, he had forgotten what was due to the Venice of long ago. A thousand palaces might be built upon her burdened

islands, but none of them could take the place, or recall the memory, of that which was first built upon her unfrequented shore. It fell; and, as if it had been the talisman of her fortunes, the city never flourished again.'—*Ruskin*.

In 1574 another great fire destroyed the upper rooms of the sea façade and almost the whole of the interior of the palace, and it was debated in the Great Council whether the ruin should not be destroyed and an entirely new palace built; but it was saved by the advice of an architect named Giovanni Rusconi, and the completion of the repairs necessitated at this time brought the edifice into its present form; the architects employed were three members of the family of Bon or Buono, and to them the two principal colonnades are due.

In most buildings the basement story is the heaviest, and each succeeding story increases in lightness: in the Ducal Palace this is reversed, making it unique amongst buildings. The outer walls rest upon the pillars of open colonnades, which have a more stumpy appearance than was intended, owing to the raising of the pavement in the piazza. They had however no bases, but were supported by a continuous stylobate. The chief decorations of the palace were employed upon the capitals of these thirty-six pillars, and it was felt that the peculiar prominence and importance given to its angles, rendered it necessary that they should be enriched and softened by sculpture, which is most interesting and often most beautiful. The throned figure of Venice above bears a scroll inscribed: 'Fortis, justa, trono furias, mare sub pede, pono.'¹ One of the corners of the palace joined the irregular buildings, connected with S. Mark's, and is not generally seen. There remained therefore only three angles to be decorated. The first main sculpture may be called 'the Fig-tree angle,' and its subject is 'the Fall of Man.' The second is 'the Vine angle,' and represents the 'Drunkeness of Noah.' The third sculpture

¹ 'Strong and just, I put the furies beneath my throne, and the sea beneath my foot.'

is 'the Judgment angle,' and portrays the 'Judgment of Solomon.'

'In both the subjects of the Fall and the Drunkenness, the tree forms the chiefly decorative portion of the sculpture. Its trunk, in both cases, is the true outer angle of the palace—boldly cut separate from the stonework behind, and branching out above the figures so as to encompass each side of the angle, for several feet, with its deep foliage. Nothing can be more masterly or superb than the sweep of this foliage on the Fig-tree angle; the broad leaves lapping round the budding fruit, and sheltering from sight, beneath their shadows, birds of the most graceful form and delicate plumage. The branches are, however, so strong, and the masses of stone hewn into leafage so large, that, notwithstanding the depths of the under cutting, the work remains nearly uninjured; not so at the (opposite) Vine-angle, where the natural delicacy of the vine-leaf and tendril having tempted the sculptor to greater effort, he has passed the proper limits of his art, and cut the upper stems so delicately that half of them have been broken away by the casualties to which the situation of the sculpture necessarily exposes it.'—*Ruskin*.

The Doge's Palace was not merely the residence of the chief of the state. It was, like our Palace of Westminster, the place where all the councils of state were held.

'In the early times of Venice, the Doges possessed supreme power, unfettered by councils. But defects being perceived in this form of government, a Grand Council was established by consent of the people, consisting of four hundred and eighty men of high birth.

'The grand council soon limited the Doge's prerogatives, and appointed a Council of Forty to administer criminal justice. A Council of Sixty assisted the Doge in administering domestic and foreign affairs, and the famous Council of Ten held authority over the other councils, and privately investigated and punished all state crimes.

'The Doge was bound to have no private correspondence with foreign states, to acquire no property beyond the Venetian dominions, to interfere in no judicial process, and to permit no citizen to use tokens of subjection in saluting him.

'It was a serious matter to be Doge of Venice. Five of the first fifty Doges abdicated; five were banished, with their eyes put out; nine were deposed; five were massacred; and two fell in battle.'—'*Story of Italy*.'

The Palace is entered from the Piazzetta by the beautiful gate called *Porta della Carta*,¹ which is inscribed with the name of its architect *Bartolommeo Bon* (1440-1443). The

¹ From being the place where the secretaries wrote.

statues of Courage, Prudence, Hope, and Charity, with Justice throned above between the Lions, are also by the *Bon* or *Buoni* family. A beautiful sculpture which formerly existed here, representing Doge Francesco Foscari kneeling before the Lion of S. Mark, was destroyed by the mob in 1797.

Opposite the gate is the famous *Scala dei Giganti*, built by *Antonio Rizzo* in 1485. It derives its name from the colossal statues of Mars and Neptune wrought by *Jacopo Sansovino* in 1554. The reliefs are by *Aless. Vittoria*. At the head of the stairs the Doges were crowned, with the words: 'Accipe coronam ducalem ducatus Venetorum.' Here also a tradition, followed by Byron, places the execution of Doge Marino Faliero, though, alas! the staircase itself is of later date.

Marino Faliero, formerly Podestà of Treviso, was chosen Doge in 1354, being then an old man. Of very choleric temper, resentment at the slight punishment inflicted by the Council of Forty upon Ser Michele Steno, who had written some scurrilous abuse of him upon his wooden chair, and the desire of punishing them, was his first incentive to seize the supreme power. A conspiracy was engaged in by which all the principal citizens, called together by the great bell on April 15, 1355, were to be cut to pieces, and Faliero proclaimed sovereign. It was exposed, through the warning given to his master by Beltram, a servant of one of those who were doomed. The Council of Ten was hastily summoned; the minor conspirators were first executed; then the Doge, stripped of his insignia of office, was beheaded in the closed palace, and one of the council, taking the bloody sword to the space between the columns where public executions were usually held, brandished it, saying—'The terrible doom hath fallen on the traitor.'

In the court are two magnificent well-heads (*Puteali*), of bronze, one by *Nicolò de Conti*, Director of the Foundries of the Republic, 1556, the other by *Alfonso Alberghetti*, 1559.

On the left of the loggia, reached by the Giant's Staircase, is the *Scala d' Oro*, so called from the richness of its decorations, built by *Jacopo Sansovino*, 1556-77.

Beyond this, are the *Tre Stanze degli Avogadori*, the lawyers who kept the famous *Liòro d' Oro*, which was the

peerage of the Venetian aristocracy. In one of the chambers of these rooms is a Pietà by *Giov. Bellini*, 1472.

Ascending the next staircase to the top, we should now enter, from the left, a suite of rooms which are a perfect gallery of sixteenth-century art at Venice: many of the pictures have, however, been grievously repainted.

‘As the oldest Venetian painting has immortalised itself in the Church of S. Mark, so the latest, that of the followers of Titian, has perpetuated itself in the Ducal Palace.’—*Burckhardt*.

Here we first become acquainted with *Tintoret*, whom we must know intimately before we leave Venice. There is probably no great master upon whose excellence so great a difference of opinion has existed. Before his vast pictures were illuminated and explained by the writings of Ruskin, there were few who saw more than their huge uncouthness, coarseness, and blackness. Now the deep meaning and careful intention with which they were painted has been revealed to us. Yet even now most of those who look upon them, and all those who look upon them hastily, will see only their dark side:

‘Along with much that was grand, there was in Tintoret a certain coarseness and barbarism of feeling; even his artistic morality often wavered, so that he was capable of descending to the most unconscientious daubing. He fails in the higher sense of law, which the artist must impose on himself, especially in experiments and innovations. In his enormous works which in square feet of painted surface amount perhaps to ten times as much as the fruits of Titian’s century of life, one begins to surmise that he undertook such things like a contractor, and executed them very much as an improviser.’—*Burckhardt*.

We first enter the *Sala della Bussola*, which was the Ante-Chamber of the Council of Ten. In the time of the Republic ‘*chiamar a la Bussola*’ meant to drag a man before the State Inquisition. Here is the inner opening of the famous *Bocca di Leone*—the Lion’s Mouth—through which secret denunciations were handed in. On the walls are pictures by *Aliense*, of the surrender of Bergamo and Brescia to the Venetians.

Hence we enter the *Sala dei Capi*—that is, of the three

Presidents of the Council of Ten. The fine fifteenth-century chimney-piece is by *Pietro da Salò*; the ceiling by *Paul Veronese*.

The *Atrio Quadrato*, which leads to the *Scala d' Oro*, has a ceiling by *Tintoret*.

The *Sala delle Quattro Porte*, built by Palladio in 1575, has a ceiling designed by *Palladio* and *Sansovino*, and carried out by *Aless. Vittoria*.

'La Vittoria en fait un ensemble sculpté où se meurent un monde de statues grandes comme nature qui viennent s'agencer dans les enroulements, autour des caissons, en cariatides, en cartouches, en frises; se détachant en blanc sur le fond d'or et tenant une telle place dans cette salle que les peintures du Contarini, celles du Titien, de Carletto Cagliari, et de Vicentino cèdent la place au sculpteur qui devait évidemment occuper une situation plus modeste.'—*Yriarte*.

The (restored) frescoes are by *Tintoret*. The principal pictures are:—

Wall of Entrance:

Giov. Contarini. The capture of Verona by the Venetians in 1439.

Titian. Antonio Grimani at the feet of Faith.

Contarini. Marino Grimani kneeling before the Virgin.

Wall of Exit:

Carletto Cagliari. The ambassadors of Nuremberg.

Andrea Vicentino. Henry III. of France arriving at the Lido, and his reception by the Doge Mocenigo.

C. Cagliari. The reception of the Persian ambassadors by Doge Cicogna, 1585.

The door opposite that by which we entered leads to—

The *Anticollegio*, containing:

**Tintoretto*. Ariadne and Bacchus.

Id. Minerva and Mars.

**P. Veronese*. The Rape of Europa.

'La merveille de ce sanctuaire de l'art est l'*Enlèvement d'Europe*. La belle jeune fille est assise, comme sur un trône d'argent, sur le dos du taureau divin, dont le poitrail de neige va s'enfoncer dans la mer bleue qui tâche d'atteindre de ses lames amoureuses la plante des pieds qu'Europe relève par une enfantine peur de se mouiller, détail ingénieux des métamorphoses que le peintre n'a eu garde d'oublier. Les com-

pagnes d'Europe, ne sachant pas qu'un dieu se cache sous la noble forme de ce bel animal si doux et si familier, s'empresment sur la rive et lui jettent des guirlandes de fleurs, sans se douter qu'Europe, ainsi enlevée, va nommer un continent et devenir la maîtresse de Zeus aux noirs sourcils et à la chevelure ambrosienne. Quelles belles épaules blanches ! quelles nuques blondes aux nattes enroulées ! quels bras ronds et charmants ! quel sourire d'éternelle jeunesse dans cette toile merveilleuse, où Paul Véronèse semble avoir dit son dernier mot ! Ciel, nuages, arbres, fleurs, terrains, mer, carnation, draperies, tout paraît trempé dans la lumière d'un Elysée inconnu.'—*Gautier*.

Leandro Bassano. The Return of Jacob to Canaan.

Tintoretto. The Workshop of Vulcan.

Id. Mercury with the Graces.

P. Veronese. Venice throned (on the ceiling).

The chimney-piece and a beautiful door are by *Scamozzi*.
Through this we reach :

The *Sala di Collegio*, in which foreign ambassadors were received by the Doge.

'La salle se divise en deux parties : l'une surélevée de quelques marches, avec un trône adossé au mur, orné de boiseries à mi-hauteur avec des stalles, pour les conseillers ; l'autre, vide et de plain-pied avec le sol de l'étage, comme si on devait y stationner. A droite et à gauche du trône, comme dans un prétoire, siègent les autres magistrats ; les *Petits Sages* se tiennent debout et découverts. Encore que la majesté du Collège qui est le bras qui exécute ce que le Grand Conseil a décidé, comporte le luxe et le décorum, on a mis un soin particulier à orner le lieu de ses séances, parce qu'on y reçoit les ambassadeurs. Sur le paroi, au-dessus de la tête du doge et des conseillers, le Véronèse a peint le Christ dans sa gloire ; la ville de Venise et Sainte Justine sont à genoux ; l'artiste a personnifié la Reine de l'Adriatique dans une grande et belle jeune femme drapée d'une étoffe blanche, une des plus nobles figures que le peintre ait créés. Le Tintoret, à son tour, a peint le mariage de Sainte Catherine, avec les doges F. Dona, N. da Ponte, Mocenigo et Gritti, dans l'attitude de la prière. Soit que sa proportion y prête, soit que l'objet spécial auquel elle était destinée comportât plus de soin et de recherche, cette salle du collège est celle de tout le Palais Ducal qui a le plus d'unité et où on a déployé le plus de goût dans la décoration. Quoique soumise, depuis plus de quatre siècles, à des restaurations inévitables, elle a conservé son caractère, et l'imagination peut asseoir sur ces bancs de chêne les vénérables chefs de la Quarantie, les conseillers et les Sages Grands, tandis que les jeunes patriciens vaquent aux soins des affaires ou écoutent, debout et recueillis, l'avis des grands hommes d'état et des expérimentés diplomates.'—*Yriarte*.

‘ Nous retrouvons ici Tintoret et Paul Véronèse, l'un roux et violent, l'autre azuré et calme ; le premier fait pour les grands pans de muraille, le second pour les plafonds immenses. ’—*Gautier*.

The best pictures, beginning at the further side on the right, are :

C. Cagliari. Doge Alvise Mocenigo adoring the Saviour.

P. Veronese (over the throne). A votive allegorical picture representing the triumph of Venice after the victory of Lepanto, 1571. Portraits are introduced of Doge Sebastiano Venier, the hero of the Battle of Lepanto, and of Agostino Barbarigo, who perished there.

Tintoretto. Doge Andrea Gritti adoring the Virgin and Child.

‘ It was no doubt the passage of the Psalmist—*Non nobis, Domine, non nobis, sed nomini tuo da gloriam*,—which was so often repeated by the Venetians in the Crusades, which suggested to the doges and naval commanders the idea of being represented in a kneeling attitude before the infant Christ or the holy Virgin, in the pictures destined to transmit their names, or the recollection of their exploits, to future generations. This mode of pious commemoration, which offers the touching contrast of a humble attitude with great dignity or glory, continued in use during the whole of the sixteenth century, in spite of the paganism so universally triumphant elsewhere. After Giovanni Bellini and Catena, came the celebrated artists who adorned the second period of the Venetian school, and who also paid the tribute of their pencil to this interesting subject. It is on this account that pictures representing the Madonna seated, with a doge or a general kneeling before her, are so frequently to be met with in private collections, in the churches, and above all in the Ducal palace, in which these allegorical compositions, intended to express the close alliance between Religion and the State, seem to have been purposely multiplied. ’—*Rio*.

The chimney-piece is by *Girolamo Campagna*, the ceiling designed by *Antonio da Ponte* and painted by *Paul Veronese*.

The *Sala del Senato*, where the Senators assembled every Wednesday and Saturday, is also called the *Sala dei Pregadi*, because originally, before these days were fixed for their meetings, messengers were sent to their houses to *pregare* each member to attend at the Ducal Palace. This hall contains (turning to the left from the main entrance) :—

Palma Giovane. (Over door) The two Doges Priuli in prayer.

J. Tintoretto. Doge Pietro Loredan praying to the Virgin.

Marco Vecelli. The election of S. Lorenzo Giustiniani to the Patriarchate of Venice.

Palma Giovane. The League of Cambray—Venice seated in defiance upon a lion.

Id. Doge Pasquale Cicogna kneeling before the Saviour.

Id. Doge Francesco Venier before Venice.

J. Tintoretto. The Deposition of Christ, with saints and doges kneeling.

Id. (In the centre of the ceiling) Venice as Queen of the Sea.

The *Ante-Chapel* contains :—

Bonifazio. Christ expelling the Money-changers.

Seb. Rizzi. Cartoons for the mosaics of the story of S. Mark on the Cathedral.

J. Tintoretto. Saints.

The *Chapel*, an oratory where the Doge and Council daily heard mass said by the ducal chaplain, has an altar by *Scamozzi*, and a statue of the Madonna by *Sansovino*.

At the foot of the staircase leading down from the Chapel to the Doges' private apartments is a fresco of S. Christopher, of great interest, as being the only known fresco of *Titian*. It is supposed to have been painted in honour of the arrival of the French (Sept. 13, 1523)¹ at the village of S. Cristoforo near Milan. This was the political event of the year, and much to the satisfaction of Titian's patron, Doge Andrea Gritti, concerning whom Richard Pace wrote from Venice to Wolsey in May 1523,—'He is maydde to be a perfect Frenchman and for thys consideration the French ambassador resident here made grete festes and triumphs when he was chosen.' The satisfaction of the Doge and the political allusion were better concealed than if S. Louis or S. Denis had been represented. This fresco is only shown by special permission of the *Conservatorio*. It is one of the grandest pictures in Venice—the head of S. Cristopher most carefully executed, and of the noblest Venetian type. The Child is a mundane infant, afraid of falling, and very inferior.

Returning by the Sala del Senato and the Sala delle

¹ '1523, Sept. 13. Vennero [i Francesi] a San Cristoforo a un miglio pressa a Milano tra Porta Ticinese e Porta Romana.'—*Guicciardini*, vol. iii. 404.

Quattro Porte, we reach the *Sala del Consiglio dei Dieci*, containing, with other pictures :—

- Leandro Bassano.* Pope Alexander III. meeting Doge Sebastiano Ziani on his Return from his Victory over Frederick Barbarossa.
Aliense. The Visit of the Magi.
Marco Vecelli. The Treaty between Charles V. and Clement VII.
Paul Veronese. (On the ceiling) The Old Man with the Young Wife.

From the Anti-Collegio a staircase leads to the famous *Piombi*, the ‘Prisons under the Leads,’ of which Jacopo Casanova, who was imprisoned there in 1755, has left such a dramatic description.

‘But let us to the roof,
 And, when thou hast surveyed the sea, the land,
 Visit the narrow cells that cluster there,
 As in a place of tombs. There burning suns,
 Day after day, beat unrelentingly ;
 Turning all things to dust, and scorching up
 The brain, till Reason fled, and the wild yell
 And wilder laugh burst out on every side,
 Answering each other as in mockery !

Few Houses of the size were better filled ;
 Though many came and left it in an hour.
 “Most nights,” so said the good old Nicolo
 (For three and thirty years his uncle kept
 The water-gate below, but seldom spoke,
 Though much was on his mind), “most nights arrived
 The prison-boat, that boat with many oars,
 And bore away as to the Lower World,
 Disburdening in the Cànal Orfano,
 That drowning-place, where never net was thrown,
 Summer or Winter, death the penalty ;
 And where a secret, once deposited,
 Lay till the waters should give up their dead.”—*Rogers.*

That ‘pathetic swindle,’¹ the *Ponte dei Sospiri*, only dates from the end of the sixteenth century, since which there has only been a single instance (that of Antonio Foscari) of political imprisonment. It led from the criminal courts in the palace to the criminal prisons on the other side of the Rio Canal.

¹ Howells.

'The Rio Façade of the Ducal Palace (seen from the Bridge of Sighs), though very sparing in colour, is yet, as an example of finished masonry in a vast building, one of the finest things, not only in Venice, but in the world. It differs from every other work of the Byzantine Renaissance, in being on a very large scale; and it still retains one pure Gothic character, which adds a little to its nobleness, that of perpetual variety. There is hardly one window of it, or one panel, that is like another; and this continual change so increases its apparent size by confusing the eye, that though presenting no bold features, or striking masses of any kind, there are few things in Italy more impressive than the vision of it overhead, as the gondola glides from beneath the Bridge of Sighs.'—*'Stones of Venice,'* iii. 25.

The prisons really used for political offenders were the *Pozzi*, often wrongly described as being beneath the level of the canal. In 'the last of these prisons are inscriptions left by prisoners upon the walls, of which the most celebrated is:—

"Di chi mi fido guardami Iddio;
Di chi non mi fido guarderò io."

Jacopo Foscari was probably the most remarkable prisoner immured here. A thick wooden casing to the walls protected the inmates from damp, and the romantic accounts of the horrors of these prisons are probably all imaginary. The best known is that of Dickens:—

'I descended from the cheerful day into two ranges, one below another, of dismal, awful, horrible stone cells. They were quite dark. Each had a loop-hole in its massive wall, where, in the old time, every day a torch was placed, to light the prisoners within, for half-an-hour. The captives, by the glimmering of these brief rays, had cut and scratched inscriptions in the blackened vaults. I saw them. For their labour with the rusty nail's point had outlived their agony and them, through many generations.

'One cell I saw, in which no man remained for more than four-and-twenty hours; being marked for dead before he entered it. Hard by, another, and a dismal one, whereto, at midnight, the confessor came—a monk brown-robed, and hooded—ghastly in the day, and free bright air, but in the midnight of that murky prison, Hope's extinguisher, and Murder's herald. I had my foot upon the spot, where, at the same dread hour, the shriven prisoner was strangled; and struck my hand upon the guilty door—low-browed and stealthy—through which the lumpish sack was carried out into a boat and rowed away, and drowned where it was death to cast a net.

‘Around this dungeon stronghold, and above some parts of it, licking the rough walls without, and smearing them with damp and slime within; stuffing dank weeds and refuse into chinks and crevices, as if the very stones and bars had mouths to stop: furnishing a smooth road for the removal of the bodies of the secret victims of the State—a road so ready that it went along with them, and ran before them, like a cruel officer—flowed the water.’

Entered by the same staircase we have ascended, on the second floor, is the *Library* (open from 9 to 4)—founded in 1312 by Petrarch, who bequeathed all his collection to Venice, where he had found a refuge during the plague. A very small portion, however, of this donation reached the destination he intended, as is abundantly proved by the number of his MSS. at the Vatican, Laurentian, Ambrosian, and other libraries. The person who really was the greatest amongst many benefactors (Grimani, Contarini, &c.) was Cardinal Bessarion.

The greatest treasure of the Library is the famous *Grimani Breviary*, perhaps the most beautiful illuminated work in existence. Its miniatures are exquisite works of Memling, Gerard van der Meire, Antonello da Messina, Alessandro Vittoria, Ugo d’Anversa, and Livien de Gand. It is only shown on Wednesday at 3 P.M.

From the Ante-chamber of the Library we enter the *Sala del Maggior Consiglio*, an immense room (175½ feet long, 84½ broad, 51½ high), where Henri III. of France was received at a great banquet, July 20, 1574. It was originally decorated with frescoes by *Guariento* (1365), which were destroyed by fire in 1577, and replaced by pictures of the later Venetian school.

‘The greater allegorical pictures of the Ducal Palace remain. Those of Paul Veronese are celebrated as compositions of the highest poetry. Their subjects are surely poetical; but the works themselves are full of such heads and such gestures as were common at Venice, of such satins and velvets as were peculiarly studied in that portrait and pageant-painting school. Tintoret’s *Paradise* is a multitudinous confusion of hurried figures, which none but that furious “fulmine di pennello” could assemble. Palma’s *Last Judgment* is another immense composition, but more intelligibly detailed. These artists seem fond of introducing their

friends into such pictures. In one part of this work you see Palma's mistress in heaven, in another the fickle lover sends her to hell. The paintings of the great council-chamber form a continued epic on the triumph which the Republic pretends to claim over Frederick Barbarossa. In one picture the suppliant Pope is discovered by the Doge ; in another, the Venetians defeat the imperial galleys ; in a third, young Otho, their prisoner, bears to his father the demands of the conqueror ; in a fourth, the emperor is prostrate at S. Mark's. Most of this, I believe, is a romance ; but a romance more pardonable in a Venetian painting, than in some grave histories which admit it without any warrant.'—*Forsyth.*

The greatest of the Venetian masters were employed upon the decorations of the ceiling.

'Of the three large ceiling pictures, those of *Tintoretto* and *Palma Giovane* are far surpassed by that of *Paul Veronese* : Venice crowned by Fame. First, the view from below, and the architectural perspective, are far more carefully treated ; also Paolo has confined the allegorical and historical part to the upper group, where his cloud-life is brought quite harmoniously into connection with the architecture in lines and colour ; on the lower balustrade one sees only beautiful women ; farther below, riders keeping watch, and a populace, spectators of the heavenly ceremony ; most wisely, two great pieces of sky are left free, a breathing space which *Tintoretto* never allows his beholder ; and, in fine, Paolo has given himself up to the full enjoyment of his own cheerful sense of beauty, the feeling of which inevitably affects the beholder.'—*Burckhardt.*

The whole of the entrance wall is occupied by one vast subject :

Tintoretto. Paradise.

'At first this Paradise of *Tintoret* is so strange that no wonder the lovely world outside, the beautiful court-yard, the flying birds, and drifting Venetians, seem more like heaven to those who are basking in their sweetness. But it is well worth while, by degrees, with some pain and self-denial, to climb in spirit to that strange crowded place towards which old *Tintoret's* mighty soul was bent. Is it the heaven towards which his great heart yearned ? He has painted surprise and rapture in the face of a soul just born into this vast circling vortex ; with its sudden pools and gleams of peace. Mary Mother above is turning to her Son, with outstretched arms, and pointing to the crowds with tender motherhood. In the great eventful turmoil a man sits absorbed in a book, reading unmoved. Angels, with noble wings, take stately flights, cross and re-cross the darkened canvas. A far-away procession passes in radiance. . . .'—*Miss Thackeray.*

'In the Paradise of Tintoret, the angel is seen in the distance driving Adam and Eve out of the Garden. Not, for Tintoret, the leading to the gate with consolation or counsel. His strange ardour of conception is seen here as everywhere. Full speed they fly, the angel and the human creatures; the angel, wrapt in an orb of light, floats on, stooped forward in his fierce flight, and does not touch the ground; the chastised creatures rush before him in abandoned terror. All this might have been invented by another, though in other hands it would assuredly have been offensive; but one circumstance, which completes the story, could have been thought of by none but Tintoret. The angel casts a shadow before him towards Adam and Eve.'—*Ruskin's 'Modern Painters.'*

The walls are surmounted by a noble series of pictures illustrating the history of Venice, and though greatly blackened and often injured by the coarsest re-painting, they may be studied with profit. They are, beginning from the left:—

1. *Carlo and Gabriele Cagliari.* Pope Alexander III. taking refuge from Frederic II., 1177, in the Convent of La Carità, where he was found by Doge Ziani.
2. *Id.* The Embassy from the Pope and the Republic to Frederic II. at Pavia.
3. (Above the window) *Leandro Bassano.* The Doge receiving a lighted taper from the Pope.
4. *Jacopo Tintoretto.* The Ambassadors implore Frederic at Pavia to restore peace to the Church. He replies that unless the Venetians deliver up the Pope, he 'will plant his eagles on the portals of S. Mark.'
5. *Francesco Bassano.* The Pope presents the Doge with a consecrated sword.
6. (Above the window) *Fiammingo.* The Doge receives the parting benediction of the Pope.
7. *Dom. Tintoretto.* The legendary battle of Salvore, in which the Imperialists are said to have been totally defeated by the Venetians, and Otho, son of Frederic II., to have been taken prisoner.
8. (Over a door) *Andrea Vicentino.* Otho is presented by Doge Ziani to the Pope.
9. *Palma Giovane.* Otho is released by the Pope.
10. *F. Zuccherò.* The Emperor makes his submission to the Pope.
11. (Over a door) *Girolamo Gamberato.* The Doge lands at Ancona with the Pope and the Emperor after the Peace.
12. *Giulio dal Moro.* The Pope (Alexander III.) presents consecrated banners to Doge Ziani in the church of S. J. Lateran.

To continue the pictures chronologically we must now return to the Paradise, when we shall find on the right :—

13. *Le Clerc.* The Alliance concluded in S. Mark's, 1201, between the Venetians and the Crusaders.
14. *Andrea Vicentino.* The Siege of Zara (1202), under Doge Andrea Dandolo and the Crusaders.
15. *Domenico Tintoretto* (over the window). The surrender of Zara.
16. *Andrea Vicentino.* Alexius Comnenus implores the help of the Venetians in behalf of his father Isaac.
17. *Palma Giovane.* The Venetians and French, led by the blind Doge Dandolo, take Constantinople in 1203.
18. *Domenico Tintoretto.* The Crusaders and Venetians take Constantinople for the second time (when the bronze horses were carried off), in 1204.
19. *And. Vicentino.* Baldwin of Flanders elected Emperor of the East by the Crusaders in Santa Sophia.
20. *Aliense.* The Coronation of Baldwin of Flander by Enrico Dandolo.
21. *Paul Veronese.* The Return of Doge Contarini after his Victory over the Genoese at Chioggia.

Above these pictures are the portraits of 72 Doges, beginning from A.D. 809. The space which should have the portrait of Marino Faliero is covered with black, and has the inscription : 'Hic est locus Marini Falethri decapitati pro criminibus.'

'Le patricien appartient à la République; dès l'âge de vingt-cinq ans, il lui doit son intelligence, l'illustration de son nom, ses facultés spéciales comme légiste, comme diplomate, comme soldat.'—*Yriarte.*

From this Hall we enter the *Sala de Scrutinio*, occupying the rest of the façade towards the Piazzetta. Here the 41 nobles were elected, by whom the Doge was afterwards chosen. Opposite the entrance is a representation of the Triumphal Arch erected by the Senate in 1694 to Doge Francesco Morosini, surnamed Peloponnesiaco, after his conquest of the Morea. The walls are covered with historical pictures. On the entrance wall is a Last Judgment, by *Palma Giovane.*

Opposite the entrance of the Library is that of the *Archæological Museum.* A passage, lined with indifferent sculpture, leads to the *Stanza degli Scarlatti*, once the bedroom of the

Doge, with a grand chimney-piece erected for Doge Agostino Barbarigo (1480-1501), and supposed to be the work of Pietro Lombardo. The best piece of sculpture here is—

102. Cupid.

The *Sala dello Scudo* is the room where the shield of arms of a Doge was placed on his election. The walls are hung with maps of the discoveries made by Venetian navigators. Here is the map of the world—*Mappamondo*—of Fra Mauro, one of the most precious memorials of mediæval geography executed between 1457 and 1459.

The *Stanza degli Scudieri*, now called *Sala de' Relievi*, is filled with poor sculpture.

The *Sala d' Udienza del Doge* (which also opens from the *Sala dello Scudo*) is now occupied by a collection of ancient busts.

CHAPTER XXII.

VENICE.

THE GRAND CANAL.

HAVING visited the group of buildings around S. Mark's the traveller cannot do better than engage a gondolier at the Piazzetta and bid him row leisurely up and down the Grand Canal, which the Venetians call *Canalazzo*, which will give him a general impression of the palaces, to be more minutely studied afterwards. The buildings also of the Grand Canal, unlike the rest of Venice, can in most cases only be seen from the water. Those who visit its palaces on foot must make constant use of the *traghetti*, which, shaded by their little pergolas, 'send out the perfume of vine flowers along the canal.' Here the public gondolas cross as ferry-boats, and here, in the shade, the most picturesque groups may usually be seen, of *facchini* gossiping with the gondoliers, or market-women from Mestre waiting with their baskets overflowing with fruits and greenery. Here a peculiar class of beggars are always stationed, pretending to pull your gondola to the shore, and really doing you no service whatever, called by the Venetians *grassieri*, or crab-catchers. Here we may see that the type of the lagunes, especially the masculine type, is now that which Gozzi describes as 'bianco, biondo, e grassotto,' rather than the dark, bronzed, and grave figures of Giorgione. Gravity certainly is washed out of the Venetian character, and, in the places where dry land affords a meeting ground, nothing can exceed the energy, excitement, and vivacity displayed—almost like that of Naples, and even where a shrine is marked by its red

lamp on its little landing place, you seldom see one silent figure kneeling, but two or three votaries pressing forward to the Madonna at once, as if they had a secret to confide in her. It is an ever-changing diorama.

‘ You will see Venice—glide as though in dreams

Midmost a hollowed opal : for her sky,
Mirrored upon the ocean pavement, seems

At dawn and eve to build in vacancy
A wondrous bubble-dome of wizardry,
Suspended where the light, all ways alike
Circumfluent, upon her sphere may strike.

‘ There Titian, Tintoret, and Giambellin,

And that strong master of a myriad hues,
The Veronese, like flowers with odours keen,

Shall smite your brain with splendours : they confuse
The soul that wandering in their world must lose
Count of our littleness, and cry that then
The gods we dream of walked the earth like men.’

J. A. Symonds.

As S. Maria Salute is the most prominent object, we will begin by noting the principal objects on the left, marking those on the right as we return.

Entering the Grand Canal, the first building on the left is the *Dogana*, of 1676. Then comes the *Seminario Patriarchale* (entered from the Campo della Salute), built by *Baldassare Longhena*, 1670. Its oratory contains the graves of several Venetian patriarchs, and the tomb of the architect *Jacopo Sansovino*, with a terra-cotta bust by *Alessandro Vittoria* : in the sacristy are statues of SS. Cecilia and Caterina by *Tullio Lombardo*.

The *Cloisters* contain a number of sculptures and inscriptions from suppressed convents and churches, many of them of historic interest. We may notice—

The Inscription from the tomb erected in S. Marina by the Doge and Senate to the brave Captain *Taddeo Volpe da Imola*, 1534. Above hang the keys of Padua, which hung in S. Marina over the tomb of Doge *Michael Steno*, in whose reign (1405) Padua fell into the hands of Venice.

Bust of *Lorenzo Bragadin*, by *Girolamo Campagna*.

Bust of the physician *G. B. Peranda*, by *Aless. Vittoria*, 1586.

Tomb of Antonio Corner, 16th century.

Front of the sarcophagus of Vitale and his wife Paolina, 9th century.
Inscription from the tomb of the popular Doge Nicolò da Ponte, by
Vincenzo Scamozzi, 1585, to overlook which the Procuratore
Marc Antonio Barbaro ('Le Patricien à Venise') was appointed
by the Senate.

Tomb of Doge Francesco Dandolo, with a relief of the Death of the
Virgin, 1339.

'It might have been thought that the ashes of the great Doge Francesco Dandolo were honourable enough to have been permitted to rest undisturbed in the chapter-house of the Frari, where they were first laid. But, as if there was not room enough, nor waste houses enough in the whole desolate city, to receive a few convent papers, the monks, wanting an "archivio," have separated the tomb into three pieces; the canopy, a simple arch sustained on brackets, still remains on the blank walls of the desecrated chamber; the sarcophagus has been transported to a kind of museum of antiquities, established in what was once the cloister of Santa Maria della Salute; and the painting which filled the lunette behind it is hung far out of sight, at one end of the sacristy of the same church. The sarcophagus is completely charged with bas-reliefs; at its two extremities are the types of S. Mark and S. John; in front, a noble sculpture of the Death of the Virgin; at the angles, angels holding vases. The whole space is occupied by the sculpture; there are no spiral shafts or panelled divisions; only a basic plinth below, and crowning plinth above, the sculpture being raised from a deep concave field between the two, but, in order to give piquancy and picturesqueness to the mass of figures, two small trees are introduced at the head and foot of the Madonna's couch, an oak and a stone pine.'—*Ruskin*, 'Stones of Venice,' iii.

Gravestone of Fra Fulgenzio Micanzio, the friend and companion of
Fra Paolo Sarpi, 1664.

Inscription from the tomb of the painters Francesco and Jacobello
del Fiore, 1433.

Tomb of Carlo Ridolfi, author of 'The Lives of Venetian Painters,'
1668.

The *Museo Statuario* contains:

Statue of Tommaso Rangoni of Ravenna, by *Aless. Vittoria*, brought
from S. Giuliano.

Kneeling figure of Doge Agostino Barbarigo, in whose reign Rimini,
Faenza, and Cyprus were added to the domains of the Republic. This figure, attributed to *Bartolommeo da Rovizzano*,
was brought from the magnificent tomb of the brothers
Barbarigo at La Carità. Opposite the figure of Barbarigo
knelt the (lost!) statue of his brother Doge Marco, who pre-

ceded him, and who died, 1486, of a broken heart, from his ill-treatment.

Part of the portal of the house of Bajamonte Tiepolo, destroyed by decree of the Senate in 1314.

S. Andrea, bas-relief of 1362, with admirable drapery.

Bacchic altar, brought hither from Burano, originally probably from Ahino.

A noble sixteenth-century staircase by *Longhena* leads to the *Pinacoteca Manfredini*. It contains:

* *Leonardo da Vinci*. The Holy Family, with a violin player, and the arms of the Sforza, in whose house the painter was a guest, and was wont to practise music with Lodovico Sforza.

Titian Portrait of Pietro Aretino.

The *Library* is rich in Venetian history, and possesses a MS. Decameron of 1449. Above the door of the Refectory is a fresco of Paul Veronese, 1551, brought from Soranza.

Grand marble steps approach the *Church of Santa Maria della Salute* from the canal.

‘Santa Maria della Salute was built by Baldassare Longhena in 1632, according to a decree of the Senate, as a votive offering to the Virgin for having stayed the plague which devastated the city in 1630. Considering the age in which it was erected, it is singularly pure, and it is well adapted to its site, showing its principal façade to the Grand Canal, while its two domes and two bell-towers group most pleasingly in every point of view from which Venice can be entered on that side. Externally it is open to the criticism of being rather too overloaded with decoration; but there is very little of even this that is unmeaning, or put there merely for the sake of ornament. Internally the great dome is only 65 ft. in diameter, but it is surrounded by an aisle, or rather by eight side-chapels opening into it through the eight great pier arches; making the whole floor of this, which is practically the nave of the church, 107 ft. in diameter.’—*Fergusson*.

The pillars of this church were brought from the amphitheatre of Pola. Before the high altar is a grand bronze candelabrum by *Andrea Bresciano*. The ceiling of the choir is by *Titian*; a picture of Venice imploring deliverance from pestilence, by *Fiammingo*. The beautiful bronze candelabrum is by *Andrea d’Alessandro Bresciano*.

The *Ante-Sacristy* contains, amongst other pictures:

**Titian*. S. Mark, a most grand figure, with the shadow of a cloud thrown across him. On the left are SS. Cosmo and Damian; on the right, S. Roch, and S. Sebastian with an arrow lying at his feet.

**Marco Basaiti*. S. Sebastian, a grand figure, in a beautiful landscape of Umbrian scenery.

Opposite, there is a Pietà, a relief of the 15th century, by *Antonio Dentone*.

The *Sacristy* contains :

Entrance Wall. *Girolamo (Pennachi) da Treviso*. S. Roch with SS. Sebastian and Jerome.

Sassoferrato. Two beautiful Madonnas.

Salviati. The Last Supper, and Saul and David.

Right. *Tintoret*. Marriage at Cana—from the Refectory of the Crociferi; one of the few pictures of the artist signed with his name.

‘An immense picture, some twenty-five feet long by fifteen high, and said by Lazari to be one of the few which Tintoret signed with his name. I am not surprised at his having done so in this case. Evidently the work has been a favourite with him, and he has taken as much pains as it was even necessary for his colossal strength to take with anything. The subject is not one which admits of much singularity or energy in composition. It has always been a favourite one with Veronese, because it gave dramatic interest to figures in gay costumes and of cheerful countenances; but one is surprised to find Tintoret, whose tone of mind was always grave, and who did not like to make a picture out of brocades and diadems, throwing his whole strength into the conception of a marriage feast; but so it is, and there are assuredly no female heads in any of his pictures in Venice elaborated so far as those which here form the central light. Neither is it often that the works of this mighty master conform themselves to any of the rules acted upon by ordinary painters; but in this instance the popular laws have been observed, and an academy student would be delighted to see with what severity the principal light is arranged in a central mass, which is divided and made more brilliant by a vigorous piece of shadow thrust into the midst of it, and which dies away in lesser fragments and sparkling towards the extremities of the picture. This mass of light is as interesting by its composition as by its intensity. The cicerone who escorts the stranger round the sacristy in the course of five minutes, which allows him some forty seconds for the contemplation of a picture which the study of six months would not entirely fathom, directs his attention very carefully to the “bell’ effetto di prospettivo,” the whole merit of the picture being, in the eyes of the intelligent public, that there is a long table in it, one end of which looks farther off than the other; but there is more in the “bell’ effetto di pro-pettivo” than the observance of the common law of optics.

The table is set in a spacious chamber, of which the windows at the end let in the light from the horizon, and those in the side wall the intense blue of an eastern sky. The spectator looks all along the table, at the farther end of which are seated Christ and the Madonna, the marriage guests on each side of it--on one side men, on the other women: the men are set with their backs to the light, which, passing over their heads and glancing slightly on the table-cloth, falls in full length along the line of young Venetian women, who thus fill the whole centre of the picture with one broad sunbeam, made up of fair faces and golden hair.¹ Close to the spectator a woman has risen in amazement, and stretches across the table to show the wine in her cup to those opposite; her dark red dress intercepts and enhances the mass of gathered light. It is rather curious, considering the subject of the picture, that one cannot distinguish either the bride or bridegroom; but the fourth figure from the Madonna in the line of women, who wears a white head-dress of lace and rich chains of pearls in her hair, may well be accepted for the former, and I think that between her and the woman on the Madonna's left hand the unity of the line of women is intercepted by a male figure. The tone of the whole picture is sober and majestic in the highest degree; the dresses are all broad masses of colour, and the only parts of the picture which lay claim to the expression of wealth or splendour are the head-dresses of the women. In this respect the conception of the scene differs widely from that of Veronese, and approaches more nearly to the probable truth. Still the marriage is not an unimportant one; an immense crowd, filling the background, forming superbly rich mosaic of colour against the distant sky. Taken as a whole, the picture is perhaps the most perfect example which human art has produced of the utmost possible force and sharpness of shadow united with richness of local colour. This picture unites colour as rich as Titian's with light and shade as forcible as Rembrandt's, and far more decisive.'—*Ruskin*, 'Stones of Venice,' iii.

Palma Giovane. Samson.

The altar piece of the Virgin and Child is by *Padovanino*.

The *Little Sacristy* contains a fourteenth-century relief of the Coronation of the Virgin.

Close to S. Maria, on the right, is the rich Gothic *Church of S. Gregorio* of 1342, now used as a magazine. The rich Gothic doorway in the low wall beyond, admits to the courtyard of the *Abbazia di S. Gregorio* (founded in 1342, by monks of S. Ilario, who fled from the persecution of

¹ To give the golden tint (handed down in Venetian pictures) to their hair, the city beauties used to steep their hair in a special preparation and then dry it in the sun. For this purpose they sat for hours in their balconies, with broad-brimmed hats, without crowns, shading their complexions, and their hair falling over them.

Ezzelino in 1247), now let in tenements, but indescribably picturesque, with its ancient central well of red marble, its dark arcades supported by columns with richly sculptured capitals, and the masses of flowers which adorn its windows and parapets. Combined with the grand dome of S. Maria in the background, or with its open porch towards the glistening canal and old palaces on the opposite shore, it is a glorious subject for an artist.

Beyond S. Maria, as the canal opens, we see a vista of palaces.

‘The charm which Venice still possesses, and which for the last fifty years has made it the favourite haunt of all the painters of picturesque subjects, is owing to the effect of the Gothic palaces, mingled with those of the Renaissance.

‘The effect is produced in two different ways. The Renaissance palaces are not more picturesque in themselves than the club-houses of Pall Mall ; but they become delightful by the contrast of their severity and refinement with the rich and rude confusion of the sea-life beneath them, and of their white and solid masonry with the green waves. Remove from beneath them the orange sails of the fishing boats, the black gliding of the gondolas, the cumbered decks and rough crews of the barges of traffic, and the fretfulness of the green water along their foundations, and the Renaissance palaces possess no more interest than those of London or Paris. But the Gothic palaces are picturesque in themselves, and wield over us an independent power. Sea and sky and every other accessory might be taken away from them, and still they would be beautiful and strange.’—*Ruskin*, ‘*Stones of Venice*,’ ii. ch. vii.

‘While other Italian cities have each some ten or twelve prominent structures on which their claim to architectural fame is based, Venice numbers her specimens by hundreds ; and the residence of the simple citizen is often as artistic as the palace of the proudest noble. No other city possesses such a school of Architectural Art as applied to domestic purposes ; and if we must look for types from which to originate a style suitable to our modern wants, it is among the Venetian examples of the early part of the sixteenth century that we should probably find what is best suited to our purposes.’—*Fergusson*.

Passing the beautiful Lombard front of the *Palazzo Dario*, of 1450, inlaid with circular disks of precious coloured marbles, we reach the mosaic manufactory of Salviati, then the Lombard *Palazzo Manzoni* of c. 1465. Here, passing under the hideous iron bridge, we arrive at the steps of the

Campo della Carità—the Field of Charity—belonging to the ancient convent of La Carità, which dates from the thirteenth century, and where the proud Alexander III. took refuge in his exile. The conventual buildings are now occupied by—

The *Academy* (open daily on week days from 11 to 3, on payment of 1 fr. per head; on Sundays, from 11 to 2, free).¹

The gallery is reached by a corridor lined with marble. A passage leads to the

1st Hall. Containing interesting *Furniture* in boxwood and ebony, carved by the celebrated Brustolon in the middle of the eighteenth century, showing alike the perfection of his workmanship and the detestable taste of his times.

The *2nd Hall* contains a collection presented in 1843 by Count Girolamo Contarini. It includes:—

Left Wall:

- 84. *Palma Vecchio.* Christ and the Widow of Nain.
- *94. *Giovanni Bellini.* Madonna and Child. A most exquisitely beautiful picture.
- 96. *Marco Marziale.* The Supper at Emmaus; a very curious example of a rare and harsh master, who followed Carpaccio.
- 110. *Pordenone.* Madonna and Child, with SS. Catherine and J. Baptist.
- 117. *Francesco Bissolo.* The Dead Christ, carried by angels.

End Wall:

- 124. *Vincenzo Catena.* The Virgin and Child, with SS. John Baptist and Jerome.
- *125. *Cima da Conegliano.* Virgin and Child, with SS. John and Paul.
- 132. *Bocaccino da Cremona.* The Virgin and Child, with SS. Peter, John Baptist, Catherine, and Barbara.
- *133. *Polidoro Veneziano.* Virgin and Child, with S. J. Baptist and an angel.

Right Wall:

- 138. *Morone.* Female Portrait.
- 151. *J. Callot.* 'The Market of Impruneta' (still held near Florence), a curious picture, with innumerable figures.
- 155. *Schiavone.* The Circumcision.

¹ The Academy may be reached on foot in ten minutes from the Piazza S. Marco, by S. Moisè, S. Maria Zobenigo, and the Campo S. Stefano, on the left of which is the entrance to the bridge—toll two centimes. The bridge itself was, till recently, almost the only modern thing in Venice, and is utterly disgraceful to it.

Entrance Wall :

168. *Tintoretto*. A Portrait.
 177. *Tintoret*.
 186. *Francesco Bissolo*. Madonna and Child.

In the 3rd Hall we may notice :—

- 234—238. *Giovanni Bellini*. Miniature allegorical pictures—very curious and interesting.

4th Hall. Casts.

5th Hall. *Sala degli Antichi Dipinti*. In this and in the other rooms only the most remarkable paintings are noticed; those of the greatest importance are indicated by an asterisk.

1. *Bartolommeo Vivarini*, 1464. Madonna and four Saints. One of the earliest works of the artist, painted on a gold ground, from the island Church of the Certosa.

‘A noble picture; not of any supreme genius, but completely containing the essence of Venetian art.’—*Ruskin*.

2. *Michele Mattei* (or *Lambertini*), *Bolognese*. The Virgin and Saints. Above, the Crucifixion. Below, the Story of S. Helena, from S. Elena in Isola.
 4. *Marco Basaiti*. S. James, from the Convent of the Miracoli.
 *5. *Lorenzo Veneziano* and *Francesco Bissolo*. The Annunciation, with Saints, from S. Antonio di Castello.
 8. *Giovanni* and *Antonio da Murano*, 1440. The Coronation of the Virgin, signed, formerly in S. Barnaba.
 *23. *Giovanni d'Alemagna* and *Antonio da Murano*, 1496. The Madonna enthroned, with the Doctors of the Church, from the Scuola della Carità.

The 6th Hall, *Sala dell' Assunta*, has a ceiling by *Cherubini Ottali*, with a painting by *P. Veronese* in the centre; it contains :—

- *24. *Titian*. The Assumption. The most important picture of the master, brought from the Church of the Frari.

‘The Madonna is a powerful figure, borne rapidly upwards as if divinely impelled. Head, figure, attitude, drapery, and colour are all beautiful. Fascinating groups of infant angels surround her; beneath stand the Apostles, looking up with solemn gestures.’—*Kugler*.

25. *Jacopo Tintoretto*. Adam and Eve. A splendid example of the master, from the Scuola della Trinità.
 27. *Bonifazio Veneziano*. S. Mark.

31. *Marco Basiti*, 1510. The Calling of the Sons of Zebedee, from the Certosa.

‘In this picture the naïve simplicity of the attitudes, the expression of humility in the countenances of the two brothers, and their strictly apostolical character, cannot fail to excite our admiration.’—*Rio*.

32. *Jacopo Tintoretto*. The Virgin and Child, with three Senators.
33. *Titian*. The Burial of Christ, completed by Palma Vecchio, from S. Angelo.

‘Les Beaux-Arts renferment le dernier tableau de Titien, trésor inestimable ! Les années, si pesantes pour tous, glissèrent sans appuyer sur ce patriarche de la peinture, qui traversa tout un siècle et que la peste surprit à quatre-vingt-dix-neuf ans travaillant encore.

‘Ce tableau, grave et mélancolique d’aspect, dont le sujet funèbre semble un pressentiment, représente un Christ déposé de la Croix ; le ciel est sombre, un jour livide éclaire le cadavre pieusement soutenu par Joseph d’Arimathie et sainte Marie-Madeleine. Tous deux sont tristes, sombres, et paraissent, à leur morne attitude, désespérer de la résurrection de leur maître. On voit qu’ils se demandent avec une anxiété secrète si ce corps, oint de baumes, qu’ils vont confier au sépulchre, en pourra jamais sortir ; en effet, jamais Titien n’a fait de cadavre si mort. Sous cette peau verte et dans ces veines bleuâtres il n’y a plus une goutte de sang, la pourpre de la vie s’en est retirée pour toujours. Pour la première fois, le grand Vénétien a été abandonné par son antique et inaltérable sérénité. L’ombre de la mort prochaine semble lutter avec la lumière du peintre qui eut toujours le soleil sur sa palette, et enveloppe le tableau d’un froid crépuscule. La main de l’artiste se glaça avant d’avoir achevé sa tâche, comme le témoigne l’inscription en lettres noires tracée dans le coin de la toile : *Quod Tizianus inchoatum reliquit Palma reverenter absolvit Deoque dicavit opus*. “L’œuvre que Titien laisse inachevée, Palma l’acheva respectueusement et l’offrit à Dieu.” Cette noble, touchante, et religieuse inscription fait de ce tableau un monument. Certes, Palma, grand peintre lui-même, ne dut approcher qu’avec tremblement l’œuvre du maître, et son pinceau, quelque habile qu’il fût, hésita et vacilla sans doute plus d’une fois en se posant sur les touches du Titien.’—*Théophile Gautier*.

35. *Titian*. The Visitation. Called the first picture of the artist, from the Monastery of S. Andrea.
36. *Jacopo Tintoretto*. The Resurrection, and three Senators.
37. *Giorgione*. Much retouched by *Paris Bordone*. The famous Legend of S. Mark and the Fisherman, from the Scuola di S. Marco.

‘On the 25th of February, 1340, there fell out a wonderful thing in this land ; for during three days the waters rose continually, and in the night there was fearful rain and tempest, such as had never been heard

of. So great was the storm that the waters rose three cubits higher than had ever been known in Venice; and an old fisherman being in his little boat in the canal of S. Mark, reached with difficulty the Riva di San Marco, and there he fastened his boat, and waited the ceasing of the storm. And it is related that, at the time this storm was at the highest, there came an unknown man, and besought him that he would row him over to San Giorgio Maggiore, promising to pay him well; and the fisherman replied, "How is it possible to go to San Giorgio? we shall sink by the way!" but the man only besought him the more that he should set forth. So, seeing that it was the will of God, he arose and rowed over to San Giorgio Maggiore; and the man landed there, and desired the boatman to wait. In a short time he returned with a young man; and they said, "Now row towards San Niccolò di Lido." And the fisherman said, "How can one possibly go so far with one oar?" and they said, "Row boldly, for it shall be possible with thee, and thou shalt be well paid." And he went; and it appeared to him as if the waters were smooth. Being arrived at San Niccolò di Lido, the two men landed, and returned with a third, and having entered into the boat, they commanded the fisherman that he should row beyond the two castles. And the tempest raged continually. Being come to the open sea, they beheld approaching, with such terrific speed that it appeared to fly over the waters, an enormous galley full of demons (as it is written in the Chronicles, and Marco Sabellino also makes mention of this miracle): the said bark approached the castles to overwhelm Venice, and to destroy it utterly; anon the sea, which had hitherto been tumultuous, became calm; and these three men, having made the sign of the cross, exorcised the demons, and commanded them to depart, and immediately the galley or the ship vanished. Then these three men commanded the fisherman to land them, the one at San Niccolò di Lido, the other at San Giorgio Maggiore, and the third at San Marco. And when he had landed the third, the fisherman, notwithstanding the miracle he had witnessed, desired that he would pay him, and he replied, "Thou art right; go now to the Doge and to the Procuratore of S. Mark, and tell them what thou hast seen, for Venice would have been overwhelmed had it not been for us three. I am S. Mark the evangelist, the protector of this city; the other is the brave knight S. George, and he whom thou didst take up at the Lido is the holy bishop S. Nicholas. Say to the Doge and to the Procuratore that they are to pay you, and tell them likewise that this tempest arose because of a certain schoolmaster dwelling at San Felice, who did sell his soul to the devil, and afterwards hanged himself." And the fisherman replied, "If I should tell them this, they would not believe me!" Then S. Mark took off a ring which was worth five ducats; and he said, "Show them this, and tell them when they look in the sanctuary they will not find it," and thereupon he disappeared. The next morning, the said fisherman presented himself

before the Doge, and related all he had seen the night before, and showed him the ring for a sign. And the Procuratore having sent for the ring, and sought it in the usual place, found it not; by reason of which miracle the fisherman was paid, and a solemn procession was ordained, giving thanks to God, and to the relics of the three holy saints who rest in our land, and who delivered us from this great danger. The ring was given to Signor Marco Loredano and to Signor Andrea Dandolo the Procuratore, who placed it in the sanctuary; and, moreover, a perpetual provision was made for the aged fisherman above mentioned.'—*Jameson's 'Sacred Art.'*

- *38. *Giovanni Bellini*. The Virgin and six Saints. A most beautiful picture, painted for a chapel at S. Giobbe, which was especially arranged to bring all its beauties into relief. It is the crowning work of this great master, which established his fame and led to his employment by the State.

'Finely thought out is the concentration of light on the Virgin, seated with the Babe on her knee, looking forward as if struck by some external event, yet full of calm benevolence; varied the movements of the three angels playing instruments at her feet; kindly, in their meditative submission, the passive S. Francis, the praying Job, the attentive Baptist, the wounded S. Sebastian, the eager SS. Dominic and Louis; a broad system of shadows, tempered to suit the gloom of the chapel for which the picture was intended, completes the attraction.'—*Crowe and Cavalcaselle*.

- *45. *Jacopo Tintoretto*. S. Mark delivering a Slave condemned to Death.

'Ce tableau a pour sujet le saint patron de Venise venant à l'aide d'un pauvre esclave qu'un maître barbare faisait tourmenter et géhenner à cause de l'obstinée dévotion que ce pauvre diable avait à ce saint. L'esclave est étendu à terre sur une croix entourée de bourreaux affairés, qui font de vains efforts pour l'attacher au bois infâme. Les clous rebroussement, les maillets se rompent, les haches volent en éclats; plus miséricordieux que les hommes, les instruments de supplice s'enoussent aux mains des tortionnaires: les curieux se regardent et chuchotent étonnés, le juge se penche du haut du tribunal pour voir pourquoi l'on n'exécute pas ses ordres, tandis que S. Marc, dans un des raccourcis les plus violemment strapassés que la peinture ait jamais risqués, pique une tête du ciel et fait un plongeon sur la terre, sans nuages, sans ailes, sans chérubims, sans aucun des moyens aérostatiques employés ordinairement dans les tableaux de sainteté, et vient délivrer celui qui a eu foi en lui. Cette figure vigoureuse, athlétiquement muselée, de proportion colossale, fendant l'air comme le rocher lancé par une catapulte, produit l'effet le plus singulier. Le dessin a une telle puissance de jet, que le saint massif se soutient à l'œil et ne tombe pas; c'est un vrai tour de force.'

—*T. Gautier*.

47. *Alessandro Varottari* (Il Padovanino). The Wedding at Cana.
 50. *Bonifazio*. The Woman taken in Adultery.
 51. *J. Tintoretto*. Portrait of Doge Alvise Mocenigo.
 54. *Paul Veronese*. The Madonna in glory, with S. Dominic beneath distributing garlands of roses. From S. Pietro Martire at Murano.
 *55. *Bonifazio*. The Judgment of Solomon—who is represented as very young and beautiful.
 *57. *Bonifazio*. The Adoration of the Magi.
 63. *J. Tintoretto*. The Death of Abel, from the Scuola della Trinità.

The 7th Hall, with a ceiling painted by Tintoretto, contains:—

65. *J. Tintoretto*. Portrait of Pietro Marcello.
 66. *Giuseppe Porta* (*Salviati*). The Baptism of Christ.
 (Unnumbered). *Gentile Bellini*. Doge Cristoforo Moro.
 *(Unnumbered). *Cima da Conegliano*. The Angel and Tobias.

The 8th Hall contains original sketches by the great masters. The drawings by Raffaele and Lionardo, but especially those of the latter, are of the highest importance.

The 9th and 10th Halls are unimportant.

In the 11th Hall are:—

566. *Domenico Tintoretto*, 1595. Benedetto Marcello, Procuratore of S. Marco.
 568. *Jacopo Tintoretto*. The Descent from the Cross, from S. Maria dell' Umiltà.
 *572. *Bonifazio*. Adoration of the Magi.
 582. *Cima da Conegliano*. The Virgin and Child throned, with SS. Sebastian, George, Jerome, Nicholas, Catherine and Lucy, from the Church of the Carità.
 586. *Bonifazio*. SS. Benedict and Sebastian—much repainted, but still a very fine picture.
 593. *Palma Vecchio*. S. Peter throned, with other Saints, from the Church of Fontanelle d' Oderzo.

The 12th, 13th, and 14th Halls contain rubbish.

The 15th Hall contains:—

- *529. *Gentile Bellini*. Part of the True Cross having fallen into one of the canals during a procession to S. Lorenzo, is saved by Andrea Vendramin, Guardian of the Confraternity. Catarina Cornaro, Queen of Cyprus, and her suite are amongst the spectators lining the sides of the canal. Foremost amongst

a kneeling group on the right, is said to be the artist himself. From the Scuola di S. Giovanni Evangelista.

‘On voit dans ces toiles les anciennes maisons de Venise avec leurs murs rouges, leurs fenêtres aux trèfles lombards, leurs terrasses surmontées de piquets, leurs cheminées évasées, les vieux ponts suspendus par des chaînes, et les gondoles d’autrefois, qui n’ont pas la forme qu’elles affectent aujourd’hui : il n’y a pas de *felce*, mais un drap tendu sur des cerceaux, comme aux galiotes de Saint-Cloud ; aucune ne porte cette espèce de manche de violon en fer poli qui sert de contre-poids au rameur placé à la poupe ; elles sont aussi beaucoup moins effilées.’—*T. Gautier*.

- *533. *Vittore Carpaccio*. The Dream of S. Ursula, the daughter of Theonotus, King of Brittany, that she must undertake a pilgrimage to the shrine of the martyrs. (Painted, with its companion pictures in 1491–5, for the School of S. Ursula, near SS. Giovanni and Paolo.)

‘Rien n’est plus élégant, plus juvénilement gracieux que la suite de peintures où Vittore Carpaccio a représenté la vie de sainte Ursule. Ce Carpaccio a le charme idéal, la sveltesse adolescente de Raphaël dans le *Mariage de la Vierge*, un de ses premiers et peut-être le plus charmant de ses tableaux ; on ne saurait imaginer rien des airs de tête plus naïvement adorables, des tournures d’une plus angélique coquetterie. Il y a surtout un jeune homme à longs cheveux vu de dos, laissant glisser à demi sur son épaule sa cape au collet de velours, qui est d’une beauté si fière, si jeune et si séduisante, qu’on croirait voir le Cupidon de Praxitèle vêtu d’un costume moyen âge, ou plutôt un ange qui aurait eu la fantaisie de se travestir en *magnifique* de Venise.’—*T. Gautier*.

- *534. *Marco Basaiti*. The Agony in the Garden—a lovely example of the master, from S. Giobbe.
537. *Vittore Carpaccio*. King Theonotus receives the ambassadors of the pagan Agrippinus, king of England, who had come to ask the hand of the Christian Princess Ursula, for his son Conon.
539. *Id.* The ambassadors ask of Theonotus the hand of his daughter, and he confers with the Princess Ursula, who demands that Conon should first be baptized, and that she should be allowed three years for her pilgrimage with a thousand virgins her companions.
540. *Giovanni Mansueti* (a pupil of Bellini). S. Mark preaching at Alexandria. From the School of S. Marco.
541. *Francesco Bissolo*. The Coronation of S. Catherine of Siena—an important example of the great artist of Treviso.
542. *Vittore Carpaccio*. Prince Conon agreeing to the conditions of Ursula, takes leave of his father. In the same picture he is seen meeting his betrothed. He embarks with her upon her pilgrimage.

544. *Id.* The arrival of S. Ursula and her Virgins at Cologne—displaying marvellous correctness of perspective.
546. *Id.* Pope Cyriacus, with his Cardinals, receives S. Ursula, with her Bridegroom, and the Virgins, at Rome. (Regarded as a subject this should precede 554.)
- *547. *Paul Veronese, 1572.* The Supper in the house of Levi, painted for the refectory of SS. Giovanni and Paolo. Many of the figures, especially that of the master of the feast, are full of the noblest Venetian character.

On the 8th of July, 1573, Maestro Paolo Cagliari, of Verona, then residing in the parish of S. Samuele, was summoned before the Sacred Tribunal in the Capella di S. Teodoro, to be examined as to his irreverence in painting 'buffoons, drunkards, Germans, dwarfs, and similar indecencies,' at supper with our Lord. Veronese defended himself on the authority of Michelangelo, who 'in the papal chapel at Rome, painted our Lord Jesus Christ, His mother, S. John, and S. Peter, and all the court of heaven, from the Virgin Mary downwards, naked, and in various attitudes, with little reverence.' Paul Veronese was ordered to correct and amend the picture within three months at his own expense; but the sentence was a matter of form and was never enforced.

548. *Giovanni Mansueti.* From the Monastery of SS. Giovanni and Paolo. A Miracle of the True Cross, when the monks who carried it were stopped by an invisible power on the bridge of S. Leone. From the Scuola di S. Giovanni Evangelista.
549. *Vittore Carpaccio.* The Ambassadors of Agrippinus bringing back the answer of King Theonotus.
551. *Sebastiano Florigerio.* SS. Francis, Anthony, and John the Evangelist. From S. Bovo at Padua.
552. *Vittore Carpaccio.* Meeting of SS. Joachim and Anna. SS. Louis and Ursula are introduced. Painted for S. Francesco of Treviso.
554. *Vittore Carpaccio.* The Martyrdom of S. Ursula and her Virgins.
- *555. *Gentile Bellini.* A miracle of the Holy Cross. The scene is the Piazza S. Marco. The church is exhibited in minute detail. The old mosaics of the recesses above the doorways and of the upper gables are shown as they existed before the alterations of the seventeenth and eighteenth centuries. The procession has issued from a gate between the church and the ducal palace. Near the shrine kneels Jacopo Salis, the merchant of Brescia, whose son is supposed to have been healed in consequence of a vow which he then made. The

picture is wonderfully harmonious and delicate, and is full of interesting architecture and detail. From the Scuola di S. Giovanni Evangelista.

‘In each of these three magnificent compositions, which were painted by Gentile for the Confraternity of S. John the Evangelist, is represented a miracle worked by a fragment of the True Cross in the possession of the brotherhood. In the first, a young man of Brescia, dangerously wounded in the head, is miraculously cured in consequence of a vow made by his father when this relic was carried in a procession, and as a proof that the disposition of his heart was in perfect harmony with the occupation of his pencil, the artist has inscribed the following touching words beneath :—

Gentilis Bellinus amore incensus crucis, 1466.

‘The next miracle which he represented was the recovery of this very relic from the canal, into which it had fallen on the day that it was carried in procession to the church of S. Lorenzo, by the intervention of the pious Andrea Vendramini after its rescue had been vainly attempted by the profane. In representing this beautiful legend, the heart of the painter was even more powerfully affected than by the former work, and in order to express his increasing devotion for the holy sign of the Redemption, he inscribed underneath these still more forcible words :—

Gentilis Bellinus pio sanctissimæ crucis affectu lubens fecit 1500.

‘The third picture was worthy to be the companion of the two others. The subject he had to represent was the miraculous cure of a member of the Confraternity from a quaternian fever, who is contemplating the instrument of his recovery with ecstatic admiration. This gave the aged Bellini another opportunity of displaying his pious imagination ; and it was perhaps his last work, for he died a few years after its completion, and we may be permitted to suppose that he often dwelt on the consoling thought that it embodies, and looked himself to the Cross for the cure of all his infirmities.’—*Rio*.

560. *Vittore Carpaccio*, 1491. S. Ursula with her Virgins and Pope Ciriacus, receiving the reward of her martyrdom. This picture is the last of the series, which is arranged in the gallery in the order of the dates at which it was painted.

*561. *Luigi Vivarini*, 1480. The Virgin and Child throned between saints—of the greatest dignity and expression.

564. *Vittore Carpaccio*. A sick man healed by the True Cross, which is presented from a balcony by the Patriarch of Grado. The old Rialto—called ‘Del Bagatin’—is introduced.

‘We can desire no better view of the old Rialto and the palace of the Patriarch of Grado, as they existed at the close of the fifteenth

century, than has been set forth with all the advantage of true perspective and a realistic reproduction of nature.'—*Crowe and Cavalcaselle*.

In the 16th Hall (which contains the original model for the Hercules and Lycas of *Canova*, and which has a ceiling by *Tiepolo*) are:—

486. *Pordenone*. Our Lady of Carmel and Saints.

*487. *Titian*. The Presentation of the Virgin. This beautiful picture is one of the earliest works of the master. The old woman with the eggs is one of his most powerful representations—from the Scuola della Carità.

‘Au sommet d’un énorme escalier grisâtre se tiennent les prêtres et le grand pontife. Cependant, au milieu des gradins, la petite fillette, bleue dans une auréole blonde, monte en relevant sa robe ; elle n’a rien de sublime, elle est prise sur le vif, ses bonnes petites joues sont rondes ; elle lève sa main vers le grand prêtre, comme pour prendre garde et lui demander ce qu’il veut d’elle ; c’est vraiment une enfant, elle n’a point encore de pensée ; Titien en trouvait de pareilles au catéchisme. Au premier plan, en face du spectateur, sur le bas de l’escalier, il a posé une vieille grognonne en robe bleue et capuchon blanc, vraie villageoise qui vient faire son marché à la ville, et garde auprès d’elle son panier d’œufs et de poulets ; un Flamand ne risquerait pas davantage. On se sent dans une ville réelle, peuplée de bourgeois et de paysans, où l’on exerce des métiers, où l’on accomplit ses dévotions, mais ornée d’antiquités, grandiose de structure, parée par les arts, illuminée par le soleil, assise dans le plus noble et le plus riche des paysages. Plus méditatifs, plus détachés des choses, les Florentins créent un monde idéal et abstrait par delà le nôtre ; plus spontané, plus heureux, Titien aime notre monde, le comprend, s’y enferme, et le reproduit en l’embellissant sans le refondre ni le supprimer.’—*Taine*.

*488. *Vittore Carpaccio*. The Presentation of Christ, 1510—from S. Giobbe—a picture to study in its marvellous beauty, truthfulness, and detail—even to the lovely little pictures on the edge of the robe of S. Simeon. The artist was stimulated to his utmost efforts, because the masterpiece of Bellini, whom he never approached so closely as in this picture, was placed in the same church.

489. *Paul Veronese*. The Annunciation—from the Scuola dei Mercanti.

*490. *Pordenone*. SS. Lorenzo Giustiniani, J. Baptist, Francis, and Augustine, with the Lamb—a magnificent work, intended for the Renieri altar in S. Maria del Orto.

*492. *Paris Bordone*. The Fisherman presenting to the Doge the ring he received from S. Mark—from the Scuola di S. Marco.

'This picture is like a grand piece of scenic decoration : we have before us a magnificent marble hall, with columns and buildings in perspective ; to the right, on the summit of a flight of steps, sits the Doge in Council ; the poor fisherman, ascending the steps, holds forth the ring. The numerous figures, the vivid colour, the luxuriant architecture, remind us of Paul Veronese, with, however, more delicacy, both in colour and execution.'—*Jameson's 'Sacred Art.'*

'The splendid execution gives this picture the most attractive air of truth, to which the view of the grand Venetian buildings much contributes.'—*Kugler.*

495. *Rocco Marconi.* The Descent from the Cross—full of grandeur and touching expression. This master recalls the Spanish artist Juan de Juanes. From the Church of the Servi.

*500. *Bonifazio.* Lazarus and the Rich Man—from the Palazzo Grimani.

'Bonifazio peignait le portrait. Ses physionomies étudiées et individuellement caractéristiques, rappellent avec fidélité les types patriens de Venise, qui ont si souvent posé devant l'artiste. L'anachronisme du costume fait voir que Lazare n'est qu'un prétexte et que le véritable sujet du tableau est un repas de seigneurs avec des courtisanes, leurs maîtresses, au fond d'un de ces beaux palais qui baignent leurs pieds de marbre dans l'eau verte du grand canal.'—*T. Gautier.*

503. *J. Tintoretto.* The Virgin and Child and four Senators.

505. *Bonifazio.* Our Saviour enthroned, with Saints.

513. *Paul Veronese.* The Marriage of Cana.

519. *Paul Veronese.* The Virgin with SS. Joseph, J. Baptist, Justina, Francis, and Jerome—from S. Zaccharia. There is a replica of this picture in the Capitol at Rome.

'Certes, les amateurs de la vérité vraie ne retrouveront pas ici l'humble intérieur du pauvre charpentier. Cette colonne en brocatelle rose de Vérone, cet opulent rideau ramagé, dont les plis à riche cassure forment le fond du tableau, annoncent une habitation princière ; mais la sainte famille est plutôt une apothéose que la représentation exacte du pauvre ménage de Joseph. La présence de ce S. François portant une palme, de ce prêtre en camail et de cette sainte sur la nuque de laquelle s'enroule, comme une corne d'Ammon, une brillante torsade de cheveux d'or à la mode vénitienne, l'estrade quasi royale où trône la Mère divine, présentant son bambin à l'adoration, le prouvent surabondamment.'—*T. Gautier.*

The 17th Hall contains :—

441. *J. Tintoretto.* Portrait of Marco Grimani.

443. *Jacopo Bellini* (father of Gentile and Giovanni). Madonna and Child—signed.

447. *Sebastiano Lazzaro*. A saint seated in a tree with a book, and two other saints beneath—very curious.
- *456. *Cima da Conegliano*. The Saviour with SS. Thomas and Magnus—a most noble picture.

The 18th Hall contains a collection bequeathed by Countess Renier in 1850. It includes:—

419. *Piero della Francesca*. A man (supposed to be Girolamo Malatesta, son-in-law of Federigo d' Urbino) kneeling before his patron—S. Jerome.
421. *Cima da Conegliano*. Virgin and Child.
423. *Marco Bello*. Virgin and Child with S. John.
- *424. *Giovanni Bellini*. The Virgin with SS. Paul and George.
429. *Cima da Conegliano*. Pietà.
433. *Morone*. A Portrait.
435. *Francesco Bissolo*. The Presentation in the Temple.
436. *Giov. Bellini*. Virgin and Child with SS. Mary Magdalen and Catherine.

In the 20th Hall is:—

388. *Giovanni da Udine*. Christ amongst the Doctors.

'Christ is represented seated on a throne, and disputing with the Jewish doctors, who are eagerly arguing or searching their books. In front of the composition stand S. Jerome, S. Ambrose, S. Augustine, and S. Gregory, who, with looks fixed on the youthful Saviour, appear to be reverently listening to, and recording, His words. This is a wholly poetical and ideal treatment of a familiar passage in the life of Christ.'—*Jameson's 'Sacred Art.'*

The 21st Hall contains:—

360. *Beata Caterina Vigri*. S. Ursula.
365. *A. Schiavone*. The Virgin and Child, with SS. John, Catherine, Jerome, and James.
366. *Titian*. S. J. Baptist.
- *368. *Bonifazio*. Adoration of the Magi—from the Scuola di S. Teodoro.
372. *Giovanni Bellini*. The Virgin and sleeping Child.

In the 22nd Hall (*Il Corridoio*) are:—

295. *J. Tintoretto*. Portrait of Antonio Cappello—from the Procuratie Nuove.
310. *M. A. Caravaggio*. A Portrait.
313. *Giovanni Bellini*. Madonna and Child.
315. *Engelbrechten*. The Crucifixion.
318. *G. Schiavone*. Madonna and Child.
- *319. *Titian*. Jacopo Soranzo. A magnificent portrait.

- *326. *Bonifazio*. Madonna and Saints—with glowing colour and beautiful background—from the Scuola di S. Pasquale.
- 337. *Francesco Bissolo*. Madonna and Child, with Saints.
- 348. *Bernardo Darentino*. The Nativity.
- 349. *Antonello da Messina*. The Madonna.
- 350. *Titian*. Portrait of Priamo da Lezze.
- 352. *Tommaso da Modena*. S. Catherine.
- 354. *Andrea da Murano*. The Saviour throned, between two Saints.

In the 23rd Hall we may observe :—

- 254. *Lorenzo di Credi*. Holy Family and S. John.
- 268. *Holbein*. A portrait.
- 273. *Andrea Mantegna*. S. George—with a landscape marvellous in its detailed truthfulness.

Re-entering our gondola, we see on the left the *Palazzo Contarini degli Scrigni*, of which one side is built in the Lombard style, 1504–1546, the others in the Gothic of the 15th century. On the latter are two Renaissance statues, probably by Ant. Rizzi. There were eight doges of the Contarini family, and their wealth was so great that the people called their residence Il Palazzo degli Scrigni, or ‘of the money chests.’ Some of the curious old iron chests in which the Contarini kept their treasures are still to be seen here. The second floor of this palace contains the English Church.

Beyond this is the noble *Palazzo Rezzonico*, begun by *Longhena* in 1680, finished by *Massari*, 1745. The Rezzonico family was founded here by the merchant Aurelia: one of its members mounted the papal throne as Clement XIII. We now pass the two *Palazzi Giustiniani* of the 15th century. One is called *dei Vescovi*, from the first sainted Patriarch of Venice, who was a member of the family. The noble *Palazzo Foscari* is of 1437.

This palace will always be connected with the touching story of Doge Foscari. His son Giacopo was accused to the Council of Ten of having received presents from foreign princes, by a nobleman named Loredano, who believed that the death of two of his own relations had been due to the Doge, and who wrote in his books ‘Francesco Foscari, debtor for the deaths of my father and uncle.’

Giacopo was tortured on the rack and, being found guilty, his father was forced to pronounce his sentence of banishment. For five years he languished in exile at Treviso, at the end of which time he was accused of having compassed the murder of Donato, a Venetian senator, from the mere fact of a servant of his being found near at the time. He was brought back to Venice, again tried on the rack, and banished for life, on presumptive evidence, to Candia. Hence Giacopo unwisely wrote to entreat the intercession of Francesco Sforza, Duke of Milan. The letter was carried to the Council of Ten. He was brought again to Venice, flogged, and then tortured. Being asked what had induced him to write to a foreign prince, he replied that he had done it knowing the risk, but feeling that it would be worth while to undergo the torture a third time, to breathe once more the same air with his parents, his wife, and children. He was again condemned to be banished, but this time a sentence of close imprisonment was added.

One farewell interview was allowed with the aged Doge and Dogar-essa, his wife Marina, and his children. 'Ah, my lord, plead for me,' he cried, stretching out his hands to his father, who replied firmly, 'O Giacopo, obey what thy country commands, and seek nothing else.'

On reaching his prison Giacopo died of a broken heart. Immediately afterwards, but too late, his innocence was completely established: Erizzo, a Venetian nobleman, confessed, on his death-bed, that he was the murderer of Donato.

Yet the vengeance of Loredano was incomplete. The sobs of the Doge on taking leave of his unhappy son were made the foundation of an accusation of imbecility and incapacity for government. He was formally deposed and ordered to quit the Ducal Palace within eight days. Loredano had the cruel pleasure of carrying the mandate to the Doge, who listened quietly and then answered—'I little thought that my old age would be injurious to the State; but I yield to the decree.' Stripping himself of his robes, and accompanied by all his family, he left the palace where he had reigned for thirty-five years and returned to his own house on the canal. But the sound of the great bell which announced the election of his successor was his death-knell; he burst a blood-vessel and died instantly.

'When the bell rang
At dawn, announcing a new Doge to Venice,
It found him on his knees before the Cross,
Clasping his aged hands in earnest prayer;
And there he died. Ere half its task was done,
It rang his knell.'—*Rogers*.

So great was the popular excitement on hearing of this event, that the senate forbade 'the affair of Francesco Foscari to be mentioned on pain of death.'

The Foscari and its two adjoining palaces form a most conspicuous group at the end of the first reach of the Grand Canal.

‘They certainly form a most magnificent group, and are in every way worthy of their conspicuous position. The palace at the junction of the two waters is that of the Foscari; the others belonged, I believe, to the Giustiniani family. The date of the smaller palaces, and probably of the large one also, is very early in the fifteenth century; and the latter had, in 1574, the honour of being the grandest palace that the Venetians could find in which to lodge Henry III. of France. They are all three very similar in their design. Their water-gates are pointed, and the windows in the water-stage small and unimportant. The second stage is more important, and has cusped ogee window-heads and balconies. The third stage is, however, the *piano nobile*, all the windows having deep traceried heads and large balconies. The fourth stage is very nearly like the first, save that instead of balconies there is a delicate balustrading between the shafts of the windows, which is very frequent in good Venetian work, and always very pretty in its effect.’—*G. E. Street*.

We should enter the narrow canal called Rio di Ca’ Foscari at the side of the Palace.

‘Here, almost immediately after passing the great gateway of the Foscari courtyard, we shall see on the left, in the ruinous and time-stricken walls which tower over the water, the white curve of a circular (Byzantine) arch covered with sculpture, and fragments of the bases of small pillars, entangled among festoons of the Erba della Madonna.’—*Ruskin*, ‘*Stones of Venice*,’ Appendix ii.

Next comes the *Palazzo Balbi* of 1582, followed by the *Palazzo Grimani a S. Polo* (1475–1485), with beautifully sculptured capitals. Close to this, near the Ponte S. Toma, is an ancient doorway of the 12th century. There is a good early Gothic door on the bridge itself.

Passing the *Palazzo Persico* and the *Palazzo Tiepolo* (1501), we reach the noble *Palazzo Pisani*, a splendid building of the 15th century. There is a gallery here hung with fine old Venetian mirrors. It was from this palace that the Paul Veronese of ‘The Family of Darius’ was purchased for the British National Gallery for 13,560*l*.

The neighbouring *Palazzo Barbarigo della Terrazza*,

1568–1569, was at one time the residence of Titian. Its fine collection of pictures is now at S. Petersburg.

Passing the *Palazzo Cappello* and the *Pallazzo Grimani*, both of the period of the Lombardi, we reach *The Palazzo Bernardo*, a fine building of the 15th century.

Passing the *Traghetto della Madonnetta*, is a small palace, with vestiges of arcades and Byzantine work, called by Ruskin, *The Madonnetta House*.

The Palazzo Dona is much restored. Of this family were the Doges Francesco Benzon, 1545, and Leonardo Nicolo, 1618. The *Palazzo Tiepolo* is Renaissance of the 16th century, but possesses five central windows with a plaited or braided border of Byzantine work : hence it is called by Ruskin, *The Braided House*. Close by is the *Casa Businello*, on the side of which the Byzantine mouldings appear in the first and second stories of a house lately restored.

Immediately opposite the *Palazzo Grimani* is the Byzantine building described by Ruskin as *The Terraced House*. 'It has a small terrace in front of it, and a little court with a door to the water, beside the terrace. Half the house is visibly modern, and there is a great seam, like the edge of a scar, between it and the ancient remnant, in which the circular bands of the Byzantine arches will be instantly recognised.'

Near the bend of the canal we now pass the *Church of S. Silvestro*, which is only of interest as containing:—

1st Altar on the left.—*Girolamo da Santa Croce*. S. Thomas à Becket with the Baptist and S. Francis.

1st Altar on the right.—*Tintoret*. The Baptism of Christ (the upper part an addition).

'There is simply the Christ in the water, and the S. John on the shore, without attendants, disciples, or witnesses of any kind ; but the power of light and shade, and the splendour of the landscape, which is on the whole well preserved, render it a most interesting example. The Jordan is represented as a mountain-brook, receiving a tributary stream in a cascade from the rocks, in which S. John stands : there is a rounded stone in the centre of the current ; and the parting of the water at this, as well as its rippling among the roots of some dark trees on the left, are among the most accurate resemblances of nature to be found in

any of the works of the great masters. I hardly know whether most to wonder at the power of the man who thus broke through the neglect of nature which was universal at his time; or at the evidences, visible throughout the whole of the conception, that he was still content to paint from slight memories of what he had seen in hill-countries, instead of following out to its full depth the fountain which he had opened. There is not a stream among the hills of Friuli which in any quarter of a mile of its course would not have suggested to him finer forms of cascade than those which he has idly painted at Venice.'—*Ruskin, 'Stones of Venice,'* iii.

The famous Adoration of the Magi, by Paul Veronese, in our National Gallery, was painted for this church in 1573.

Opposite the church, in the Campo S. Silvestro, Giorgione resided when in Venice, and died in 1511. He covered the front of his house with frescoes, of which some traces remain. The Patriarch of Grado also resided near this church from the 12th century till 1451, when Nicholas V., suppressing that dignity together with that of the Bishop of Castello, concentrated them in the new Patriarchate of Venice.

We now approach the bridge—till lately the only bridge over the Grand Canal—which is called by English abbreviation *the Rialto*. Venetians speak of it as *Ponte di Rialto*, for this part of the town was the ancient city of Venice, and derives its name from *Rivo-alto*, as the land on the left of the canal was called here. After the limits of the town were extended, it continued, like the City of London, to be the centre of commerce and trade. In this quarter were the *Fabriche*, or warehouses and custom-houses, and many of the handsomest buildings, such as the Fondaco dei Turchi, and the Fondaco de' Tedeschi. The Rialto which Shakespeare alludes to, when Shylock is made to say—

‘Signor Antonio, many a time and oft
In the Rialto you have rated me
About my monies’—

refers, of course, to this quarter of the town, and not to the bridge. In 1180 an engineer named Barattieri made the first bridge in the place of a bridge of boats which had

previously existed here, and his bridge is to be seen in the great picture of Carpaccio in the Accademia. In the 16th century all the great architects of the period—Fra Giocondo, Sansovino, Palladio, Vignola, even Michelangelo himself—contended for the honour of designing the new bridge. The prize was obtained by *Antonio da Ponte*, by whom the existing *Ponte di Rialto* (span of arch, 91 feet; height, $24\frac{1}{2}$ feet; width, 72 feet) was begun in 1588 under Doge Pasquale Cicogna. It was abused at first, but criticism was soon silenced, and on even the smallest engravings of the time it is designated as '*Il Famoso Ponte.*' The footway of the bridge is lined with shops.

'Le Rialto est certainement un coin unique; là se pressent les barques noires chargées de verdure, qui viennent des îles pour approvisionner Venise, les grands radeaux chargés de *cocomeri*, d'*angurie*, de citrouilles et de pastèques qui forment des montagnes colorées; là se heurtent les gondoles, et les gondoliers s'interpellent dans leur idiome vénitien qui éveille l'idée d'un gazouillement d'oiseaux; là aussi se tiennent les pêcheurs, dans un marché grouillant, vivant, poirâtre, curieux par l'aspect des bâtisses et par les types des marchands; et, comme un contraste élégant, sur les marches du pont, devant les boutiques des joailliers, s'arrêtent les filles des différents quartiers de Venise, celles de Cannareggio, de Dorso-Duro, celles de San Marco et de Santa Croce, venues de tous les coins de la ville pour acheter les fichus colorés dont elles se parent, les bijoux d'or finement travaillés, les perles de verre brillantes de Murano, ou ces boules de verre bulbeuses irisées de vert, de bleu, de rose; tandis que, drapées dans leurs vieux châles gris qui ne laissent voir que leurs profils édentés et leurs mèches d'argent, les vieilles femmes du Rialto traînent leurs sandales sur les marches et se glissent dans la foule, cachant sous les pans de leurs tabliers les mets étranges qu'elles viennent d'acheter à tous les marchands de friture en plein vent qui se tiennent aux abords du Rialto.'—*Yriarte*.

Close to the bridge is the *Church of S. Giacomo di Rialto*, said to date from the earliest foundation of the town, but possessing no remains of its antiquity. Over the high altar is a statue of the patron saint by *Alessandro Vittoria*, remarkable for its calm and stately attitude and the simple folds of its drapery. The statue of S. Antonio is by *Girolamo Campagna*.

'The campanile of S. Giacomo is a perfectly fine example. It is almost entirely of brick, and the long lines of its arcades give great effect of height, while the details are all good and quite Gothic in their character.'—*Street*.

Facing the church is the curious statue of a hunchback, *Il Gobbo di Rialto*, the sixteenth-century work of *Pietro da Salo*, supporting a pillar. From the back of the statue the Laws of the Republic used to be proclaimed.

In the times of the Republic this was the centre of mercantile life in Venice.

'These porticoes are daily frequented by Florentine, Genoese, and Milanese merchants, by those from Spain and Turkey, and all the other different nations of the world, who assemble here in such vast multitudes that this piazza is celebrated amongst the first in the universe.'—*Sansovino*, 1580.

The market-place is still full of colour and picturesqueness :—

'All the pictures out of all the churches are buying and selling in this busy market; Virgins go by, carrying their infants; S. Peter is bargaining his silver fish; Judas is making a low bow to a fat old monk, who holds up his brown skirts and steps with bare legs into a mysterious black gondola that has been waiting by the bridge, and that silently glides away. . . . Then a cripple goes by on his crutches; then comes a woman carrying a beautiful little boy, with a sort of turban round her head. One corner of the market is given up to great hobgoblin pumpkins; tomatos are heaped in the stalls; oranges and limes are not yet over; but perhaps the fish-stalls are the prettiest of all. Silver fish tied up in stars with olive-green leaves, gold fish, as in miracles; noble people serving. There are the jewellers' shops too, but their wares do not glitter so brightly as all this natural beautiful gold and silver.'—*Miss Thackeray*.

Following the Ruga degli Orefici and turning to the left, we reach *S. Giovanni Elemosinario*, rebuilt in the 16th century on the site of a church of the 11th century. The campanile is of 1398-1410.

Chapel right of High Altar. Pordenone, 1530, SS. Sebastian, Catherine, and Roch.

High Altar. Titian. The Charity of S. Giovanni Elemosinario.

Sides of Last Altar. Marco Vecelli. A Priest offering Holy Water to Doge Leonardo Dona on his visiting this church, and the Charity of S. Giovanni. The Doge came hither every

Wednesday in Passion Week to receive the Indulgence left by Alexander III. in 1177.

Last Altar. Bonifazio. The Madonna in glory.

We must now return to our gondola at the little wharf near the bridge, one of the most picturesque sites on the Grand Canal :

‘ Venice is sad and silent now, to what she was in the time of Canaletto ; the canals are choked gradually, one by one, and the foul water laps more and more sluggishly against the rent foundations ; but even yet could I but place the reader at the early morning on the quay below the Rialto, when the market boats, full laden, float into groups of golden colour ; and let him watch the dashing of the water about their glittering steely heads, and under the shadow of the vine leaves ; and show him the purple of the grapes and the figs, and the glowing of the scarlet gourds carried away in long streams upon the waves ; and among them the crimson fish baskets, plashing and sparkling, and flaming as the morning sun falls on their wet tawny sides ; and above, the painted sails of the fishing boats, orange and white, scarlet and blue ; and better than all such florid colour, the naked, bronzed, burning limbs of the seamen, the last of the old Venetian race, who yet keep the right Giorgione colour on their brows and bosoms, in strange contrast with the sallow, sensual degradation of the creatures that live in the cafés of the Piazza, he would not be merciful to Canaletto any more.’—*Ruskin, ‘Modern Painters.’*

We should visit the little piazza which opens to the Rialto, on the S. Mark’s side of the canal (where the artist Vincenzo Catena lived, and died September 1531), for the sake of some very interesting examples of the third order of Venetian windows in one of its houses.

‘ The house faces the bridge, and its second story has been built in the thirteenth century, above a still earlier Byzantine cornice remaining, or perhaps introduced from some other ruined edifice, in the walls of the first floor. The windows of the second story are of pure third order, and have capitals constantly varying in the form of the flower or leaf introduced between their volutes.’—*Ruskin, ‘Stones of Venice,’* ii. vii.

Here is the *Church of S. Bartolommeo*, to which the great merchant prince Cristoforo Fugger presented a noble picture of Giovanni Bellini, now in the Bohemian monastery of Strahow.

Close to the Rialto on the left is the very handsome

Palazzo dei Camerlenghi, built in 1525 by *Guglielmo Bergamesco*, but of irregular form, owing to the space afforded. Here the three *Camerlenghi* dwelt as Treasurers of the State under the Republic.

Passing the *Tragheto* of the *Pescheria*, we reach the *Palazzo Corner della Regina* (built by *Dom. Rossi*, 1724), so called from *Caterina Cornaro*, Queen of Cyprus, who lived in an older palace on this site. It was bequeathed by her to the Papacy, by whom it was given to the Counts of Cavanis, founders of the *Scuole Pie*. The palace was built in 1724 by *Domenico Rossi*. It is now used as a *Monte di Pietà*.

We now reach the magnificent *Palazzo Pesaro*, built by *Baldassare Longhena*, architect of the *Salute*, in 1679. The *Pesaro* family is one of the most illustrious in Venetian history. They first came to Venice in 1225, being descended from *Jacopo Palmieri* of *Pesaro*. Besides the famous general *Bernardo Pesaro* and the Doge *Giovanni*, many illustrious generals and procurators were of this house.

‘The *Pesaro* Palace, built by *Longhena*, though over-ornamented, has no striking faults. Though not in the purest taste, it still perfectly expresses the fact that it is the residence of a wealthy and luxurious noble, and is, taken as a whole, a singularly picturesque piece of palatial architecture. From the water-line to the cornice, it is a rich, varied, and appropriate design, so beautiful as a whole that we can well afford to overlook any slight irregularities in detail.’—*Fergusson*.

A little beyond this is the *Church of S. Stae* (*S. Eustachio*), built by *Dom. Rossi* in 1709.¹ The pictures are all of the school of *Tiepolo*, the best (in the sacristy) representing *S. Eustachio* before his judges. Near the second altar on the left, is the bust of *Antonio Foscarini*, beheaded April 21, 1622, by order of the Council of *Ten*, for having conspired with the enemies of the State, and pardoned in the following January, the accusations against him having been proved false.

(Hence, by the *Salizzata* and the *Calle del Megio*, we reach the *Palazzo Sanudo* and *S. Giacomo*, a fine building

¹ The Sacristan of *S. Maria Mater Domini* has the keys.

of the 15th century, which was the residence of Manno Sanudo il Giovane, the historian of Venice.)

Now, on the Grand Canal, passing first the *Palazzo Duodo*, built originally in Gothic of the 15th century, but altered, then the classic *Palazzo Tron*, and the *Palazzo Capovilla*, marked by two pyramids on its parapet, we reach the *Fondaco dei Turchi*, a Byzantine palace of the 9th century, and one of the earliest buildings, not ecclesiastical, in Venice. It belonged originally to the house of Este, but was purchased by the Republic in the 16th century for the Turkish merchants. A few years ago it was one of the most unique and curious buildings in Europe, and the most important specimen of Italo-Byzantine architecture, but it was modernised and almost rebuilt by the present Government in 1869.¹

It is now used to contain the *Museo Civico*, which is united with the *Museo Correr*, bequeathed to the town by Teodoro Correr, in 1830. It is open from 10 to 4 on Mondays, Wednesdays, and Saturdays. A cloister opening upon the courtyard contains several old Venetian well-heads of extreme beauty—one dating from the 9th century—and the noble colossal statue of M. Agrippa, which once occupied one of the niches at the sides of the entrance of the Pantheon at Rome, and which was brought to Venice by Cardinal Domenico Grimani. It long occupied a striking position in the courtyard of the Grimani Palace, and was bequeathed to the museum by the last of the family, Conte Michele Grimani.

‘Le héros est représenté nu, à la manière grecque, son glaive dans la main droite, sa chlamyde jetée sur l’épaule, le pas en avant comme pour l’attaque. La poitrine se développe largement, partout la force éclate, mais sans grâce aucune. Vous êtes devant le type d’un robuste laboureur de la campagne de Rome, la nuque tient du taureau, et les attaches de la tête montrent une musculature herculéenne.’—*Henri Blaze Le Bury*.

The rooms contain a vast amount of rubbish and a few treasures. We may notice :

¹ Ruskin speaks of seven other Byzantine palaces in Venice, which he enumerates as the Casa Loredan, Casa Farsetti, Rio-Foscari House, Terraced House, Madonnetta House, Braided House, and Casa Businello.

Historical Relics :

A Lectern brought from the island of Rhodes by Doge Morosini.

The Cup of Doge Manin.

The Door of the Bucentaur through which the Doge threw the ring into the sea.

A very interesting collection of Venetian coins and medals.

Pictures :

Gentile Bellini. Doge Francesco Foscari.

Giovanni Bellini. Doge Mocenigo.

V. Carpaccio. The Salutation.

Marco Palmeggiano. The Cross-bearing.

The last side canal on the left before the Iron Bridge leads almost immediately to the *Church of S. Simeone Grande*, dating from the 10th century. It contains a picture of the Trinity by *Vincenzo Catena*. Behind the high altar is the Statue of S. Simeone Profeta, a glorious work of *Marco Romano*, 1317, the one Roman sculptor of the 14th century whose name is handed down to us.

‘The face is represented in death; the mouth partly open, the lips thin and sharp, the teeth carefully sculptured beneath; the face full of quietness and majesty, though very ghastly; the hair and beard flowing in luxuriant wreaths, disposed with the most masterly freedom yet severity of design, far down upon the shoulders; the hands crossed upon the body, carefully studied, with the veins and sinews perfectly and easily expressed, yet without any attempt at extreme finish or play of technical skill. This monument bears date 1317, and its sculptor was justly proud of it; thus recording his name :

“Caelavit Marcus opus hoc insigne Romanus,
Laudibus haud parcis est sua digna manus.”

Ruskin, ‘Stones of Venice.’

A visit to this marvellous statue, which no one should omit seeing, forms a satisfactory close to our examination of the left bank of the Grand Canal (for S. Simeone Piccolo and the Giardino Papadopoli beyond the Iron Bridge, are not worth seeing).

Turning our attention to the opposite bank, we find, immediately beyond the Railway Station, the *Church of the Scalzi* (S. Maria di Scalzi)—or Bare-footed Friars, built at the expense of six noble families by *Baldassare Longhena*,

1649-1689. The interior is most gorgeous in marbles and inlaid work, and doubtless finds many admirers. The last Doge of Venice, Lodovico Manin, is buried here. He fell down in a fainting fit from his anguish, at the moment of taking the oath to Austria, and one cannot read without sympathy his simple epitaph—'Manini Cineres.'¹ Behind the high altar is the gem of the church—a Madonna and Child, by *Giovanni Bellini*.

'This church is a perfect type of the vulgar abuse of marble in every possible way, by men who had no eye for colour, and no understanding of any merit in a work of art but that which arises from costliness of material.'—*Ruskin*, '*Stones of Venice*,' iii.

A little further, where the broad canal called *Canareggio* opens, is the *Church of S. Geremia*, a Greek cross, designed by *Carlo Corbellini*, in 1753. It is of no interest, except as containing two altars of curious perspective illusion, by *Gir. Colonna Mengozzi*.

Close to the church is the *Palazzo Labia*, built 1720-1750, by *Andrea Cominelli*, a good specimen of its time. It contains a magnificent dining-room, painted by *Tiepolo*—a glorious specimen of an old palace-chamber.

On the *Canareggio*, a little beyond the church, is the *Palazzo Manfrin*, of the 17th century, with a picture gallery which is open daily, but contains nothing worth seeing, all the good pictures having been sold.

Returning to the Grand Canal, we pass the *Campo* and *Church of S. Marcuola*. This is the vulgar name for the church dedicated to SS. Ermegora and Fortunato. Bernoni, in his amusing book on the legends of Venice, gives a ghost story connected with this building—of the parish priest who was dragged out of bed and soundly kicked and cuffed by all the corpses buried in his church, because he had declared in his sermons his disbelief in ghosts—and had dared to say—'Where the dead are, there they stay.'

A little beyond this is the *Palazzo Vendramin Calerghi*.

¹ It is curious that a Bonaparte, in restoring Venice to Italy, after sixty-nine years of servitude, should have given back the national independence which another Bonaparte had taken away.

This is one of the few Venetian palaces which are well kept up, and it has 'a garden beside it, rich with evergreens, and decorated by gilded railings and white statues that cast long streams of snowy reflection down into the deep water.' It was built in 1481 for Andrea Loredan by *Sante Lombardo*, one of the extraordinary family¹ who seemed to transmit the genius of architecture like a heritage, and imparted the name of *Architettura Lombardesca* to the style of their period. A hundred years afterwards it was sold to the Duke of Brunswick, who, in his turn, sold it to the Duke of Mantua. A lawsuit afterwards compelled its re-sale, and, in 1589, it was bought by Vittore Calerghi, whose family becoming extinct in the male line, it passed to the Grimani, and thence to the Vendramini, by whom it was sold in 1842 to the Duchesse de Berri, mother of Henri V., Comte de Chambord. It is now the property of the Duca della Grazia.

The façade (78 ft. long, 63 ft. high) is built of grey Istrian stone, with pillars of Greek marble, and medallions of porphyry. The wing towards the garden is by *V. Scamozzi*. In the interior are two beautiful statues of Adam and Eve by *Tallio Lombardo*.

'In the Palazzo Vendramini nothing can exceed the beauty of the proportions of the three cornices, and the dignity of that which crowns the whole. The base, too, is sufficiently solid without being heavy, and the windows being all mullioned, and the spaces between reinforced with three-quarter columns, there is no appearance of weakness anywhere, while there is almost as much opening for light and air as in any building of its age.'—*Fergusson*.

The neighbouring *Palazzo Marcello* (now Ricchetti) was the residence of Benedetto Marcello, the musician. The *Palazzo Erizzo*, of the 15th century, has perishing pictures of the heroic exploits of Paolo Erizzo at the defence of Negroponte.

At the opening of the next side canal is the *Palazzo Grimani* built by *Vincenzo Scamozzi* in the 16th century. It was formerly decorated outside by frescoes of Tintoret

¹ Pietro, Tullio, Santi, Martino, Antonio, and Moro Lombardi.

which have disappeared. There were three Doges of the Grimani family.

The next building of importance is the fairy-like *Ca' Doro*, so named from its ancient owners, the family of Doro. It is one of the most beautiful and graceful of the 15th-century palaces, and is crowned, like the Ducal Palace, by an adaptation of the delicate 'crown-like ornaments which crest the walls of the Arabian mosque.' Some suppose the architect of this exquisite palace to have been Filippo Calendario,— 'Capo maestro del Palazzo Pubblico,' hanged for the conspiracy of Marino Faliero.

Beyond this is the *Palazzo Morosini* or *Sagredo*, dating from the 13th century, but altered in later times. It has a grand staircase by *Andrea Tirali*, decorated with a picture of the Fall of the Giants by *Longhi*, 1734. Nicolò Sagredo was Doge in 1674.

Close by is the *Palazzo Micheli delle Colonne*, of the 17th century. It contains some fine old tapestries of the history of Darius and Alexander the Great. Three Doges belonged to the Micheli family; Vitale (1095) distinguished in the Holy Land; Domenico (1117) who fought in the East; and Vitale II. (son of the last, 1155) who espoused the cause of Pope Alexander III. against Frederick Barbarossa. Adjoining this palace is the *Corte del Remer* with Gothic windows of the 15th century, and an interesting house inlaid with bands of colour.

'One of the houses in the Corte del Remer is remarkable as having its great entrance on the first floor, attained by a bold flight of steps, sustained on four *pointed* arches wrought in brick. The rest of the aspect of the building is Byzantine, except only that the rich sculptures of its archivolt show in combats of animals, beneath the soffit, a beginning of the Gothic fire and energy. The moulding of its plinth is of a Gothic profile, and the windows are pointed, not with a reversed curve, but in a pure straight gable, very curiously contrasted with the delicate bending of the pieces of marble armour cut for the shoulders of each arch. There is a two-lighted window, on each side of the door, sustained in the centre by a basket-worked Byzantine capital: the mode of covering the brick archivolt with marble, both in the windows and doorway, is precisely like that of the true Byzantine palaces.'—*Ruskin*, 'Stones of Venice,' ii. vii.

The neighbouring *Church of the Apostoli* is for the most part modern, but the tower of the 13th century.

Close to the Rialto is the *Fondaco dei Tedeschi*, built for the German merchants by decree of the Senate, by *Girolamo Tedesco*¹ in 1505. The side towards the Grand Canal was painted by Giorgione, and that towards the Merceria by Titian, whose works on this occasion so excited the jealousy of his companion, as to break off an old friendship between the two artists. The frescoes were destroyed in a 'restoration.'

Passing the Rialto, we reach the *Palazzo Manin* (built in the 16th century by *Jacopo Sansovino*). It is now the National Bank. The Manin family came from Florence and was ennobled during the war of Chioggia for a sum of money paid to the State. The last Doge of Venice was a Manin and lived here.

Just beyond this, grouping well with the Rialto, is the *Palazzo Bembo*, of the beginning of the 15th century. There is a beautiful Byzantine cornice above the entresol. Next comes *Palazzo Dandolo*, of the 12th century, interesting as having been the residence of Enrico Dandolo, the conqueror of Constantinople.

' Enrico Dandolo, when elected Doge, in 1192, was eighty-five years of age. When he commanded the Venetians at the taking of Constantinople, he was consequently ninety-seven years old. At this age he annexed the fourth and a half of the whole empire of Romania, for so the Roman empire was then called, to the title and territories of the Venetian Doge.

' Dandolo led the attack on Constantinople in person: two ships, the *Paradise* and the *Pilgrim*, were tied together, and a drawbridge or ladder let down from their higher yards to the walls. The Doge was one of the first to rush into the city. Then was completed, said the Venetians, the prophecy of the Erythraean sybil: "A gathering together of the powerful shall be made amidst the waves of the Adriatic, under a third leader; they shall beset the goat—they shall profane Byzantium—they shall blacken her buildings—her spoils shall be dispersed; a new goat shall bleat until they have measured out and run over fifty-four feet, nine inches, and a half."—*Byron, Notes to 'Childe Harold.'*

¹ A German named Jerome.

We now reach *Palazzo Loredan*, of the 12th century, covered with the richest sculpture. The capitals of the second story resemble those of S. Vitale at Ravenna.

'This palace, though not conspicuous, and often passed with neglect, will be felt at last, by all who examine it carefully, to be the most beautiful palace in the whole extent of the Grand Canal. It has been restored often, once in the Gothic, once in the Renaissance times,—some writers say, even rebuilt; but, if so, rebuilt in its old form. The Gothic additions harmonise exquisitely with its Byzantine work, and it is easy, as we examine its lovely central arcade, to forget the Renaissance additions which encumber it above.'—*Ruskin*.

Here from 1363 to 1366, lived Peter V. Lusignan, King of Cyprus, as the guest of Federigo Corner Piscopia. His arms are over some of the windows. Here the learned Elena Cornaro Piscopia was born.

Passing the *Traghetto di S. Luca*, we reach *Palazzo Farsetti* (once *Dandolo*, now *Municipio*). In the latest years of the republic an academy was established here, in which the Sculptor Canova received his first education. The front is modernised and exceedingly rich, but the ground floor and first floor have nearly all their shafts and capitals from an original building of the 12th century, only they have been much shifted from their original positions. The adjoining *Palazzo Grimani* (now *Tribunale d' Appello*) is a noble work of *Sanmicheli*.

'Sanmicheli's masterpiece is the design of the Grimani Palace. It does not appear to have been quite finished at his death, in 1542, but substantially it is his, and, though not so pleasing as some of the earlier palaces, is a stately and appropriate building. The proportions of the whole façade are good, and its dimensions (92 ft. wide by 98 in height) give it a dignity which renders it one of the most striking façades on the Grand Canal, while the judgment displayed in the design elevates it into being one of the best buildings of the age in which it was erected.'—*Fergusson*.

The *Palazzo Cavalli* is of the 15th, the *Palazzo Martiengo* of the 16th century. The *Palazzo Benzon* is only interesting as having been at times the residence of Byron, Moore, Canova, and others. The *Palazzo Corner-Spinelli* is a beautiful Renaissance building, by *Pietro Lombardo*, c. 1500.

The balconies are exquisitely decorated. Portions of the interior are by *Sanmicheli*. Byron usually resided here when at Venice, and many are the quaint stories recollected of his life here. Amongst other eccentricities, every evening he used to go to the receptions of the Contessa Benzoni (the original of 'La Biondina in Gondoletta'), and arriving about twelve, stayed about two hours. Then his servant always arrived with a lanthorn and a board. Lord Byron went downstairs, undressed, gave his clothes to his servant, and putting the lanthorn on the board, swam home with it.

The *Palazzo Mocenigo* (1520-1524) is exceedingly rich.

The *Palazzo Contarini delle Figure* is of 1514-1546, and very beautiful.

'In the intervals of the windows of the first story, certain shields and torches are attached, in the form of trophies, to the stems of two trees whose boughs have been cut off, and only one or two of their faded leaves left, scarcely observable, but delicately sculptured here and there, beneath the insertions of the severed boughs. It is as if the workman had intended to leave us an image of the expiring naturalism of the Gothic school.'—*Ruskin*, 'Stones of Venice,' iii.

The *Palazzo Moro-Lin*, by the Florentine *Seb. Mazzoni*, has a façade of the four orders of classic architecture. It contains frescoes by *Lazzarini*. This palace first belonged to the family of Lin, on whose extinction it passed to that of Moro, of whom was Doge Cristoforo Moro, by some believed to have been the original of Othello.

The *Palazzo Grassi*, now Palazzo Sina, by *Giorgio Massari*, only dates from the last century, but has a most noble staircase decorated by *Longhi*. The walls represent the Carnival of 1745, with portraits of the family of that time, young and old, looking over the balustrades. The Grassi family came from Chioggia in 1718, and bought their nobility, but the interior of their palace is more worth seeing than any other in Venice.

The *Palazzo Giustiniani Lonin* was built in the 17th century by *Baldassare Longhena*. The family claim descent from the Emperor Justinian. They were settled in Venice from the earliest period of its history. All the males of the

house were killed in battle against Emmanuel Comnenus, except one, who was a monk, and who was released from his vows for a year by the Pope, in order to refound the family. He married the daughter of Doge Vitale; became father of the direct ancestor of the present Prince Giustiniani, and re-entered his convent.

At the iron bridge we reach the Campo S. Vidal. The red-towered *Church of S. Vitale* contains a noble and expressive picture of the patron saint on horseback by *Vittore Carpaccio*, 1514.

The *Palazzo Cavalli* is of the 15th century. The family were founded here by Giacomo Cavalli, who came from Verona and defended Venice against the Genoese in 1380. Formerly the property of the Comte de Chambord, this palace now belongs to Baron Franchetti, who married one of the Rothschilds, and has restored it with more splendour than taste.

The *Palazzo Barbaro* belonged to descendants of the famous procuratore Marc Antonio, and contained, till lately, a frescoed ceiling by Tiepolo (sold at Paris in 1874) representing the triumph of Francesco Barbaro (1398-1454), the defender of Brescia against Piccinino of Milan. Formerly the family lived in the quarter of the Angelo Raffaele at the Zattere, where the paternal house (much disfigured) still exists.

The front of the *Palazzo Corner della Cà Grande*, now the Prefetoria, is a noble work of *Jacopo Sansovino* of 1532. There is here a beautiful courtyard, in the centre of which is a fountain with a statue, by *Francesco Penso*. Caterina Cornaro, Queen of Cyprus, belonged to this family.

Passing *Palazzo Fini*, and *Casa Ferro*, with a beautiful four-sided pergola of the 14th century, we reach one of the most exquisite of the small Gothic buildings, the *Palazzo Contarini Fasani* (often shown as the House of Desdemona), of the 14th century, with corded edges, and balconies of surpassing richness supported on richly sculptured corbels.

The *Palazzo Emo*, now *Treves*, is of 1680. It contains a beautiful staircase, a ceiling telling the story of Psyche, by *Giovanni Demin*, and colossal statues of Hector and Ajax by *Canova*.

The *Palazzo Giustiniani*, now Hotel Europa, is of the 15th century.

We now reach the gardens of the Royal Palace, and the opening to the lagoon, opposite S. Giorgio.

CHAPTER XXIII.

SOUTH-EASTERN VENICE.

IN a gondola to—

S. Zaccaria ; S. Giorgio dei Greci ; S. Antonino ; S. Giorgio de' Schiavoni ; Palazzo Grimani ; S. Maria Formosa ; Ponte del Paradiso ; SS. Giovanni e Paolo ; S. Lazzaro ; S. Francesco della Vigna ; S. Pietro di Castello ; S. Giuseppe di Castello ; Giardini Pubblici ; S. Biagio. The Arsenal ; S. Giovanni in Bragora.

Those who wish to select, should leave their gondola for S. Zaccaria, S. Giorgio de' Schiavoni, the pictures in S. Maria Formosa, SS. Giovanni e Paolo, and the Arsenal.

A LITTLE archway on the left of the Hôtel d'Angleterre leads from the Riva degli Schiavoni to the beautiful Church of *S. Zaccaria*, built by *Antonio di Marco*, 1457-1477. Every year, at Easter, this church was visited with a solemn procession by the Doge, wearing the precious ducal buretta with which he was crowned, which was the gift of an abbess of S. Zaccaria to the Republic. This visit had its origin in the reign of Sebastiano Ziani in gratitude to the nuns who had given up part of their garden, now occupied by the Piazza S. Marco, to the public. In 837, Doge Pietro Tradonico, visiting S. Zaccaria on the festa of the patron saint, had been murdered close to the gate towards the Riva dei Schiavoni, whence the doges always came by the Via SS. Filippo e Giacomo. To the left of the church some remains still exist of the ancient Benedictine monastery, suppressed in 1810 ; the campanile is of the 13th century. The ancient church was long the burial-place of the doges, and contained the tombs of Pietro Tradonico, 837 ; Orso Partecipazio, 881 ; Pietro Tribuno, 888 ; Tribuno Memo

(who died a monk), 991 ; Pietro Orseolo II. (celebrated for his naval victories, which secured the maritime power of Venice), 1009 ; Domenico Flabanico, 1042 ; Vitale Michieli I. (who sent a fleet to the first crusade), 1102 ; and Vitale Michieli II., put to death by the people in 1172. The façade of the later church, which is one of the most beautiful works of the Renaissance, is doubtless the work of Martino Lombardo (1477-1490), architect of the Scuola di S. Marco. The statue of S. Zaccaria over the principal entrance is by *Alessandro Vittoria*.

‘One of the finest of the early façades of Italy is that of San Zaccaria at Venice. The church was commenced in 1446, and internally shows pointed arches and other peculiarities of that date. The façade seems to have been completed about 1515, and though not so splendid as that of the Certosa at Pavia, and some of the more elaborate designs of the previous century, it is not only purer in detail, but reproduces more correctly the internal arrangements of the church. Though its dimensions are not greater than those of an ordinary Palladian front; the number and smallness of the parts make it appear infinitely larger, and, all the classical details being merely subordinate ornaments, there is no falsehood or incongruity anywhere ; while, the practical constructive lines being preserved, the whole has a unity and dignity we miss so generally in subsequent buildings. Its greatest defect is perhaps the circular form given to the pediment of the central and side aisles, which does not in this instance express the form of the roof.’—*Fergusson*.

The interior is semi-Byzantine in the nave, and Gothic in the choir. The side aisles, which are divided from the nave by very slender columns, are exceedingly lofty. The church is a perfect gallery of pictures.

Right Aisle. Over the 2nd Altar is the monument of the eloquent and erudite Marco Sanudo, 1505, by *Leopardi*.

From the 3rd arch is the entrance of the monastic choir, with *tarsia* work of *Francesco and Marco da Vicenza*, 1464. Here also are :

Palma Vecchio. Madonna and Saints.

Tintoretto. Birth of the Baptist.

The *Cappella di S. Tarazio* (locked) contains curious 15th-century altars, due to the piety of different nuns, whose names they bear, decorated with an exaggerated richness very rare in Venice, but which, in the north, would be called ‘flamboyant.’ The tabernacle over the central altar is by *Ludovico da Friuli* : those at the sides by *Antonio*

and *Giovanni da Murano*, 1443. Beneath this chapel is a crypt, which is part of the ancient church in which the eight Doges who ruled from 836 to 1172 were buried.

In the 3rd Choir Chapel is :—

Giovanni Bellini. The Circumcision.

**Left Aisle, 2nd Altar. Giovanni Bellini*. The Virgin and Child, with SS. Peter, Jerome, Catherine, and Lucy—a glorious picture.

Near the door into the sacristy is the monument of Alessandro Vittoria, the 'Michelangelo of Venice,' the last great artist of the 16th century, 1608, designed by himself, with a characteristic bust.

'Quoiqu'il ne soit mort qu'en 1608, Alessandro, dès 1595, avait commencé son monument ; il est plus que simple, et se compose d'un cadre appliqué au mur, supporté par des cariatides représentant l'Architecture et la Sculpture, et couronné par une corniche à volutes : au milieu se dresse le buste de l'artiste, sculpté aussi par lui-même ; on lit au-dessous pour toute inscription : *Alexander Victoria. Vivens vivos e marmore duxit vultus ; Vivant il a tiré du marbre des êtres vivants*. Les deux petites figures allégoriques qui supportent la corniche sont d'une grâce achevée.'—*Yriarte*.

There is a beautiful early Gothic gateway at the further entrance of the Campo S. Zaccaria, with a relief, by the *Masegne*, of the Virgin between two saints. Passing through this, in the direction of S. Marco, in the *Canonica*, near the palace of the Patriarch, is the *Palazzo Trevisan*, of the 16th century, by *Guglielmo Bergamesco*. In 1577, this palace was sold by Domenico Trevisan to the famous Bianca Cappello, who purchased it for her brother Vittore. It was afterwards for some time called the Palazzo Cappello.

'In the inlaid design of the dove with the olive branch, in the Casa Trevisan, it is impossible for anything to go beyond the precision with which the olive leaves are cut out of the white marble ; and, in some wreaths of laurel below, the rippled edge of each leaf is finely and easily drawn, as if by a delicate pencil. No Florentine table is more exquisitely finished than the façade of this entire palace ; and as an ideal of executive perfection, this palace is most notable amidst the architecture of Europe.'—*Ruskin*, '*Stones of Venice*,' iii.

(From the Fondamenta dell' Osmarin, opposite the neighbouring Campo S. Provolo, rises the beautiful 14th-century *Palazzo Priuli*, once covered with paintings by

Palma Vecchio, which have entirely perished. By the Ponte del Diavolo and the next Calle we may reach the Fondamenta di S. Severo, where on the left, beyond the canal, is seen the 15th-century *Palazzo Zorsi*, with details of such exquisite sculpture that it is usually attributed to *Alessandro Leopardi*. Following the Fondamenta, and the Borgoloco on the right, we reach the *Church of S. Lorenzo*, built by *Simeone Sorella*, 1595-1605, for a Benedictine convent. It has a high altar with statues by *Girolamo Campagna*, 1615-1618. In the old church on this site, Nicolò, father of Marco Polo the great traveller, was buried, as well as Giuseppe Zarlino di Chioggia, one of the great musicians of the 16th century, 1590.)

If we return from S. Zaccharia to the Schiavoni, and take the first side canal on the left, we reach the *Church of S. Giorgio dei Greci*, built by *Sante Lombardo* and *Gian Antonio Chioma*, 1539-1570. The dome was added in 1571 by *Maestro Andrea*; the beautiful leaning campanile by *Bernardino Angarin*, 1587-1592. The west front and the interior are decorated with Greek mosaics. Three Gospels of the 10th century, and a Ravenna papyrus of 553, are preserved here. Above the side door on the right is the tomb of Gabriele Severo, Archbishop of Philadelphia (1616), who presided over the Greek colony in Venice, and the *Collegio Greco Flangini*, which rises close to the church and was built by the Corsican, Tommaso Flangini, from designs of *Baldassare Longhena*, for the education of young Greeks. A few steps (on foot) behind S. Giorgio is *S. Antonino*, where the procurator Alvise Tiepolo is buried in a tomb by *Alessandro Vittoria*, 1590.

‘Among other privileges of the Church, abolished in Venice long ago, was that ancient right of the monks of S. Anthony, Abbot, by which their herds of swine were made free of the whole city. These animals, enveloped in an odour of sanctity, wandered here and there, and were piously fed by devout people, until the year 1409, when, being found dangerous to children and inconvenient to everybody, they were made the subject of a special decree, which deprived them of their freedom of movement.’—*Howells*.

Beautifully placed on a platform above the next side canal from the Schiavoni, is the exquisite little *Church of S. Giorgio de' Schiavoni*, rebuilt in the 16th century. It occupies the site of a priory granted in 1452 by the Council of Ten to a Dalmatian Brotherhood of S. George and S. Tryphonius, in whose hands it still remains, the duty of the confraternity being to assist all poor and needy Dalmatians in Venice, to arouse them to religious duties whilst living, and to pray for them when dead. It has become a treasure-house of the works of *Vittore Carpaccio*, who was employed to pourtray here the deeds of the three great Dalmatian saints, George, Tryphonius, and Jerome, whose festivals are celebrated here. The church is an oblong chamber, brown and golden in colour, with exquisite wrought-iron grilles before the windows. Beginning on the left, we must carefully study—

- *1. S. George and the Dragon. The beautiful youth, with rippled golden hair floating on the wind, riding upon a brown horse, transfixes the dragon with his spear. Beneath the feet of the horse are the remains of former victims of the monster. The rescued princess stands by. A wonderful landscape, with a city and ships, is seen against the sunset sky.
2. The captive dragon is brought into the city to the King and Queen.
3. The King and his daughter are baptized by S. George.
- *4. The child S. Tryphonius subdues, by the power of prayer, the basilisk which has ravaged Albania—a picture of marvellous beauty and finish.
5. Jesus in the Garden of Gethsemane.
6. The Calling of S. Matthew, executed in 1502.
7. S. Jerome quells the lion from which his monastic companions are taking flight.
- *8. The Death of S. Jerome (1502) exceedingly beautiful and simple.
9. S. Jerome in his study.

A commonplace work of *Aliense* over the altar takes the place of a beautiful 14th-century picture of the Virgin between SS. Jerome and Tryphonius, which has disappeared in the last few years. The *Upper Chamber* of the Oratory, with poor works of the school of Palma Giovine, is a most

picturesque room. The little sacristy contains a good throned Madonna by *Vincenzo Catena*, once used as a church banner.

The gondola quickly takes us to the *Palazzo Grimani*, of the 16th century, with an entrance attributed to Sanmicheli. In its court long stood the noble colossal statue of M. Agrippa, now in the Museo Correr.

Crossing the *Ponte Ràgagiuffa*, on the left is the *Palazzo Malipiero*, wrongly attributed to Sante Lombardo, and, in the same line, the *Palazzo Querini*, containing a picture gallery and library, and collection of prints bequeathed to the city by Giovanni Querini Stampaglia, the last of his race, in 1868. It is open to the public from 3 to 11 P.M. on ordinary days, from 11 A.M. to 11 P.M. on festivals.

Close by, are the *Campo* and *Church of S. Maria Formosa*. The latter was built by *Marco Bergamesco*, 1492, but has been added to at later times. Over the entrance is the sepulchral urn of Vincenzo Cappello, 1541, conqueror of the Turks at Risano, by Domenico da Salò. The church contains one glorious picture—

**Right Aisle, 1st Altar. Palma Vecchio. S. Barbara*—being a portrait of the painter's daughter, Violante, beloved by Titian.

'She is standing in a majestic attitude, looking upwards with inspired eyes, and an expression like a Pallas. She wears a tunic or robe of a rich warm brown, with a mantle of crimson; and a white veil is twisted in her diadem and among the tresses of her pale golden hair: the whole picture is one glow of colour, life, and beauty; I never saw a combination of expression and colour at once so soft, so sober, and so splendid. Cannon are at her feet, and her tower is seen behind. Beneath, in front of the altar, is a marble bas-relief of her martyrdom; she lies headless on the ground, and fire from heaven destroys the executioners.'—*Jameson's 'Sacred Art,'* ii. 495.

'The head is of a truly typical Venetian beauty, the whole is finished with the greatest power and knowledge of colour and modelling.'—*Burckhardt.*

The picture was painted for the Bombardieri. S. Barbara was the patroness of soldiers, who come hither to adore her shrine. At its sides are SS. Anthony and Sebastian, SS. J. Baptist and Dominic: above is the Madonna bending over the dead Christ.

2nd Altar. *Bart. Vivarini*, 1473. A Madonna (sheltering the faithful under her robe)—with Joachim and Anna and the Birth of the Virgin.

Right Transept. *Leandro Bassano*. The Last Supper.

On the 2nd of February, 944, a number of Venetian maidens who had gone to be married at S. Pietro in Castello, taking with them the *arcelle* (coffers) containing their dowries, were carried off by a sudden inroad of pirates. They were pursued and vanquished by the Venetians under Doge Pietro Cardiano III., and the brides were brought back; but the victory was owing to the bravery of the cabinet-makers of S. Maria Formosa, who asked as their sole reward that the Doge should visit their church on that anniversary every year. 'But if it rains?' said the Doge. 'We will give you hats to cover you.' 'But if I am thirsty?' 'We will give you to drink.' Hence dated the *Festa delle Marie*, which was always held in this church on February 2. First twelve and afterwards three poor maidens were always dowered here by the city on that day, when the Doge always came in state to the church, and received from the priest two hats of gilt straw, two flasks of malvagia, and two oranges. A hat presented to Doge Manin in 1797 is preserved in the Museo Civico.

One of the houses in the *Campo S. Maria Formosa* has an interesting example of a cross let in, above a window.

To the left of the west front of the church is a beautiful Gothic canopy of the 14th century, over the entrance to a bridge called *Ponte del Paradiso*. It is a lovely remnant, and leads into a street called *Via del Paradiso*, so curiously narrow that one is inevitably reminded of 'Strait is the gate and narrow is the way that leadeth unto life, and few there be that find it' (Matt. vii. 15).

'This archway, appropriately placed hard by the bridge called "del Paradiso," is one of the most exquisite little pieces of detail in the whole city. The main points to be noted are the characteristic flatness of the details, and the line of dentil-moulding, which defines all the leading

architectural features, originally invented for borders of incrustations at S. Mark's, and here, as everywhere in Venice, used for decoration afterwards. The incrustated circles of marble on each side of the figure give great life to the spandrel beneath the arch. The windows close by show us a late example of the not unfrequent use of the semi-circular and ogee arches together in the same window.'—*Street.*

(Turning to the right—on foot—after passing the *Calle del Paradiso* we reach the *Church of S. Lio* of 1619, containing good 16th-century sculptures of the Lombardi school. From the adjoining Bridge of S. Antonio, an elegant little palace by one of the Lombardi is seen on the left. From the Campo S. Lio, the *Calle delle Fava* leads to the *Chiesa della Fava*, named from the shops in this neighbourhood for the sale of the cake (fava) eaten by relations when they visit the graves of their dead on All Souls' Day. From the bridge in front of the church we see the fine façade of the *Palazzo Giustiniani*, now the Post-office, a splendid building of the 15th century. From S. Lio, the *Ponte del Pister* and *Calle della Malvasia* lead to the *Campo di S. Marina*, which contained an interesting church built 1030, rebuilt 1705, destroyed 1820. The tombs of the Doges Michele Steno and Nicolò Marcello, now in SS. Giovanni e Paolo, stood here. This church was annually visited by the Doge on the anniversary of the conquest of Padua, July 17, 1570, and the keys of that city hung above the tomb of Doge Steno. They still exist in the *Seminario Patriarchale.*)

A few strokes of the gondolier now bring us to the picturesque group formed by the west front of SS. Giovanni and Paolo, the *Scuola di S. Marco*, and the statue of the famous condottiere, Bartolommeo Colleoni, who has already become familiar to us at Bergamo. He left all his fortune to the Republic, on condition of his statue being placed in the *Piazza S. Marco*. This was contrary to the laws, but the senate found a loophole for securing the inheritance by placing it in front of the *Scuola di San Marco*. The noble equestrian statue was designed by *Andrea Verocchio* (Andrew the keen-eyed), but completed by *Alessandro Leopardi*, whose name appears on the *cinghia* of the horse ;

the pedestal is also by Alessandro. The figure looks as if it were riding into space.

‘I do not believe that there is a more glorious work of sculpture existing in the world than the equestrian statue of Bartolommeo Colleoni.’
Ruskin.

‘To make the statue Verocchio came to Venice, and had just modelled the horse, when a report reached him that the Signory intended to have the rider executed by Donatello’s scholar, Vellano of Padua. Indignant at this intended insult, he instantly broke the head and legs of the horse in pieces, and returned to Florence, whither he was followed by a decree forbidding him under pain of death again to set foot upon Venetian territory; to which he replied, that he never would incur that risk, as he was aware that if his head were once cut off, the Signory could neither put it on again nor supply its place, while he could at any time replace the head of his horse by a better one. Feeling the truth of this answer, the Venetians rescinded their unjust edict, and not only invited Verocchio to resume his work, but doubled his pay, and pledged themselves not to allow him to be in any way interfered with. Pacified by this *amende honorable*, he returned to Venice, and had begun to restore his broken model, when he was attacked by a violent illness which speedily carried him to his grave. How much, or rather how little, of his task was then completed, is clearly shown by the passage of his Will in which he supplicates the Signory to allow his scholar, Lorenzo di Credi, to finish the horse which he had commenced. His request was not complied with, and Alessandro Leopardi, a Venetian sculptor, was employed to complete the group, but, as he doubtless used Verocchio’s sketches, the general conception must be ascribed to the latter; though as we look upon this rich and picturesque group, whose ample forms are so opposed to the meagreness of the Tuscan sculptor’s manner, we are led to conclude that Leopardi worked out Verocchio’s idea according to his own taste, and honour him as the chief author of this, the finest modern equestrian statue, as did the Venetians, by giving him the surname “del Cavallo.”

‘The stalwart figure of Colleoni, clad in armour with a helmet upon his head, is the most perfect embodiment of the idea which history gives us of an Italian Condottiere. As his horse, with arched neck and slightly bent head, paces slowly forward, he, sitting straight in his saddle, turns to look over his left shoulder, showing us a sternly marked countenance, with deep-set eyes, whose intensity of expression reveals a character of iron which never recoiled before any obstacle. It indeed admirably embodies the graphic picture of Colleoni’s personal appearance, given by Bartolommeo Spina in these words: “Saldo passo, vista superba, risplendente per le ricche armi e pennachi sopra nobil corsiere; occhi neri, nella guardatura ed acutezza del lume, vivi, penetranti o terribili.” The stern simplicity of the rider is happily set off by the richness of detail

lavished upon the saddle, the breastplate, the crupper, and the knotted mane of his steed ; and the effect of the whole group is heightened by the very elegant pedestal upon which Leopardi has placed it.—*Perkins's 'Tuscan Sculptors.'*

The grand *Church of SS. Giovanni and Paolo* (in Venetian dialect S. Zanipolo) was built for Dominicans ; begun in 1234, but not consecrated till 1430, which explains the varieties of style in its construction. It is a Latin Cross, with three aisles in the nave. It is 290 ft. long, 125 ft. broad at the transepts, and 108 feet high in the centre and choir. The central door is a magnificent example of 14th-century Gothic, the Roman influence being visible in the columns and friezes. There are some curious reliefs let into the façade ; Daniel in the Lions' Den of the 8th, and the Annunciation of the 7th century. Hither every 7th October the Doge came to a state service in honour of the victory of Venice over the Turks in the Dardanelles, and here the Doges lay in state and their funeral services were held. The church, 'which the common poverty of imagination has decided to call the Venetian Westminster Abbey,'¹ is full of their monuments. Gentile Bellini, by his own desire, was buried here, Feb. 1507, and his brother Giovanni was laid by his side, Nov. 1516.

'The foundation of this church was laid by the Dominicans about 1234, under the immediate protection of the Senate and the Doge Giacomo Tiepolo, accorded to them in consequence of a miraculous vision appearing to the Doge ; of which the following account is given in popular tradition.

'In the year 1226, the Doge Giacomo Tiepolo dreamed a dream ; and in his dream he saw the little oratory of the Dominicans, and, behold, all the ground around it (now occupied by the church) was covered with roses of the colour of vermilion, and the air was filled with their fragrance. And in the midst of the roses, there were seen flying to and fro a crowd of white doves, with golden crosses upon their heads. And while the Doge looked, and wondered, behold, the angels descended from heaven with golden censers, and passing through the oratory, and forth among the flowers, they filled the place with the smoke of their incense. Then the Doge heard suddenly a clear and loud voice which proclaimed, "This is the place that I have chosen for my preachers !" and having heard it, straightway he awoke, and went to the Senate, and

¹ Howells.

declared to them the vision. Then the Senate decided that forty paces of ground should be given to enlarge the monastery; and the Doge Tiepolo himself made a still larger grant afterwards.'—*Ruskin; 'Stones of Venice,'* iii.

'The plan of this church is of the same sort as that of the Frari—a nave with aisles, and transepts with two chapels opening on each side of them. These are all apsidal, but planned in the usual way and not as at the Frari. The east end is a fine composition, having an apse of seven sides, and is the only part of the exterior to which much praise can be given. It is divided into two stages by an elaborate brick cornice and a good balustraded passage in front of the upper windows. The traceries are all unskilfully designed, and set back from the face of the wall with a bald plain splay of brickwork round them; the lower windows here have two transomes and the upper a single band of heavy tracery which performs the part of a transome in an ungainly fashion, though not so badly as in the great south-transept window in the same church. Here, just as at the Frari, it is obvious that the absence of buttresses to these many-sided apses is the secret of the largeness and breadth which mark them; and, to say the truth, not only are large buttresses to an apse often detrimental to its effect, but at the same time they are very often not wanted for strength.'—*Street.*

Making the round of the church from the west end, beginning on the right, we see:

The tomb of Doge Pietro Mocenigo, with fifteen allegorical figures, by *Pietro Lombardo* and his sons *Tullio* and *Antonio*, 1477–1488. This Doge only held the supreme power two years, after a long life spent in fighting for the Republic against the Turks.

The tomb of Admiral Girolamo Canal, 1535. Under this is a relief of Christ throned between two angels. The gravestone of Doge Ranieri Zen, 1268.

Right Aisle. Over the *First Altar* was the famous picture by *Bellini* burnt in 1867. Then comes the black pyramidal tomb of the painter Melchior Lancia, 1673, then the tomb to Marc Antonio Bragadin, 1596.

'The defence of Famagosta, the principal city of Cyprus, was one of the most heroic exploits of the age: the combined conduct and valour of the Venetian governor, Bragadino, were the theme of universal praise; honourable terms were to be granted to the garrison; and when he notified his intention to be in person the bearer of the keys, the Turkish commander replied in the most courteous and complimentary terms, that he should feel honoured and gratified by receiving him. Bragadino came, attended by the officers of his staff, dressed in his purple robes, and with a red umbrella, the sign of his rank, held over him. In the course of the ensuing interview the Pasha suddenly springing up, accused him of having put some Mussulman prisoners to death: the officers

were dragged away and cut to pieces, whilst Bragadino was reserved for the worst outrages that vindictive cruelty could inflict. He was thrice made to bare his neck to the executioner, whose sword was thrice lifted as if about to strike : his ears were cut off : he was driven every morning for ten days, heavy laden with baskets of earth, to the batteries, and compelled to kiss the ground before the Pasha's pavilion as he passed. He was hoisted to the yard-arm of one of the ships and exposed to the derision of the sailors. Finally, he was carried to the square of Famagosta, stripped, chained to a stake on the public scaffold, and slowly flayed alive, while the Pasha looked on. His skin, stuffed with straw, was then mounted on a cow, paraded through the streets with the red umbrella over it, suspended at the bowsprit of the admiral's galley, and displayed as a trophy during the whole voyage to Constantinople. The skin was afterwards purchased of the Pasha by the family of Bragadino, and deposited in an urn in the church of SS. Giovanni e Paolo.—*Quarterly Review*, No. 274.

Second Altar. A picture in many compartments, probably by *V. Carpaccio*.

Tomb of the Procurator Aloise Michiel, 1589.

In the pavement, the gravestone, with Cupids in relief, of Ludovico Diedo, the Venetian admiral who took Constantinople from the Turks.

Over the following doors, the immense Tombs of the Doges Silvestro and Bertuccio Valier, and by *Tirali*, 1708, of Elisabetta Quirini, wife of Silvestro, who, contrary to custom and law, was crowned with the ducal berretto, and caused medals to be struck, bearing her own effigy.

‘ Towering from the pavement to the vaulting of the church, behold a mass of marble, sixty or seventy feet in height, of mingled yellow and white, the yellow carved into the form of an enormous curtain, with ropes, fringes, and tassels, sustained by cherubs ; in front of which, in the now usual stage attitudes, advance the statues of the Doge Bertuccio Valier, his son, the Doge Silvester Valier, and his son's wife, Elizabeth. The statues of the Doges, though mean and Polonius-like, are partly redeemed by the ducal robes ; but that of the Dogress is a consummation of grossness, vanity, and ugliness,—the figure of a large and wrinkled woman, with elaborate curls in stiff projection round her face, covered from her shoulders to her feet with ruffs, furs, lace, jewels, and embroidery. Beneath and around are scattered Virtues, Victories, Fames, Genii,—the entire company of the monumental stage assembled, as before a drop scene,—executed by various sculptors, and deserving attentive study as exhibiting every condition of false taste and feeble conception. The Victory in the centre is peculiarly interesting ; the lion by which she is accompanied, springing on a dragon, has been intended to look terrible, but the incapable sculptor could not conceive any form of dreadfulness, could not even make the lion look angry. It looks only lacrymose ; and its lifted forepaws, there being no spring nor

motion in its body, give it the appearance of a dog begging. The inscriptions under the two statues are as follows :—

‘ Bertucius Valier, Duke, Great in wisdom and eloquence, Greater in his Hellespentic victory, Greatest in the Prince his son, Died, 1658.

‘ Elizabeth Quirina, the wife of Silvester, Distinguished by Roman virtue, By Venetian piety, And by the Ducal Crown, Died, 1708.’—*Ruskin*, ‘*Stones of Venice*,’ iii.

In the *Chapel* which opens beneath this monument (left) is a picture of S. Hyacinth by *Leandro Bassano*.

The *Chapel of S. Domenic* is covered with rich bronze decorations by *Camillo Mazza*.

Right Transept (on the wall): S. Augustine, by *Bart. Vivarini*, 1473—one of the finest works of the master. Tomb of Nicolò Orsini, Conte di Pitigliano, 1509, who commanded the armies of the Republic in the war against the League before Cambray—a golden warrior on a horse.

Altar with S. Antonino, by *Lorenzo Lotto*.

Over the door. Monument of Luigi Naldo da Briseghella, general of the Republic, distinguished in many battles during the League of Cambray, 1510, by *Lorenzo Bregno*—‘plus mouvementé, mais beaucoup moins correct que les Lombardi et les Leopardi.’¹

Stained glass by *Girolamo Mocetto*, from designs of *Vivarini*, 1473.

Altar. *Rocco Marconi*. Christ between SS. Andrew and Peter.

‘This is one of the best pictures of the school, with most beautiful mild heads, especially that of Christ, which resembles the Christ of Bellini. S. Peter’s attitude expresses the deepest devotion. Above him, is a choir of angels making music.’—*Burckhardt*.

1st Chapel, East End. *Bonifazio*. Three Saints.

Altar by *Alessandro Vittoria*, with a crucifix by *Cavrioli*.

(*Right*). Tomb of Paolo Loredan, 1365.

2nd Chapel. *Cappella della Maddalena* (*right*). Monument of Matteo Giustiniani, 1574. Over the altar a statue of the Magdalen, by *Gugl. Bergamesco*.

(*Left*). Monument of Marco Giustiniani, 1347, ambassador to the Scaligers, and over it a Madonna with kneeling Senators, by *J. Tintoretto*. On a pillar, a pulpit of 1510.

Apse (*right of High Altar*). The beautiful Gothic tomb of Doge Michele Morosini, 1382. Morosini only reigned for four months, but they were rendered remarkable by the capture of Tenedos.

The tomb of Doge Leonardo Loredan, by *Grapiglia*, 1572—the statue of the Doge is by *Campagna*.

(*Left*). The tomb (brought from the Church of the Servi) of Doge Andrea Vendramin, 1478, by *Alessandro Leopardi*. The surrounding statuettes are of great beauty. Much praise has also been bestowed

¹ Yriarte.

upon the figure of the Doge, but spectators are not generally aware that the effigy has *only one side*, that turned to the beholder. The statues of the Magdalen and S. Catherine, attributed to *Lorenzo Bregio*, occupy the place of the statues of Adam and Eve by *Tullio Lombardo*, which have been removed to the Palazzo Vendramin-Calerghi, as not sufficiently severe for an ecclesiastical building.

'This doge died, after a short reign of two years, the most disastrous in the annals of Venice. He died of a pestilence which followed the ravage of the Turks, carried to the shores of the lagoons. He died, leaving Venice disgraced by sea and land, with the smoke of hostile devastation rising in the blue distances of Friuli; and there was raised to him the most costly tomb ever bestowed upon her monarchs. . . . Yet who, with a heart in his breast, could have stayed his hand, as he drew the dim lines of the old man's countenance—could have stayed his hand as he reached the bend of the grey forehead, and measured out the last veins of it, at so much the zecchin?'—*Ruskin*, '*Stones of Venice*,' ch. i.

Tomb of Doge Marco Corner, 1368, with saints above, of beautiful 14th-century Gothic; probably of the Masegne.

Cappella della Trinità (right). Tomb of the procurator Pietro Corner, who established the peace of 1378 with the Duke of Austria.

3rd Chapel (right). *Leandro Bassano*. A Coronation of the Virgin.

(Left). The Monument of Andrea Morosini (1347), illustrious in the war against Mastino della Scala.

4th Chapel, Cappella di S. Pio (right). Tomb of Jacopo Cavalli, Commander of the Venetian troops in the famous Chioggian war, by *Paolo di Jacobello delle Masegne*, 1394, with an inscription in Venetian dialect.¹

'The sarcophagus is heavily but richly adorned with leaf-mouldings, and with roundels containing the symbols of the Evangelists in alto-relief. Upon it lies the effigy of the brave knight clad in armour. His face is very much sunken in his helmet, his hands are crossed upon his breast, his head rests upon a lion, and his feet upon a dog, fitting emblems of his honour and fidelity.'—*Perkins's 'Italian Sculptors.'*

Tomb of Doge Giovanni Dolfin, 1361.

'The sarcophagus is enriched with statuettes, and with bas-reliefs of the doge and the dogaressa kneeling at the feet of the enthroned Christ, the Death of the Virgin, and the Epiphany, and has an elaborate leaf-work cornice and plinth.'—*Perkins's 'Italian Sculptors.'*

Beneath this the tomb of Marino Caballo, 1572.

Left Transept. Marble group, of Vittore Cappello (brother of

¹ Quest' opera d' intajo e fatto in piera

Un Venician la fe cha nome Polo

Nato de Jachomel che tajapiera.

Bianca), general-in-chief of the Venetian army against the Turks, receiving the staff of command from S. Helena, by *Antonio Dentone*, 1467.

(*Over the door*). Tomb of Doge Antonio Venier, 1400, of the school of the Masegne. Through this door was the entrance to the *Cappella del Rosario*, painted by Aless. Vittoria, still a ruin from the fire of August 16, 1867, in which the two great pictures of the church perished—the famous Titian of the death of S. Peter Martyr, and one of the finest works of Giovanni Bellini.

Tomb of Agnese, wife of Doge Antonio Venier, and of their daughter Orsola, 1411.

Tomb of Leonardo da Prato, knight of Rhodes, 1511, with an equestrian statue in gilt wood, erected by the Senate.

Left Aisle. Over the door of the Sacristy, busts of Titian and the two Palmas by *Jacopo Alberelli*, 1621. Before this door lie the bones of Palma Giovane (Giovanni and Gentile Bellini are also buried in this church). In the *Sacristy* are a Cross-bearing of *Alvise Vivarini*, and a Foundation of the Dominican Order, *Leandro Bassano*.

Tomb of Doge Pasquale Malipiero—an admirable sarcophagus—Florentine work of the 15th century.

Under this. *Giovanni da Udine?* Coronation of the Virgin.

Tomb of the Senator Bonzio, 1508. Beneath this the statue of S. Thomas, by *Antonio Lombardo*, and of S. Peter Martyr, by *Paolo da Milano*.

Tomb of Doge Michele Steno, 1413, conqueror of Padua (only part of the original tomb—brought from the Church of S. Marina). The tomb of Alvise Trevisan, 1528 (these are the only tombs placed sufficiently low for careful examination).

Monument of Pompeo Giustiniani, with his figure on horseback, by *Franco Terilli da Feltre*, 1616. Beneath this, the epitaph of Doge Giovanni Dandolo, 1289.

Monument of Doge Tommaso Mocenigo, 1424, during whose reign the Republic acquired Friuli and much of Dalmatia; by *Pietro di Niccolò da Firenze* and *Giovanni di Niccolò da Fiesole*.

‘The tomb of this Doge is wrought by a Florentine; but it is of the same general type and feeling as all the Venetian tombs of that period, and it is one of the last which retains it. The classical element enters largely into its details, but the feeling of the whole is as yet unaffected. Like all the lovely tombs of Venice and Verona, it is a sarcophagus with a recumbent figure above, and this figure is a faithful but tender portrait, wrought as far as it can be without painfulness, of the Doge as he lay in death. He wears his ducal robe and bonnet—his head is laid slightly aside upon his pillow—his hands are simply crossed as they fall. The face is emaciated, the features large, but so pure and lordly in their natural chiselling, that they must have looked like marble even in their

animation. They are deeply worn away by thought and death; the veins on the temples branched and starting; the skin gathered in sharp folds; the brow high-arched and shaggy; the eye-ball magnificently large; the curve of the lips just veiled by the slight moustache at the side; the beard short, double, and sharp-pointed: all noble and quiet; the white sepulchral dust marking like light the stern angles of the cheek and brow.'—*Ruskin*, 'Stones of Venice,' ch. i.

Monument of Doge Nicolò Marcello, 1474, in whose reign the Republic acquired Cyprus, a grand specimen of the Lombardi style, by *Aless. Leopardi*—brought from the destroyed Church of S. Marina. The statues of Justice and Fortitude are inestimable.

Sepulchral inscription of Doge Marino Zarsi, 1312.

Altar of the Rosary. A copy of the S. Peter Martyr of Titian, which was destroyed in the Chapel of the Rosario on the morning after the festa of the Assumption, 1867, by a fire probably caused by the smouldering wax candles carelessly put away in the chapel. 'Painted when Luther was at his zenith, it perished in the days of Mazzini and Garibaldi.'

Monument of Orazio Baglioni, 1617, who died fighting for the Republic in Friuli, with an equestrian figure.

The Last Altar, by *Guglielmo Bergamesco*, 1523, has a statue of S. Jerome, by *Aless. Vittoria*. At the foot of this altar rests Verde, wife of Nicolò d' Este, and daughter of Mastino della Scala, brought hither from the Church of the Servi.

Monument of Doge Giovanni Mocenigo, 1485, by *Tullio Lombardo*.¹

Close to the great door. Tomb of Doge Alvise Mocenigo, 1576; and his wife, Loredana Marcella. The unhappy reign of this Doge was marked by the Plague, and the loss of the best conquests of Venice.

Tomb of Doge Giovanni Bembo, by *Girol. Grapiglia*.

Outside the church, occupying the north side of the Campo, is the *Scuola di S. Marco*, built by Martino Lombardo, 1485, a beautiful specimen of the peculiar architecture of the Lombardi, decorated with coloured marbles. The perspective views in marble are very curious. The interior is now used as a hospital (*Ospedale Civile*): it has two noble halls. Opening from the lower hall was the Chapel of La Madonna della Pace, the burial-place of the Falier family. When the sarcophagus of the unhappy Doge Marino Faliero was opened, his body was found with the head between his knees.

¹ There were seven Doges of the Mocenigo family.

In the adjoining Campo is a beautiful Renaissance well of the 16th century with sporting amorini. Another much finer specimen of a well-head is an exquisite work, attributed to Bartolommeo Bon, in the adjoining Corte Bressana.

Returning to our gondola, on the same canal (Rio dei Mendicanti), is the *Church of S. Lazaro de' Mendicanti*, built by *Vinc. Scamozzi*, 1601-1663. The portico contains the tomb of Alvisè Mocenigo, the heroic defender of Candia against the Turks, by *Giuseppe Sardi*.

Entering the lagoon, and turning to the right, we soon pass near the great *Church of S. Francesco della Vigna* (entered from a side canal), begun in 1534, but not finished till 1634. It derives its name from a vineyard bequeathed in 1253 by Marco Ziani, son of the Doge Pietro, to the Convent of S. Maria dei Frari. Tradition tells that, surprised by a great storm which overtook him as he was returning from Aquileja, S. Mark took refuge here, and was here saluted by an angel with the words, 'Pax tibi, Marce, Evangelista meus,' which words were afterwards added to the arms of the Republic. The ancient church, built to preserve the tradition, was destroyed in 1180. A second church, erected by Marino di Pisa in the 13th century, and near which S. Bernardino da Siena lived for some time in a cell, was destroyed in the 16th. The existing church was built at the expense of Doge Andrea Gritti. The exterior is by *Palladio*; the interior, which was completed first, by *Sansovino*. We may observe :

Right Aisle, 1st Altar. Paul Veronese. The Resurrection.

3rd Chapel. Right: Barocco tomb of Doge Alvisè Contarini, 1676-1684. Left: Tomb of Doge Francesco Contarini, 1623-24.

4th Chapel. Paul Veronese. The Resurrection.

Right Transept, Left Chapel. Vivarini, often ascribed to Fra Antonio da Negroponte.

'The Madonna, with a kindly round physiognomy, in a mantle shining with gold, and with a nimbus painted in relief, is seated before a luxuriant rosebush, upon a stone throne of a showy Renaissance style of architecture, with genii and antique decorations in relief. Above the throne are rich pendants of fruit, and below, a flowery meadow with

very natural birds. She is adoring the Infant who lies in her lap, and who, with the true Paduan feeling, is drawn in hard and sculpturesque style. Four cherubs in gay robes are standing by.'—*Kugler*.

Over door. Tomb of Dom. Trevisani, a much honoured ambassador and procuratore, by *Sansovino*.

Left of Altar. Giustiniani Chapel with beautiful sculptures of the 15th century, which are amongst the best Venetian works. Tomb of the Doge Marc-Antonio Giustiniani, 1688.

The architecture of the side door serves as a monument to Doge Marc-Antonio Trevisani, 1554, buried in front of the high altar. The door beneath this tomb leads to the *Cappella Santa* (so called from a miraculous Madonna), containing a picture of the Madonna and Saints by *Giovanni Bellini*. Here is the entrance to a pretty cloister.

The Sacristy has a picture of SS. Antonio, Jerome, and Nicholas, by *Bernardino de' Fiori*.

Over the Pulpit is Christ with God the Father, by *Girolamo Santa Croce*.

Left Aisle, 1st Chapel. *Paul Veronese*. Virgin and Child; S. Antony is seen below, turning towards the spectâtor, his pig at his side; a female martyred saint seated by him is gazing upwards.

3rd Chapel. Statue of Alvisè Sagredo and Tomb of Doge Nicolò Sagredo, mannered works of *Antonio Gai*, 1743.

4th Chapel. *Alessandro Vittoria*. SS. Antony, Sebastian, and Roch—the figure of S. Antonio a very beautiful work.

Holy Water Basin. S. Francesco, in bronze, by *Aless. Vittoria*.

The *Cappella Barbaro* was founded by Francesco Barbaro, 1488–1568, to contain the ashes of his illustrious ancestors, amidst whom he is buried himself. His tomb bears the device—a red circle (tondo) on a silver field—which was granted in 1125 to the Admiral Marco Barbaro, in remembrance of his having, during the battle of Ascalon, cut off the hand of a Moor who had seized the flag of his vessel, slain him, and turned his turban into a banner, after having traced a red circle with his bleeding arm.

Close by is the *Palazzo del Nunzio Apostolico* of 1535, given by the Republic to the Papal nuncio when the Palazzo di Venezia at Rome was received from Pius V. The palace was given to the Franciscans by Gregory XVI. The Calle del Te Deum leads to the suppressed *Church of S. Giustina*, built by *Baldassare Longhena*, 1640, for the Soranzo family. It was visited annually by the Doge on Oct. 7, the anniversary of the victory of Curzolari (1571), on which occasion

the Doge gave the nuns of the adjoining convent the money called *Giustine*, first struck in 1571.

(Near S. Francesco are several interesting palaces. Crossing the Ponte di S. Francesco, we see, on the Salizzada di S. Giustina, the beautiful *Palazzo Contarini* (or *Porta di Ferro*) with an entrance of the 13th century, which once had the wrought-iron gates, which gave the name of *Porta di Ferro* to the noble family of which the Doge Francesco Contarini was a member. The courtyard has an admirable 15th-century staircase and other details worthy of attention. Proceeding hence to the Campo delle Gatti and by the Calle degli Scudi to the Campo dei do Pozzi, we enter Calle Magno, on the right of which is the entrance to the ancient *Palazzo Bembo alla Celestia*, an important work of the 14th century, with a beautiful outside staircase in its courtyard—little known, but well deserving of study.)

Following the lagoon along the outer wall of the Arsenal so often painted by our landscape artists, we enter the broad Canale di S. Pietro, under the Island of S. Pietro, where the Doges were elected in the earliest times of the Republic. It was here that the Rape of the Venetian brides took place, Feb. 2, 944; they were carried off by pirates, and were pursued and rescued (according to Daru and Sismondi) by an armament hastily equipped by the Doge in person.

The *Church of S. Pietro di Castello*, formerly SS. Sergius and Bacchus, is of very ancient foundation, and was the early cathedral of the Republic. The church was entirely rebuilt at the end of the 16th century, and presents nothing to admire except the campanile, which is remarkable for the long architectural lines which give it so stately an effect. This tower 'is one which has forsaken the true Romanesque detail, but in which the true Romanesque feeling is not lost.'

'It is credibly reported to have been founded in the seventh century, and (with somewhat less of credibility) in a place where the Trojans, conducted by Antenor, had, after the destruction of Troy, built "un castello, chiamato prima Troja, poscia Olivolo, interpretato, luogo pieno." It seems that S. Peter appeared in person to the Bishop of

Heraclea, and commanded him to found, in his honour, a church in that spot of the rising city on the Rialto. The title of Bishop of Castello was first taken in 1091; S. Mark's was not made the cathedral church till 1807.—*Ruskin*, 'Stones of Venice.'

'At a comparatively late period, Venetian fathers went with their daughters to a great annual matrimonial fair at S. Pietro di Castello Olivolo, and the youth of the lagoons repaired thither to choose wives from the numbers of the maidens. These were all dressed in white, with hair loose about the neck, and each bore her dower in a little box, slung over her shoulder by a ribbon. It is to be supposed that there was commonly a previous understanding between each damsel and some youth in the crowd. As soon as all had paired off, the bishop gave them a sermon and his benediction, and the young men gathered up their brides and boxes, and went away wedded. It was on one of these occasions that the Triestine pirates stole the Brides of Venice and their dowers, and gave occasion to the Festa delle Marie, and to Rogers's poem, which everybody pretends to have read.'—*Howells*.

The interior of the church is by *G. Grapiglia*. We may notice :

Right. Tomb of the procurator Filippo Corner, brother of Pope Gregory XII., 1410.

Right. *Marco Basaiti*. S. George, 1520—most beautiful, though injured.

Right, beyond 2nd Altar. An old Bishop's chair, of Arabian origin, engraved with a sentence from the Koran. The chair was given by Michele Paleologo to Doge Pietro Gradenigo, in 1310. A tradition declares that it was used by S. Peter at Antioch.

**3rd Altar.* *Marco Basaiti*. S. Peter throned between four saints—a noble and beautiful picture—with the characteristic of the master, who loved figures in shadow against a glowing sky.

'The same exclusively religious character may be remarked in Basaiti, who resembles Cima da Conegliano in many respects, although he differs from him in the general tone of his compositions, which rather incline to softness and grace, whilst those of Cima are characterised by a majestic severity. Basaiti is particularly distinguished by the harmony and suavity of his colouring, by his knowledge of chiaroscuro, in which he is superior to most of his contemporaries, and by the expression of angelic beatitude and calm melancholy which he gives to his personages. He is inferior to Cima in the arrangement of his landscapes and the disposition of his draperies, but these purely external defects are fully compensated by the deep religious feeling which breathes in all his compositions. . . . In these pictures of S. Pietro in Castello, notwithstanding their injured condition, the *suave* and harmonious touch of the artist may still be recognised.'—*Rio*.

Tomb of the Patriarch Federigo Giovanelli, 1800.

Behind the High Altar. Bust of the 15th century, of S. Lorenzo Giustiniani (1380-1456), Bishop of Castello, and 1st Patriarch of Venice.

S. Pietro is the scene of a charming Romeo and Juliet story in Bandello. Elena, secretly married to the young Gerardo, but afterwards separated from him, and falling into a trance on the eve of another enforced marriage, is laid in a marble sarcophagus at S. Pietro; Gerardo, returning that evening from Syria, finds her there, and carrying her off, breathes back life with his embrace, and their parents forgive them.

The neighbouring *Church of S. Giuseppe di Castello* (seldom open) contains the splendid tomb of Doge Marino Grimani, with bronze ornaments by *Girolamo Campagna*, and the tomb of his son the procurator Girolamo Grimani (a liberal protector of the arts and builder of the Palazzo Grimani on the Grand Canal) by *Aless. Vittoria*.

Close to this is the entrance of the Public Gardens—*Giardini Pubblici*—laid out by Giannantonio Selva in 1810. They are approached from the Riva degli Schiavoni by the widest street in Venice, now called Via Garibaldi. Here is a beautiful Gothic gateway. The gardens are generally deserted.

‘Il y a, comme à l’ordinaire, très-peu de promeneurs. Les Vénitiennes élégantes craignent le chaud et n’oseraient sortir en plein jour, mais en revanche elles craignent le froid et ne se hasardent guère dehors la nuit. Il y a trois ou quatre jours, faits exprès pour elles dans chaque saison, où elles font lever la couverture de la gondole, mais elles mettent rarement les pieds à terre; c’est une espèce à part, si molle et si délicate qu’un rayon de soleil ternit leur beauté, et qu’un souffle de la brise expose leur vie. Les hommes civilisés cherchent de préférence les lieux où ils peuvent rencontrer le beau sexe: le théâtre, les *conversazioni*, les cafés, et l’enceinte abritée de la Piazzetta à sept heures du soir. Il ne reste donc aux jardins que quelques vieillards grognons, quelques fumeurs stupides, et quelques bilieux mélancoliques.’—*George Sand, ‘Lettres d’un Voyageur.’*

‘The gardens were made by Napoleon, who demolished to that end some monasteries once cumbering the ground. They are pleasant enough, and are not gardens at all, but a park of formally planted trees—syc-

mores, chiefly. There is also a stable, where are the only horses in Venice. They are let at a florin an hour. On the *Lunedì dei Giardini* (in September) all orders of the people flock to the gardens, and promenade, and banquet on the grass.'—*Howells*.

The Giardini Pubblici is one of the best points from which to watch the glorious Venetian sunset. Here are two descriptions of it :

'Le soleil était descendu derrière les monts Vicentins. De grandes nuées violettes traversaient le ciel au-dessus de Venise. La tour de Saint-Marc, les coupoles de Sainte-Marie, et cette pépinière de flèches et de minarets qui s'élève de tous les points de la ville, se dessinaient en aiguilles noires sur le ton étincelant de l'horizon. Le ciel arrivait, par une admirable dégradation de nuances, du rouge-cerise au bleu de smalt; et l'eau, calme et limpide comme une glace, recevait exactement le reflet de cette immense iridation. Au-dessous de Venise elle avait l'air d'un grand miroir de cuivre rouge. Jamais je n'avais vu Venise si belle et si féérique. Cette noire silhouette jetée entre le ciel et l'eau ardente, comme dans une mer de feu, était alors une de ces sublimes aberrations d'architecture que le poète de l'Apocalypse a dû voir flotter sur les grèves de Patmos, quand il rêvait sa Jérusalem nouvelle et qu'il la comparait à une belle épousée.

'Peu à peu les couleurs s'obscurcissent, les contours devinrent plus massifs, les profondeurs plus mystérieuses. Venise prit l'aspect d'une flotte immense, puis d'un bois de hauts cyprès où les canaux s'enfonçaient comme de grands chemins de sable argenté. Ce sont là les instants où j'aime à regarder au loin; quand les formes s'effacent, quand les objets semblent trembler dans la brume, quand mon imagination peut s'élancer dans un champ immense de conjectures et de caprices.'—*George Sand, 'Lettres d'un Voyageur.'*

'La ligne de maisons de la Giudecca qu'interrompt le dôme de l'église du Rédempteur; la pointe de la Douane de mer élevant sa tour carrée, surmontée de deux Hercules soutenant une Fortune; les deux coupoles de Santa Maria della Salute, forment une découpeure merveilleusement accidentée, qui se détache en vigueur sur le ciel et fait le fond du tableau.

'L'île de Saint-Georges-Majeur, placée plus avant, sert de reposoir, avec son église, son dôme et son clocher de briques, diminutif du Campanile, qu'on aperçoit à droite, au-dessus de l'ancienne Bibliothèque et du palais ducal.

'Tous ces édifices baignés d'ombre, puisque la lumière est derrière eux, ont des tons azurés, lilas, violets, sur lesquels se dessinent en noir les agrès des bâtiments à l'ancre; au-dessus d'eux éclate un incendie de splendeurs, un feu d'artifice de rayons; le soleil s'abaisse dans des amoncellements de topazes, de rubis, d'améthystes que le vent fait couler

à chaque minute, en changeant la forme des nuages ; des fusées éblouissantes jaillissent entre les deux coupoles de la Salute, et quelquefois, selon le point où l'on est placé, la flèche de Palladio coupe en deux le disque et l'astre.

'Ce coucher de soleil a la lagune pour miroir : toutes ces lueurs, tous ces rayons, tous ces feux, toutes ces phosphorescences ruissellent sur le clapotis des vagues en étincelles, en paillettes, en prismes, en traînées de flamme. Cela reluit, cela scintille, cela flamboie, cela s'agite dans un fourmillement lumineux perpétuel. Le clocher de Saint-Georges-Majeur, avec son ombre opaque qui s'allonge au loin, tranche en noir sur cet embrasement aquatique, ce qui le grandit d'une façon démesurée et lui donne l'air d'avoir sa base au fond de l'abîme. La découpeure des édifices semble nager entre deux ciels ou entre deux mers. Est-ce l'eau qui reflète le ciel ou le ciel qui reflète l'eau ? L'œil hésite et tout se confonde dans un éblouissement général.'—*Gautier, 'Italia.'*

Very near one end of the gardens is the *Church of S. Biagio*, containing the tomb of the Admiral Angelo Emo (1731-1792) by *Giovanni Ferrari*. Close to this our gondolier should turn up the Rio del Arsenale, to the principal buildings of the *Arsenal*,¹ which, begun in 1300, is nearly two miles in circuit. Its battlemented walls, protected by fourteen towers, are attributed to *Andrea Pisano*, and a beautiful Gothic gate bears his name. The Renaissance gateway has quaint red towers. The statue of S. Giustina is by *Gir. Campagna*, and commemorates the Battle of Lepanto, fought on her festival, Oct. 7, 1571.

The Arsenal was the foundation of the strength of Venice, and as its ruin was the chief object of an enemy, incessant surveillance was established there. In 1428, a man suspected of intending to set fire to it for the Duke of Milan, was dragged at a horse's tail by the Schiavoni, and quartered on the Piazzetta. In 1491 three keepers of the Arsenal were appointed, who were to remain thirty-two months in office, and, during that time, were to leave their own palaces and inhabit three official houses called Paradiso, Purgatorio, and Inferno. Each was to have fifteen days' guard in turn, and during that time was never to leave the inclosure.

¹ The name of *Arsenal* came to this building (which Dante calls *Arzanà*) from the Arabic *darsanā*, whence the Venetian *darsena*.

On either side the entrance stand the two famous *Lions* brought from Athens in 1687 by Doge Francesco Morosini.

'The lion, in a sitting posture, and ten feet in height, stood on the inner shore of the Piræus harbour, which it seemed to guard. From that statue the harbour itself derived the name of Porto Leone, which it bore among the Franks all through the Middle Ages and down to our own times. As such it is mentioned by Lord Byron in "The Giaour."

'The second statue, also of Pentelic marble, was nearly equal to the first in point of art, but far less good in point of preservation. The travellers of 1675 saw it on its original base, a little outside the city, near the ancient "Sacred Way." The animal is represented as couching and at rest; and Spon says that he felt inclined to address it in the following words: "Sleep on, Lion of Athens, since the Lion of the Harbour watches for thee."¹

'Close observers must from the first have noticed with surprise that the statue of the sitting lion bore around each of its shoulders, and in serpentine folds, the remains of barbaric inscriptions. These strange characters were after a time recognised as Norwegian Runes. Their interpretation is due to M. Rafn, an antiquary of Copenhagen. I reduced to straight lines the inscription on the lion's left shoulder is as follows:

"Hakon combined with Ulf, with Asmund, and with Orn, conquered this port (the Piræus). These men and Harold the Tall² imposed large fines, on account of the revolt of the Greek people. Dalk has been detained in distant lands. Egil was waging war, together with Ragnar, in Roumania and Armenia."

'We will now give the inscription from the right shoulder of the lion:

"Asmund engraved these Runes in combination with Asgeir, Thorleif, Thord, and Ivar, by desire of Harold the Tall, although the Greeks on reflection opposed it."—*Quarterly Review*.

The *Armoury and Museum* (open from 9 to 3, upon leaving your name) contains much of interest, especially to those conversant with naval affairs. Ordinary travellers will notice:

Lower Hall:

Model of a Venetian house, showing the piles on which it is built.

¹ *Voyages de Spon et Wheeler*, vol. ii. pp. 145 et 177, ed. 1679.

² Harold, son of Sigurd, called Hardrada, or 'the Severe.' In 1040 he overcame the Athenian insurgents; and, in 1042, dethroned the Emperor Michael and proclaimed Zoe and Theodora joint Empresses of Constantinople. He succeeded Magnus the Good upon the throne of Norway, and on September 25, 1066, was killed by an arrow in battle at Stamford Bridge, near York, whilst fighting against Harold the Saxon in behalf of his brother Tosti.

Mast of the Bucentaur.

Model of the Bucentaur.

The Bucentaur was used in the ceremony of wedding the Adriatic, which was enjoined by the gratitude of Pope Alexander III. after the victory of the Venetians under Doge Sebastiano Ziani over the fleet of Frederick Barbarossa, and which thenceforth annually proclaimed the naval supremacy of Venice to the world. This was attended by the Papal Nuncio and the whole of the diplomatic corps, who, without protest, every year witnessed the dropping of a sanctified ring into the sea, with the prescriptive accompaniment : *Desponsamus te, mare, in signum veri perpetuique dominii.* (We espouse thee, sea, in sign of true and lasting dominion.)

‘The spouseless Adriatic mourns her lord ;
And, annual marriage now no more renewed,
The Bucentaur lies rotting unrestored,
Neglected garment of her widowhood !
S. Mark yet sees his lion where he stood
Stand, but in mockery of his withered power,
Over the proud Place where an Emperor sued,
And monarchs gazed and envied in the hour
When Venice was a queen with an unequalled dower.’

Byron, ‘Childe Harold.’

Upper Hall :

Banners taken at Lepanto.

Monument and relics of Vittore Pisani, 1380.

Armour of Sebastiano Venier, hero of Lepanto, Oct. 7, 1571.

Armour of Agostino Barbarigo, 1571.

Armour of Henri IV. of France, given by him to the Republic in 1603.

Armour of Doge Contarini.

Armour of Doge Sebastiano Ziani, ob. 1178.

Armour of Gattamelata, 1438.

Armour of Cristoforo Moro, given by Pope Pius II., 1468.

Sword of Doge Pesaro.

Armour of Doge Alvise Mocenigo.

Armour used in Torture.

The Doge’s Chair, used when he visited the arsenal.

Beautifully wrought Springal, by the son of Doge Pasquale Cicogna, 16th century.

Horse Armour, found at Aquileja.

The Arsenal of Venice furnished Dante with one of the most remarkable similes for his ‘Inferno.’

‘Quale nell’ arzanà de’ Viniziani
 Bolle l’ inverno la tenace pece
 A rimpalmar li legni lor non sani
 Chi navicar non ponno ; e ’n quella vece
 Chi fa suo legno nuovo, e chi ristoppa
 Le coste a quel che più viaggi fece ;
 Chi ribatte da proda, e chi da poppa ;
 Altri fa remi, e altri volge sarte ;
 Chi terzeruolo ad artimon rintoppa :
 Tal, non per fuoco, ma per divina arte,
 Bollia laggiuso una pegola spessa.’—*Inf.* xxi. 7-18.

Close to the Arsenal is the *Church of S. Martino*, formerly belonging to the Patriarch of Grado, built by *J. Sansovino*, 1540-1653. It contains :

Right, over the side door. Tomb of Doge Francesco Erizzo, by *Matteo Carnero*, 1633. After many years of peaceful reign, this Doge died as he was preparing to lead an expedition against the Turks in his 80th year.

Right of High Altar. *Girolamo da Santa Croce.* The Resurrection. A Bergamasque master—one of his early pictures.

On the Organ Gallery. *Id.* The Last Supper, 1459.

The font has four angels by *Tullio Lombardo*, 1484—amongst the best works of his period.

A wooden bridge and narrow calle lead to the 15th-century *Church of S. Giovanni in Bragora*, originally built by S. Magnus, the bishop, in obedience to a vision of the Baptist in the first years of Venice. It contains several very fine pictures :

1st Chapel, Right. * *Giovanni Bellini.* Madonna and Child.

The perfectly divine mother is seated between two windows, through which an exquisite landscape is seen.

Paris Bordone. Last Supper.

Right Aisle. *Vivarini.* SS. Martin, Andrew, and James.

* *Right of High Altar.* *Cima da Conegliano.* Helena and Constantine.

* *Apse.* *Cima da Conegliano.* The Baptism of Christ—one of the grandest works of the master, which ought to be thoroughly studied. It can only be properly seen by standing on the altar. The picture was badly restored in the last century. Sansovino describes how the landscape is taken from Conegliano, the beloved native place of the artist. This

was probably painted in rivalry of Bellini, who treated the same subject at Vicenza.

‘In the dignity of the head of Christ, in the beauty of the angels, and the solemn gestures of the Baptist, this picture is incomparable.’—*Burckhardt*.

Luigi Vivarini. The Resurrection, 1498.

‘Here the hardness of Bartolommeo is mellowed, partly through the influence of Bellini, into a really noble grace and fulness.’—*Burckhardt*.

Bart. Vivarini. Madonna and Saints.

The beautiful *Font* is by *Sansovino*.

In the Campo di S. Giovanni in Bragora is the fine old *Palazzo Badoer*, of 1310, inlaid with coloured marbles. It has been infamously modernised.

‘The ogeed arches of the windows are more than usually good; whilst the beauty of the central window, inclosed within a square line of moulding, within which the wall is incrustated with marble relieved by medallions, is very great. The balconies of the lower windows are clearly modern, but there is a trace of the original balustrade between the shafts of the windows in the second stage; and in front of the side-lights to the upper window is a grille of iron-work taking the place of a balcony, and composed of a combination of quatrefoils. The arrangement of the windows in this part is not absolutely regular, but still the centre is very marked; and though it is of early date, the true use of the arch nowhere appears. The usual dog-tooth cornice finishes the walls under the eaves.’—*Street*.

In the Riva degli Schiavoni, close to the Ponte del Sepolcro, is the *Casa del Petrarca*, originally Palazzo dei Molin, which was given in 1362 to Petrarch by the Republic, in gratitude for the gift of part of the poet’s library. The neighbouring *Chiesa della Pietà* contains a ceiling with the Triumph of Faith, the best fresco of *Giambattista Tiepolo*, and, behind the high altar, Christ in the House of the Pharisee, a fine work of *Moretto da Brescia*.

CHAPTER XXIV.

NORTH-EASTERN VENICE.

THE NORTH-EASTERN QUARTER OF VENICE.

IN a gondola to—

S. Moïse, S. Fantino, S. Maria Zobenigo, S. Maurizio, S. Stefano, S. Luca, Corte del Maltese, S. Salvatore, S. Giuliano, S. Lio, Palazzo dei Polo, La Madonna dei Miracoli, Palazzo Sanudo, Palazzo Bembo, Casa di Tiziano, Palazzo Falier, S. Apostoli, S. Maria Gesuiti, Cappella Zen, S. Felice, S. Fosca, the Servi, the Misericordia, La Madonna dell'Orto, S. Giobbe, La Maddalena.

THOSE who are obliged to select need only leave their gondolas at S. Stefano and S. Maria del Orto, and perhaps for the staircase in the Corte del Maltese. But this excursion is one which gives an admirable idea of the quiet bits of beauty in the side canals, of the marvellous variety of the palaces rising steeply from the pale green water, of the brilliant acacias leaning over the old sculptured walls, of the banksia roses falling over the parapets of the little courts like snowdrifts, and of the tamarisks feathering down into the water, which is ever lapping with melancholy cadence against what Ruskin calls 'the sea-stories.' Travellers may often complain of the weariness of the Venetian sights, and of their being so like one another. It is quite true that they are so, but let those who are bored sit still in their gondolas. For the sake of a few gems many churches must be visited, but the gondola days afford many delightful memories for those who never do any definite sight-seeing.

'Floating down narrow lanes, where carpenters, at work with plane and chisel in their shops, toss the light shaving straight upon the water, where it lies like weed, or ebbs away before us in a tangled heap. Past

open doors, decayed and rotten from long steeping in the wet, through which some scanty patch of vine shines green and bright, making unusual shadows on the pavement with its trembling leaves. Past quays and terraces, where women, gracefully veiled, are passing and repassing, and where idlers are reclining in the sunshine on flagstones and on flights of steps. Past bridges, where there are idlers too, loitering and looking over. Below stone balconies, erected at a giddy height, before the loftiest windows of the loftiest houses. Past plots of garden, theatres, shrines, prodigious piles of architecture,—Gothic—Saracenic—fanciful with all the fancies of all times and countries. Past buildings that were high and low, and black and white, and straight and crooked; mean and grand, crazy and strong. Twining among a tangled lot of boats and barges, and shooting out at last into a Grand Canal!—*Dickens*.

The part of Venice we are about to visit is divided by a wider canal than most into the two principal islands of *Castello* and *S. Nicolò*. It is curious to see how traces of a fierce rivalry, at least 350 years old, still appear in their popular songs, e.g. :

‘ Nu semo Castelani e tanto basta,
E marciaremo co la fassa rossa,
E marciaremo co 'l sigaro in boca :
Faremo le cortelae, chi toca, toca !’

‘ E semo Nicoloti e tanto basta,
E marciaremo co la fassa nera.
La fassa negra e 'l fiore su 'l capelo
Faremo le cortelae co quei de Castelo.’

‘ Nulle part il n’y a plus de paroles et moins de faits, plus de querelles et moins de rixes. Les *barcarolles* ont un merveilleux talent pour se dire des injures, mais il est bien rare qu’ils en viennent aux mains. Deux barques se rencontrent et se heurtent à l’angle d’un mur, par la maladresse de l’un et l’inattention de l’autre. Les deux *barcarolles* attendent en silence le choc qu’il n’est plus temps d’éviter ; leur premier regard est pour la barque ; quand ils se sont assurés l’un et l’autre de ne s’être point endommagés, ils commencent à se toiser pendant que les barques se séparent. Alors commence la discussion.—Pourquoi n’as-tu pas crié, *siastali*?—J’ai crié.—Non.—Si fait.—Je gage que non, *corpo di Bacco*.—Je jure que si, *sangue di Diana*.—Mais avec quelle diable de voix?—Mais quelle espèce d’oreilles as-tu pour entendre?—Dis-moi dans quel cabaret tu t’éclaircis la voix de la sorte.—Dis-moi de quel âne ta mère a rêvé quand elle était grosse de toi.—La vache qui t’a conçu aurait dû t’apprendre à beugler.—L’ânesse qui t’a enfanté aurait dû te donner les oreilles de ta famille.—Qu’est-ce que tu dis, race de chien?—Qu’est-

ce que tu dis, fils de guenon ? Alors la discussion s'anime, et va toujours s'échauffant à mesure que les champions s'éloignent. Quand ils ont mis un ou deux ponts entre eux, les menaces commencent.—Viens donc un peu ici, que je te fasse savoir de quel bois sont faites mes rames.—Attends, attends, figure de marsouin, que je fasse sombrer ta coque de noix en crachant dessus.—Si j'éternuais auprès de ta coquille d'œuf, je la ferais voler en l'air.—Ta gondole aurait bon besoin d'enfoncer un peu pour laver les vers dont elle est rongée.—La tienne doit avoir des araignées, car tu as volé le jupon de ta maîtresse pour lui faire une doublure.—Maudite soit la madone de ton traguët pour n'avoir pas envoyé la peste à de pareils gondoliers !—Si la madone de ton traguët n'était pas la concubine du diable, il y a longtemps que tu serais noyé.—Et ainsi de métaphore en métaphore on en vient aux plus horribles imprécations ; mais heureusement, au moment où il est question de s'égorger, les voix se perdent dans l'éloignement, et les injures continuent encore longtemps après que les deux adversaires ne s'entendent plus.—*George Sand.*

The first canal on the right beyond the mole of the Piazzetta leads speedily to the gorgeous façade of the *Church of S. Moïse*, built by *A. Tremignan*, 1688. It contains, near the entrance, the grave of Law, the originator of the South Sea Bubble, who died here, 1729. Montesquieu, who met him at Venice, wrote :

‘ C'était le même homme, toujours l'esprit occupé de projets, toujours la tête remplie de calculs et de valeurs numéraires ou représentatives. Il jouait souvent, et assez gros jeu, quoique sa fortune fût fort mince. ’

Chapel left of Altar. Palma Giovane. The Last Supper.
Tintoretto. Christ washing the disciples' feet.

The Via 22 Marzo and the Calle delle Veste lead hence to the *Church of S. Fantino*. It contains :—

Right. Monument of the physician Parisano Parisani, 1609, by *Giulio del Moro*.

Cappella Maggiore. A work of Sansovino, 1533. *Right wall.*

Lombard monument of Bernardino Martini. 1518.

Monument of Vinciguerra Dandolo, with a splendidly sculptured eagle, 1517.

Giovanni Bellini. Holy Family.

L'Ateneo Veneto, close to the church, was formerly the Scuola di S. Girolamo, belonging to a confraternity devoted to the burial of the dead, but through the present century it

has been occupied by a literary and scientific academy. The architecture is by *Francesco Contino*. In the façade is a noble relief of the Crucifixion by *Aless. Vittoria*. The upper halls are decorated with paintings by Tintoret, Leonardo Corona, Palma Giovane, &c. In the Sala Maggiore are some fine busts by *Aless. Vittoria*. In the hall of entrance is the tomb of Santorio Santorio, 1636, a famous physician, brought from the Church of the Servi.

Returning by the Calle delle Veste to the Via 22 Marzo, and passing the Ponte delle Ostriche, one reaches :—

The *Church of S. Maria Zobenigo* (or del Giglio), founded by the extinct family of Zobenico, in the 9th century. The existing building (1680–83) is due to the munificence of the Barbaro family, four of whom are represented on the façade. It contains the tomb of the procurator Giulio Contarini by *Aless. Vittoria*, and a statue of Christ by *Giulio del Moro*; also :

*2nd Altar on right. *Tintoret*. Christ with SS. Giustina and Agostino.

‘Christ appears to be descending out of the clouds between the two saints, who are both kneeling on the sea-shore. It is a Venetian sea, breaking on a flat beach, like the Lido, with a scarlet galley, in the middle distance, of which the chief use is to unite the two figures by a point of colour. Both the saints are respectable Venetians of the lower class, in homely dress and with homely faces. The whole picture is quietly painted, and somewhat slightly; free from all extravagance, and displaying little power except in the general truth or harmony of colours so easily laid on. It is better preserved than usual, and worth dwelling upon as an instance of the style of the master when *at rest*.’—*Ruskin*, ‘*Stones of Venice*,’ vol. iii.

Turning to the right, and crossing two bridges, we reach the *Church of S. Maurizio*, which contains sculptures by *Domenico Fadiga*. Near it is the *Scuola degli Albanesi*, founded by Albanian merchants in 1447. The buildings are of 1500: some curious reliefs are let into the walls.

Looking upon the same Campo is the *Palazzo Baffo* of the 16th century, once covered with frescoes by *Paul Veronese*, of which few vestiges remain. In the neighbour-

ing Calle del *Dose* is the *Palazzo da Ponte*, built by Doge Nicolò da Ponte (1578–1585). This palace was also adorned with frescoes, attributed to *Procaccino*.

The *Church of S. Stefano* was built by Augustinian friars, 1294–1320. Its handsome Gothic door is probably by the *Masegne*.

‘The want of proper balance between decoration and the thing decorated, and of fit subordination of detail to general effect, becomes more and more palpable as we approach the period of the Renaissance. About this Gothic arch the stone vegetation is absolutely rank, and quite out of proportion with the dimensions of the arch itself.’—*Perkins’s ‘Italian Sculptors.’*

‘The interior of S. Stefano is very fine and unlike what is common in the North of Europe. The dimensions are very large. The nave is about 48 ft. wide, and the whole length about 170 ft. There are a cloister and a chapter-house north of the nave, and a campanile detached at some distance to the east. The arcades of six pointed arches dividing the nave from either aisle are very light, and supported on delicate marble columns, whose capitals, with square abaci and foliage of classical character, hardly look like Gothic work. The masonry and mouldings of these arches are not arranged in a succession of orders, as is the case in almost all good pointed work, but have a broad, plain soffit, with a small and shallow moulding at the edge, finished with a dentil or fillet ornament, which, originally used by the architect of S. Mark’s in order to form the lines of constructional stonework within which his encrusted marbles were held, was afterwards, down to the very decline of pointed architecture, used everywhere in Venice,—not only in its original position, but, as at S. Stefano, in place of a label round the arch.’—*Street.*

In the centre of the nave is the slab tomb of Doge Francesco Morosini, 1694, by *Filippo Parodi*. This great doge, distinguished as a general in the defence of Candia, and by the capture of Athens, which brought him the name of ‘Peloponnesiaco,’ deserved a nobler monument. Making the round of the church we see :

Right (above the tombs of Grazioso Graziosi, 1588), the sepulchral inscription of Jacopo dal Verme, 1408, a famous condottiere in the service of Gian Galeazzo Visconti, who afterwards, 1404, passed to the service of Venice, and was general in the war against Francesco Novello of Carrara. He fell fighting against the Turks in 1408.

Near the Entrance to the Sacristy. An altar erected by Jacopo Suriano, a physician of Rimini, where he is represented kneeling

with his wife Eugenia at the feet of the Virgin and Child. 16th century.

Sacristy. At the sides of the altar. *Vivarini*, SS. Lorenzo and Nicolò.

Choir. Reliefs of great beauty by *Vittore Camelio*. Bronze candelabra of the school of Aless. Vittoria, 1577. Before the altar the grave of the Archduke Frederick of Austria, 1847.

Chapel left of High Altar. Tomb of G. B. Ferretti, a lawyer of Vicenza, attributed to *Sanmicheli*, 1557. It once bore a noble bust by Aless. Vittoria.

Baptistry. Statue of the Baptist by *Giulio del Moro*.

Over the Cloister Door. Monument of Bartolommeo d' Alviano, a brave general of the Republic, taken prisoner by Louis XII., but who returned to be distinguished in many sieges and battles, 1515.

Cloister. Dilapidated frescoes by Pordenone. Fine Lombard doorway by Fra Gabriele, 1532. Near the door into the church the fine tomb of Doge Andrea Contarini, under whom the glorious victory of Chioggia was gained, corbelled out of the wall, 1382. 'MCCCVII. Dux creatus; MCCCLXXXII. in coelum sublatus.'

'On one wall of this court are remains—very shadowy remains indeed—of frescoes painted by Pordenone at the period of his fiercest rivalry with Titian; and it is said that Pordenone, while he wrought upon the scenes of scriptural history here represented, wore his sword and buckler, in readiness to repel an attack which he feared from his competitor. The story is very vague, and I hunted it down in divers authorities only to find it grow more and more intangible and uncertain, but it gave a singular relish to our daily walk through the old cloister.'—*Howells*.

Left of the principal entrance. The noble tomb of Jacopo Suriano of Rimini, 1551. His statue reposes upon a very rich urn, and, with the bas-relief of the lunette, and the exquisite surrounding ornaments, is amongst the most beautiful specimens of the Lombard art of the 16th century.

The arched bridge under the choir (which is built over a canal) should be noticed.

The *Campo S. Stefano* contains a modern statue of Nicolò Tommaseo (1802-74), and a number of beautiful old buildings. The *Palazzo Loredan* (16th century), of Ionic and Corinthian architecture—once adorned with frescoes by Giuseppe Salviati; the *Palazzo Morosini* of the 16th century, in which the Doge Francesco Morosini, surnamed Peloponnesiaco, was born, and which contains his bust, executed at the cost of the Republic in his lifetime; the

huge *Palazzo Pisani*, of the 17th century; and the *Palazzo Baffo*, of the 16th century, once covered with frescoes by Paul Veronese. In the calle which leads to the Campo S. Samuele is a house with a most beautiful parapet, having delicately carved devices in stone let into each pinnacle.

Behind S. Stefano is the wide Campo S. Angelo, which once contained the Church of S. Angelo, destroyed 1838, where Domenico Cimarosa, the musician, was buried in 1801. A little beyond is the *Church of S. Luca*, built 1581, which contains a picture of S. Luke and the Virgin by *Paul Veronese*. Here, with the grammarian Dionisio Atanigi, and the historian Alfonso Ulloa, Pietro Aretino is buried.

‘Sur le mur est son portrait, par Alvise dal Friso, neveu et élève de Paul Véronèse; mais il n’y a aucune trace de sa sépulture, qui probablement aura disparu lorsque l’église fut refaite, à la fin du xvi^me siècle. Les curés de la paroisse se sont transmis de l’un à l’autre que l’Arétin, près de mourir, ayant reçu l’extrême-onction, dit en riant ce vers que la bouffonnerie italienne rend peut-être moins impie qu’il ne le paraît :

‘Guardatemi da’ topi, or che son unto.’—*Valery*.

Opposite this church is the Teatro Rossini, and just beyond it the *Palazzo Contarini Mocenigo*, a fine Renaissance building of the 15th century. Close by is the Calle delle Locande, in which, in the courtyard called *Corte del Maltese*, is a beautiful circular twisted staircase of the 15th century, probably by one of the Lombardi. ‘It has continuous open arcades following the rise of the steps, the usual shafted balustrade filling the lower part of the openings between the columns.’ The palace to which this staircase appertained, belonged originally to the Contarini del Bovolo, afterwards to the extinct family of Minelli.

In the neighbouring *Campo S. Benedetto* is a splendid half-ruined Gothic palace, once belonging to the Pesaro family. The brackets of its balconies, the flower-work on its cornices, and the arabesques on the angles of the balconies themselves, deserve attention. The *Church of S. Benedetto*, of 1619, contains—

2nd Altar, right. *Bernardo Strozzi*, called *Il Prete Genovese*, S. Sebastian.

Near this, in the *Campo Manin*, formerly *S. Paternian*, is the red house of *Daniele Manin* (ob. 1857), honoured as having been instrumental in re-establishing the independence of Venice in 1848. His statue by *Luigi Borro* was erected here in 1875, the Church of S. Paterniano being demolished to make room for it!

By a narrow *calle*, or a winding canal, we reach the *Church of S. Salvatore*, built on the site of a church of the 12th century, in the porch of which Pope Alexander III. is said to have taken refuge for the night. The façade is of 1663. The interior is interesting as the work of *Tullio*, one of the great architect family of the *Lombardi*, of whom Venice contains so many masterpieces. It contains:

Right. 2nd Altar. Gir. Campagna. Madonna and Child.

Jacopo Sansovino. The stately tomb of Doge Francesco Venier—of uneventful reign, 1554–56, in a classic style, yet showing the influence of the Lombard school. The figure of the dead Doge is magnificent.

3rd Altar. Titian. The Coronation of the Virgin.

Right Transept. Bernardino Contino, 1570. The tomb of the famous Caterina Cornaro, who, born 1454, married in 1468 *Jacopo Lusignano*, King of Cyprus, and in 1473 was left a widow with one child, which died soon after its father. Harassed by wars domestic and foreign, she ceded the island of Cyprus, the key of Eastern commerce, to the Republic of Venice in 1489, and received the Castle of Asolo and the right of retaining her proud titles in recompense. Treated with the utmost distinction at Venice, she died there in 1510.

Chapel right of High Altar. Bonifazio. The Martyrdom of S. Theodore.

High Altar. Titian. The Transfiguration. On the altar a beautiful *Fala d'Argento* of 1290.

**Chapel left of Altar. Giovanni Bellini* (sometimes attributed to *Carpaccio*). The Supper at Emmaus.

The *Organ Gallery* is by *Sansovino*. Left of the organ is an altar by *Gugl. Bergamesco*, with a figure of S. Jerome by *Tommaso Lombardo*.

Close to the church is the *Scuola di S. Teodoro*, built in the 17th century, from designs of *Giuseppe Sardi* and

at the expense of one Jacopo Galli, for the Confraternity of S. Teodoro.

The *Church of S. Giuliano*, a little behind S. Salvatore, was designed by *Aless. Vittoria* and finished by *Sansovino* in the 16th century. Over the entrance is a very effective seated bronze statue of Tommaso da Ravenna by *Sansovino*. The church contains :

1st Altar, right. Paul Veronese. Dead Christ supported by Angels.

High Altar. Gir. da Santa Croce. The Coronation of the Virgin.

1st Altar, left. Boccaccino da Cremona. The Virgin and four Saints—signed.

Farther east is the *Church of S. Lio* (S. Leone) originally built by the Badoer family and dedicated to Pope Leo IX. It was rebuilt in 1619, and contains :

Left, 1st Altar. Titian. S. James—much injured by restorations.

Chapel right of High Altar. Beautiful sculptures in the manner of Tullio Lombardo. The pendentives of the cupola deserve attention.

A few minutes in the gondola bring us to the *Church of S. Gian (Giovanni) Crisostomo*, a work of *Sebastiano da Lugano* and *Moro Lombardo* in 1489. It contains :

**Right, 1st Altar. Giov. Bellini, 1513.* SS. Jerome, Christopher, and Augustin.

High Altar. Sebastian del Piombo. S. Chrysostom and other Saints.

Last Altar but one. Tullio Lombardo (a relief). Coronation of the Virgin.

In the *Corte del Milione* behind the church, is the *Palazzo dei Polo*, of the 12th century, with beautiful Gothic windows, a lovely cross let into the wall, and an Arabic door-frame. The details of this house are well worth study. It was the birthplace of the famous traveller Marco Polo, in 1259, and he died here in 1323. In the *Calle del Bazatin*, near this, is a house with a brick parapet with beautiful varied mouldings, crested with Arabian ornament.

Passing *Ponte di S. Gian Crisostomo*, and taking the *Calle del Fruttarol* to the right, and then the *Calle de' Miracoli*, one reaches the *Church of La Madonna de Miracoli*, possess-

ing the utmost individuality. It was built by *Pietro Lombardo*, 1484-1489, and, one of the most perfect specimens of his style, is worthy of being classed with the masterpieces of antiquity. The material is rich white marble, inlaid with red and black. The decorations are very rich and delicately executed. The interior is also by *Pietro Lombardo*: the proportions of the balustrade and other decorations of the Cappella Maggiore deserve the minute attention of architects. The statues of SS. Francesco and Chiara are by *Gir. Campagna*.

'It seems almost incredible that eight years sufficed for the construction and ornamentation of this church, which is one of the most elaborate examples of Renaissance architecture. Without and within, its walls, doorways, and pilasters are covered with leaves, flowers, birds, and strange creatures born of a fancy wayward but even logical in its deductions from nature, not carelessly carved, but conscientiously worked out in every detail with equal taste and skill. The rich balustrades of the staircase leading to the chapel of the Sanctuary are adorned with small half-figures of the Virgin, the Angel of the Annunciation, S. Francis, and S. Chiara, and the pilasters and panels about it are filled with ornaments inspired by but not copied from the antique.'—*Perkins's 'Italian Sculptors.'*

One should follow the calle at the side of the church, and cross the bridge of S. Maria Nova to admire the apse and campanile, executed by Pietro Lombardo between 1484 and 1489.

The *Palazzo Sanudo* near this is a noble Gothic 14th-century palace with Byzantine cornices and fragments, especially in its inner court. Its door is quite perfect, 'retaining its wooden valve richly sculptured, its wicket for examination of the stranger demanding admittance, and its quaint knocker in the form of a fish.' The house was the residence of Marino Sanudo, 1466-1535, who wrote fifty-six folio volumes on the history of Venice and the world.

In the Campo di S. Maria Nuova is the *Palazzo Bembo*, on the front of which is a niche with a figure bearing a sundial, erected, as an inscription tells, by Giammatteo Bembo (1491-1570), in memory of his friends Paolo Giovio

and Sebastiano Münster. Close by, converted into a magazine, is the *Church of S. Maria Nova* (1536), where Doge Nicolò Contarini was buried in 1631. A little farther is the *Campo di Tiziano*, where the *House of Titian*, which he inhabited from 1531 to 1576, is marked by an inscription.

'This house, which is now hemmed in by larger buildings of later date, had in the painter's time an incomparably "lovely and delightful situation." Standing near the northern boundary of the city, it looked out over the lagoon, across the quiet isle of sepulchres, San Michele, across the smoking chimneys of the Murano glass-works, and the bell-towers of her churches, to the long line of the sea-shore on the right, and to the mainland on the left; and beyond the nearer lagoon islands and the faintly pencilled outlines of Torcello and Burano in front, to the sublime distance of the Alps, shining in silver and purple, and resting their snowy heads against the clouds. It had a pleasant garden of flowers and trees, into which the painter descended by an open stairway, and in which he is said to have studied the famous tree in the Death of Peter Martyr. Here he entertained the great and noble of his day, and here he feasted and made merry with the gentle sculptor Sansovino, and with their common friend the rascal poet Aretino.'—*Howells*.

Returning a little, we enter the Campo, which contains the *Church of S. Canciano* of the 17th century.

Turning to the right by the Ponte di S. Canciano and by the Campiello della Cason, one reaches the Campo dei SS. Apostoli.

Near this, on the Rio dei SS. Apostoli, is the *Palazzo Falier*, containing some portions of the house of Marino Faliero, beheaded 1355. The beautiful Byzantine window is of the 13th century.

'But for this range of windows, the little Piazza SS. Apostoli would be one of the least picturesque in Venice; to those, however, who seek it on foot, it becomes geographically interesting from the extraordinary involution of the alleys leading to it from the Rialto. It is only with much patience, and modest following of the guidance of the marble thread beneath his feet, that the pedestrian will at last emerge over a steep bridge into the open space of the Piazza, rendered cheerful in autumn by a perpetual market of pomegranates, and purple gourds, like enormous black figs; while the canal, at its extremity, is half blocked up by barges laden with vast baskets of grapes as black as charcoal, thatched over with their own leaves.

'Looking back, on the other side of the canal, he will see the

windows and the arcade of pointed arches beneath them, which are the remains of the palace of Marino Faliero. The balcony is, of course, modern, and the series of windows has been of greater extent, once terminated by a pilaster on the left hand, as well as on the right, but the terminal arches have been walled up. What remains, however, is enough, with its sculptured birds and dragons, to give a very distinct idea of the second order window in its perfect form.'—*Ruskin, 'Stones of Venice,'* ii. vii.

Close by is the *Scuola dell' Angelo Custode*, of the 18th century, containing a Christ in Benediction, by Titian. The building is now used as a German Protestant chapel.

The feeble *Church of the S.S. Apostoli*, with a campanile by Andrea Tirali, 1672, contains :

Right. The Cappella Corner (Cornaro), a very beautiful reproduction of the Lombard style in 1510 by *Gugl. Bergamesco*. It contains the 16th-century monuments of Marco and Giorgio Corner, the father and uncle of Caterina, Queen of Cyprus, who induced her to renounce her kingdom in favour of the Republic.

Left of High Altar. Paul Veronese. The Descent of the Manna.

At the end of this canal to the east is the *Church of S. Maria dei Gesuiti* (or S. Maria Assunta), due externally to *Giambattista Fattoretto*, and internally to *Domenico Rossi*, 1715-30. It contains :

Chapel right of High Altar. Tomb of Orazio Farnese, distinguished in the Battle of the Dardanelles (1654).

High Altar. A curious work of the Carmelite father, *Giuseppe Pozzo*.

Chapel left of High Altar. Tomb of Doge Pasquale Cicogna, 1585-95, builder of the Bridge of Rialto, by *Girolamo Campagna*.

Following Altar. J. Tintoretto. The Assumption.

Last Altar. Titian. The Martyrdom of S. Laurence. Spoilt by time and restoration.

Entrance Wall. Tomb of the procurators Priamo, Giovanni, and Andrea Lezze, of the 17th century.

The patriot, Daniele Manin, is buried here, the church having been rebuilt in 1715 by the liberality of his family. After being imprisoned by the Austrians, he was released by the people, and became their heroic leader, driving out the Austrian Marshal, and proclaiming the Republic at the Piazza. In less than a year the city was besieged, but only capitulated when all its supplies were at an end.

Manin was exiled and supported himself by giving lessons in Italian at Paris, where he died and whence his body was brought back in state when Venice was finally evacuated by the Austrians.

In the Campo de' Gesuiti, opposite the church, and attached to the *Scuola de' Crociferi*, is the *Cappella Zen*, sometimes called *Oratorio di SS. Filippo e Luigi*, or *Chiesa dell'Ospedaletto*. It is entered by a gothic portal surmounted by a bas-relief of the Virgin and Child, to whom a kneeling pilgrim is presenting a model of the church, and a book. The interior has a good pannelled ceiling with an Assumption by *Palma Giovane* in the centre. The pictures round the walls are also, for the most part, by *Palma Giovane*, though those of the Flagellation and Deposition have been recently ascribed to *Tintoret*. They are :—

Left Wall. 1. Doge Pasquale Cicogna hearing mass in a senator's robe. 2. The same Doge receiving the news of his promotion to the ducal dignity. 3. The same Doge visiting this church.

Left of Altar. Pope S. Clement instituting the Order of the Crociferi.

Left of Altar. Pope Paul IV. giving the ambassador of Venice a brief for the Crociferi.

Right Wall. The Flagellation. The Deposition.

Wall opposite the Altar. The Saviour in glory, with Doge Raniero Zen and his wife granting the privileges of the Hospice.

Near this, on the Fondamenta Zen, is the *Palazzo Zen*, of 1531. Further down the Fondamenta is the *Collegio Marco Foscarini*, occupying the old monastery of S. Catherine. In the church is :—

High Altar. *Paul Veronese.* The Marriage of S. Catherine. An important work of the artist.

At the sides of the Choir. *Tintoret.* Six pictures of the Life of S. Catherine.

At the end of the Fondamenta we may cross the Ponte Molin, and then the Ponte Priuli, and follow the new Via Vittorio Emanuele to the *Church of S. Felice*, founded 960, and rebuilt 1551-56 in the style of the Lombardi. It contains :

Right, 3rd Altar. Tintoretto. S. Demetrio and a Suppliant of the Ghisi Family.

High Altar. Domenico Cresti da Passignano. The Redeemer, with S. Felix and two Suppliants. Statues of Faith and Charity by *Giulio del Moro.*

Over the door of the Sacristy. An inscription commemorating the baptism of Clement XIII. (Carlo Rezzonico) in this church, March 29, 1693.

To the right of the neighbouring Ponte di Pasqualigo, rises the beautiful 15th-century front of the *Palazzo Giovanelli*, supposed to be the work of Filippo Calendario. A few steps distant is the Campo di S. Fosca, where, behind the apse of the church, beyond the Rio, we see the façade of a *Palazzo Vendramin* of the 15th century, with a beautiful portal. The *Church of S. Fosca*, built 1679, has nothing of interest except its 15th-century campanile. The painter, Bernardo Strozzi, 'Il Prete Genovese,' was buried in this church. Crossing the Ponte di S. Antonio, we may see the *Church of La Maddalena*, built by Tommaso Temenza 1750-55. Returning to the Campo di S. Fosca and crossing the Ponte senza Parapetti, we should turn to the left along the Fondamenta beyond the *Ponte Diedo*, where Fra Paolo Sarpi, the great Venetian theologian, lawyer, and metaphysician, was stabbed as he was returning from S. Marco to his own convent of the Servi, October 3, 1607.

At the head of the Fondamenta are the ruins of the magnificent *Church of the Servi*, demolished in 1812, consisting chiefly of the wall surrounding the *Istituto Canal*, and of two gateways. The destruction of this church, which dated from 1330, has been the greatest injury inflicted upon Venice in the present century. It contained the tombs of Doge Vendramin, now in SS. Giovanni e Paolo; of Doge Francesco Dona, destroyed with the exception of the statue, which is preserved at Maren near Conegliano; of Verde della Scala, now at SS. Giovanni e Paolo; of Giovanni Emo, General of the Republic (1483), destroyed except the statue, which is now in the museum at Vicenza; and of

Admiral Angelo Emo, now at S. Biagio. Here also, amongst other illustrious monks, was buried Fra Paolo Sarpi, whose ashes were transported to S. Michele of Murano.

Close to the ruins of the church is the *Scuola del Volto Santo*, built, in 1360, by Lucchese established at Venice, and decorated in 1370 with a representation of the story of the Volto Santo at Lucca, by *Nicolò Semitecolo*.

Returning to the Ponte senza Parapetti, and turning to the left, we find the *Church of S. Marziale*, dating from 1133, but rebuilt 1693-1721. It contains :—

Left, 1st Altar. Titian. Tobias and the Angel.

The Festa of S. Marziale (July 1) was always celebrated by the Republic, being the anniversary of three of its famous victories.

Crossing the neighbouring Ponte di S. Marziale, and turning to the right by the Fondamenta della Misericordia as far as the bridge, then turning to the left, and crossing the wooden bridge of the Abbazia, we reach the *Abbazia della Misericordia*, dating from the 10th century, but modernised.

The district is called *Fondamenta dei Mori*, from having been the residence of three brothers Rioba, who came from the Morea, and were on that account vulgarly called Mori. Their palace is adorned with a spirited relief of a Moor leading a laden camel. At the angle of the wall is a figure regarded as the Pasquino of Venice—*Sior Antonio Rioba*, the predecessor of Pantaloon, for

‘The Planter of the Lion of S. Mark, the standard of the Republic, is the real origin of the word Pantaloon—Piantaleone, Pantaleon, Pantaloon.’—*Byron, Notes to ‘Childe Harold.’*

It was in this building that the famous artist, Jacopo Robusti, called Il Tintoretto, lived and worked, and here he died, May 31, 1594.

Close by rises the *Church of La Madonna dell’ Orto*. Originally built in honour of S. Cristoforo, by *Fra Tiberio da Parma*, who died in 1371, its dedication was changed

after the discovery of a rude image of the Virgin in a neighbouring kitchen garden in 1377. In 1399 the church was almost rebuilt, and its façade was added in the latter part of the 15th century, and is attributed to Bartolommeo Bon : the statues are certainly his. Since a recent restoration, an attempt has been made to revive the old name of S. Cristoforo.

‘The doorway and rose windows are of red and white marble, and in the side windows the tracery and monials are of white marble, and the jambs alternately red and white. The rest of the wall is brick, but has been plastered and washed with pink. The windows at the end of the aisles are remarkable for transoms of tracery supported upon two heights of delicate marble shafts, and entirely independent of the glazing that is fixed in frames within them. This kind of arrangement, incongruous and unsatisfactory as it is here, is worth recollecting, as being suggestive of an obvious opening for the use of traceried windows in domestic work ; and it is a plan of most frequent occurrence in the best Italian ecclesiastical architecture.’—*Street*.

To see this church well it should be visited after 2 P.M. The interior is very handsome. It is almost entirely of brick. Luigi Orsini, strangled in prison by order of the Republic, after his murder of Vittoria Accoramboni, is buried in this church. Here also rest Alessandro Leopardi, Ranusio the geographer, and Tintoretto, with his family.

‘J’ai regretté de ne point trouver de traces du tombeau du Tintoret et de celui de Marietta Robusti, sa fille et son élève, qu’il eut la douleur de perdre dans un âge peu avancé ; Marietta, grand peintre de portraits, était encore célèbre par les grâces de sa personne et ses talens comme musicienne et cantatrice, talens qu’elle devait aux leçons du Napolitain Jules Zacchino, le Cimarosa de son temps ; invitée à se rendre à la cour de Philippe II., de l’empereur Maximilien, et de l’archiduc Ferdinand, son père ne put jamais se séparer de la fille dont il était si fier ; il la maria à un joaillier Vénitien, homme de bon sens, désintéressé, et qui préférerait que sa femme fit le portrait de ses confrères ou de ses amis au lieu de peindre les riches et les grands. La mort de Marietta fut à Venise une perte publique, et Tintoret voulut qu’elle reposât à Ste Marie dell’ Orto, au milieu de ses propres chefs-d’œuvre, qu’il semblait en quelque sorte lui consacrer.’—*Valery*.

The church contains :—

**Right Aisle. 1st Altar. Cima da Conegliano.* The Baptist between SS. Mark and Peter, and SS. Jerome and Paul. Behind, a

tree stands out against a clear sky—beautiful drawing of the leaves and branches, also of the flowers in the foreground.

'The type of S. John the Baptist was, perhaps, the best adapted to the genius of Cima, who has not only surpassed himself in it, but in the conception of the character has left the greatest painters of the age—Titian and Raffaello included—far behind him. Cima's superiority in this respect must be admitted by all who see this his chef-d'œuvre, in which the spare form of the Baptist is represented clothed in a garment of camel's hair, his visage pale and hollow, and his eyes ecstatically raised towards heaven; he is mounted on a sort of pedestal, around which are ranged S. Mark, S. Jerome, S. Peter, with his inspired look, S. Paul, grasping with an air of authority the sword of the Word; the whole forming a group which will bear comparison with the most perfect productions of Christian Art in Venice.'—*Rio*.

This beautiful picture is framed in an altar by *Leopardi*.

3rd Altar. Sansovino. Statue of the Madonna.

Tomb of Girolamo Gavazza, ambassador from the Republic to Spain, 1681.

4th Altar. Daniel Vandyke. Martyrdom of S. Lorenzo.

On right wall near the end. Palma Vecchio. A group of saints.

'St. Vincent stands in the centre on a kind of platform: he is habited in the deacon's robe, here of a deep glowing red, richly embroidered; he holds the palm, and has no other attribute; the face is divinely beautiful—mild, refined, and elevated to a degree uncommon in the Venetian school. Four saints stand around him; St. Helen with her cross, a Dominican (I think St. Vincent Ferrer), a pope, and a martyr-saint whom I cannot name. This picture is almost, if not quite, equal to the famous S. Barbara of the same artist.'—*Jameson's 'Sacred Art,'* ii. 553.

Cappella di S. Mauro. At the foot of the Altar is the gravestone of Giovanni de Sanctis, 1392, a sculptor, who executed the Madonna over the door. The beautiful figure in low relief is probably from his own hand. On the left of that of De Sanctis is the gravestone which originally covered the ashes of Tintoret and his family.

In Sacristy. Gaspare Morazzone. The head of S. Christopher (because his knee-cap is a relic over one of the altars). A curious set of pictures of the saints of Venice are preserved here.

Chapel right of High Altar. Gir. Santa Croce. SS. Augustine and Jerome.

Apse. Flat tomb of Giovanni Grimani, 1512.

Tintoret, Worship of the Golden Calf.

**Id.* The Last Judgment.

'By Tintoret only has this unimaginable event been grappled with in its verity; not typically nor symbolically, but as they may see it who

shall not sleep, but be changed. Only one traditional circumstance he has received with Dante and Michelangelo, the Boat of the Condemned; but the impetuosity of his mind bursts out even in the adoption of this image; he has not stopped at the scowling ferryman of the one, nor at the sweeping blow and demon-dragging of the other, but, seized Hylas-like by the limbs, and tearing up the earth in his agony, the victim is lashed into his destruction; nor is it the sluggish Lethe, or the fiery lake that bears the cursed vessel, but the oceans of the earth, and the waters of the firmament gathered into one white, ghastly cataract; the river of the wrath of God, roaring down into the gulf where the world has melted with its fervent heat, choked with the ruin of nations, and the limbs of its corpses tossed out of its whirling, like water-wheels. Bat-like, out of the holes and caverns and shadows of the earth, the bones gather, and the clay heaps heave, rattling and adhering into half-kneaded anatomies, that crawl, and startle, and struggle up among the putrid weeds, with the clay clinging to their clotted hair, and their heavy eyes sealed by the earth darkness yet, like him of old who went his way unseeing to the Siloam Pool; shaking off one by one the dreams of the prison-house, hardly hearing the clangour of the trumpets of the armies of God, blinded yet more, as they awake, by the white light of the new Heaven, until the great vortex of the four winds bear up their bodies to the judgment-seat: the firmament is all full of them, a very dust of human souls, that drifts, and floats, and falls in the interminable, inevitable light; the light clouds are darkened with them as with thick snow, currents of atom life in the arteries of heaven, now soaring up slowly, and higher and higher still, till the eye and the thought can follow no farther, borne up, wingless, by their inward faith and by the angel powers invisible, now hurled in countless drifts of horror before the breath of their condemnation.'—*Ruskin*, 'Modern Painters,' ii. 172.

Palma Giovane. The Annunciation—all the other pictures by *Tintoretto*.

Left Aisle, 2nd Chapel (Cappella Contarini). *Tintoret*. The Miracle of S. Agnes.

Before the Altar. Tomb of Vincenzo Contarini, Ambassador of the Republic to England. The busts of Tommaso, General against the Turks, 1578, and of Cardinal Gaspare, 1542, are by *Aless. Vittoria*.

'Ce dernier buste est considéré comme l'un des plus beaux, et le sentiment élevé qui guidait le ciseau des sculpteurs de l'antiquité semble animer l'artiste dans cette œuvre digne de l'art grec.'—*Yriarte*.

In the middle of the Pavement. The grave of Marco de' Vescovi, father-in-law of *Tintoret*, and his children Domenico and Marietta.

**3rd Chapel. D. Tintoret.* Presentation of the Virgin. The staircase introduced in this picture is thoroughly Venetian, and the effect of the figures in shadow admirable.

Palma Giovane. The Crucifixion.

4th Chapel. Dom. Tintoretto. The Nativity.

5th Chapel. Giov. Bellini. Madonna and Child, painted with a rich background of gilt stamped leather. The head of the Madonna is the only beautiful part of this picture, which is in the first manner of the artist.

Lorenzo Lotto. Pietà.

Artists will not fail to admire the expanse of the shallow lagoon behind the Madonna del Orto.

‘Devant cette plaine de lumière, toutes les contrariétés, tous les mécomptes s’oublent. On ne se lasse pas de la mer, de l’horizon infini, des petites bandes lointaines de terre qui émergent sous une verdure douteuse. Un vent léger ride les flaques luisantes, et les petites ondulations viennent mourir à chaque instant sur le sable uni. Le soleil couchant pose sur elles des teintes pourprées que le renflement de l’onde tantôt assombrit, tantôt fait chatoyer. Dans ce mouvement continu, tous les tons se transforment et se fondent. Les fonds noirâtres ou couleur de brique sont bleuis ou verdis par la mer qui les couvre ; selon les aspects du ciel, l’eau change elle-même, et tout cela se mêle parmi des ruissellements de lumière, sous des semis d’or qui pailletent les petits flots, sous des tortillons d’argent qui frangent les crêtes de l’eau tournoyante, sous de larges lueurs et des éclairs subits que la paroi d’un ondoïement renvoie. Le domaine et les habitudes de l’œil sont transformés et renouvelés. Le sens de la vision rencontre un autre monde. Au lieu des teintes fortes, nettes, sèches des terrains solides, c’est un miroitement, un amollissement, un éclat incessant de teintes fondues qui font un second ciel aussi lumineux, mais plus divers, plus changeant, plus riche et plus intense que l’autre, formé de tons superposés dont l’alliance est une harmonie.’—*Taine.*

‘Yonder square white house, standing out to sea, fronting Murano and the Alps, they call the Casa degli Spiriti. No one cares to inhabit it ; for here, in old days, it was the wont of the Venetians to lay their dead for a night’s rest before their final journey to the graveyard of S. Michele. So many generations of dead folk had made that house their inn, that it is now no fitting house for living men.’—*J. A. Symonds.*

Either by the lagoon, or by the Grand Canal, we may reach the Canareggio, at the east end of which is the *Church of S. Giobbe*, built 1462-1471, and very rich in ornament.

‘The portal is surmounted by a round arch, and has a broad architrave, which rests upon two Corinthian pilasters covered with the most delicately sculptured convolvulus plants, upon whose winding stems sit all but living birds. The architrave is adorned with symmetrically arranged leaf-work ; the capitals of the pilasters are composed of

acanthus leaves and ox-skulls, from whose horns hang festoons which are twined about the flower-filled volutes ; and the cornice and archivolt are enriched with architectural details borrowed from the antique. Statuettes of SS. Francis, Bernardino of Siena, and a bishop are placed on the arch and at the ends of the entablature, and the lunette is filled with a bas-relief representing SS. Francis and Giobbe kneeling in prayer on either side of a little mount, upon which rays of light descend from heaven. The more we regard these sculptures, the more we are convinced that they are the work of several hands ; if the arabesques and architecture of the door, and perhaps the statuettes, are by Pietro, the bas-relief, which is dry and precise in its style and forms, can scarcely be his.'—*Perkins's 'Italian Sculptors.'*

The church contains a number of exquisite works by the Lombardi—bas-reliefs, arabesques on the pilasters, but especially remarkable are the refined and beautiful angels supporting medallions of the four Evangelists.

We should also observe :

After 3rd Altar. Tomb of Renato d'Argenson, ambassador from Louis XIV. to the Republic—by Claude Perreau, 1651.

4th Altar. Paris Bordone. S. Andrew on a pedestal, with SS. Nicholas and Peter.

Tomb of Paolo, Agostino, and Ermoleo Nani, c. 1640.

Ante-Sacristy. Gir. Savoldo, 1540. The Nativity—ruined by restoration.

Sacristy. Altar. Vivarini. The Annunciation, with Saints.

Andrea Previtali (or Cordeliaghi), ascribed to Gio. Bellini. Virgin and Child with SS. J. Baptist and Catherine.

Portrait of Doge Moro.

**Chancel.* Beautiful arch and friezes of sculpture erected by Doge Cristoforo Moro in 1462. In the centre his tomb of 1471, probably by *Pietro Lombardo.*

Left Aisle, 4th Chapel. Majolica roof.

On left of entrance. A beautiful little figure of S. Anthony of Padua, with the Infant Saviour.

Close to this church is the entrance of the very pretty *Orto Botanico.*

The *Church of S. Alvise* in this neighbourhood dates from 1388, and was built by Antonia, daughter of the Doge Antonio Venier, in obedience to the Bishop S. Ludovico, whom she believed to have appeared to her. It contains, with other pictures, some saints by *Palma Vecchio.*

CHAPTER XXV.
WESTERN VENICE.

IN a gondola to—

S. Trovaso, S. Sebastiano, the Carmine, S. Pantaleone, S. Andrea, S. Nicolò da Tolentino, S. Rocco, the Frari, S. Giacomo dell' Orio, S. Maria Mater Domini, S. Cassiano, Palazzo Cappello, S. Aponal, S. Polo, S. Giovanni Evangelista.

These who select should see S. Sebastiano, the Carmine, S. Rocco, the Frari, and S. Giovanni Evangelista.

A WIDE canal on the left, beyond the Academy, leads to the *Church of S. Trovaso* (or SS. Gervasio e Protasio), built 1590, which, with its campanile and the old brown warehouses and brilliant acacias surrounding it, forms a subject which has often been painted. It contains :

Right Transept. Altar of the *Lombardi*, 1501, with reliefs of Angels.

**Palma Vecchio.* Madonna and Child.

Chapel, right of High Altar. *Dom. Tintoretto.* The Crucifixion.

Palma Vecchio. Christ bound.

Left of High Altar. *Tintoretto.* The Temptation of S. Anthony.

'A carefully finished picture, but marvellously temperate and quiet in treatment, especially considering the subject, which one would have imagined likely to inspire the painter with one of his most fantastic visions. As if on purpose to disappoint us, both the effect, and the conception of the figures, are perfectly quiet, and appear the result much more of careful study than of vigorous imagination. The effect is one of plain daylight ; there are a few clouds drifting in the distance, but with no wildness in them, nor is there any energy or heat in the flames which mantle about the waist of one of the figures. But for the noble workmanship, we might almost fancy it the production of a modern academy ; yet as we begin to read the picture, the painter's mind becomes felt. S. Anthony is surrounded by four figures, one of which only has the form of a demon, and he is in the background, engaged in no more terrific act of violence towards S. Anthony than endeavouring

to pull off his mantle ; he has, however, a scourge over his shoulder, but this is probably intended for S. Anthony's weapon of self-discipline, which the fiend, with a very Protestant turn of mind, is carrying off. A broken staff, with a bell hanging to it, at the saint's feet, also expresses his interrupted devotion. The three other figures beside him are bent on more cunning mischief ; the woman on the left is one of Tintoret's best portraits of a young and bright-eyed Venetian beauty. It is curious that he should have given so attractive a countenance to a type apparently of the temptation to violate the vow of poverty, for this woman places one hand in a vase full of coins, and shakes golden chains with the other. On the opposite side of the saint, another woman, admirably painted, but of a far less attractive countenance, is a type of the lusts of the flesh, yet there is nothing gross or immodest in her dress or gesture. She appears to have been baffled, and for the present to have given up addressing the saint ; she lays one hand upon her breast, and might be taken for a very respectable person, but that there are flames playing about her loins. A recumbent figure on the ground is of a less intelligible character, but may perhaps be meant for Indolence ; at all events, he has torn the saint's book to pieces.'—*Ruskin*, ' *Stones of Venice*, ' iii.

Left Transept. Tintoretto. Last Supper. Altars in the style of Sansovino.

By the Ponte S. Trovaso and the Fondamenta Nani, we may reach the *Chiesa degli Orfani*, an elegant little building of 1494–1524, and, near it, the *Chiesa de' Gesuati* (S. Maria del Rosario), built by *Giov. Massari*, 1726–43. On the Fondamenta Briati, near the Ponte del Soccorso, is the *Palazzo Cicogna all' Angelo Raffaele*, a most beautiful work of the 14th century.

'The whole design of this building is very irregular : a detached shaft at one angle supports a portion of the house which overhangs and forms a sort of open passage-way ; to the right of this opening is a four-light shafted window, and then a plain wall pierced with two windows, each of a single ogee trefoiled light. The upper story has two single windows over the others, whilst over the larger windows and the passage-way is a large window conspicuous from its size and the peculiarity of its tracery. It is of six lights divided by very good shafts, and properly arched with pure and good trefoiled arches ; above these, and inclosed within the perpetual indented or billeted string-course, is a complicated system of intersecting circles pierced at regular intervals with quatrefoils. The whole elevation is finished with a shallow cornice supported upon corbels.'—*Street*.

In this district, near the Ponte Briati, is the *Palazzo Zenobio*, a handsome edifice of the last century, by *Antonio Gaspari*.

Passing the *Palazzo Foscari*, we reach the *Church of S. Maria dei Carmini*, built 1208–1348, but modernised. It contains :

Over the entrance. Tomb of Jacopo Foscari, 1602, a famous general of the State.

**Right, 2nd Altar.* *Cima da Conegliano.* The Nativity.

‘The Virgin is kneeling in an attitude of the most graceful humility before the crib in which the Child is lying. On the right is Tobit, conducted by a beautiful angel; on the left, Joseph and two devout shepherds; further in the picture are S. Helen and S. Catherine in conversation. The background consists of a steep rock overhung with trees, with a rich evening landscape, with towns in the distance.’—*Kugler*.

‘The landscape is delicious. The subject is evidently borrowed from the Umbrian school; and it is the more interesting to discover this sympathy, because the total absence of pagan or mythological subjects in the works of Cima affords the strongest confirmation of it.’—*Rio*.

4th Altar. Tomb of the oft-victorious general, Andrea Civran, 1572.

Left, 3rd Altar. *Lorenzo Lotto*, 1520. S. Nicholas in-glory.

Facing the entrance of the cloister is a very interesting relief of the Madonna and Child, of 1340, bearing the name of the early Venetian sculptor *Arduino Tagliapietra*. The picturesque side porch with a canopy is said to have been brought from Aquileja. On the right is the *Scuola dei Carmini*, decorated with pictures by *Tiepolo*, *Zanchi*, and *Lazzarini*. At the corner, near the west front of the church, is the so-called house of Othello, with a statue, probably by *Antonio Rizzo*, facing the canal, which is said to represent him. It is impossible to say why this palace, originally belonging to the family of Civran, has been connected with one of the masterpieces of Shakspeare. In the neighbouring *Campo S. Margherita* is a beautiful door with angels,—one in benediction, the other holding a shield.

Hence we coast the *Fondamenta delle Zattere*. The neighbouring *Church of S. Spirito* contains the monument

of Paolo Paruta, the celebrated historian, 1598, and his brother and son. It was here that the murderers of Lorenzino de' Medici took sanctuary.

The neighbouring barrack, *GP Incurabili*, formerly a hospital, has an elegant portal by *Antonio da Ponte*. The church, designed by Sansovino, was pulled down in 1831.

The *Church of S. Sebastiano* is a good specimen of 1506-1548, by *F. da Castiglione* and *A. Scarpignano*. It is the burial-place of Paul Veronese, and contains some of his best works, much injured by recent 'restoration.'

Right, 1st Altar. Titian. S. Nicholas (executed in the artist's 86th year).

2nd Altar. Paul Veronese. Madonna.

3rd Altar. Tommaso Lombardo. Statue of the Madonna.

4th Altar. Paul Veronese. The Crucifixion and the three Marias. *Jacopo Sansovino, 1556.* Tomb of Livio Podacataro, Archbishop of Nicosia in Cyprus, the friend of Cardinal Bembo.

High Altar. Paul Veronese, 1558. Madonna and Saints. (Right) The Martyrdom of S. Sebastian. (Left) Martyrdom of SS. Mark and Marcellinus.

The *Organ* has a picture of the Purification by *Paul Veronese* on its outer shutters, and of the Healing of the Paralytic within. Beneath is the Adoration of the Shepherds. On the right is a bust of P. Veronese, by *Matteo Carnero*, and beneath it the grave of the painter, who died April 19, 1558.

Left Aisle, 4th Chapel. Alessandro Vittoria. Bust of the procurator M. Ant. Grimani, 1546.

2nd Altar. Schiavone. The Disciples of Emmaus.

3rd Altar. Paul Veronese. The Baptism in the Jordan.

The *Ceiling* is entirely by *Paul Veronese*.

The *Sacristy* has a ceiling of the Coronation of the Virgin, with the four Evangelists, by *P. Veronese*, and is almost entirely surrounded by pictures of *Bonifazio*—Jacob's Dream, the Passage of the Red Sea, the Nativity, the Sacrifice of Isaac, the Baptism in Jordan, the Agony in the Garden, the Resurrection, S. Sebastiano, the Crucifixion, S. Eustachio.

The well of S. Sebastiano was sculptured by Marco Arian, 1349; it is the only known work of the sculptor, who has left his name upon it. The magnificent Paul Veronese of 'The Supper in the Pharisee's House,' now in the Brera at Milan, was brought from the Convent of S. Sebastiano.

From the Campo S. Margherita, it is only a few steps, across a canal bridge, to the *Church of S. Pantaleone* (the patron of physicians), built 1668–1675 by *Francesco Comino*. It contains :

Right, 2nd Chapel. Paul Veronese. The Healing of a Boy by S. Pantaleone.

**Left of High Altar. Giovanni and Antonio da Murano, 1444.* Coronation of the Virgin—an important Gothic triptych. Of the same period is a richly decorated altar.

‘This church is particularly interesting to those who love to study Venetian character. It is the parish church of a dense and populous neighbourhood, and I used to go there more for the sake of looking at the people—the picturesque mothers with their infants, the little children reciting their catechism—than to study art and pictures. The walls are covered with the beneficent actions of the patron saint, and with scriptural incidents which have reference to the healing art. None of these, however, are particularly good.’—*Jameson’s ‘Sacred Art,’* ii. 568.

In the *Campiello Angaran* near this, is a curious stone medallion of the 9th century in a wall, with the portrait of an eastern emperor. Not far off is the *Ponte dei Pugni*, where the mark of a shoe in the pavement is the spot where the combatants set their left foot in the fist-fights which from time immemorial took place here, the vanquished being hurled into the canal below. There are several other *Ponti dei Pugni* in Venice, but this is much the most celebrated.

From S. Pantaleone, a long canal leads to the lonely *Church of S. Andrea*, which is worth visiting for the sake of its grass-grown *Campo*, open to the lagoon and Alps, though the view is rather spoilt by the railway bridge. The church itself, built 1475, is unimportant. Over the door is a curious Renaissance sculpture of S. Peter walking on the water ; worthy of observation are its distant landscape, and the oars of an existing gondola floating by S. Peter’s boat. The Doge Giovanni Bembo and the ecclesiologist Flaminio Corner are buried in this church. We may also observe—

Right. Paul Veronese. S. Jerome.

Left. Paris Bordone. S. Augustine.

Returning, we may visit the *Church of S. Nicolò da*

Tolentino, which contains pictures by *Bonifazio* and *Palma Giovane*, but nothing of much importance. The *Papadopoli Gardens*, rich in curious plants, occupy the site of a church of S. Croce, built in 774.

We should next land at the steps near the *Scuola di S. Rocco*, the sanctuary of Tintoret, one of the five Scuole, which were not used for educational purposes, but were centres for the different charitable associations for fulfilling all the 'Temporal Works of Mercy' which abounded in ancient Venice.

S. Rocco was perhaps the richest and most interesting of these Scuole. It was founded before 1415, and its brotherhood having succeeded in 1485 in stealing the relics of S. Roch, erected buildings fit to receive them. From Antonio Grimani to the fall of the Republic, the Doges were always enrolled in the brotherhood of S. Roch, who were the chief patrons of art, especially of Tintoret, who worked here for eighteen years. The buildings were begun in 1517 by *Bartolommeo Bon*, and finished in 1550 by *Antonio Scarpagnino*. They are an admirable specimen of the style of the Lombardi, and were long attributed to Santo Lombardo, who was, however, only thirteen at the time they were begun. The façade, coated with marbles, is a very rich specimen of Renaissance decoration.

'In the year 1485 the Venetians, who from their commerce with the Levant were continually exposed to the visitation of the plague, determined to possess themselves of the relics of S. Roch. A kind of holy alliance was formed to commit this pious robbery. The conspirators sailed to Montpellier, under pretence of performing a pilgrimage, and carried off the body of the saint, with which they returned to Venice, and were received by the doge, the senate, and the clergy, and all the people, with inexpressible joy. The magnificent church of S. Roch was built to receive the relics of the saint by a community already formed under his auspices for the purpose of tending the sick and poor, and particularly those who were stricken by infectious disorders, in which many of the chief nobility were proud to enrol themselves. Such was the origin of the famous *Scuola di San Rocco* at Venice, in the decoration of which Tintoretto and his scholars lavished their utmost skill.'—*Jameson's 'Sacred Art,'* ii. 473.

The interior is a perfect gallery of the works of *Jacopo Tintoretto*, whose real name was *Robusti*, and who received his nickname from the trade of his father—a dyer, *Tintore*. He was born in 1512, and, showing an extraordinary aptitude for art, was placed in the studio of Titian, who, however, whether from his own jealousy, or from the inattention of his pupil, expelled him from his academy, saying that he ‘would never be anything but a dauber.’ Without losing heart, however, Tintoret opened a studio of his own, inscribing on its wall, as the guiding principle of his work—‘*Il disegno di Michelangelo ; il colorito di Tiziano.*’ His wonderful conceptions and the immense amount of *story* in his pictures—for he frequently drew without designs, composing as he went on with his picture—atone for his frequent coarseness of expression and violence of treatment.

The *Lower Hall* of the Scuola, by *Girolamo Campagna*, which is closed by a statue of S. Roch, has eight large pictures by *Tintoret*.

1. The Annunciation.

‘Not in meek reception of the adoring messenger, but startled by the rush of his horizontal and rattling wings, the Virgin sits, not in the quiet loggia, not by the green pasture of the restored soul, but houseless, under the shelter of a palace vestibule, ruined and abandoned, with the noise of the axe and hammer in her ears, and the tumult of a city round about her desolation. The spectator turns away at first, revolted, from the central object of the picture forced painfully and coarsely forward, a mass of shattered brickwork, with the plaster mildewed away from it, and the mortar mouldering from its seams ; and if he looks again, either at this or at the carpenter’s tools beneath it, will perhaps see, in the one and the other, nothing more than such a study of scene as Tintoret could but too easily obtain among the ruins of his own Venice, chosen to give a coarse explanation of the calling and the condition of the husband of Mary. But there is more meant than this. When he looks at the composition of the picture, he will find the whole symmetry of it depending on a narrow line of light, the edge of a carpenter’s square, which connects these unused tools with an object at the top of the brickwork, a white stone, four-square, the corner-stone of the old edifice, the base of the supporting column. This, I think, sufficiently explains the typical character of the whole. The ruined house is the Jewish dispensation ; that obscurely arising in the dawning of the sky is the Christian ; but the corner-stone of the old building remains, though the builders’ tools

lie idle beside it, and the stone which the builders refused is become the Headstone of the Corner.'—*Ruskin, 'Modern Painters,'* ii. 165.

2. The Adoration of the Magi.

'In Tintoret's Adoration of the Magi, the Madonna is not an enthroned queen, but a fair girl, full of simplicity and almost childish sweetness. To her are opposed (as Magi) two of the noblest and most thoughtful of the Venetian senators in extreme old age,—the utmost manly dignity in its decline, being set beside the utmost feminine simplicity in its dawn. The steep foreheads and refined features of the nobles are, again, opposed to the head of a negro servant, and of an Indian, both, however, noble of their kind. On the other side of the picture, the delicacy of the Madonna is further enhanced by a largely made farm-servant, leaning on a basket. All these figures are in repose : outside, the troop of the attendants of the Magi is seen coming up at the gallop.

'I bring forward this picture, not as an example of the ideal in conception of religious subject, but of the general ideal treatment of the human form ; in which the peculiarity is, that the beauty of each figure is displayed to the utmost, while yet, taken separately, the Madonna is an unaltered portrait of a Venetian girl, the Magi an unaltered Venetian senator, and the figure with the basket, an unaltered market-woman of Mestre.'—*Ruskin, 'Modern Painters,'* iii. 85.

3. The Flight into Egypt.

4. The Massacre of the Innocents.

'Knowing, or feeling, that the expression of the human face was, in such circumstances, not to be rendered, and that the effort could only end in an ugly falsehood, Tintoret denies himself all aid from the features, he feels that if he is to place himself or us in the midst of that maddened multitude, there can be no time allowed for watching expression. Still less does he depend on details of murder or ghastliness of death ; there is no blood, no stabbing, or cutting, but there is an awful substitute for these in the chiaroscuro. The scene is the outer vestibule of a palace, the slippery marble floor is fearfully larded across by sanguine shadows, so that our eyes seem to become bloodshot and strained with strange horror and deadly vision ; a lake of life before them, like the burning sun of the doomed Moabite on the water that came by way of Edom : a huge flight of stairs, without parapet, descends on the left ; down this rush a crowd of women mixed with the murderers ; the child in the arms of one has been seized by the limbs, *she hurls herself over the edge, and falls head downwards, dragging the child out of the grasp by her weight* ;—she will be dashed dead in a second ;—close to us is the great struggle ; a heap of the mothers entangled in one mortal writhe with each other and the swords, one of the murderers dashed down and crushed beneath them, the sword of another caught by the blade, and dragged at by a woman's naked hand ; the youngest and fairest of the

women, her child just torn away from a death grasp, and clasped to her breast with the grip of a steel vice, falls backwards helplessly over the heap, right on the sword points; all knit together and hurled down in one hopeless, frenzied, furious abandonment of body and soul in the effort to save. Far back, at the bottom of the stairs, there is something in the shadow like a heap of clothes. It is a woman, sitting quiet—quite quiet—still as any stone; she looks down steadfastly on her dead child, laid along on the floor before her, and her hand is pressed softly upon her brow.'—*Ruskin, 'Modern Painters,'* ii. 170.

5. S. Mary Magdalen.
6. S. Mary of Egypt.
7. The Presentation in the Temple.
8. The Assumption of the Virgin.

A magnificent staircase (observe the admirable but simple ornament on the steps) has, on its landing :

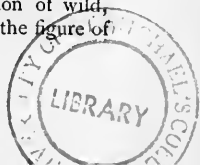
Titian. Annunciation.
Tintoret. The Salutation.

The *Upper Sala*, where the brotherhood used to assemble, has an altar with statues of the Baptist and S. Sebastian by *G. Campagna*, and a picture of S. Roch in glory by *Tintoret*. The seven compartments of the ceiling are by *Tintoret*. On the oak panelling are twenty subjects from the life of S. Roch, carved by *Giovanni Marchiori* and his pupils, in the last century. The pictures, beginning from the right, are :

The Nativity.—The Holy Family are represented as in a loft above a stable.

The Baptism in Jordan.

'The river flows fiercely under the shadow of a great rock. From its opposite shore, thickets of close, gloomy foliage rise against the rolling chasm of heaven through which breaks the brightness of the descending Spirit. Across these, dividing them asunder, is stretched a horizontal floor of flaky cloud, on which stand the hosts of heaven. Christ kneels upon the water, and does not sink; the figure of S. John is indistinct, but close behind his raised right arm there is a spectre in the black shade; the Fiend, harpy-shaped, hardly seen, glares down upon Christ with eyes of fire, waiting his time. Beneath this figure there comes out of the mist a dark hand, the arm unseen, extended to a net in the river, the spars of which are in the shape of a cross. Behind this the roots and under stems of the trees are cut away by the cloud, and beneath it, and through them, is seen a vision of wild, melancholy, boundless light; the sweep of the desert, and the figure of



Christ is seen therein alone, with His arms lifted up as if in supplication or ecstasy, borne of the Spirit into the wilderness to be tempted of the Devil.

'There are many circumstances which combine to give to this noble work a more than usually imaginative character. The symbolical use of the net, which is the cross net still used constantly in the canals of Venice, and common throughout Italy, is of the same character as that of the carpenter's tools in the Annunciation; but the introduction of the spectral figure is of bolder reach, and yet more, that vision of the after temptation which is expressly indicated as a subject of thought rather than of sight, because it is in a part of the scene which in *fact* must have been occupied by the trunks of the trees whose tops are seen above; and another circumstance completes the mystic character of the whole, that the flaky clouds which support the angelic hosts take on the right, where the light first falls upon them, the shape of the head of a fish, the well-known type both of the baptismal sacrament and of Christ.'—*Ruskin*, 'Modern Painters,' ii. 168.

The Resurrection.

The Agony in the Garden.

The Last Supper.

On the left are :

The Miracle of the Loaves and Fishes.

The Resurrection of Lazarus.

The Ascension.

The Pool of Bethesda.

The Temptation.

The Portrait of the Artist at the age of 66.

In the adjoining *Sala dell' Albergo*, so called because here the guests of the brotherhood were received, is the most celebrated work of *Tintoret*.

The Crucifixion.

'Tintoret here, as in all other cases, penetrating into the root and deep places of his subject, despising all outward and bodily appearances of pain, and seeking for some means of expressing, not the rack of nerve or sinew, but the fainting of the deserted Son of God before His Eloi cry; and yet feeling himself utterly unequal to the expression of this by the countenance, has, on the other hand, filled his picture with such various and impetuous muscular exertion that the body of the Crucified is, by comparison, in perfect repose, and, on the other, has cast the countenance altogether into shade. But the Agony is told by this, and by this only; that, though there yet remains a chasm of light on the mountain horizon, where the earthquake darkness closes upon

the day, the broad and sunlike glory about the head of the Redeemer has become wan, *and of the colour of ashes.*

‘But the great painter felt he had something more to do yet. Not only that Agony of the Crucified, but the tumult of the people, that rage which invoked His blood upon them and their children. Not only the brutality of the soldier, the apathy of the Centurion, nor any other merely instrumental cause of the Divine suffering, but the fury of His own people, the noise against Him of those for whom He died, were to be set before the eye of the understanding, if the power of the picture was to be complete. This rage, be it remembered, was one of disappointed pride; and disappointment dated essentially from the time when, but five days before, the King of Zion came, and was received with hosannahs, riding upon an ass, and a colt the foal of an ass. To this time, then, it was necessary to divert the thought, for therein are found both the cause and the character, the excitement of, and the witness against, this madness of the people. In the shadow behind the cross, a man, riding on an ass’s colt, looks back to the multitude while he points with a rod to the Christ crucified. The ass is feeding on the *remnants of withered palm-leaves.*’—*Ruskin, ‘Modern Painters,’* ii. 168.

Other subjects in this room are :

Christ before Pilate.

The Cross-bearing.

The Crowning with Thorns.

(*On the ceiling.*) The Apotheosis of S. Roch. In 1560 Paolo Veronese, Andrea Schiavone, Giuseppe del Salviati, Federigo Zuccaro, and Tintoretto entered into competition for the design of this compartment of the ceiling, but whilst the others had only sketched their design, the last produced a finished picture. The Confraternity were unwilling to allow it to remain, but upon Tintoret declaring it to be a gift to S. Rocco, they could not refuse an offering made to the saint.

The *Church of S. Rocco* was rebuilt 1725. Hither the Doge came annually on August 16 to implore S. Roch to avert the Plague from the Republic. It contains a fine 15th-century altar from designs of *Bartolommeo Bon,* 1495, and contains also :

Right, 1st Altar. Tintoret. The Pool of Bethesda.

Chapel right of High Altar. Titian. The Betrayal. Francesco Sansovino records that the number of offerings to this (‘miraculous’) picture of Titian had enriched the church, and Vasari says that it obtained more money in alms than both Titian and Giorgione by a lifetime of labour.

Choir. Tintoret. Four great pictures of the Charity of S. Roche.

Entrance to Sacristy. The fine tomb of the warrior Pellegrino Baselli Grillo, 1517.

Fordenone. Fresco of S. Sebastian.

Left Wall. Fordenone. S. Martin and the Beggar—a fresco removed from the façade of the old church on this site.

Immediately behind the Scuola di S. Rocco rises the great Gothic brick *Church of S. Maria Gloriosa dei Frari*, begun in 1250, for the Frati Minori di S. Francesco, who had been settled in Venice in 1227, and to whom the Frari belonged till it was seized by the Government in 1810. Nicola Pisano without sufficient cause is said to have been the architect of the church, but it was more probably due to *Scipione Bon*, who, as *Fra Pacifico*, was a brother of the order. The tower was begun in 1361 by *Jacopo Celega* (dalle Masegne), and finished in 1396 by his son Pietro Paolo, as is told by an inscription on its walls. The Porta Maggiore is very rich, but much later than the time of Pisano, to whom it is attributed by Cicognara. The exquisite outer door of the Cappella Corner deserves especial notice. The interior is a Latin cross, the nave being divided from the aisles by circular columns. The general effect is very striking: the lines of the church are broken half-way down by a screen, of 1475, with pulpits at either end.

‘The internal effect of the church is much finer than its west front would lead one to expect. The plan is simple; a nave and aisles of six bays, transepts with three eastern chapels to each, and a choir of one bay with an apse of four bays projecting beyond the others. The tower is in the angle between the north transept and the nave, and a large sacristy with an eastern apse is built against the south transept. The nave and aisles measure about 230 feet by 104, and the transept 160 feet by 48—magnificent dimensions undoubtedly. The columns are simple, cylindrical, and very lofty, their capitals carved with foliage, which looks late and poor in its execution, though grouped in the old way in regular tufts or balls of foliage. The arrangement of the wall above the main arcade is very similar to that of the Veronese, and indeed to that of most Italian Gothic churches; a plain wall being carried up to the groining, relieved only by a small clerestory window at the highest point. One is apt to compare this arrangement with the artistic arrangement of clerestory and triforium in our own churches; but herein we do not act quite fairly to Nicola Pisano, who is said to have

designed the Frari, and his brethren. They had to work in a country where light must be admitted very sparingly, and where therefore it is impossible for architects to revel in the rich traceries which fill the bays of the churches in the North; they lived among a nation of painters, and deemed, perhaps, that these plain surfaces of wall would one day glow with colour and with Scripture story. The real beauty of these interiors is owing, more than anything else, I believe, to the simplicity and beauty of the quadripartite groining which covers them in, and which, even where other features would seem to tell of debasement and absence of pure feeling, invariably recalls us to a proper recollection of the infinite value of simplicity in this important feature—a point lost sight of in England after the thirteenth century, to the incalculable detriment of the beauty of some of our greatest churches.’—*Street.*

‘It always causes a sensation to walk from the blazing sun and labouring life without into these solemn enclosures. Here are the tombs of the Doges resting from their rule. They seem pondering still as they lie carved in stately marble death, contemplating the past with their calm brows and their hooked noses. The great church is piled arch upon arch, tomb upon tomb; some of these monuments hang in the nave high over the heads of the people as they kneel; above the city and its cries, and its circling life, and the steps of the easy-going Venetians.’—*Miss Thackeray.*

This church may be regarded as the Pantheon of Venice. Making the circuit of the *Interior* from the west door:—

Right (on the holy-water bason). G. Campagna, 1593. Statuette of Chastity.

After the 1st Altar. Luigi and Pietro Zandomenighi, 1838-1852. The monument of Titian erected by the Emperor of Austria. The painter is seated, surrounded by allegorical statues and reliefs from his best works. To the right of this is his grave, with a remnant of the inscription:—

‘Qui giace il gran Tiziano de’ Vecelli
Emulator de’ Zeusi e degli Apelli.’

2nd Altar. Salviati. The Presentation of the Virgin.

The Monument erected by the Senate to Almerigo d’Este, son of Francesco I. of Modena, whom Cardinal Mazarin intended to be his heir and the husband of his niece Hortensia Mancini. He was general of the Republic during the Candian war, and died at the island of Paros, in 1660. His monument was erected at the expense of the Republic.

3rd Altar. Alessandro Vittoria. Statue of S. Jerome, considered to be the masterpiece of the artist in sculpture, and to represent Titian in his ninetieth year. Extraordinary knowledge of anatomy is shown in the muscles, the arms, hands, and feet of the old man.

Monument of Jacopo Barbaro, 1511, general of the Republic in the war of 1480 against the Turks, in the style of the Lombardi.

4th Altar. *Palma Giovane*. Martyrdom of S. Catherine—a picture which was so unsatisfactory to the Frari, that they bitterly reproached Aless. Vittoria, who had recommended the artist.

Monument of Marco Zen, Bishop of Torcello, 1691.

Monument of Benedetto Brugnolo da Legnago, 1505, with an admirable portrait statue.

Over the door. A rude wooden sarcophagus, containing the remains of a Della Torre, but intended for the famous condottiere, Francesco Bussone, Count of Carmagnola. As general of the Republic in the war against Milan, he gained the Battle of Macalò, and took Bergamo. Suffering a defeat on the Po in 1431, he was accused of treason, beguiled back to the Venice he had served, and tortured and beheaded 'between the pillars' in 1432, by the jealousy of the Senate. His body, buried at first in S. Francesco della Vigne, was, after many years, removed to the church of S. Francesco Grande at Milan, and laid by that of his wife, Antonietta Visconti.

Right Transept. Tomb of Jacopo Marcello, 1484, a beautiful work of the Lombard school.

Bartolommeo Vivarini, 1482. Altar-piece. Christ on the Cross above, and, below, the Virgin with SS. Peter and Paul, Andrew and Nicholas.

Beautiful Gothic tomb of Fra Pacifico (Scipione Bon), 1437, under whom the church of the Frari was completed. The family of Bon raised this monument a century after the death of the frate, who was enrolled amongst the 'Beati.'

Forming the Entrance to the Sacristy. Tomb of the Venetian Admiral Benedetto Pesaro, 1510, by *Lorenzo Bregno*. The statue of Mars on the right is by *Baccio de Montelupo*.

'L'architecture et la sculpture ont fait de cette tombe un véritable arc de triomphe, où tous les emblèmes qui rappellent la carrière du grand capitaine se trouvent rassemblés.'—*Yriarte*.

Sacristy (opposite the entrance). Reliquary of the 17th century, with marble reliefs by *Cabianca*. (*In the inner division*) a little altar of the 15th century with a relief of the Entombment of Christ, with angels, and statuettes of S. Antonio and the Baptist, the former attributed to the rare sculptor Marco Citrini, the latter by *Francesco Belli*.

**Giovanni Bellini, 1488.* An altar-piece of the Madonna and saints, in three divisions.

'The figure of the Virgin, and those of the saints, by whom she is surrounded, have all the imposing gravity of a religious composition, while the angels equal the most charming miniatures for freshness of colouring and *naïveté* of expression: it is a work which may boldly take its place beside the finest mystical productions of the Umbrian school. It seems as if a foretaste of celestial beatitude had beamed on the soul

of the aged painter while occupied with this work ; he has thrown aside that veil of melancholy in which he loved to wrap the countenance of the Virgin ; it is no longer the Mother of the Seven Sorrows which he has painted, but rather the source of his joy—*causa nostrae laetitiae*—to whom he has addressed this short prayer :

“ Janua certa poli, duc mentem, dirige vitam,
Quae peragam commissa tuae sint omnia curae.”—*Rio*.

‘ Au fond d’une chapelle, au-dessus de l’autel, dans une petite architecture d’or, la Vierge, en grand manteau bleu, siège sur un trône. Elle est bonne et simple comme une paisible et simple paysanne. A ses pieds, deux petits anges en courte veste semblent des enfants de chœur, et leurs cuisses potelées, enfantines, ont la plus belle couleur de la chair saine. Sur les deux côtés, dans les compartiments, sont deux couples de saints, personnages immobiles, en habits de moine et d’évêque, debout pour toujours dans l’attitude hiératique, figures réelles qui font penser aux pêcheurs bronzés de l’Adriatique. Toutes ces figures ont vécu ; le fidèle qui s’agenouillait devant elles y apercevait les traits qu’il rencontrait autour de lui dans sa barque et dans ses ruelles, le ton rouge et brun des visages hâlés par le vent de la mer, la large carnation claire des fraîches filles élevées dans l’air humide, la chape damasquinée du prélat qui commandait les processions, les petites jambes nues des enfants qui le soir pêchaient les crabes. On ne pouvait s’empêcher de croire en eux ; une vérité si locale et si complète conduisait à l’illusion.’
—*Taine*.

‘ We fancy this to have been the gem before which Cima stood, imprinting its beauties on his memory and striving to revive them, as Francia might have done after contemplating a Madonna by Perugino. Every part of the picture is a natural complement of the rest.’—*Crowe and Cavalcaselle*.

Titian? Madonna and saints.

Returning to the Church. The tomb, with an equestrian statue, of Paolo Savelli, General of the Republic, who died fighting against Francesco di Carrara, 1405.

1st Chapel, right of Choir. Two tombs of the Bernardo family, 1500.

2nd Chapel. Tomb of Duccio degli Alberti, Ambassador of Florence, as the ally of the Republic against Mastino of Verona, 1336. Tomb of an unknown warrior, 1337.

‘ An early fourteenth, or perhaps late thirteenth century tomb, an exquisite example of the perfect Gothic form. It is a knight’s ; but there is no inscription upon it, and his name is unknown. It consists of a sarcophagus, raised against the chapel wall, bearing the recumbent figure, protected by a simple canopy in the form of a pointed arch, pinnacled by the knight’s crest ; beneath which the shadowy space is painted dark blue ; and strewn with stars. The statue itself is

rudely carved; but its lines, as seen from the intended distance, are both tender and masterly. The knight is laid in his mail, only the hands and face being bare. The hauberk and helmet are of chain-mail, the armour for the limbs, of jointed steel; a tunic, fitting close to the breast, and marking the swell of it by the narrow embroidered lines, is worn over the mail; his dagger is at his right side; his long cross-belted sword, not seen by the spectator from below, at his feet. His feet rest on a hound (the hound being his crest), which looks up towards its master. The face is turned away from the spectator towards the depth of the arch; for there, just above the warrior's breast, is carved a small image of S. Joseph bearing the infant Christ, who looks down upon the resting figure; and to this image its countenance is turned. The appearance of the entire tomb is as if the warrior had seen the vision of Christ in his dying moments, and had fallen back peacefully upon his pillow, with his eyes still turned to it, and his hands clasped in prayer.'—*Ruskin, 'Stones of Venice,'* iii.

Apse. The High-Altar, of 1516, has an Assumption by *Salviati*. It belonged to the Church of the Servi, and was brought here to replace the famous Assumption of Titian (erected here May 19, 1519), now in the Accademia.

Right. The Tomb of the unhappy Doge Francesco Foscari (see Foscari Palace), 1457, by *Pietro (?) and Ant. Rizzo*.

Left. Tomb of Doge Nicolò Tron (1476), under whom the Venetians took Smyrna, by *Antonio Rizzo*. This was the last Doge whose effigy appears on the coinage. At his death it was ordained that no Doge should be represented on Venetian coins except as kneeling at the feet of S. Mark.

1st Chapel left of Choir. *Bernardino da Pordenone*. Madonna enthroned with saints.

2nd Chapel. Tomb of Melchior Trevisan, a general of the Republic, who died in Cephalonia, 1500, by *Ant. Dentone*.

On the Altar. S. John Baptist, in wood, by *Donatello*, 1428.

3rd Chapel (dei Milanese). S. Ambrose in glory with saints; an altar-piece, begun by *Bart. Vivarini*, finished by *Marco Basaiti*. Under a stone in the centre of the floor rests the musician Claudio Monteverde (1568–1643), the great reformer of ecclesiastical and theatrical music.

Over the entrance of the next chapel—*Cappella Corner*—is an angel in marble, by *Jacopo de Padova*. The beautiful portal is a work of the Masegne. The stained glass, of 1335, by *Marco Pittore*.

Left Transept. *Bart. Vivarini*, 1474. Altar-piece of S. Mark and other saints.

Monument of Generosa Orsini, wife of Luca Zen, procurator of S. Mark, and of Maffeo Zen.

* *Cappella di S. Pietro.* A beautiful Gothic altar, with statuettes of

the school of the Masegne. Tomb of Pietro Miani, a very learned Bishop of Vicenza, 1464.

Font, on which is a seated figure of the Baptist by *Jacopo Sansovino*, 1554.

Choir (in the nave west of the transepts, as in Westminster Abbey and in the Spanish cathedrals), 124 stalls of *tarsia* work by *Marco da Vicenza*, 1458-1468.

Nave. Left Aisle. Tomb of Jacopo Pesaro (1547), Bishop of Pafo, in Cyprus, and General against the Turks under Alexander VI.

**Titian.* Altar-piece, called *La Pala dei Pesari*. Madonna with saints and members of the Pesaro family, ordered by Jacopo Pesaro in 1519. The artist received 96 ducats for his work, the most magnificent *ex-voto* picture in the world.

‘A work of quite unfathomable beauty.’—*Burckhardt*.

‘A work of the finest truth and life.’—*Kugler*.

The enormous tomb of Doge Giovanni Pesaro, by *Baldassare Longhena* and *Melchiorre Barthel*, 1669. Pesaro sustained many difficult embassies for the Republic to various European courts, and by his influence in the Senate prevented it from accepting a dishonourable peace from the Turks, by which much-disputed Candia would have been lost. Elected Doge in 1658, his single year of sovereignty was marked by a defeat of the fleet of the Sultan and ravaging of the coasts of Anatolia.

The Tomb of Canova, erected 1827—a pyramid, with allegorical figures by his scholars.

‘Consummate in science, intolerable in affectation, ridiculous in conception, null and void to the uttermost in invention and feeling.’—*Ruskin*.

‘Jamais le talent ne reçut un plus vaste hommage: Angleterre a fourni le quart de la dépense qui s’est élevée à 8,000 sequins (102,000 frs.); la France, l’Allemagne, ont contribué pour un autre quart; l’Amérique (celle du sud, et non l’Amérique industrielle et marchande du nord) a souscrit pour 40 sequins; l’Italie et principalement les villes vénitienues ont fait le reste; malgré l’exagération ordinaire des inscriptions de monuments, l’inscription de celui-ci *ex consolatione Europae universae*, est un peu au-dessous de la vérité; il est réellement érigé aux frais de l’univers.’—*Valery*.

On the Holy-Water Bason, Statuette of S. Antonio, by *Gir. Campagna*, 1593.

Urn of Simeone Dandolo, one of the senators who voted the death of Marino Faliero, 1360.

Tomb of Pietro Bernardo, 1558, by *Aless. Leopardi*. Quite incomparable in design and delicacy of sculpture.

The *Monastery of S. Maria Gloriosa dei Frari* contains the enormous collections of the *Public Archives*. Above three hundred halls and chambers are filled with these treasures, which include the interesting correspondence of the Republic with foreign States—with Oliver and Richard Cromwell, the Emperor Charles V., Francis I., and Henri IV. of France, Andrea Doria, &c. A number of the more curious autographs are shown in the room called *Sala della Regina Margherita*. The courts of the ancient convents are most stately, and beautiful in colour.

‘The little Campiello San Rocco is entered by a sotto-portico, behind the church of the Frari. Looking back, the upper traceries of the magnificent apse are seen towering above the irregular roofs and chimneys of the little square; and our lost Prout was enabled to bring the whole subject into an exquisitely picturesque composition, by the fortunate occurrence of four quaint trefoiled windows in one of the houses on the right. Those trefoils are amongst the most ancient efforts of Gothic art in Venice, and are most valuable, as showing the way in which the humblest houses, in the noble times, followed out the system of the larger palaces, as far as they could, in their rude materials. It is not often that dwellings of the lower orders are preserved to us from the thirteenth century.’—*Ruskin*, ‘*Stones of Venice*,’ ii. 7.

At the *Ponte S. Tomà*, between the Frari and the Grand Canal, is a doorway quite worthy of a visit.

‘It has the usual square opening of reddish marble, and above this a pointed arch of moulded brick; the tympanum is filled in with a square carved centre panel, and the ground beyond this with quatrefoils of brick or tile very prettily disposed.’—*Street*.

The *Church of S. Tomà* (S. Tommaso), rebuilt 1652, by Baldassare Longhena, and again in 1742, contains statues of SS. Tommaso and Pietro, by *Gir. Campagna*, 1616. In the adjoining *Oratory* is a wonderful collection of relics, and autographs of SS. Lorenzo Giustiniani and Luigi Gonzaga. Opposite the church is the *Scuola de’ Calzolari*. At the side opens the Campiello. At the entrance of the Calle Centani is the *Palazzo Centani* (Zentani), a beautiful building of the fourteenth century. Here a bust and inscription record the birth of Carlo

Goldoni, the great Italian dramatist, in 1707. The house has an admirable Gothic staircase.

Returning to our gondola, we may now visit the *Church of S. Giacomo dell' Orio*, founded 555, but dating internally from 1225, though repeatedly modernised. In the right transept is a beautiful Ionic column of verde antico, a relic of some early building. Near the side door on the right is a very curious holy-water basin, which served for the baptism of infants as long as the rite of immersion lasted. We may also notice :—

Right. Buonconsigli. SS. Sebastiano, Lorenzo, and Rocco.

Left of Side Door. Francesco Bassano. The Preaching of the Baptist.

Over Sacristy Door. Paul Veronese. Faith, Hope, and Charity.

Chapel Left of High Altar. Lorenzo Lotto, 1546. Madonna enthroned, receiving the homage of SS. James, Andrew, and Cosmo and Damian—painted under the influence of Titian.

The *Pulpit*, of a kind rare in Italy, but common in Belgium, is most fantastically designed.

After last Altar. Paul Veronese. SS. Lorenzo, Girolamo, and Nicolò.

In the Campiello della Strope, close to this church, is a beautiful example of the fifth order of Venetian windows. It is remarkable for its excessive purity of curve, and is of very early date, its mouldings being simpler than usual.

The neighbouring *Church of S. Maria Mater Domini*, designed 1510 by *Pietro Lombardo*, with a façade of 1540 by *J. Sansovino*, contains :—

Right, 1st Altar. Lorenzo Bregno and Ant. Minello de' Bardi, 1500-1501. Three statues—SS. Andrew, Peter, and Paul.

**2nd Altar. Vincenzo di Biagio, usually called Catena, 1520.* The vision of our Lord to S. Cristina—a very lovely picture. The saint is represented upon the borders of the lake of Bolsena, with angel supporting the millstone suspended round her neck.

'No subject could be better adapted to the kind of charm which this artist-poet knew how to throw over his compositions; indeed it may be called his *chef-d'œuvre*, and that which most completely justifies the enthusiasm of the senator Marc-Antonio Michele, who entreats a

certain Marsilio, to whom he wrote at Rome in 1521, with all the solicitude of patriotism and friendship, to watch over the life of Catena; because death, he says, seems to delight in cutting off the greatest painters, having already thrown his dart at Raffaello, and holding his scythe ready to strike Michelangelo.'—*Rio*, 'Christian Art.'

Right Transept. Tintoret. The Finding of the Cross.

Chapel left of High Altar. A beautiful 15th-century altar.

Left Transept. Bonifazio. The Last Supper—very fine in colour.

Last Altar. Fr. Bissolo, 1512. The Transfiguration—much repainted.

In the adjoining *Campo* is an example of a house in which a cross is introduced between every window. The *Church of S. Cassiano* contains:—

Right, 1st Altar. Palma Vecchio. The Baptist and four other saints. This takes the place of a famous picture by Antonello da Messina, which made the great reputation of that artist.

3rd Altar. Leandro Bassano. The Visitation.

Chapel right of High Altar. L. Bassano. Birth of the Virgin, and Zacharias.

Apse. Tintoret. *The Crucifixion, the Descent into Hades, 1568, and the Resurrection, 1565.

In the same *Campo* is a beautiful example of an early Gothic window, 'where the reversed curve at the head of the pointed arch is just perceptible and no more.'

At the *Ponte del Corner* near S. Cassiano is 'a noble fourteenth-century house, in which the spandrils of the windows are filled by the emblems of the Four Evangelists, sculptured in deep relief, and touching the edges of the arches with their expanded wings.'¹

Near this, on the *Fondamenta Pesaro*, is an especially stately fourteenth-century palace.

The *Church of S. Apollinare* (S. Apollinare) was founded in the eleventh century by some natives of Ravenna in honour of their patron saint. It was rebuilt in the fifteenth century. The tower is of the fourteenth. The portal was brought from S. Elena in Isola. Its sculptures represent Vittore Cappello (brother of Bianca) kneeling at the feet of S. Elena, and are probably by *Antonio Dentone*, 1480. In the exterior of the apse are curious reliefs of 1294.

¹ Ruskin, *Stones of Venice*.

Looking at the façade of the church, a Calle on the left leads to the Ponte Storto, on the left side of which rises beyond the Rio, a fifteenth-century palace which was the bank of the Salviati of Florence in 1563. On the right is the *Palazzo Cappello* (now Layard) of the beginning of the sixteenth century, where the famous Bianca Cappello was born in 1548, and whence, in 1563, she fled to Florence, with Pietro Bonaventura, an employé in the Salviati bank. There she afterwards married the Grand Duke Francesco de' Medici (1578), who is said to have poisoned not only Bonaventura, but his own wife, Giovanna d' Austria, to bring about this result. The time-serving Republic of Venice declared the new Grand Duchess its daughter, and she reigned till October 20, 1587, when she died, a few hours after her husband, with strong suspicion of poison.

Returning to the Campo di S. Aponal, the Calle del Perdon, the Campiello dei Melloni, and the Ponte della Madonetta lead to the wide Campo S. Polo (S. Paolo). The *Church of S. Polo*, founded by Doge Pietro Tradonico in 837, was modernised in 1804, when an ancient chapel covered with mosaics was destroyed, and a silver Byzantine altar-front lost. The tower is of 1375. The church contains some large pictures by Salviati. At the sides of the high altar are:—

Aless. Vittoria. SS. Paul and Antonio Abate, in bronze.

On the external wall of the apse is the Madonna and Child between SS. Peter and Paul—a relief of the twelfth century.

It was after he had passed through this church, and come out from its southern door, that Lorenzino de' Medici (the brutal murderer of Duke Alessandro) was murdered by the bravi Bibboni and Bebo. They had long watched him from a cobbler's shop opposite his palace on the Campo, and had studied his movements; but he died, as Varchi describes, more by his own carelessness than the watchful hatred of his enemies.

Opposite the Campanile is the *Oratorio del Crocifisso*, with stations and a ceiling by Domenico Tiepolo, 1749.

On the right of the Ponte S. Polo is the *Palazzo Corner Mocenigo*, now Revedin, a beautiful work of 1548, by *Michele Sammichele*. On the other side of the Campo S. Polo, near Ponte Bernardo, is the *Palazzo Bernardo*, on the Canale Pesaro, a glorious Gothic building of 1350-1400; its façade was once painted by *G. Salviati*, and it is quite superb in picturesqueness and colour.

Following the Calle del Scaletter to the end, and turning to the left, we reach the *Campo di S. Agostino*, where an inscription let into the wall of an ancient house records that there Aldo Pio Manuzio established his famous printing-press. Behind the suppressed *Church of S. Agostino* (founded in the tenth century, and rebuilt in 1634), stood a pillar commemorating the house of Bajamonte Tiepolo, destroyed by decree of the Senate in 1314, after his conspiracy. The pillar is now in the garden of Villa Melzi on the Lake of Como. Its inscription is one of the earliest in the Venetian dialect.¹

Passing the Ponte Dona in front of S. Agostino, and crossing the Campo di S. Stin, the Calle del Tabacco leads to the *Scuola di S. Giovanni Evangelista*.

Its court has a lovely screen of 1481, of grey and white marble, and black slatestone, with an eagle surmounting the entrance. From the hall an exquisite staircase, attributed to *Pietro Lombardi*, leads to the church, decorated with pictures by *Dom. Tintoretto*. Over the side door is the urn of Giannandrea Badoer (by *Danese Cattaneo*, 1561), a member of the family who first founded a hospice here for twelve poor persons. A curious reliquary is said to contain a piece of the true Cross. The winter chapel is decorated with paintings by *Palma Giovane*.

¹ Beautiful the place is, even in its squalid misery. As long as it is

¹ De Baiamonte fo questo teren
E mo per lo so iniquo tradimento
S'e posto in chomun per altrui spavento
Et per mostrar a tutte sempre seno.

let alone, in its shafts and capitals you will see on the whole the most characteristic example in Venice of the architecture that Carpaccio, Cima, and John Bellini loved.'—*Ruskin*.

'Lights flash from the upper windows of the tall palaces, balconies start overhead marked upon the sky. Now it is a palace to let, with wooden shutters swinging in shadow; now we pass the yawning vaults of great warehouses piled with saffron and crimson dyes, where barges are moored and workmen strain at the rolling barrels. Now it is the brown wall of some garden terrace; a garland has crept over the brick, and droops almost to the water; one little spray encircles a rusty ring hanging there with its shadow. Now we touch palace walls, and with a hollow jar start off once more. Now comes a snatch of song through an old archway; here are boats and voices, the gondolier's earrings twinkle in the sun; here are vine wreaths, and steps where children, those untiring spectators of life, are clustering; more barges with heavy fruit and golden treasure go by. A little brown-faced boy is lying with his brown legs in the sun on the very edge of a barge, dreaming over into the green water; he lazily raises his head to look, and falls back again; now a black boat passes like a ghost, its slender points start upwards in a line with the curve of yonder spire; now it is out of all this swing of shadow and confusion that we cross a broad sweet breadth of sunlight, and come into the Grand Canal.'—*Miss Thackeray*.

CHAPTER XXVI.

SUBURBAN VENICE.

THE GIUDECCA AND IL REDENTORE, S. GIORGIO, THE
ARMENIAN CONVENT, S. ELENA, AND THE LIDO.

WE must now direct our gondola up the wide canal of La Giudecca, which, like a broad river, separates the largest of the islands on the south-west from the rest of the city.

‘Véritablement on nage dans la lumière. Le ciel la verse, l’eau la colore, les reflets la centuplent ; il n’y a pas jusqu’aux maisons blanches et roses qui ne la renvoient, et la poésie des formes vient achever la poésie du jour. En vain le canal de la Giudecca, presque vide, semble attendre des flottes pour peupler son noble port ; on ne songe qu’aux couleurs et aux lignes. Trois lignes et trois couleurs font tout le spectacle : le large cristal mouvant, glauque et sombre, qui tourne avec une dure couleur luisante ; au-dessus, détachée en vif relief, la file des bâtisses qui suit sa courbure ; plus haut enfin le ciel clair, infini, presque pâle.’—*Taine*.

The most important building on La Giudecca is the great *Church of Il Redentore*, built by *Palladio*, 1577, as the votive offering of the Venetians, after the cessation of the plague of 1576.

‘Une fois le genre admis, l’église du Rédempteur fait assez belle figure au bord du canal, où elle se mire avec son grand escalier monumental de dix-sept marches de marbre, son fronton triangulaire, ses colonnes corinthiennes, sa porte et ses statues de bronze, ses deux pyramidions et sa coupole blanche, qui fait un si bel effet dans les couchers de soleil, quand on se promène au large en gondole entre les jardins publics et Saint-Georges.’—*Théophile Gautier*.

‘The nave is a great hall, 50 ft. wide by 105 in length, with narrow side chapels, between which ranges a Corinthian Order, of great beauty in itself, and standing on the floor without pedestals. It is merely an

ornament however, and has no architectural connection with the plain flat elliptical vault of the church, which is most disagreeably cut into by the windows that give light to the nave. A worse defect of the design is that, instead of the church expanding at the intersections, the supports of the dome actually contract it; and though the dome is of the same width as the nave, and has a semi-circular tribune on each side, the arrangement is such that it looks smaller and more contracted than the nave that leads to it. If we add to these defects of design that, both here and at San Giorgio, no marble or colour is used—nothing but plain cold stone and whitewash—it will be understood how very unsatisfactory these interiors are, and how disappointing, after all the praise that has been lavished on them.—*Fergusson*.

The Crucifix over the high altar is by *Gir. Campagna*. The pictures in the church are unimportant, but in the sacristy are three of the most exquisite pictures in Venice—by *Giovanni Bellini*: Madonna with SS. John Baptist and Catherine; Madonna with SS. Jerome and Francis; Madonna with the sleeping Child and two angels.

On the *Festa del Redentore* (the third Sunday in July), a bridge of boats is formed across the Giudecca to the church, and is crossed night and day by vast throngs of people, singing, dancing, and eating cakes and fruit, which are sold in booths before the church.

West of the Church are the Fondamenta di S. Biagio.

A Saint-Blaise, à la Zuecca

Vous étiez, vous étiez bien aise

A Saint-Blaise.

A Saint-Blaise, à la Zuecca,

Nous étions bien là.

Mais de vous en souvenir

Prendrez-vous la peine ?

Mais de vous en souvenir

Et d'y revenir.

A Saint-Blaise, à la Zuecca

Dans le prés fleuris cueillir la verveine ;

A Saint-Blaise, à la Zuecca

Vivre et mourir là.—*Alfred de Musset*.

The *Church of S. Giorgio Maggiore*, conspicuous in most of the distant views of Venice, draws attention to an island at the eastern point of the Giudecca. Recent excavations and the discovery of Roman remains at a great

depth prove that this island was inhabited several centuries before the foundation of the city. It was called *Isola dei Cipressi* before the first Church of S. Giorgio was built in 790, near which a Benedictine monastery was erected in 983. Thrown down by earthquake in 1223, it was rebuilt by the Doge Pietro Ziani, who died there as a friar. After the death of Pius VI. in exile it received in 1800 the wandering College of Cardinals, who met there in the conclave which elected Barnaba Chiaramonti to the papal throne as Pius VII. In 1110, during the reign of Ordelafo Falier, the body of S. Stephen was brought to Venice from Constantinople, and the Doge himself assisted to bear the coffin on his shoulders to the high altar of this church, which was always visited in state by his successors on Christmas Eve and the morning of Christmas Day—a very beautiful and striking ceremonial.

The noble church is one of the masterpieces of Palladio, 1565–1610. The interior, of grand proportions, contains:—

Right. Monument of Lorenzo Venier, procurator and general, 1667.

1st Altar. *Jacopo Bassano.* The Nativity.

2nd Altar. A crucifix, believed to have been sculptured in 1433, by *Michelozzo Michelozzi*, who accompanied Cosimo de' Medici in his exile from Florence, when the monks of S. Giorgio gave hospitality to the prince.

3rd Altar. *Tintoret.* SS. Cosmo and Damian.

4th Altar. *Tintoret.* The Coronation of the Virgin.

Presbitery. *Right Wall.* **Tintoret*, 1564. The Last Supper. Observe 'the ghostly flight of angels and the weird play of lights.'

Left Wall. *Tintoret.* The Fall of Manna in the Wilderness.

High Altar. *Girolamo Campagna*, 1593. The Almighty upon the globe, supported by the Evangelists. A magnificent group in bronze.

Splendid candelabra by *Cesare Gropo* and *Nicolino Roccatagliata* of Genoa, 1596.

In a *Corridor near the High Altar* is the Tomb of the great Doge Domenico Michele, the work of *Baldassare Longhena*. This was the Doge who assisted in the crusade of S. Bernard and Godfrey de Bouillon—who was the conqueror of Jaffa, Jerusalem, Tyre, and Ascalon—and who brought back to Venice the granite columns of the piazza and

the body of S. Isidoro. His epitaph consists of the appropriate words:—

‘Terror Graecorum jacet hic.’

Left, 1st Altar. Tintoret. The Resurrection.

Last Altar. Leandro Bassano. Martyrdom of S. Lucia.

The seventeenth-century tomb of Doge Marcantonio Memmo, 1615.

Above the principal Entrance. The monument of Doge Leonardo Dona, 1606–12, the friend of Galileo, a great protector of arts and literature, who ruled admirably in difficult times, during the disputes of the Republic with Paul V.

Several of the gravestones in relief deserve attention, especially that of Bonincontro de’ Boaterii, Bishop of Torcello, 1380, who is represented in his episcopal robes; and that of Tommaso Tomasini, Bishop of Feltre, 1446.

In a Chapel belonging to the Monastery of S. Giorgio is or was a wonderful Entombment by *Tintoret*.

Now we must embark in our gondola for a rather longer voyage than those we have hitherto taken, when, freed from musty churches and wearisome pictures, we may enjoy the full glory of this wonderful water-land. We may imagine the young Giorgione floating in his gondola, accompanying his ‘divine voice’ with his lute, fresh from his studies under Gian. Bellini.

‘As I floated down the lagunes in the full sunshine, and observed how the figures of the gondoliers in their motley costume, moving lightly, as they rowed, above the sides of the gondola, stood out against the bright green water and the blue sky, I caught the best and freshest possible type of the Venetian school. The sunshine brought out the local colours with dazzling brilliancy, and even the shadows were so luminous, that they, in their turn, might serve as lights. The same may be said of the reflection from the sea-green water. All was painted “chiaro nel chiaro,” so that foaming waves and lightning flashes were necessary to give it grandeur’ (um die Tüpfchen auf sie zu setzen).—*Goethe.*

In the direction of the Lido is the *Island of S. Lazaro*. Here is the *Armenian Convent* which has obtained a fictitious celebrity through Byron, who studied here for six months.

On Dec. 5, 1816, Byron wrote to Moore :

‘By way of divertissement, I am studying daily, at an Armenian monastery, the Armenian language. I found that my mind wanted something craggy to break upon ; and this—as the most difficult thing I could discover here for an amusement—I have chosen, to torture me into attention. It is a rich language, however, and would amply repay any one the trouble of learning it. I try, and shall go on ; but I answer for nothing, least of all for my intentions or my success. There are some very curious MSS. in the monastery, as well as books ; translations also from Greek originals, now lost, and from Persian and Syriac, &c. ; besides works of their own people. Four years ago the French instituted an Armenian professorship. Twenty pupils presented themselves on Monday morning, full of noble ardour, ingenuous youth, and impregnable industry. They persevered, with a courage worthy of the nation and of universal conquest, till Thursday ; when *fifteen* of the *twenty* succumbed to the six-and-twentieth letter of the alphabet. It is, to be sure, a Waterloo of an alphabet—that must be said for them.’

The Convent was founded in the last century, and possesses an excellent library and a printing press. Its continued existence is due to its being under the protection of Turkey.

‘The society of the Convent of S. Lazarus appears to unite all the advantages of the monastic institution, without any of its vices.

‘The neatness, the comfort, the gentleness, the unaffected devotion, the accomplishments, and the virtues of the brethren of the order, are well fitted to strike a man of the world with the conviction that “there is another and a better, even in this life.”

‘These men are the priesthood of an oppressed and noble nation, which has partaken of the proscription and bondage of the Jews and of the Greeks, without the sullenness of the former or the servility of the latter. The people has attained riches without usury, and all the honours that can be awarded to slavery without intrigue. But they have long occupied, nevertheless, a part of “the House of Bondage,” who has lately multiplied her many mansions. It would be difficult, perhaps, to find the annals of a nation less stained with crimes than those of the Armenians, whose virtues have been those of peace, and their vices those of compulsion. But whatever may have been their destiny,—and it has been bitter,—whatever it may be in future, their country must ever be one of the most interesting on the globe ; and perhaps their language only requires to be more studied to become more attractive. If the Scriptures are rightly understood, it was in Armenia that Paradise was placed—Armenia, which has paid as dearly as the descendants of Adam for that fleeting participation of its soil in the happiness of him who was created from its dust. It was in Armenia that the flood first abated, and

the dove alighted. But with the disappearance of Paradise itself may be dated almost the unhappiness of the country ; for, though long a powerful kingdom, it was scarcely ever an independent one, and the satraps of Persia and the pachas of Turkey have alike desolated the region where God created man in His own image.'—*Byron, Preface to the Armenian Grammar found amongst his papers.*

The once lovely *Island of S. Elena* is only a short distance from the Public Gardens. It was occupied by a large convent now desecrated, and till lately was full of poetic beauty. There was here till 1880 a beautiful Gothic cloister where the roses and jessamine poured their masses of blossom over the parapets, and a large garden with exquisite views, especially at low water, towards S. Pietro and Murano. Artists always gave up a day to S. Elena, so lovely in its desolation, though it ever seemed to say to the lapping waters—

‘ Break, break, break,
On thy cold grey stones, O sea !
For the tender grace of a day that is dead
Will never come back to me.’

But now all is spoilt by a hideous iron foundry, erected 1880–82.

The Lido is a name sometimes applied to the whole strip of shore (formed by three islands), which, seven miles in length and half a mile in breadth, extends along the mouth of the lagoon and forms the outer bulwark of Venice against the sea ; but, in its common acceptation, the name refers to that portion of the barrier which is nearest to Venice, and whither its people resort to ride on the sands or to bathe in the sea. Steamers leave the Schiavoni constantly for the Lido, returning every hour, and it is a very pleasant resort on late summer evenings, and worth while even for the beauty of the return to Venice, when all its lights are reflected in the still water. The weird sands, however, where Byron rode and which travellers of a few years ago will remember, have now disappeared, and a pergola of vines leads from the lagoon to the sea (about 7 minutes' walk). Still the view is the same as Shelley describes :—

' I rode one evening with Count Maddalo
 Upon the bank of sand which breaks the flow
 Of Adria towards Venice : a bare strand
 Of hillocks, heaped from ever shifting sand,
 Matted with thistles and amphibious weeds,
 Such as from earth's embrace the salt ooze breeds,
 Is this, an uninhabited seaside,
 Which the lone fisher, when his nets are dried,
 Abandons, and no other object breaks
 The waste, but one dwarf tree and some few stakes,
 Broken and unrepaired, and the tide makes
 A narrow space of level sand thereon,
 Where 'twas our wont to ride till day went down.
 This ride was my delight. I love all waste
 And solitary places ; where we taste
 The pleasure of believing what we see
 Is boundless, as we wish our souls to be :
 And such was this wide ocean, and this shore
 More barren than its billows . . .
 As those who pause on some delightful way
 Though bent on pleasant pilgrimage, we stood
 Looking upon the evening, and the flood
 Which lay between the city and the shore
 Paved with the image of the sky : the hoar
 And airy Alps, towards the north, appeared,
 Thro' mist, a heaven-sustaining bulwark, reared
 Between the east and west ; and half the sky
 Was roofed with clouds of rich emblazonry,
 Dark purple at the zenith, which still grew
 Down the steep west into a wondrous hue
 Brighter than burning gold, even to the rent
 Where the swift sun yet paused in his descent
 Among the many-folded hills—they were
 Those famous Euganean hills, which bear,
 As seen from Lido through the harbour's piles,
 The likeness of a clump of peaked isles—
 And then, as if the earth and sea had been
 Dissolved into one lake of fire, were seen
 Those mountains towering, as from waves of flame,
 Around the vaporous sun, from which there came
 The inmost purple spirit of light, and made
 Their very peaks transparent. " E'er it fade,"
 Said my companion, " I will show you soon
 A better station." So o'er the lagune
 We glided ; and from that funereal bark
 I leaned and saw the city, and could mark

How from their many isles, in evening's gleam,
 Its temples and its palaces did seem
 Like fabrics of enchantment piled to heaven.'

Julian and Maddalo.

Turning to the left along the lagoon towards S. Nicolò, we may cross the desecrated Jewish cemetery. Many pretty ornaments sold in Venice are made of the pearl shells of Lido, 'flowers,' *fior di mare*, the Venetians call them; they have no others. It was to the *Porto di Lido* that the Doge went forth annually for the ceremony of the espousals of Venice with the Adriatic, and cast the ring into the sea from the Bucentaur.

'Once did she hold the gorgeous East in fee,
 And was the safeguard of the West; the worth
 Of Venice did not fall below her birth,
 Venice, the eldest child of liberty.
 She was a maiden city, bright and free;
 No guile seduced, no force could violate;
 And when she took unto herself a mate,
 She must espouse the everlasting sea.
 And what if she had seen those glories fade,
 Those titles vanish, and that strength decay,—
 Yet shall some tribute of regret be paid
 When her long life hath reached its final day:
 Men are we, and must grieve when even the shade
 Of that which once was great has passed away.'

W. Wordsworth.

The *Castello di S. Andrea* was built by *Michele Sanmichele* in 1544. The *Church of S. Nicolò*, founded 1044, was rebuilt in 1626. It contains, over the door, the tomb of Doge *Domenico Contarini*, 1070.

CHAPTER XXVII.

CHIOGGIA.

THE delightful excursion to Chioggia will occupy a day. The steamer leaves at 9½ A.M., and arrives at Venice, again at 6½ P.M., allowing five hours at Chioggia. This expedition is the best means of seeing the general features of the lagoon and the natural bulwarks of Venice. The most feeble sailors will only find it rough for a few minutes, in crossing the bars of Malamocco and Chioggia.

Crossing the lagoon we pass on the right the *Island of S. Servolo*, which contains the great *Lunatic Asylum*, built 1725, by *Giov. Scalfurotto*.

‘ I looked and saw between us and the sun
 A building on an island ; such a one
 As age to age might add, for uses vile,—
 A windowless, deformed, and dreary pile ;
 And on the top an open tower, where hung
 A bell, which in the radiance swayed and swung ;
 We could just hear its coarse and iron tongue :
 The broad sun sank behind it, and it tolled
 In strong and black relief. “ What we behold
 Shall be the mad-house and its belfry tower,”
 Said Maddalo, “ And even at this hour,
 Those who may cross the water hear that bell,
 Which calls the maniacs, each one from his cell,
 To vespers.” ’—*Shelley, ‘ Julian and Maddalo.’*

‘ Honour aright the philosophic thought,
 That they who, by the trouble of the brain
 Or heart, for usual life are over-wrought,
 Hither should come to discipline their pain.
 A single Convent on a shoaly plain
 Of waters never changing their dull face
 But by the sparkles of the thick-falling rain

Or lines of puny waves,—such is the place.
 Strong medicine enters by the ear and eye ;
 That low unaltering dash against the wall
 May lull the angriest dream to vacancy ;
 And Melancholy, finding nothing strange
 For her poor self to jar upon at all,
 Frees her sad-centred thoughts, and gives them pleasant
 range.'—*Monckton Milnes.*

Our route is now like a highway on the sea, an avenue of posts marking the deep water on either side. On the right is the *Island of Poveglia*. The outer bulwark of the lagoon is formed by three islands. That which ends to the north in the castle of S. Andrea, and to the south in the fort of *Alberoni*, is called *Littorale di Malamocco*. The original island of Malamocco, on which the fugitives from Padua took refuge from Attila in 452, and which was the seat of government and residence of the Doges from 742 to 810, was submerged in 1107. The next island, *Littorale di Pelestina*, is guarded by the *Castello di S. Pietro*, and the *Forte di Caroman*. The southernmost island, *Littorale di Sotto Marina*, forms the bulwark of Chioggia. Both the last-named islands are defended by the strong sea walls, called *I Murazzi*, erected 1774–1782, being 4603 yards long on the coast of Pelestina and 1522 yards on that of Sotto Marina. As we coast along the shores we have an opportunity of seeing how their many villages have all the same peculiar characteristics ;—the tall campanile ; the white-washed houses with Venetian Gothic windows ; the miniature piazza with the lions supported on tall staffs ; the bronzed Giorgione figures lounging over the little piers green with sea-weed ; the strip of shore with reed fences protecting the gardens from the salt winds, and the feathery tamarisks hanging over.

The female population is almost entirely occupied in lace-making, especially at Pelestina, and it is characteristic of the Venetian character that till a few years ago all the lace-stitches had religious names, 'Aves,' 'Paters,' &c.

The islands, and the views across the sparkling lagoon.

—broken here and there into strips of the brightest emerald-green—to the beautiful Euganean hills, will occupy us till we reach *Chioggia* (*Hotel Luna*), where a considerable town occupies the whole of one of the larger islands. Its chief features are one immensely broad street, and one wide canal which perfectly blazes with colour—orange, yellow, crimson, and red—from the sails of its fishing-boats, which have the most extraordinary vanes at the top of their masts, wrought into the quaintest possible designs. When all these boats set forth and skim over the lagoon, it is like the flight of a swarm of butterflies. The people of Chioggia, too, retain all



Street of Chioggia.

the finest characteristics of the old Venetian type, and painters still find their best models here.

The dramatist Goldoni went to reside at Chioggia with his family when very young, and he has left an interesting account of his life there in his memoirs. His '*Baruffe Chiozzotte*' gives an amusing picture of the quarrels in which the women of Chioggia indulge, and for which they are still celebrated.

'The Chiozzotte are the only women of this part of Italy who still preserve a semblance of national costume; and this remnant of more picturesque times consists merely of a skirt of white, which, being open in front, is drawn from the waist over the head and gathered in the

hand under the chin, giving to the flashing black eyes and swarthy features of the youthful wearer a look of very dangerous shyness and cunning. The dialect of the Chiozzotti is said to be that of the early Venetians, with an admixture of Greek, and it is infinitely more sweet and musical than the dialect now spoken at Venice.'—*Howells*.

Chioggia was the residence of the painter Rosalba Carrera, and of the great sixteenth-century composer Giuseppe Zarlino.

Cut off from the rest of the world by water, the life here is still the life of centuries ago, and Ariosto is even now (1883) read publicly in the evenings in the principal street, by a regular reader to a large and delighted audience.

'In questo paese si divide tutta la popolazione in due classe : ricchi, e poveri. Quelli che portano una parrucca ed un mantello, sono i ricchi; quelli che non hanno che un berretto ed un cappotto, sono i poveri; ben spesso questi ultimi hanno quattro volte più danaro degli altri.'—*Goldoni*.

Few visitors will care to go building-hunting at Chioggia. There is a *Granary* of 1322, resting on 64 pillars. The *Cathedral* was built 1633-1674, by *Bald Longhena*, and has some good reliefs by *Bonasso* at the altar of S. Agnes and on the pulpit. The *Oratory of S. Martino*, of 1393, has an altar of 1394. The *Church of S. Andrea* has an altar by *Sansovino*. Chioggia is joined to the island of Brondolo (a continuation of the Lido) by a bridge of 43 arches.

Beautiful are the effects of sunset on the still lagoon, and still more perhaps the effects of moonlight, enjoyed by those who return in the evening from Chioggia.

'On ne nous avait certainement pas assez vanté la beauté du ciel et les délices des nuits de Venise. La lagune est si calme dans les beaux soirs que les étoiles n'y tremblent pas. Quand on est au milieu, elle est si blanche, si unie, que l'œil ne saisit plus la ligne de l'horizon, et que l'eau et le ciel ne font plus qu'un voile d'azur, où la rêverie se perd et s'endort.'—*George Sand*.

'Now am I also one of the birds of the Adriatic Sea, as every Venetian feels himself to be, while reclining in his gondola. All that surrounds me is dignified—a grand venerable work of combined human energies, a noble monument, not of a ruler, but of a people. And if their lagunes are gradually filling up, if unwholesome vapours are

floating over the marsh, if their trade is declining, and their power has passed away, still the great place and its essential character, will not for a moment be less venerable.'—*Goethe*.

The approach to Venice, seen in coming from Trieste on this side, affords one of the most beautiful and striking views of the water-city.

‘ Underneath day’s azure eyes,
 Ocean’s nursling, Venice lies,—
 A peopled labyrinth of walls,
 Amphitrite’s destined halls,
 Which her hoary sire now paves
 With his blue and gleaming waves.
 Lo ! the sun upsprings behind,
 Broad, red, radiant, half-reclined
 On the level quivering line
 Of the waters crystalline ;
 And before that chasm of light
 As within a furnace bright,
 Column, tower, and dome, and spire,
 Shine like obelisks of fire,
 Pointing with inconstant motion
 From the altar of dark ocean
 To the sapphire-tinted skies ;
 As the flames of sacrifice
 From the marbled shrines did rise
 As to pierce the dome of gold
 Where Apollo spake of old.’—*Shelley*.

CHAPTER XXVIII.

MURANO AND TORCELLO.

A WHOLE day must be given to this delightful excursion, and a calm sea should be chosen. It is sometimes very rough in the neighbourhood of Murano.

Emerging from the narrow canals of Venice at the Fondamente Nuove, we find ourselves in the open lagoon. The nearest island, to which boat-funerals are gliding stealthily with black flags, is that of *S. Michele*, occupied by the *Cemetery*.

‘As we go by the Cemetery of *S. Michele*, Piero the gondolier and Giovanna improve us with a little solemn pleasantry.

‘“It is a small place,” says Piero, “but there is room enough for all Venice in it.”

‘“It is true,” asserts Giovanna, “and here we poor folks become landowners at last.”’—*Howells’ ‘Venetian Life.’*

The handsome church beside the burial ground dates from the fifteenth century, and contains, above the main entrance, the tomb of Giovanni Dolfin, Bishop of Vicenza, 1622, with statues by Bernini, and, near this, in the pavement, the gravestone of Fra Paolo Sarpi. Amongst the monks of the Camaldolese convent were the learned Placido Zurla, afterwards cardinal, and Mauro Cappellari, who, in 1831, mounted the papal throne as Gregory XVI.

‘The pure cumuli of cloud lie crowded and leaning against one another, rank beyond rank, far over the shining water, each cut away at its foundation by a level line, trenchant and clear, till they sink to the horizon like a flight of marble steps, except where the mountains meet them, and are lost in them, barred across by the grey terraces of those cloud foundations, and reduced into one crestless bank of blue, spotted here and there with strange flakes of wan, aërial, greenish light, strewed

upon them like snow. And underneath is the long dark line of the mainland, fringed with low trees; and then the wide waving surface of the burnished lagoon trembling slowly, and shaking out into forked bands of lengthening light the images of the towers of cloud above. To the north, there is first the great cemetery wall, then the long stray buildings of Murano, and the island villages beyond, glittering in intense crystalline vermilion, like so much jewelry scattered on a mirror, their towers poised apparently in the air a little above the horizon, and their reflections, as sharp and vivid and substantial as themselves, thrown on the vacancy between them and the sea. And thus the villages seem standing on the air; and, to the east, there is a cluster of ships that seem sailing on the land; for the sandy line of the Lido stretches itself between us and them, and we can see the tall white sails moving beyond it, but not the sea, only there is a sense of the great sea being indeed there, and a solemn strength of gleaming light in the sky above.

‘The most discordant feature in the whole scene is the cloud which hovers above the glass furnaces of Murano; but this we may not regret, as it is one of the last signs left of human exertion among the ruinous villages which surround us. The silent gliding of the gondola brings it nearer to us every moment; we pass the cemetery, and a deep sea-channel which separates it from Murano, and finally enter a narrow water-street, with a paved footpath on each side, raised three or four feet above the canal, and forming a kind of quay between the water and the doors of the houses. These latter are, for the most part, low, but built with massy doors and windows of marble or Istrian stone, square set, and barred with iron; buildings evidently once of no mean order, though now only inhabited by the poor. Here and there an ogee window of the fourteenth century, or a doorway deeply enriched with cable mouldings, shows itself in the midst of more ordinary features; and several houses, consisting of one story only carried on square pillars, forming a short arcade along the quay, have windows sustained on shafts of red Verona marble, of singular grace and delicacy. All now in vain; little care is there for their delicacy or grace among the rough fishermen sauntering on the quay with their jackets hanging loose from their shoulders, jacket and cap and hair all of the same dark-greenish sea-grey. But there is some life in the scene, more than is usual in Venice: the women are sitting at their doors knitting busily, and various workmen of the glass houses sifting glass dust upon the pavement, and strange cries coming from one side of the canal to the other, and ringing far along the crowded water, from vendors of figs and grapes, and gourds and shell-fish; cries partly descriptive of the eatables in question, but interspersed with others of a character unintelligible in proportion to their violence, and fortunately so, if we may judge by a sentence which is stencilled in black, within a garland, on the white-washed walls of nearly every other house in the street, but which, how often soever written, no one seems to regard: “*Be-stemme non più. Lodate Gesù.*”

‘We push our way between large barges laden with fresh water from Fusina, in round white tubs seven feet across, and complicated boats full of all manner of nets that look as if they could never be disentangled, hanging from their masts and over their sides; and presently pass under a bridge with the lion of S. Mark on its archivolt, and another on a pillar at the end of the parapet, a small red lion with much of the puppy in his face, looking vacantly up into the air (in passing we may note that, instead of feathers, his wings are covered with hair, and in several other points the manner of his sculpture is not uninteresting). Presently the canal turns a little to the left, and thereupon becomes more quiet, the main bustle of the water-street being usually confined to the first straight reach of it, some quarter of a mile long, the Cheapside of Murano. We pass a considerable church on the left, S. Pietro, and a little square opposite to it with a few acacia trees, and then find our boat suddenly seized by a strong green eddy, and whirled into the tideway of one of the main channels of the lagoon, which divides the town of Murano into two parts by a deep stream some fifty yards over, crossed only by one wooden bridge. We let ourselves drift some way down the current, looking at the low line of cottages on the other side of it, hardly knowing if there be more cheerfulness or melancholy in the way the sunshine glows on their ruinous but white-washed walls and sparkles on the rushing of the green water by the grass-grown quay. It needs a strong stroke of the oar to bring us into the mouth of another quiet canal on the other side of the tideway, and we are still somewhat giddy when we run the head of the gondola into the sand on the left-hand side of this more sluggish stream, and land under the east end of the Church of San Donato, the “Matrice” or “Mother” church of Murano.

‘It stands, it and the heavy campanile detached from it a few yards, in a small triangular field of somewhat fresher grass than is usual near Venice, traversed by a paved walk with green mosaic of short grass between the rude squares of its stones, bounded on one side by ruinous garden walls, on another by a line of low cottages, on the third, the base of the triangle, by the shallow canal from which we have just landed. Near the point of the triangular space is a simple well, bearing date 1502; in its widest part, between the canal and campanile, is a four-square hollow pillar, each side formed by a separate slab of stone, to which the iron hasps are still attached that once secured the Venetian standard.

‘The cathedral itself occupies the northern angle of the field, encumbered with modern buildings, small outhouse-like chapels, and wastes of white wall with blank square windows, and itself utterly defaced in the whole body of it, nothing but the apse having been spared; the original place is only discoverable by careful examination, and even then but partially. The whole impression and effect of the building are irretrievably lost, but the fragments of it are still most precious.’—*Ruskin*, ‘*Stones of Venice*.’

According to legend, the foundation of the principal Church of Murano is due to Otho the Great, to whom the Virgin appeared in a vision, showing him this very triangular meadow overgrown with scarlet lilies, and desiring him to build a church there in her honour. In 1125 S. Donato was joined with the Virgin as patron of the church, which was henceforth called by his name, and to which his body, brought from Cephalonia, was presented by the Doge Domenico Michele. It is believed that on the acquisition of this treasure the whole church was rebuilt. Gally Knight supposes that the best part of the existing remains is of the twelfth century. The semi-circular apse is the most remarkable feature. It has two stories of circular arches, intersected by a double band of triangular marbles of the most wondrous delicacy of sculpture. Many of these marbles are coloured, and Ruskin teaches us that in no case was their arrangement without the most careful intention. 'The subtlety and perfection of artistical feeling in all this are so redundant, that in the building itself the eye can rest upon this coloured chain with the same kind of delight that it has in a piece of the embroidery of Paul Veronese.' The balustrade round the upper gallery is also a remarkable feature. The lower stage is mainly arcaded in red brick.

The interior of the church has been grievously modernised and is dismal and bare in the extreme. But it retains the old basilica form, the beautiful inlaid pavement of 1140, some of the delicately wrought ancient capitals, and, in the apse, a sad-looking Greek mosaic of the Madonna, in a blue robe. Beneath it, is, in Latin, the inscription :

'Whom Eve destroyed, the pious Virgin Mary redeemed;
All praise her, who rejoice in the Grace of Christ.'

'At Murano the Mosaic in the tribune of the Duomo, executed about the middle of the twelfth century, is one of the most remarkable of the Byzantine revival—a single figure only, the Virgin, the Greek type—standing on a cushion of cloth of gold, alone in the field, and completely enveloped in her long blue robe; her hands are held forth appealingly towards the spectator, two large tear-drops hang on her cheek, settled

sorrow dwells on every feature; the very spirit of the "Stabat Mater" breathes through this affecting portraiture—the silent searching look for sympathy is irresistible. The face not beautiful but impressive and dignified; there is a feeling of elegance in the attitude, finished with care, evidently by one of the best artists of the time.'—*Lord Lindsay's 'Christian Art.'*

The *Church of the Angeli* dates from 1187, but was rebuilt in 1520. On the gate of its courtyard is a graceful Annunciation by some of the pupils of Donatello. The *Church of S. Pietro*, of the sixteenth century, contains a noble *Giovanni Bellini*, of the Madonna and saints, with the donor, Doge A. Barberigo, 1488. The picture was formerly in the convent of S. Maria degli Angeli, of which Barberigo had been the administrator, and where two of his daughters were nuns.

'Who that has visited Murano does not know that beautiful canvas with its tasteless frame of the seventeenth century, on which the Prince of Venice, introduced by S. Mark and S. Augustine, kneels in all the pomp of orange and ermine, yet with all the humility of a sinner, before the Virgin? Who has not been delighted by the lovely calm of that Virgin, with the boy on her knee, imparting the benediction to the sound of viol and guitar? What charm dwells in those two children or that wonderful row of cherubs' heads that hang on cloudlets about the purple curtain, what attractiveness in the vegetation of the landscape and its beds of weeds and flowers, in which the crane, the peacock, and partridge alike elect to congregate! How noble the proportions of the saints, how grand and real the portrait of the Doge! It is that here large contrasts of light and shade are united with bright and blended tone; that the atmosphere is playing round these people, and helping them to live and move before us, and nature is ennobled by thought and skill.'—*Crowe and Cavalcaselle.*

Another fine work here, brought from the same convent, is an Assumption by *Marco Basaiti*.

Travellers should not leave Murano without visiting *Salviati's Glass Manufactory*, and seeing his wonderful imitations both of the ancient mosaics and of the old Venetian glass, varied in a thousand forms, and tinted with the exquisite and delicate colours known as girasole (opal), lattimo, rubino, alabastro, giallo d'oro, acqua marina, &c.

A path in the sea, marked at intervals with posts, leads picturesquely across the shallow lagoon to the *Island of Burano*, which has a large lace-making population, and beyond this to the *Island of Mazzorbo*, which is a vast kitchen garden for the inhabitants of Venice. Here there is an interesting Gothic doorway, with the figure of our Lord and kneeling figures, under an ogee canopy, dated A.D. 1368.



A Path in the Sea to Torcello.

No lady visiting these parts should omit a visit to the *Lace Manufacture (Fabbrica di Merletti di Burano)*, where, under the judicious protection of Countess Marcello, the celebrated *point de Burano* has been successfully revived, its old patterns being adopted. Hundreds of young girls (whose almost universal beauty will certainly strike a



Canal of Burano, Venice.

stranger) find daily employment here, to the relief of their families and the general profit of their desolate and indigent island.

Beautiful are the effects, in passing through the canal which divides these islands, of the low-lying reaches of wind-stricken shore, with a tall campanile and lonely cypress. Again a wide space of open lagoon, and, between banks of

samphire and low lilac bushes, we enter the canal of *Torcello*.

Seven miles to the north of Venice, the banks of sand, which near the city rise little above low-water mark, attain by degrees a higher level, and hoist themselves at last into fields of salt morass, raised here and there into shapeless mounds, and interrupted by narrow creeks of sea. One of the feeblest of these inlets, after winding for some time among buried fragments of masonry, and knots of sunburnt weeds whitened with webs of fucus, stays itself in an utterly stagnant pool beside a plot of greener grass covered with ground-ivy and violets. On this mound is built a rude brick campanile, of the commonest Lombardic type, which if we ascend towards evening (and there are none to hinder us, the door of its ruinous staircase swinging idly on its hinges), we may command from it one of the most notable scenes in this wide world of ours. Far as the eye can reach, a waste of wild sea moor, of a lurid ashen-grey; not like our northern moors with their jet-black pools and purple heath, but lifeless, the colour of sackcloth, with the corrupted sea-water soaking through the roots of its acrid weeds, and gleaming hither and thither through its snaky channels. No gathering of fantastic mists, nor coursing of clouds across it; but melancholy clearness of space in the warm sunset, oppressive, reaching to the horizon of its level gloom. To the very horizon, on the north-east; but to the north and west, there is a blue line of higher land along the border of it, and above this, but farther back, a misty band of mountains, touched with snow. To the east, the paleness and roar of the Adriatic, louder at momentary intervals as the surf breaks on the bar of sand; to the south, the widening branches of the calm lagoon, alternately purple and pale green, as they reflect the evening clouds or twilight sky; and almost beneath our feet, on the same field which sustains the tower we gaze from, a group of four buildings, two of them little larger than cottages (though built of stone, and one adorned by a quaint belfry), the third an octagonal chapel, of which we can see but little more than the flat red roof with its rayed tiling, the fourth, a considerable church with nave and aisles, but of which, in like manner, we can see little but the long central ridge and lateral slopes of roof, which the sunlight separates in one glowing mass from the green field beneath and grey moor beyond. There are no living creatures near the buildings, nor any vestige of village or city round about them. They lie like a little company of ships becalmed on a far-away sea.

Then look farther to the south. Beyond the widening branches of the lagoon, and rising out of the bright lake into which they gather, there are a multitude of towers, dark, and scattered among square-set shapes of clustered palaces, a long irregular line fretting the southern sky.

Mother and daughter, you behold them both in their widowhood,
—Torcello and Venice.

‘Thirteen hundred years ago, the grey moorland looked as it does this day, and the purple mountains stood as radiantly in the deep distances of evening; but on the line of the horizon, there were strange fires mixed with the light of sunset, and the lament of many human voices mixed with the fretting of the waves on their ridges of sand. The flames rose from the ruins of Altinum; the lament from the multitude of its people, seeking, like Israel of old, a refuge from the sword in the paths of the sea.

‘The cattle are feeding and resting upon the site of the city that they left; the mower’s scythe swept this day at dawn over the chief street of the city that they built, and the swathes of soft grass are now sending up their scent into the night air, the only incense that fills the temple of their ancient worship. Let us go down into that little space of meadow land.

‘The inlet which runs nearest to the base of the campanile is not that by which Torcello is commonly approached. Another, somewhat broader, and overhung by alder copse, winds out of the main channel of the lagoon up to the very edge of the little meadow which was once the Piazza of the city, and there, stayed by a few grey stones which present some semblance of a quay, forms its boundary at one extremity. Hardly larger than an English farmyard, and roughly enclosed on each side by broken palings and hedges of honeysuckle and briar, the narrow field retires from the water’s edge, traversed by a scarcely traceable footpath, for some forty or fifty paces, and then expanding into the form of a small square, with buildings on three sides of it, the fourth being that which opens to the water. Two of these, that on our left and that in front of us as we approach from the canal, are so small that they might well be taken for the out-houses of the farm, though the first is a conventual building, and the other aspires to the title of the “Palazzo Pubblico,” both dating as far back as the beginning of the fourteenth century; the third, the octagonal church of Santa Fosca, is far more ancient than either, yet hardly on a larger scale. Though the pillars of the portico which surrounds it are of pure Greek marble, and their capitals are enriched with delicate sculpture, they, and the arches they sustain, together only raise the roof to the height of a cattle-shed; and the first strong impression which the spectator receives from the whole scene is, that whatever sin it may have been which has on this spot been visited with so utter a desolation, it could not at least have been ambition. Nor will this impression be diminished as we approach, or enter, the larger church to which the whole group of building is subordinate. It has evidently been built by men in flight and distress; who sought in the hurried erection of their island church such a shelter for their earnest and sorrowful worship, as, on the one hand, would not attract the eyes of their enemies by its splendour, and yet, on the other, might not awaken too bitter feelings by its contrast with the churches which they had seen destroyed. There is visible everywhere a simple and tender effort to

recover some of the form of the temples which they had loved, and to do honour to God by that which they were erecting, while distress and humiliation prevented the desire, and prudence precluded the admission, either of luxury of ornament or magnificence of plan. The exterior is absolutely devoid of decoration, with the exception only of the western entrance and the lateral door, of which the former has carved side-posts and architrave, and the latter crosses of rich sculpture; while the massy stone shutters of the windows, turning on huge rings of stone, which answer the double purpose of stanchions and brackets, cause the whole building rather to resemble a refuge from Alpine storm than the cathedral of a populous city; and, internally, the two solemn mosaics of the eastern and western extremities,—one representing the Last Judgment, the other the Madonna, her tears falling as her hands are raised to bless,—and the noble range of pillars which enclose the space between terminated by the high throne for the pastor, and the semi-circular raised seats for the superior clergy, are expressive at once of the deep sorrow and the sacred courage of men who had no home left them upon earth, but who looked for one to come, of men, “persecuted but not forsaken, cast down but not destroyed.”—*Ruskin*, ‘*Stones of Venice*,’ ii. 2.

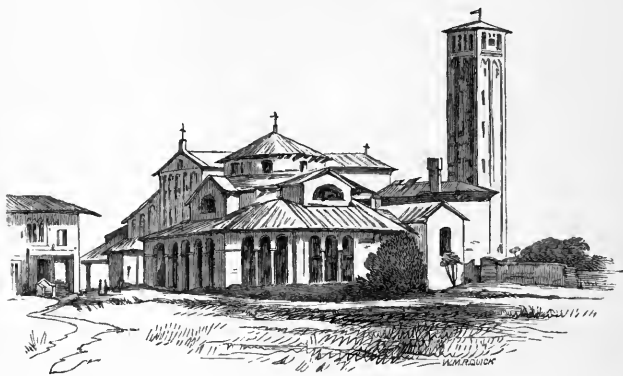
‘Two hundred years after the invasion of Attila had driven many of the inhabitants of Aquileja and Altina from their homes, the province was desolated by the Lombards. The Altinese, alarmed at their approach, anxiously deliberated whether they should remain to face this “*Australis plaga*,” or seek safety in flight, when they beheld vast flocks of birds, with their fledglings in their beaks, take flight from the city walls and towers and direct their course seaward. Regarding this as a sign from heaven, some departed to Ravenna, some to Pentapolis, and others to Istria, leaving behind them a band of devout persons, who in order to obtain a more direct manifestation of the will of heaven determined to fast and pray for three days, according to the advice of their bishop, Paulus. At the end of that time they heard a voice like thunder, saying, “Ascend into the city tower and look at the stars.” They beheld a vision of boats, and ships, and islands, and taking this as an indication that their course should be directed seaward, they removed their most precious possessions to the island of Torcello. . . . Paulus, Bishop of Altina, migrated with his flock, their relics, and treasure, to Torcello and the neighbouring islands, A.D. 641.’—*Perkins*, ‘*Italian Sculptors*.’

Amongst the external features of Torcello is the marble seat—low-lying amongst the rye-grass—called *Attila's Throne*.

The Cathedral, which was rebuilt, evidently exactly in the form of an earlier church, in the beginning of the eleventh century, has many curious mosaics of the same date, and

probably by the same artist as that at Murano. It has three parallel naves of ten bays, ending in apses. The columns dividing the nave from the aisles, are of veined marble, with exquisitely wrought capitals, half Corinthian, half Byzantine. The Holy Water basin of the tenth century is very curious. The crypt is probably a remnant of a building of the seventh century. The choir is fenced off by a marble screen, 'the prototype of that at S. Mark's,' and is adorned with sculptures of lions and peacocks, probably brought from Aquileja.

'North-west of the rood-screen stands the marble ambon—a pulpit of two divisions, one (circular) facing south, the other (square) facing



Torcello.

west. This and the staircase leading to it are full of delicate and good carved work. The arrangement has an absurd likeness to many a modern English scheme of pulpit, and reading pew, and there is certainly force in the observation, that such an arrangement would never have been thought of, unless the Gospel was to be understood by the people. Now they do not understand it, it is no longer said from an ambon, and ambons seem to be much less useful to the Romans than rood-screens are to us!'—*Street*.

The cathedral was greatly injured, and its exterior completely modernised, during injudicious and hasty repairs under the Austrians, when the new roof was put on. The

chancel is most remarkable, the seats rising in tiers with the semi-circular form of a theatre, and the episcopal throne in the centre raised above these seats, and approached by its own steep staircase.

‘There is one circumstance which we ought to remember as giving peculiar significance to the position which the episcopal throne occupies in the island church, namely, that in the minds of all early Christians the Church itself was most frequently symbolised under the image of a ship, of which the bishop was the pilot. Consider the force which this symbol would assume in the imaginations of men to whom the spiritual Church had become an ark of refuge in the midst of a destruction hardly less terrible than that from which the eight souls were saved of old, a destruction in which the wrath of man had become as broad as the earth and as merciless as the sea, and who saw the actual and literal edifice of the Church raised up, itself like an ark in the midst of the waters. No marvel if with the surf of the Adriatic rolling between them and the shores of their birth, from which they were separated for ever, they should have looked upon each other as the disciples did when the storm came down on Tiberias Lake and have yielded ready and loving obedience to those who ruled them in His name, who had there rebuked the winds and commanded stillness to the sea. And if the stranger would yet learn in what spirit it was that the dominion of Venice was begun, and in what strength she went forth conquering and to conquer, let him not seek to estimate the wealth of her arsenals or numbers of her armies; nor look upon the pageantry of her palaces, nor enter into the secrets of her councils; but let him ascend the highest tier of the stern ledges that sweep round the altar of Torcello, and then, looking as the pilot did of old along the marble ribs of the goodly temple-ship, let him re-people its ruined deck with the shadows of its dead mariners, and strive to feel in himself the strength of heart that was kindled within them, when first, after the pillars of it had settled in the sand, and the roof of it had been closed against the angry sky that was still reddened by the fires of their homesteads,—first, within the shelter of its knitted walls, amidst the murmur of the waste of waves and the beating of the wings of the sea-birds round the rock that was strange to them,—rose that ancient hymn, in the power of their gathered voices :—“*The sea is His, and He made it : and His hands prepared the dry land.*”’—*Ruskin, ‘Stones of Venice.’*

The *Baptistry*, or *Church of S. Fosca*, is connected with the cathedral by a most picturesque little cloister. It is a square church, with small projections on either side, and a deeper one on the east, where the high altar is raised

above the relics of the virgin martyr Fosca, who suffered under Decius.

‘ There are three eastern apses, and the western side is screened by an open cloister, which is octagonal in plan. The square centre is domed on very simple pendentives, and the capitals are similar in character to those in the cathedral. The best detail is to be seen outside the east end, where there is some good arcading and an enriched band of chevron ornament, formed by recessing the brickwork, and a mixture of red and buff brickwork, which is very effective.’—*Street*.

‘ At Torcello everything is on the tiniest scale; you can touch with your hand the capitals of the columns that support the roof, and though the basilica be a respectably-sized parish church, its title of Duomo prepares one to expect a building of far greater magnitude. The contrast is striking too in other respects. The spot once so populous is now almost utterly abandoned. The two churches, the baptistery and steeple, an isolated marble column, an ancient well, sculptured with the Greek cross, the Archivio and Tribunal (such no longer)—these, and one or two dilapidated buildings, all closely adjacent, are the sole remains of the ancient town, and form now the centre of a wilderness; the piazza which they encircled, is completely overgrown with grass and encircled by hedgerows—a narrow pathway is the only street; the little birds sing amid the profound silence—and on finishing your survey, you will probably find yourself leaning against the marble pillars which once sustained the flag-staff of the republic, long before those of her tributary principalities, Cyprus and Candia, waved in the breeze. I know nothing in its way like Torcello; it is a scene *sui generis* for simplicity and solitude,—and yet not melancholy, for they are not the ruins of fallen greatness; the emotions excited are akin rather to those one experiences in visiting the source of some mighty river, or gazing at the portrait of a hero in his childhood.’—*Lindsay’s ‘Christian Art.’*

The Campanile of the eleventh century is well worth ascending for the sake of the singular view.

The excursion to Torcello forms a fitting close to a stay at Venice, which no one who has stayed long enough to enjoy its melancholy beauty can leave without regret.

‘ Prime model of a Christian commonwealth
 Thou wise simplicity, which present men
 Calumniate, not conceiving,—joy is mine,
 That I have read and learnt thee as I ought,
 Not in the rude compiler’s painted shell,

But in thine own memorials of live stone,
And in the pictures of thy kneeling princes,
And in the lofty words on lofty tombs,
And in the breath of ancient chroniclers,
And in the music of the outer sea.'—*Monckton Milnes.*

' La campagna me consola,
Ma Venezia zè la sola
Che me posa contentar.
O Venezia benedetta,
No le voggio più lasar.'—*Venetian Barcarole.*

CHAPTER XXIX.

TREVISO, UDINE, AND AQUILEJA.

THESE places will probably be visited by many travellers who go by rail from Venice to Vienna. Except by those who are sufficiently interested in history to make the (well-worth) pilgrimage to Aquileja, they will not be made the subject of a separate excursion.

THE railway to Trieste branches off from the Milan line at Mestre, and reaches:—

26 kil. *Treviso* (*Inns. Quattro Corone*, very good, though of humble exterior. *Posta.*) This town, in its narrow winding arcaded streets, has a reminiscence of Venice. In the centre is:—

The *Cathedral of S. Pietro*, chiefly brick, and modernised in the fifteenth century by *Tullio Lombardo*, and with a classic portico, on the steps of which the ancient red lions remain. It has five cupolas.

Right, 2nd Chapel. Paris Bordone. The Nativity.

Chapel right of High Altar. Titian. The Annunciation. The fresco of the Adoration of the Magi, and the Salutation above, are by *Pordenone*.

The *High Altar* is by *Tullio Lombardo*, as well as the fine tomb near it of Bishop Zannetti.

**Left, 3rd Chapel. Fr. Bissolo* (1504), a native of Treviso, a pupil of G. Bellini. *S. Barbara* with *SS. Catherine* and *John Baptist* and the donor. A beautiful picture.

2nd Chapel. Paris Bordone. Madonna and four Saints.

A little to the left (from the west front of the cathedral) is the fine brick Dominican *Church of S. Niccolò de Bari*, one of the loftiest and largest Gothic parish churches in Italy. It was built by two Dominican architects, 1310–1352. The immense nave ends in a tribune, and is separated

from its aisles by enormous pillars, upon which there are frescoes. On the right wall is a gigantic S. Christopher.

High Altar. *Fra Marco Pensaben*, finished by *Girolamo Savoldo*, 1520. Madonna throned, with saints and angels.

Left of Choir. The tomb of Conte d' Onigo, by *Tullio Lombardo*, 1794.

Chapel right of High Altar. *Giovanni Bellini* (or Sebastian del Piombo?) Christ and the Twelve Apostles: the donor and his family beneath.

Sacristy. *Paolo Fiamingo.* The Magdalen.

Many of the churches have works of the native artists, *Pietro Maria Pennachi*, 1464–1528, a follower of Carpaccio, and his son, commonly called *Girolamo de Treviso*, 1497–1544, who became architect and engineer to Henry VIII. of England, and was killed by a cannon-ball whilst commanding the works at the siege of Boulogne. We must also notice an Entombment in the *Monte di Pietà*, a fine picture, probably by *Giorgione*, though it is unlike the usual works of the master in its violent action and foreshortening.

The church of *S. Cristina*, 5 m. from Treviso, has a very remarkable altar-piece by *Lorenzo Lotto*.

[Treviso is perhaps the best point on the railway from whence to visit (by carriage) *Asolo*, where Caterina Cornaro, Queen of Cyprus, had her famous villa; and the still existing *Villa Masena* (sometimes called *Villa Barbaro*, or *Villa Marin*, from having been the residence of the last doge of Venice), which the three great artists of the Renaissance—Palladio, Paul Veronese, and Alessandro Vittoria—united to raise and embellish for the brothers Daniele Barbaro, patriarch of Aquileja, and Marc Antonio Barbaro, Procurator of S. Mark and Ambassador of the Republic, familiar from his magnificent portrait in the Belvidere at Vienna. An excursion to the *Villa Masena* is easily practicable in the day from Venice, and carriages at moderate prices (to be arranged beforehand) may be obtained at the station of Treviso.

The first point reached is the *Chapel*, built 1580. It

bears the inscription, ' Marcus Antonius Barbarus Procurator Francisci Filius.' On the right is a fountain richly adorned in the style of John of Bologna. Hence an avenue leads to the *Villa*, at the foot of the hills.

' Palladio dispose son plan suivant les nécessités de la vie patriecienne et de la villégiature, et il accuse franchement dans sa façade les différents usages auxquels servira chacune des parties de l'habitation. Au centre, il fait largement saillir un avant-corps d'une proportion grandiose, et luxueusement orné de sculptures qui annoncent la partie la plus noble, l'habitation patricienne avec sa loge en saillie. Au second plan, à droite et à gauche, il relègue les dépendances sous un grand portique à arcades simples qui les abrite contre le soleil ; enfin, aux deux extrémités, il ferme ses lignes par deux autres petits pavillons légèrement sortants, couronnés par un colombier et peints à fresque à l'extérieur.

' L'architecture proprement dite est réservée pour la partie centrale, qui affecte la forme d'un temple d'ordre ionique et rappelle la *Fortune Virile*, type cher à Palladio; au milieu s'ouvre la Loggia avec son balcon monumental ; et dans le fronton, la Vittoria a modelé en stuc deux figures agenouillées d'une grande tournure, qui portent l'écusson de la famille entouré de rinceaux de feuillages. Dans la frise on lit les noms des deux frères fondateurs de la villa.

' Le rez-de-chaussée n'a pas reçu de décoration ; les murs sont peints en blanc, le sol est fait de mosaïque de Florence ; mais dès qu'on arrive à l'étage supérieur, on est frappé de la grandeur du parti pris. Le plan affecte la forme d'une croix dont le bras principal tout entier n'est qu'une immense galerie. La perspective n'est coupée par aucun ornement saillant : colonnes accouplées ou pilastres de haut-relief. Ce n'est cependant pas dans cette salle de nobles proportions que le Véronèse a peint ses fresques : c'est dans une série de pièces qui se suivent formant les deux petits bras de la croix, et dans des sortes de *stanze* parallèles à la galerie et qui la desservent. On se demande comment le Véronèse, qui aimait les larges surfaces, a pu laisser la plus vaste des salles vides de peinture, et a préféré prendre pour champ les *stanze*, où le spectateur, qui touche pour ainsi dire du doigt les sujets, n'a plus l'illusion nécessaire et le recul indispensable pour juger une œuvre d'art de grandes proportions. L'explication de ce fait est évidemment dans le genre d'existence que mènent les Italiens en villégiature. C'est dans les petits réduits élégants de la villa que le patricien à l'habitude de vivre ; la salle de gala ne s'ouvre que rarement, et il veut avoir à tout instant sous les yeux les sujets qui le charment.'—*Yriarte*.

Palladio may be regarded as the genius of the whole villa, Veronese of the frescoes, and Vittoria of the sculptures,

in which Marc Antonio Barbaro himself worked at the decorations for the grotto in the garden. The great gallery is adorned with eight allegorical figures—suonatrici—each in a niche, in grisaille. Of the other endless frescoes of mythological subjects, the most important is the Olympus, in a cupola.

‘Les figures sont beaucoup plus grandes que nature. Au centre, une jeune femme assise sur un nuage représente l’Immortalité qui monte dans l’empyrée: Mercure la regarde le bras levé vers les cieux et son caducée à la main; Diane est au repos, appuyée sur son grand lévrier qu’elle caresse; Saturne, sous les traits d’un vieillard à barbe blanche, repose sa tête sur sa main droite et de la main gauche retient sa faux; Jupiter domine un peu la scène, que complètent Mars, Apollon, Vénus et le dieu Cupidon. Au-dessous de la coupole, par un contraste qui plaît à son esprit, l’artiste a déroulé la plus singulière des compositions, la moins en rapport avec le sujet qu’il vient de traiter. Il simule d’abord dans cette sorte de frise circulaire un appui à balustres qui coupe les figures à mi-corps: une vieille ridée, vêtue à la mode du temps, indique à une belle jeune femme, qui s’appuie sur le marbre, un jeune homme en pourpoint qui retient un chien prêt à s’élancer sur un page qui lit tranquillement. Un singe, un petit chien à longues oreilles et un enfant contemplant un perroquet forment un groupe qui complète la composition. C’est inattendu, plein de relief et de vie, traité avec cette sûreté de main qui distingue le Véronèse, et, à côté de l’Olympe, le contraste est frappant. Puis, revenant à l’allégorie dans les retombées des voûtes, l’artiste peint Cérés et Bacchus appuyés l’un sur l’autre, les éléments, et la naissance de l’Amour.’—*Yriarte.*]

After crossing the immense generally dry bed of the *Piave*, the railway reaches—

55 kil. *Conegliano (Inn. Posta)*. In the *Church of S. Lorenzo* is an altar-piece by the native painter Giovanni Battista Cima, generally called ‘Cima da Conegliano,’ who was born here in 1460. A house in the *Borgo della Madonna* (No. 323) is decorated within and without with frescoes by *Dario de Treviso*: many other houses in the town have frescoes by him. At *Serravalle*, near this, is a noble piece by *Titian*. Conegliano is the starting-point by diligence for Belluno.

83 kil. *Pordenone*—(Portus Naonis). (*Inn. Posta*). The *Cathedral of S. Marco* has a magnificent campanile and contains:—

Right, 1st Altar. *Giovanni Antonio Licinio*, commonly called 'Il Pordenone,' who was born here, 1484. S. Christopher with the Holy Family. The Madonna shelters Francesco di Tetio, for whom the picture was painted, with his wife and three of their family under her cloak. Pordenone grafted the teaching of Palma and Giorgione upon Friulan art.

Right, 3rd Altar. *Marcello Fogolino* of Vicenza. SS. Francis, John Baptist, and Daniel.

Frescoes of SS. Erasmus and Roch are by Pordenone.

Some of the finest early works of Pordenone may be seen in the chapel of *S. Salvatore* of *Colalto*, in this neighbourhood. Another admirable but injured work of the master is the altar-piece of *Susigara*, a manor of the Colalto family.

109 kil. *Cadroipo*. A little to the right is the village of *Campo-Formio*, where the treaty was made Oct. 18, 1797, by which Illyria, Dalmatia, and Venice were ceded to Austria.

132 kil. *Udine*. (*Inn. Italia*, excellent and reasonable) —the old capital of Friuli, united to Venice in 1420. It is a most pleasant and prosperous place, and it can only have been a hostile pen which wrote the old proverb,—

'Udine, giardini senza fiori, castel senza cannoni, fontane senza acqua, nobiltà senza creanza.'

In the midst of the town is the *Cathedral*, built in 1517 by *Giovanni Fontana*, on an artificial hill which tradition declares to have been thrown up by Attila, in order that from thence he might the better behold the burning of Aquileja. At its foot is the *Piazza di S. Giovanni*, which has a Palazzo (with a loggia now disused and containing remains of a fresco of Pordenone) standing on a broad stone platform, decorated with a fountain, pillars, and statues; the statue at the end, representing Maria Louisa, was erected after the treaty of Campo-Formio.

The beautiful Gothic *Palazzo Pubblico*, of 1457, rests upon an open colonnade, which has a Gothic balustrade of marble and serpentine, and under which is a Madonna of 1516, by *Pordenone*.

A little to the right is the *Cathedral*, which has an octagonal tower, and a Gothic front with some curious reliefs. It contains :

Left, 1st Altar. *Giovanni Martino da Udine*, 1501. S. Mark throned, with two bishops below.

Left, 2nd Altar. *Giovanni da Udine*, 1502. S. Joseph with the Infant Jesus and S. John. A most lovely picture. S. John, a beautiful youth, leans against the parapet of a portico and gazes up at the child in the arms of the old man.

Right Aisle. Tomb of Bishop Zaccharia Briceto, 'Angelo di carità,' erected by his people, 1851.

In the Contrada S. Maria Maddalena are the remains of the *Palazzo Tinghi*, covered in 1527 with frescoes by Pordenone, which are greatly extolled by Vasari. The Town Hall has an apotheosis of S. Gottardo by Pordenone.

The hotel at Udine is a good one (with German cleanliness), and all travellers should stay here two nights, in order to make the very important excursion to Aquileja, for which this is by far the best starting-point. As a matter of fact, Aquileja is still just within the Austrian frontier ; but its history and associations so connect it with Italy that a thorough Italian tour would still be as incomplete without visiting it, as it would have been without a visit to Venice, when that was no longer Italian.

(It is about 18 miles—3 hours' drive—from Udine to Aquileja. The landlord will make an arrangement for 18 frs., by which a little carriage may be taken to Palma (midway) and there exchanged for a fresh carriage and horse, the driver of the first carriage awaiting the return and undertaking all the payments.

The help of a Sacristan is necessary at Aquileja to open doors, &c. The schoolmaster will send for him. He should be desired to bring his telescope, if the Campanile be ascended.

If the traveller have any small Austrian money, he may take it to Aquileja with advantage, but Italian money will pass.)

The road to Aquileja crosses a level, richly-cultivated plain. Midway we reach the strongly-fortified town of *Palma Nuova*, which has clear streams running down all the streets, and a large piazza with quaint statues at each street corner.

There are quantities of shrines along the road. The driver touches his hat to them all, but when he passes a church he takes it off altogether, for this is almost Austria, and religion has not, as they say, 'gone out' here, as it has in Italy generally, since it became 'Unita.' At *Strassoldo*, two little huts painted black and yellow, and a *Doganiera*, announce that we have entered Austria (no paper or passport necessary). Then, across the endless lines of white mulberries, a huge campanile rises in pale pink shadow against the aërial distance. It is Aquileja.

Except that the country is very fertile, the approach would remind us of that to Ostia. Aquileja lies in the same way near a sea which has receded, one great building stranded in the desolation, and the fields all around are littered in the same way with fragments of brick and marble, while pillars and capitals may frequently be seen lying neglected amongst the rank grass. A Roman colony was settled here in B.C. 181, when the accidental omen of an eagle gave it the name of Aquileja, and it speedily rose to the greatest wealth and prosperity. It became the great centre for the traffic of Italy with the north and east of Europe, was enriched by the discovery of gold-mines in the neighbourhood, and was chosen by Caesar as the headquarters of his legions in Cisalpine Gaul. As late as the fourth century it was reckoned by Ausonius as the ninth city of the Roman Empire, and amongst those of Italy only inferior to Capua and Milan. It safely survived many dangers. In A.D. 238 it was besieged by Maximin, who was murdered by his own soldiers while investing it; in A.D. 340 it beheld the younger Constantine defeated and slain, almost beneath its walls; and in 388 it saw the defeat of the usurper Maximus by the Emperor Theodosius the Great, and his death. But in A.D. 452 it was besieged, taken, and totally destroyed by Attila, king of the Huns.

On the site of the famous town of Augustus, which had more than 100,000 inhabitants, there are now only a few low cottages, and the one gigantic church which has risen

upon the fragments of the early Christian cathedral—the crypt, baptistery and campanile—which alone were spared when every other building was so totally destroyed by Attila in 452, in revenge for the resistance he encountered here, that scarcely a stone remained perfect. The inhabitants had already fled with their treasures to Grado and to Torcello, and thus the destruction of Aquileja became the foundation of Venice.

The church—long the cathedral, now only a *parròchia*—has little ornament outside. It belongs mostly to the early part of the eleventh century, when the pillars which had been thrown down were again raised upon their foundations



Aquileja.

and newly enclosed. At the west end is a low portico, supported by heavy pillars, leading to the small solid church which was spared in the destruction of the ancient city. It contains a fresco of SS. John Baptist and Nicholas. Here a number of early inscriptions and other fragments have been collected. Through this we enter the baptistery used for immersion in the time of Constantine, surrounded by six pillars, but now open to the air. This church and baptistery are believed to date from the time of S. Ermagora, the first apostle of Friuli and bishop of Aquileja, who is said to have been consecrated by S. Peter himself, and to have been succeeded by the holy deacon S. Fortunato. In the little forecourt are a number of ancient tombs, capitals of

columns, &c. The ruined pillars on the south of the church are said to have belonged to the portico which led to the palace of the patriarch.

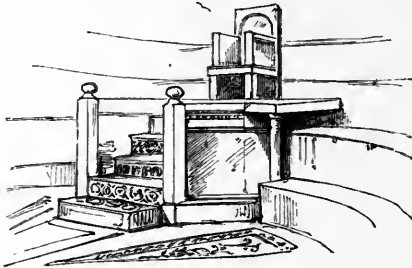
The *Interior* of the church is most stately and impressive. The immense nave is separated from the very wide aisles by magnificent ranges of columns, two on each side, with glorious Corinthian capitals, supporting pointed arches. The roof is of wood, like that of the Eremitani at Padua, cusped, boarded, and panelled in small square panels. At the end of the nave a great flight of steps ascends to the tribune.

Right and left of entrance. Two splendid capitals, used as Holy Water basons.

Right. The Chapel of SS. Ambrose and Margaret, of 1268, containing magnificent marble tombs of the Della Torre family (the arms a tower); one of whom was Patriarch and another Treasurer of this church.

At the angle of the wall. A figure of the sainted Bishop Siro, who foretold the destruction by Attila many years before.

Sacristy. The mitre, sandals, and four-sided *berretto* of Bishop Popponi, under whom the present cathedral was built. In the library above is an ancient gilt figure of S. Ermagora.



Throne of the Patriarch, Aquileja.

A chapel, with a most glorious marble screen with symbolical subjects.

The tomb, with agate panels, raised on four pillars, which contained the relics of S. Quirinus, given, with those of S. Marco Vescovo, by John XIX. in 1031. These relics were removed and divided between the cathedrals of Udine and Gorizia, when the bishopric was taken away from Aquileja.

The *Choir* has a cinque-cento screen. Behind the altar is a picture of saints, attributed to *G. Bellini*, and, beneath it, the throne of the Patriarch Popponi, of white marble and serpentine, approached by steps.

The tomb of S. Marco Vescovo, adorned with statuettes.

Left Aisle. A very odd circular building with a cone-like roof. Its object is unknown. Some say it was a baptistery, and some for containing holy oil, &c.

The *Crypt* is anterior to the destruction by Attila. It contains the relics of S. Ermagora. In spite of the immense iron bars with which they are protected, its treasures were robbed in 1821.

The great *Campanile* stands in the cemetery quite detached from the church. It is well worth ascending for the sake of its wonderful view of the Alps, of Trieste and Miramar, and of the lagunes of Aquileja, which are something like those of Venice. Not far from the mainland is the *Island of Grado*, crowded with fishermen's houses—distinctly visible through the telescope. The church of Grado—'Venetae orae Istromaque Ecclesiarum caput et mater'—somewhat resembles that of Aquileja, though much smaller. There was always great jealousy between the two churches, which came to a climax in 1156, when the patriarch of Aquileja at the head of his canons took Grado unawares, and, having plundered the church, was carrying off his booty to his vessels, when he was arrested by the arrival of a fleet from Venice. The patriarch obtained his liberty, but was forced to pay a ransom which was to bear witness to the contempt in which the spiritual dignity of Aquileja was held at Venice. Every year thenceforth on *Giovedì Grasso* (*Zioba grasso*, in the Venetian dialect) the patriarch of Aquileja was forced to send to Venice a bull and twelve boar pigs, a deputation representing himself and his chapter. They were paraded through the streets, and afterwards slaughtered with mock solemnities in the presence of the Doge, who distributed their flesh to the people.

Grado is well worthy of a visit, but very seldom seen, for it takes three hours to reach in a boat by the canal, and the traveller who would go there must return to sleep at

Palma and start early next day, or sleep at the little inn at Aquileja ; but if he has travelled south in the Volscian and Hernican mountains, he will have slept in many worse places. All that guide-books have hitherto copied from one another as to the malaria at Aquileja is either ignorance or invention : it is a very healthy place, with a flourishing little population.

Every day more antiquities are discovered at Aquileja, and a *Museum* of the minor objects found has been formed at the house of the Podestà. Some of the *Scavi* recently opened, and the different ranges of building found one beneath another, have given rise to the belief that the town must have been destroyed and risen again three separate times.

(Another interesting excursion may be made from Udine—about 12 miles—to *Cividale* (Forum Julii), where a quantity of Roman remains have been discovered and are arranged in a Museum. The curious tomb of Duke Gisulf of Friuli has lately been found here. In the *Church of S. Maria de' Battuti* is a Madonna with saints by *Pellegrino di San Daniele*, 1529 ; in that of *S. Maria in Valle* is another work of the same Friulan master. Many more of his pictures are to be seen at *S. Daniele*, where he married the daughter of the constable of the city gates : the frescoes of *S. Antonio*, executed 1514-22, are his most important and interesting works. He died here, Dec. 23, 1547. The *Duomo* of S. Daniele contains a Trinity, a large altarpiece, executed 1335, by *Pordenone*, and other works of the master.)

CHAPTER XXX.

FERRARA.

By the quick train it is $2\frac{3}{4}$ hrs. from Venice to Ferrara.—13 frs. 15 c.;
9 frs. 25 c.

Inns: Stella d'Oro, best, facing the castle; Europa, in the Corso;
Tre Corone.

FERRARA is one of the most Italian of Italian towns, and one of the most melancholy. Its interest is entirely of the past, and it is more ragged than picturesque. It seems to have gone to sleep in the end of the sixteenth century, when it was annexed to the States of the Church, and never to have awakened. All its prosperity was mediæval, when the House of Este ruled here, and when its court was the most brilliant in Europe, especially in the time of the Duchess Renée, who gave sanctuary at Ferrara to so many distinguished refugees, including the Protestant divines Calvin and Marot, Aonio Paleario, and the famous Olympia Morata.

The Dukes of Ferrara of the House of Este were descended from Giulio, the second son of Welf, Duke of Bavaria. In the 14th century Obizzo d'Este III. increased the power of his house by adding Modena and Reggio to his dominions. In 1452, Borso d'Este, celebrated for the magnificence of his life, received the title of Duke of Modena and Reggio from the Emperor Frederick III., and that of Duke of Ferrara from Pope Paul II. He died in 1471, and was succeeded by his brother the great Duke Hercules I. (1471-1505), under whom the size of the capital was doubled. Alfonso I. (1505-34), the son of Hercules, was the third husband of Lucrezia Borgia, still only in her twenty-fifth year, who amended her life while at Ferrara, and died here in 1519, greatly beloved and respected.¹ The brother of Alfonso

¹ ' Her husband and his subjects all loved her for her gracious manners and her true piety, to which, having long before abandoned all worldly vanities, she wholly

was Cardinal Ippolito d' Este, the friend of Ariosto, of whom Brantôme says : ' No prince or prelate ever showed himself more noble, splendid, or liberal.' Hercules II., the son of Alfonso (1534-1558), and his wife Renée were the patrons of the Protestant divines. Their son Alfonso II., who died childless, was the patron of Tasso and Guarini, and in his days the literary eminence of the court of Ferrara reached its climax. Of his three sisters, Anna (1531-1617) married the Duc de Guise, and afterwards the Duc de Nemours ; Lucrezia (1534-1598) married the Duke of Urbino ; and Léonora (1537-1581), who died unmarried, was the idol of Tasso.

Alfonso II. was succeeded by Cesare d' Este, the natural son of Alfonso I., but only as Duke of Modena and Reggio, for Ferrara and Comacchio were claimed by Pope Clement VIII. as vacant fiefs, and united to the States of the Church. The papal rule, however, was excessively unpopular here, and was only maintained by a strong Austrian garrison ; this was withdrawn in 1859, and in March, 1860, these provinces were united to the kingdom of Sardinia.

' Melancholy as the city looks now, every lover of Italian poetry must view with affection the retreat of an Ariosto, a Tasso, a Guarini. Such is the ascent of wealth over genius, that one or two princes could create an Athens in the midst of this Bœotia. The little courts of Ferrara and Urbino seemed to emulate those of Alexandria and Pergamos, contending for pre-eminence only in literature and elegance.'—*Forsyth*.

' Ferrara ! in thy wide and grass-grown streets,
Whose symmetry was not for solitude,
There seems as 'twere a curse upon the seats
Of former sovereigns, and the antique brood
Of Este, which for many an age made good
Its strength within thy walls, and was of yore
Patron or tyrant, as the changing mood
Of petty power impell'd, of those who wore
The wreath which Dante's brow alone had worn before.'

Byron, 'Childe Harold.'

Ferrara, La Gran Donna del Po, as Tassoni calls it, is situated low in the plain, about $3\frac{1}{2}$ miles S. of the river. The town is neglected and damp and decaying, grass grows long in the side streets, and the palaces look deserted. Hurried travellers will care little for it, but those who are

gave herself up. She used to spend the morning in prayer, and in the evening would invite the ladies of Ferrara to embroidery parties, in which accomplishment she was a great proficient. Her liberality to the poor and to literary men was especially noticeable.'—*Frizzi, 'Mem. per la Storia di Ferrara,'* iv. 281.

really interested in the study of history and art, will find inexhaustible interest in its desolate courts and bye-streets, where the terra-cotta ornament is often gloriously rich and delicate, and in which the artist will discover many charming subjects of twisted columns, ancient wells, and sculptured cornices, with fresh vines hanging over them. The castle, all the churches except the front of the cathedral, and all the palaces and houses except the Palazzo dei Diamanti, are built of brick, and are often wonderfully beautiful examples of the power of decoration which lies in that material. The country round Ferrara is flat and marshy, and the climate damp and unhealthy.

The sights most worth seeing by the passing traveller, are the exterior of the Castle and Cathedral, the Relics of Ariosto at the University, and the Pinacoteca. The following walk embraces all else of importance in the place:—

The *Castle*, which is the centre of everything in Ferrara, is the finest complete middle-age fortress in Italy. It is built entirely of brick, and surrounded by a deep moat, crossed on each side by bridges which support wings of the building. The four towers and the side walls have a wide projecting basement, separated by a corded band from the rest of the edifice. The broad projecting parapets above rest upon huge machicolations, trefoiled at the top. English travellers will wonder where they have been so familiar with this castle before—at the bottom of all willow-patterned washing-basins! It stands, moated and flanked with towers, in the heart of a subjugated town, like a tyrant entrenched amongst slaves, and recalls to a stranger that gloomy period described by Dante:—

‘Che le terre d’Italia tutte piene
 Son di tiranni: ed un Marcel diventa
 Ogni villan che parteggiando viene.’*

The buildings enclose a great courtyard with two ancient wells. Little that is ancient remains in the interior except two ceilings by *Dosso Dossi*. The rooms are the same in

* *Purg.* vi. 124

which Renée of France, daughter of Louis XII., married to the Duke Hercules II., suffered for the evangelical faith, which she had been led to embrace by the teaching of Calvin. For a long time she was consoled for her husband's neglect and for the disrespect of the court by the companionship of her governess, Madame de Soubise, and her daughter, Anne de Parthenai, and by the friendship of Olympia Morata. It was her separation from her friends, and their banishment in obedience to a mandate from the Pope, which drew from Clement Marot, then residing in the castle, the lines addressed to the Queen of Navarre:—

‘ Ha ! Marguerite ! écoute la souffrance
 Du noble cœur de Renée de France ;
 Puis comme sœur plus fort que d’espérance
 Console-la !
 Tu sais comment hors de son pays alla,
 Et que parens et amis laissa là ;
 Mais tu ne sais quel traitement elle a
 En terre étrange.
 Elle ne voit ceux à qui se veut plaindre,
 Son œil rayant si loin ne peut atteindre ;
 Et puis les mōts, pour ce bien lui éteindre,
 Sont entre deux.’

Renée was afterwards for a time deprived even of her children, but continued, in the words of Brantôme, ‘of a lofty and noble heart,’ and according to Maimbourg, ‘of inexhaustible sweetness and goodness.’ On the death of her husband in 1559, she was permitted to return to France, where she died in 1575.

It was in one of the dungeons of this castle Faventino Fanino of Faenza was imprisoned for two years, during which time he was frequently visited by Olympia Morata and the Princess Lavinia della Rovere, and afterwards in 1550 (under Julius III.) was one of the first who suffered death for the evangelical faith. It was also in one of the castle dungeons, that, May 21, 1425, Niccolò III., Marchese d’ Este, caused his wife Parisina, and her lover, who was his own natural son Hugo, to be beheaded—a story narrated by Gibbon, which Byron has made the subject of a poem.

A few steps to the left brings us to the *Piazza del Duomo*, surrounded by old buildings. Opposite, is the Gothic *Palazzo della Ragione*, which dates from 1326; on the right is the Municipio, with a great courtyard containing a beautiful open staircase with arches, and in front some columns which once sustained bronze statues, taken away by the French, and never restored. On the left is the beautiful grey front of the Duomo, which will a little remind Englishmen of Peterborough.

The *Cathedral*, externally, is chiefly of the beginning of the twelfth-century. Its west front has three gables adorned with ranges of arches, which increase in depth and richness of moulding and shadow to the top, where there are very fine open-arched galleries. The projecting central porch is gabled on the front and sides, is supported by banded columns resting on huge lions of red marble, and is adorned with rude reliefs. In the niche above the entrance is a statue of the Madonna by *Niccolò da Pisa*; the sculptured lunette over the great door represents S. George, who is, jointly with S. Maurelius, patron saint of the city. Red marble lions, without columns, stand in front of the side doors. Over that on the right is a medallion bust in high relief, popularly called 'Donna Ferrara.' Near it is a quaint statue of Alberto d' Este in the pilgrim's dress in which he went to Rome for the benefit of the indulgences of the jubilee year of 1391, attended by four hundred persons, all in penitential habits like his own. On the south of the Church is a fragment of a Gothic loggia, which has been continued with heavy columns enclosing an arcade for shops all along the wall, and as (*Deo gratias!*) it has never been 'restored,' the effect is most picturesque, with the beautiful Lombard campanile soaring behind.

The *Interior* has been modernised in the last century, and consists of a long nave with several small bays, a chancel, and tribune.

At the end of the right aisle is a bronze S. George with other figures by *Bindelli* and *Marescotti*. The choir contains a modern

monument to Pope Urban III., who died of grief for the failure of the second crusade. The tribune is adorned with the Last Judgment of *Bastianino*. The choir-books, presented by Bishop Bartolommeo della Rovere, have exquisite illuminations by *Cosimo Tura*, who was son of a tailor at Ferrara. Returning to the left aisle we find—

1st Chapel, *F. Francia*. The Coronation of the Virgin, with saints below.—S. Catherine with her wheel in the foreground.

3rd Chapel, *Garofalo*. Virgin and Child throned, with saints.

Behind the tribune of the Cathedral, under its beautiful terra-cotta cornices, are some old pillars, lions, and a well.

Turning to the left from the west door of the Cathedral, the Corso Porta Reno leads us, under an arch, to the terribly damp *Church of S. Paolo*, where the painters Giobattista Dossi and Bastaruolo are buried. Here also lies Pordenone (Giovanni Antonio de Corticellis), who died at Ferrara in the Albergo del Angelo, 1538, having come to execute a commission for Duke Ercole II. At the end of the nave (right) is a fine bust by *Alessandro Vicentini* to Antonio Montecatino. The Assumption of Elijah and the scenes from the Life of S. Paul in the choir are by *Scarsellino* and *Bonone*.

Returning almost to the castle, and turning (left) under the arches adjoining it, we reach the great *Church of S. Domenico*. Its pictures are removed, and the neighbouring convent is almost entirely stripped of the library bequeathed to it by the astronomist Celio Calcagnini, the friend and correspondent of Olympia Morata, who was celebrated by Ariosto :—

‘ Il dotto Celio Calcagnin lontana
Farà la gloria e ’l bel nome di quella
Nel regno di Monese, in quel di Juba,
In India e Spagna udir con chiara tuba.’

Or. Fur. xlii. 90.

His bust was placed over the library door, and his tomb with the touching inscription :—‘ Ex diuturno studio in primis hoc didicit : mortalia omnia contempere et ignorantiam suam non ignorare.’

Hence if we descend (left) the lime-avenues of the Corso

dei Giardini, which leads from the castle to the walls, and turn to the right, we shall come to (marked by its tall, terribly-leaning campanile) the *Church of S. Benedetto*, where Ariosto was buried, but whence his tomb and ashes were removed by the French to the University. The best pictures in the church have been taken away, but on the vestibule of the refectory in the Paradise of *Dosso Dossi*, in which Ariosto is represented at his own request, 'not being certain of entering the real one.'

The first street on the left is the *Via dei Ariostei*. Here (left) is the old brick house of Ariosto, on which he inscribed between the stories :—

'Parva sed apta mihi, sed nulli obnoxia, sed non
Sordida, parva meo sed tamen aere domus.'¹

A tablet above was added by his son Virginio :—'Sic domus haec Ariosto propitios habeat deos, olim ut Pindarica.' The chamber of the poet on the upper floor, '*perchè alla venerazione della gente durasse*,' has been carefully restored. The furniture, however, is only copied from his, and the only thing here which belonged to him is his 'other ink-stand'—the celebrated one being at the University.

Hence (right) a desolate, grass-grown street (*Via Ariannova*) leads to the *Campo-Santo* which has been formed in the cloisters of the suppressed Certosa. Several tombs from ruined churches have been removed here, and there is a fine bust of Cicognara by *Canova*, but there is not much to see. Some of the epitaphs are interesting—

'I found such a pretty epitaph in the Certosa cemetery at Ferrara—
or rather two ; one was

"Martini Luigi
Implora pace ;"

the other,

"Lucrezia Picini
Implora eterna quiete."

That was all ; but it appears to me that these two and three words comprise and compress all that can be said on the subject,—and then,

¹ 'Small is my house, but suited to me ; standing in no one's way ; not miserably poor, and yet paid for out of my own money.'

in Italian, they are absolute music. They contain doubt, hope, and humility; nothing can be more pathetic than the "implora" and the modesty of the request; they have had enough of life; they want rest; they implore it, and "eterna quiete." It is like a great inscription in some good old heathen "City of the Dead."

Byron, Letter to Mr. Hoppner, June 6, 1819.

The neighbouring church has lost its fine pictures. On the green lawn in front is a large solitary tomb to 'Alfred Lowell Putnam.'

The Via Borsa leads (left) to the *Piazza Ariosteia*, a grassy square adorned with a statue of 'Il nostro Poeta,' as the people of Ferrara call him. At the corner of the square are the *Palazza Bevilacqua* and the *Palazzo Zatti*. Descending the Corso Porta Mare, on the left is the exceedingly beautiful *Palazzo de' Diamanti*, so called from the manner in which the stones are cut. It was originally built by Sigismondo d' Este in 1492, but altered by Cardinal Luigi d' Este in 1567. The friezes at the angles and near the entrance are of wonderful richness. This palace is now called the *Ateneo Civico*, and contains, in its upper story, the *Pinacoteca*, open (free) from 9 A.M. to 3 P.M. It has a very interesting collection, almost exclusively illustrative of the peculiar school of Ferrara, of which Garofalo was the most eminent example.

There are few specimens in the town, of Ferrarese painters before the time of Cosimo Tura, who was a pupil of Galeasso Galassi in the fifteenth century. Of the same period was Lorenzo Costa. His pupils embraced Ercole Grande, Mazzolino, and Domenico Lanetti, who was the master (though he afterwards studied from Raffaelle and Michelangelo) of Benvenuto Tisio, called Garofalo from the pink which he introduced into his pictures. Contemporary with this great master were Dosso and Giobattista Dossi, and Ortolano. Following Garofalo were Girolamo da Carpi, Scarsellino, Giuseppe Mazzuoli or Bastaruolo, and Bastiano Filippi, generally called Bastianino. Giulio Cromer, Carlo Bononi a pupil of Bastaruolo, and Alfonso Rivarola or Chenda, were the last artists of any eminence in Ferrara.

The pictures in the gallery (very few seats) are not now arranged according to their numbers, but it will not be difficult to refer to them. They are all shining under a wholesale 'restoration.' The best specimens are :—

2. *Bastaruolo*. The Crucifixion, with the Virgin and S. John. From Il Gesù.
4. *Carlo Bononi*. The Marriage at Cana ; a huge picture. From the Certosa.
Id. S. Antony of Padua raising a dead man. From S. Francesco.
10. *Bastianino*. The Virgin, with S. Matthew and S. Lucia. From the convent of S. Lucia.
11. *Id.* The Annunciation. From S. Agostino.
12. *Id.* The Nativity. From S. Antonio.
19. *Boccaccino de Cremona*. The Death of the Virgin.
23. *Lorenzo Costa*. The Madonna throned, with S. Petronius and S. Jerome.
54. *Id.* Picture in five compartments : The Virgin ; S. Jerome ; the Magdalen ; The Annunciation ; S. Antony and S. Paul the Hermit.
25. *Michele Cortellini*. The Madonna throned, with saints. From S. Andrea.
27. *Id.* The Virgin throned, with S. Agata, S. Apollonia and S. Lucia. From S. Maria in Vado.
28. *Girolamo Carpi*. A Miracle of S. Antonio.
Id. S. Catherine : a fresco. From the Hospital of S. Anna.
22. *Calzaretto* (Gabriele Cappellini) SS. Francis of Assisi, Antony of Padua, James the Great, Peter the Apostle, and Louis. From S. Francesco.
- *31. *Il Cremonese*, Giuseppe Caletti (1600--1660). S. Mark the Evangelist. From S. Benedetto.

'This artist is distinguished by fleshes of a sun-burnt hue, by certain bold lights, strengthened by contrast with somewhat loaded shadows. But his S. Mark is a grand and correct figure, full of expression, and very picturesquely surrounded by abundance of volumes, in whose drawing he is so true and natural, as to have been called the painter of books. Having completed this work, Il Cremonese disappeared out of the city, and was no more heard of.'—*Lanzi*.

33. *Vittore Carpaccio*. The death of the Madonna, with the Apostles around, and the Almighty above.

Cosimo Tura (S. Jerome)

Collezione ~~numeri~~ ^{maestri} (maestri)

- † 27. *Dosso Dossi.* An altar-piece in six compartments, the Virgin and Saints; a very magnificent work. From S. Andrea.
- *38. *Id.* S. John the Evangelist in Patmos. From S. Maria in Vado.

- ‘The head is a master-piece of expression, and acknowledged by Cochin himself to be highly Raffaellesque.’—*Lanzi.*

- X *39. *Dosso Dossi.* The Annunciation. From S. Spirito.
- 40. *Id.* Portrait of Monsignor Gillino Malatesta. From S. Andrea.
- 42. *Ercole Grandi.* Nativity.
- 43. *Id.* The Dead Christ, with the Virgin, the Magdalen, and S. John. From the Church of Baura.
- 43 B. *Id.* S. Sebastian, with S. Joseph and S. Giobbe, and with portraits of the donors. From S. Paolo.
- 44. *Stefano Falzagalloni.* The Madonna and Child throned, with S. Roch and S. Antonio Abbate. From S. Maria in Vado.
- 45. *Id.* Christ and the twelve Apostles. Half lengths.
- 49. *Galeazzo Galassi.* The Crucified One sustained by God the Father.
- 50. *Garofalo (Benvenuto Tisio).* The Old and New Testaments. An immense fresco. From the Refectory of S. Andrea.
- 51. *Id.* The Holy Family, with S. Bartholomew and the Coming of the Magi. From S. Bartolommeo Suburbano.
- 52. *Id.* The death of S. Peter Martyr. From S. Domenico.
- *53. *Id.* The Holy Family, called ‘Il Riposo.’ From S. Francesco.
- X *54. *Id.* The Madonna, called ‘Del Pilastro,’ with SS. Jerome and John Baptist. From S. Francesco.
- 55. *Id.* The Adoration of the Magi. From S. Giorgio Suburbano.
- 56. *Id.* Jesus praying in the Garden of Gethsemane. From S. Silvestro.
- 57. *Id.* The Flight into Egypt. From S. Francesco.

58. *Garofalo (Benvenuto Tisio)*. The Massacre of the Innocents. From S. Francesco. A wonderful picture. The agonised entreaty of the mother in the foreground is most touching, and the inwardly relenting soldier, who says, 'I must obey orders.'

'The figures of the soldiers and others in this picture are so full of life, that it is a perfect marvel. The various expressions of the many faces, also, are admirably rendered; grief and fear in the countenances of the mothers and nurses, pain and death in those of the infants, and cruelty in the faces of the murderers.'—*Vasari*.

58. *Garofalo (Benvenuto Tisio)*. The Return of the Holy Family from Egypt. From S. Francesco.
64. *Guercino*. The Martyrdom of S. Maurelio, painted for the Abbot of S. Giorgio. S. Maurelio was the first bishop and patron of the town, and appears upon the ancient coinage.
- *79. *Ortolano (G. E. Benvenuti)*. The Nativity. From S. Francesco.
81. *Palma Vecchio*. The Tribute Money. From S. Maria in Vado.
82. *Domenico Panetti*. The Salutation. From S. Maria in Vado.
83. *Id.* The Annunciation. From S. Maria in Vado.
84. *Id.* S. Andrew. From S. Andrea.
- 85, 86. *Id.* The Annunciation. From S. Andrea.
88. *Id.* S. Augustine. From S. Andrea.
90. *Id.* S. Paul. A fresco. From S. Niccolò.
92. *Niccolò Roselli*. The Ascension. From S. Francesco.
95. *Sigismondo Scarselli*. The Burial of Christ. From S. Bartolommeo Suburbano.
96. *Ippolito Scarsellino*. The Marriage at Cana.
97. *Id.* SS. Lorenzo and Francesco, with the donor.
98. *Id.* The Conception, with the Mysteries of the Rosary around it. From S. Andrea.
99. *Id.* The Annunciation. From S. Andrea.
104. *Dom. Tintoretto*. The Madonna del Rosario, with SS. George and Maurelio, and others in adoration. From the Chiesa Nuova.
105. *Cosimo Tura*. S. Jerome. On wood.
106. *Id.* S. Jerome. From S. Girolamo.
- *107. *Timoteo della Vite*. The Assumption of S. Mary of Egypt. A lovely white rabbit and a dove are in the foreground. From S. Andrea.

Hence, descending the Via dei Pioppini, in which there is a second *House of Ariosto* (where he lived when young,

and in which he acted the fable of Thisbe with his brothers and sisters), we pass on the left the *Church of Il Gesù*, which contains, in the choir, the monument of Barbara of Austria, wife of Alfonso II.

Turning left down the Strada della Giovecca, on the left is the *Hospital of S. Anna*, containing the wretched cellar shown as the earlier *Prison of Tasso*, in which he was confined from March, 1579, to December, 1580.

Tasso, who had long resided at Ferrara in the utmost favour with the Duke Alfonso and his illustrious sisters, to whom he addressed many of his poems, eventually offended the duke by a freedom of speech, which was mistaken for, or represented as insanity. In a letter written at this time, the poet calls 'the bowels of Jesus Christ to witness that he was less mad than the duke was mistaken.' Fearing detention, however, he escaped through the Abruzzi to his sister Cornelia at Sorrento. He was warned by the duke that if he returned he would be placed under surveillance, nevertheless, he did return twice, the second time during the festivities on Alfonso's marriage with the sister of the Duke of Mantua. It was a violent outbreak of passion, if not insanity, on this occasion, and not his love for the beautiful Leonora, which led to his imprisonment in S. Anna, which was at once hospital, madhouse, and prison. Hence, at first, he wrote to the Duke of Mantua—

' Chiaro Vincenzo, io pur languisco a morte
In 'carcer tetro e sotto aspro governo.'

But his imprisonment was afterwards modified, and he wrote to the Marchese Buoncompagni that the duke did not keep him in prison, but in a hospital, where monks and priests could visit him and show him all possible kindness. Nevertheless, he vainly solicited the duke and the princesses for his release. The Emperor Rudolph and the Prince of Mantua (the brother of the new duchess) also interceded for him in vain. The duke's reply was that his only object was to 'benefit and cure' him, and that when convalescent he should be set at liberty.

While he was imprisoned, his once-beloved Princess Leonora died, Feb. 11, 1581. There is a letter of Tasso extant of this time, imploring a celebrated preacher at Ferrara to kiss in his name the hand of the dying Leonora, and say that he was praying for her recovery. A few months before her death he was removed to a more comfortable apartment, where he could, according to his own expression, 'philosophise and walk about.' But he was still persecuted in a hundred petty ways, and was forced to beg, during the vintage, in verse, for a small supply of wine.

After the publication of the 'Gérusalemme,' public opinion mitigated the captivity of the poet, and many eminent persons were permitted to visit him ; and, in 1563, the solicitations of the Duchess of Mantua so far induced the duke to relax his confinement, that he was sometimes permitted to go out under surveillance. On July 5, 1586, Tasso was finally released, after a captivity of seven years and two months, and was permitted to go away with the Prince of Mantua, his liberator. At Mantua he had a comfortable apartment, and was soothed by every kindness, but was driven away by the effect of the damp climate upon his health. He died at Rome, April 25, 1595.

Speaking of the Dukes of Ferrara, Byron says :—

'And Tasso is their glory and their shame.
Hark to his strain ! and then survey his cell !
And see how dearly earn'd Torquato's fame,
And where Alfonso bade his poet dwell ;
The miserable despot could not quell
The insulted mind he sought to quench, and blend
With the surrounding maniacs, in the hell
Where he had plunged it. Glory without end
Scatter'd the clouds away ; and on that name attend

'The tears and praises of all time ; while thine
Would rot in its oblivion—in the state
Of worthless dust, which from thy boasted line
Is shaken into nothing ; but the link
Thou formest in his fortunes bids us think
Of thy poor malice, naming thee with scorn—
Alfonso ! how thy ducal pageants shrink

From thee ! if in another station born,
Scarce fit to be the slave of him thou mad'st to mourn,

' Peace to Torquato's injured shade ! 'twas his
In life and death to be the mark where Wrong
Aim'd with her poison'd arrows ; but to miss.
Oh, victor, unsurpass'd in modern song !
Each year brings forth its millions ; but how long
The tide of generation shall roll on,
And not the whole combin'd and countless throng
Compose a mind like thine ? though all in one
Condens'd their scatter'd rays, they would not form a sun.'
Childe Harold.

The ' Prison ' had originally a second window ; it is entirely scratched over with the names of devotees, chiefly English, who have also carried away the bedstead and the original door in fragments. There are inscriptions on the walls by Byron, Casimir Delavigne, and by Lamartine the verses :—

' Là le Tasse, brûlé d'une flamme fatale,
Expian dans les fers sa gloire et son amour,
Quand il va recueillir la palme triomphale,
Descend au noir séjour.'

Close to the Prison is the beautiful *Palazzo Roverella*, with a six-sided bay window. This is one of the best specimens in Italy of a palace with terra-cotta ornamentation. The friezes are excessively rich, and are divided by pillars, which widen at the basement. Opposite, is the *Church of S. Gaetano*, which contains :—

Left Transept. Guercino. The Presentation in the Temple.
2nd Chapel, Left. Chenda. S. Gaetano.

The third street, on the right beyond this, leads to the large *Church of S. Francesco*, the roof of which is curiously divided into a series of small cupolas, which, from a particular point in the centre of the nave, produce the most extraordinary and oft-repeated echo imaginable. The pictures now here are for the most part copies. The first chapel on the left, which has a relief of the Agony in the Garden, has frescoes of the Donor and of the Betrayal by

Garofalo. In the right transept is the tomb, adorned with bas-reliefs of his conquests and battle-feats, of the Marchese di Villa, who defended Candia against the Turks. †

Hence the Via Terra Nuova leads to the *University* (Studio Pubblico). In the courtyard are some fine sarcophagi, Pagan and Christian. The *Library* contains some splendid illuminated church-books. Here are preserved the relics of Tasso. At the end of a long room is his tomb, brought hither by the French in 1801. Lord Byron says that the bust formerly wore a wreath, and

‘ The lightning rent from Ariosto’s bust
The iron crown of laurel’s mimic’d leaves ;
Nor was the ominous element unjust,
For the true laurel-wreath which Glory weaves
Is of the tree no bolt of thunder cleaves,
And the false semblance but disgraced his brow ;
Yet still if fondly Superstition grieves,
Know, that the lightning sanctifies below
Whate’er it strikes ;—yon head is doubly sacred now.’

but the librarians say there never was a wreath, and that the lightning was a poet’s imagination. In the next room are Ariosto’s chair, his inkstand with the figure of Silence, made for him by Duke Alfonso ; his MSS., with many erasures and corrections—‘pentimenti,’ as the Italians picturesquely call them ; the first edition of his poems, with his own marginal notes ; and many letters of his and of Tasso. Here is also the MS. of the Pastor Fido of Guarini, an illustrious native of Ferrara, whose house the municipality are wishing to decorate with an inscription, but still vainly endeavouring to identify.

Returning to S. Francesco and the Via Savonarola, the Via Praisolo on right, and the Via Campofranco on left, lead to the small *Church of Corpus Domini*, which contains some tombs of the House of Este. Hence the Via Pergoleto and the Via Borgo di Sotto lead to the great *Church of S. Maria in Vado*, famous for a miracle of the bleeding Host, like that of Bolsena, which is said to have occurred on Easter Sunday, 1171, to establish the faith of a

doubting prior. The pictures in this church, and even the bones of the painters who were buried here, have been removed.

On the right of the church is the fine old Gothic *Palazzo Schifanoia* (Begone dull Care), built by Duke Borso d' Este, and decorated with frescoes by *Cosimo Tura* and his pupils, representing the Months, with the different amusements they afforded to the Court. Some of the figures are very curious and beautiful. Amongst subjects represented is the marriage of Bianca d'Este with Galeotto Pico della Mirandola. The frescoes were only discovered in 1840, since which the palace has been purchased by the municipality and turned into a Museum of Natural History.

To the right is the ruined *Church of S. Andrea*, now turned into a granary, and behind it, on a bastion of the wall, the public walk of the *Montagnone*. Hence, turning left, we may regain the *Strada della Giovecca*.

In the *Church of S. Giorgio*, outside the walls, is the tomb, by *Ambrogio da Milano*, of Lorenzo Roverella, physician to Pope Julius II., and afterwards Bishop of Ferrara.

'Its style is pure quattrocento, and its general arrangement that adopted by the Tuscan masters. The recumbent effigy lies upon a sarcophagus within an arched recess adorned with cherub heads. Outside the arch are two "putti"; upon the top is a group of S. George and the Dragon; and within the lunette a roundel containing a group of the Madonna and Child, with adoring angels. On either side of the recess are five excellent statuettes of saints. The technical handling is excellent throughout, and with the exception of the masterpieces of the Florentine sculpture at Florence and Lucca, we do not know of any monument so beautiful in design or so free from mannerism as this.'—*Perkins, 'Italian Sculptors.'*

An excursion should be made from Ferrara to the interesting town of *Cento* (which may be visited on the way to Bologna, being five miles from the station of S. Giorgio), the native place of one of the greatest painters of the seventeenth century, Giovanni Francesco Barbieri, generally known as Guercino, 1590–1666. The town is situated near the Reno, which abounds in fish, and it is said to take

its name from the hundred huts (*cento capannucce*) which formed an ancient settlement of fishermen. Guercino was quite devoted to his native place, where he founded his 'Scuola,' and which he refused to abandon for the titles of Court Painter offered him by the kings of France and England. The *Casa di Guercino* still exists, where he received *ad uno squisito banchetto* two cardinals who had come to the Fair of Cento, and where his pupils waited upon them and performed *una bella commedia* in the evening. Here also he was visited by Queen Christina of Sweden. The walls of the house are adorned with several of his frescoes, and in its little chapel is a beautiful picture by him of the Madonna receiving two pilgrims.

'L'église du Rosaire est appelée à Cento la *Galerie*, titre profane qu'elle justifie assez par son apparence et la manière dont les tableaux y sont rangés. Le Guerchin n'y éclata pas moins que chez lui. Cette église est remplie de ses peintures ; il a donné, dit-on, le dessin de la façade, du clocher, et travaillé à la statue de bois de la Vierge : il s'y montre ainsi peintre, sculpteur et architecte ; mais surtout il y est chrétien. Une chapelle fondée par lui porte son nom : il avait fait un legs pour qu'on y célébrât un service, et laissé à l'image de la Vierge du Rosaire une chaîne d'or d'un grand prix, offrande pieuse qui fut volée vers le milieu du dernier siècle par un *custode* de l'église.'—
Valery.

At *Pieve*, near Cento, is a fine Assumption of *Guido*.

CHAPTER XXXI.

PIACENZA.

IT is four hours by quick train (20 frs. 40 c. : 14 frs. 30 c.) from Turin to Piacenza.

Trains are generally changed at *Alessandria* (*Albergo dell' Universo, Europa*), built in 1146 by the Lombard League against Frederick Barbarossa, and called after its chief, Pope Alexander III. It was colonised with the inhabitants of the surrounding villages, and so well fortified, that though Barbarossa contemptuously called it 'Alessandria della Paglia,' in allusion to the straw which the builders mixed with their materials, it successfully withstood a siege from his army in 1174. Alessandria has a Cathedral, but is not worth halting at.

From Alessandria to Piacenza the railway passes across flat plains, only enlivened by the distant views of the mountains, and the picturesque and varied campaniles of the villages. Soon after leaving Piacenza we cross the battle-field of *Marengo*, where Napoleon gained his great victory over the Austrians, on June 13, 1800.

Among the stations are :—

Tortona, where the Duomo contains a curious sarcophagus, with Greek and Latin inscriptions, to P. Oelius Sabinus, the sculptured emblems being partly Pagan and partly Christian.

Voghera, where, in the Church of S. Lorenzo, are two ancient reliquaries, and the uncorrupt body of the blessed Taddeo of Vesme, from which it is said that blood flowed on its discovery, in 1646, 208 years after his death. Here also is the tomb of Archbishop Pietro di Georgi, who

presented to the church a thorn of the True Cross preserved in one of the reliquaries.

Casteggio, marking the ancient Clastidium, where Marcus Marcellus defeated and slew Viridomarus, King of the Gaesatae. The place was given up to Hannibal by its governor, who was bribed with 200 pieces of gold. A spring near the town still bears the name of 'La Fontana d' Annibale.' Close to this town Napoleon gained the victory called *Montebello* (from a neighbouring village), June 9, 1800. Here also the Austrians were defeated by the French and Italian forces in May, 1859.

Broni, where a silver shrine in the principal church contains the relics of S. Contardo, son of Azzo, Marquis of Este, its founder.

Near *San Niccolò* we cross the *Trebbia*, remarkable for the victory of Hannibal in B.C. 218; for that of the Piedmontese over the allied armies of France and Spain in 1746; and for that of the Russians under Suwarrow over the French under Macdonald, June 20, 1799. The *Trebbia*, a little above Piacenza, falls into the Po, which is here often most violent in its aggressive floods.

' Sic pleno Padus ore tumens super aggere tutas
 Excurrit ripas, et totos concutit agros.
 Succubuit si qua tellus, cumulumque furentem
 Undarum non passa, ruit; tum flumine toto
 Transit, et ignotos aperit sibi gurgite campos.
 Illos terra fugit dominos; his rura colonis
 Accedunt, donante Pado.'—*Lucan*, vi. 272.

Piacenza was called by the Romans *Placentia* from its situation, yet visitors may wonder what is the beauty of being situated in a sandy, wind-stricken, dust-laden plain, which in winter is liable to floods from the *Trebbia*, and which, in summer, is a dry bed of gravel, affording no moisture to the miserable burnt turf of the adjoining country.

Nevertheless, artists will find *Piacenza* delightful, and will be filled with admiration of the lovely effects of colour formed by its great houses, palaces, and churches standing

out against the clear sky and ever-delicate distances; and the architect will be enchanted with the grandly-colossal forms of its buildings, enriched here and there by the most delicate tracery of terra-cotta, and shaded by vast projecting roofs supported on such huge stone corbels as a northern architect has never dreamt of. On the whole, this is one of the most picturesque and full of colour of all the Lombard towns.

Piacenza was founded as a Roman colony B.C. 219, at the same time with Cremona, on the right bank of the Po, at the point where it was crossed by the Via Aemilia, running from Milan to Parma. It was burnt by the Gauls in B.C. 200, but soon began to flourish again. In 549 it fell into the hands of the Goths, but continued to be an important city. It was one of the first Italian towns which organised itself into a Republic, took part with Milan in the war against Frederick Barbarossa, and was one of the principal members of the Lombardic league. In 1250 Uberto Pallavicino was its lord. He was succeeded by Charles of Anjou, who was followed in 1290 by Alberto Scoto. In 1313 it fell into the hands of the Visconti, who were rivals with the papacy in its sovereignty. In 1447 it was stormed by Francesco Sforza; in 1499 it fell into the hands of the French, returned to the Pope after the battle of Ravenna (1582), then again to Francis I. Having been recovered by Leo X., it remained papal, till Paul III. raised it into a duchy under his grandson, Pierluigi Farnese. Antonio was the last lord of the House of Farnese. After a short interregnum under Philip V. of Spain, the emperor Charles V., and Charles Emanuel of Sardinia, the Duchy, together with Parma and Guastalla, came to Philip of Bourbon on the treaty of Aquisgrana (1748). Napoleon I. included it in the '49 buone città dell' Impero,' and gave it new arms. After the fall of the Emperor, his wife, Maria Louisa, was regent of Piacenza, and after her death in 1847, the Duchy returned to the Bourbons. In 1848 Piacenza was the first town which, freeing itself from Austria, joined Piedmont, but the Austrians re-occupied it, and Charles III. again became its duke, but was stabbed in 1854. Piacenza was annexed to the kingdom of Victor Emmanuel in 1859.

Piacenza may be seen between two trains, and this will be facilitated by excellent carriages at two francs an hour: but much more time may advantageously be given.

Inns. *La Croce Bianca*, good and reasonable; *Italia*; *S. Marco*.
Vetturino, for carriages to Bobbio, Velleja, &c., Fratelli Tenelli,
 Piazza dei Cavalli, Via del Sopramuro.

Entering the town from the station we should turn to the

right by the fine brick *Church of S. Savino* of the fifteenth century. It has a tenth-century crypt and a tessellated pavement. We should then take a street on the left to

The *Duomo*, which is chiefly of the fourteenth century. Its campanile, 300 feet high, was built in 1333. Halfway up it is an iron cage, erected in 1495 by Ludovico il Moro, for the exposure of criminals guilty of sacrilege. In the west front are three grand projecting porches, adorned with quaint bas-reliefs, and with pillars resting upon lions, or the backs of men who are riding upon monsters. The solemn effect of the interior of this ancient Gothic church is greatly marred by the frescoes with which it is decorated, though they are beautiful in themselves. The choir has rich stall-work of 1471 by *Gian-Giacomo of Genoa*. Between the nave and transepts is an octagonal cupola adorned with frescoes of prophets and sibyls, &c., by *Guercino* and *Morazzone*. Lower down are figures of Charity, Truth, Chastity, and Humility, by *Franchi*.

Over the high altar is the Ascension of the Virgin with sibyls at the sides, by *C. Procaccini*; on the vault above the apse is the Assumption of the Virgin by *Ann. Caracci*; on the vault of the choir are the Consecration of the Virgin, by *C. Procaccini*, and the Fathers of the Church in Hades, by *Lod. Caracci*; on one side of the choir are the Nativity of the Virgin and the Salutation, by *Lod. Caracci*, on the other are the Visitation and the Day of Pentecost, by *C. Procaccini*. Over the west door is a beautiful piece of tabernacle-work of 1479, when *B. Gropallo* executed the painting and *Antonio Burlonghi* the sculpture. The labyrinth of pillars in the great *crypt* is very picturesque.

From the west porch the 'Contrada Dritta'—the jewelers' street, where the pretty angular gold pins made at Piacenza are sold—leads to the principal square, but if we turn to the left and then to the right, we pass the

Church of S. Antonio, once the cathedral, founded in 324, on a spot where S. Barnabas is said to have preached. It has been frequently restored, but some portions of 1350

are very striking, especially the octagonal bell-tower, and the grand porch, called 'Il Paradiso,' consisting of a vast single arch beneath a rose window, and enriched with delicate terra-cotta cornices and pinnacles. Outside the west porch are two ancient stone sarcophagi.

Near S. Antonio is the *Church of S. Vincenzo*, containing pictures of David and Isaiah, painted by *Camillo Bocaccino* in 1530; also near this a small chapel with a most beautifully decorated round-headed door.

From S. Antonio a street to the right takes us to the great square, the centre of life in Piacenza, which is called the *Piazza dei Cavalli*, from its statues. This square is one of the most picturesque in Lombardy. The whole of the south side is occupied by the splendid *Palazzo Comunale*, most lovely and harmonious in colour; on the east a smaller piazza opens upon the fine *Church of S. Francesco*, which has a lofty brick front ornamented with terra-cotta (1278), and which contains a cupola and an altar-piece (4th chapel on right) by *Malosso*. In front of the great palace stand two grand equestrian statues by *Francesco Mocchi*, a pupil of Giovanni da Bologna. That on the right (erected 1624) is Alessandro Farnese, Governor of the Netherlands, and 'the Prince of Parma,' of the reign of our Elizabeth. That on the left (erected 1620) is his son Ranuccio, celebrated for his oppressions and cruelties. Those who have visited the glorious palace of Caprarola will have become familiar with the story of these nephews of Paul III., which is told there in the endless frescoes of the Zuccheri.

There are few buildings which deserve more careful study than the *Palazzo Comunale*.

'This building was erected by the merchants of Piacenza, and was begun in 1281. The lower part of it is of red and white limestone, and in the pointed style; the upper half is in the round style, and of brick, with terra-cotta mouldings and ornaments. The building is one of the many instances which prove that the Saracenic style, finding its way through Venice, had in the middle ages a partial influence upon the architecture of Italy. The windows and the forked battlements of this building are in a Saracenic manner, and the Saracenic passion for

variety appears in the dissimilarity of its parts, for the windows of the front are varied, and the two ends of the building are purposely made unlike each other. It is a noble building, in spite of its anomalies and mixture of different styles and materials.'—*Gally Knight*.

A street to the left of the Palazzo Comunale leads past the *Church of S. Sepolcro*, a very grand work of Bramante (1531), now used as a barrack, to the *Church of S. Maria della Campagna*, near the gate towards Alessandria. This (also due to Bramante) is a perfect gallery of the grand works of *Giovanni Antonio Licinio Regillo*, commonly called *Il Pordenone*. A competition was proposed for the honour of painting the chapels and cupola, and different artists were desired to produce something as a sample of their powers. Two of these remain at the entrance of the church—a S. George by *Gatti*, on the right, and S. Augustine by *Pordenone*, on the left. Upon looking at this picture, with its awkward principal figure and sprawling angels, one wonders that its painter should have been successful, yet in the next chapel (of the Magi) we are quite carried away by his wondrous power. First, we have an immense picture of the Birth of the Virgin, with the Flight into Egypt in the lunette above; then the Adoration of the Magi, with the Nativity above. At the next altar are S. Francis receiving the Stigmata, with smaller subjects from his life, and S. Sebastian and S. Roch by *C. Procaccini*. Then comes the *Chapel of Catherine*, entirely by *Pordenone*, with two grand pictures representing the saint disputing with the Doctors, and her allegorical marriage with the Infant Saviour. In the former (a fresco) the artist has introduced his own portrait in the figure of the Doctor who is lying upon the ground with an open book, in the latter in the figure of S. Paul. These pictures were executed in 1546 for the Countess Scotta Fontana, who built the chapel. The frescoes in the cupola are most difficult to see, but they are also by *Pordenone*. Scriptural and mythological subjects are here incongruously mingled. Above the arches of the nave and choir is a frieze of pictures by *Guercino*, *Gavassetti*, *Tiarini*, and *Crespi*. In the choir, behind the

altar, are a S. Catherine of *Pordenone*, and an Annunciation of *Bocaccino*. The proportions of the church (a Greek cross) have been injured by additions to this choir.

Returning to the town, and turning left, we reach the deserted monastery and the *Church of S. Sisto*. Over its altar hung the famous Madonna di S. Sisto, which was sold by the monks to the Elector of Saxony in 1754. A copy, by *Aranzini*, hangs in its place (looking wonderfully small) and is said to occupy the original frame. In the 3rd and 4th chapels on the right are two pictures of the Virgin and Child, with saints, by *C. Procaccini*. On the right of the choir are the Slaughter of the Innocents, by *C. Procaccini*; the Martyrdom of S. Benedetto and S. Flaviano by *Paolo* and *Orazio Farinato degli Uberti*, and the Martyrdom of S. Barbara by *Palma Giovane*. On the left of the choir is the Martyrdom of S. Martina, by *Bassano*. Under the high altar is an urn with the body of S. Sistus, the Pope represented by *Raffaelle*, and in the crypt beneath are many altars rich in saintly bodies, the same, however, which are claimed by many other churches in Italy. The stalls of the choir have beautiful *intarsiatura*-work. In the north transept is the black and white marble monument of Margaret of Austria, wife of Ottavio Farnese (1586) by *Giacinto Fiorentino*.

Between S. Sisto and the station we pass the stately old *Palazzo Farnese*, now used as a barrack. It was built from designs of Vignola (the architect of Caprarola), by Margaret of Austria, in 1558. From one of its windows the body of Pier Luigi Farnese was shown to the people by his murderers, and then thrown into the ditch beneath.

Many other buildings may be visited by those who linger in Piacenza. Among them, the *Church of S. Agostino*, by Vignola, now half-ruined, and *S. Giovanni in Canale*, a church of the Templars, which contains a tomb by *Algardi* to Orazio Scotti.

Only a mile from Piacenza, in the direction of Parma,

is the great leper-hospital of *S. Lazzaro*, now turned into an ecclesiastical seminary. In the room called 'the Cardinal's Chamber' (from Cardinal Alberoni, who left his property to the college) are :—

- Taddeo Zuccherò.* Our Saviour appearing to S. Francesca Romana.
Borgognone. Knights on horseback.
P. Perugino. Virgin and Child.
M. Polidoro di Caravaggio. Portrait of himself.

The church contains the tomb of Alberoni, and a picture of the Crucifixion by *C. Procaccini*.

In the neighbourhood of Piacenza, S. Roch is especially revered, for—

'He travelled from city to city; and wherever he heard that there was pestilence and misery prevailing, there was he found, and a blessing waited on his presence. At length he came to the city of Piacenza, where an epidemic of a frightful and unknown kind had broken out amongst the people; he presented himself, as usual, to assist in the hospital; but here it pleased God to put him even to that trial for which he had so often prayed—to subject him to the same suffering and affliction which he had so often alleviated—and made him in his turn dependent on the charity of others for aid and for sympathy.

'One night, being in the hospital, he sank down on the ground, overpowered by fatigue and want of sleep; on awaking he found himself plague-stricken; a fever burned in every limb, and a horrible ulcer had broken out in his left thigh. The pain was so insupportable that it obliged him to shriek aloud: fearing to disturb the inmates of the hospital, he crawled into the street; but here the officers of the city would not allow him to remain, lest he should spread infection around. He yielded meekly; and supported only by his pilgrim's staff, dragged himself to a wood or wilderness outside the gates of Piacenza, and there laid himself down, as he thought, to die.

'But God did not forsake him; far from all human help, all human sympathy, he was watched over and cared for. He had a little dog, which in all his pilgrimage had faithfully attended him; this dog every day went to the city, and came back at evening with a loaf of bread in his mouth, though where he obtained it none could tell. Moreover, as the legend relates, an angel from heaven came and dressed his wound, and comforted him, and ministered to him in his solitude until he was healed.'—*Jameson's 'Sacred Art,'* II., 427.

Piacenza is the best point from which to make the excursion to the famous *Abbey of Bobbio* (32 Italian miles from

Piacenza) founded by S. Columbano in 612, containing his tomb, and the place whence all the palimpsests known in the world have at some time or other emerged. It is a most fatiguing expedition. A carriage for three people costs 15 frs. to I Periti ; when the road is finished it will probably cost 20 frs. to Bobbio.

The road crosses a rich plain to the fine old castle of *Niviano*, now a silk factory. A little beyond this it enters the valley of the Trebbia and passes under the still-inhabited castle of *Monte Chiaro*. Till 1876 there was no road beyond *I Periti*, 22 miles from Piacenza, where it was necessary to engage (5 frs.) the white mule of the contadino Napoleone, and to follow, as one best could, sometimes the stony bed of the Trebbia, sometimes the steep rocky path in the hills overhanging it, for 7 miles; till, about 2 miles from Bobbio, one could join the road from Pavia. The large town of Bobbio stands in the upper valley of the Trebbia, encircled by luxuriantly wooded hills, and has a long bridge of many arches of different forms and sizes. Deserted and neglected as Bobbio is now, it must always have a special interest as the place where 'S. Columban lighted the flame of science and learning, which for a long time made it the torch of Northern Italy,'¹ and whose school and library were perhaps the most celebrated of the middle ages.

S. Columbano, the great rival of S. Benedict, was born in Leinster in 543, the year of S. Benedict's death. The temptations to which his great personal beauty exposed him and the admonitions of a female hermit, who bade him take warning by Adam, Samson, David, and Solomon, made him enter the monastery of Bangor at a very early age. Hence the thirst for a more severe rule of life drove him across the sea, and he was welcomed by Gontran, king of Burgundy, who assigned him a hermitage at Annegray near the Vosges. Here he lived, in perpetual mortification, on charity, or the shoots of wild myrtle and other herbs. Like S. Francis, he

¹ Montalembert.

was beloved by all beasts ; the birds descended to caress him ; squirrels took refuge in the sleeves of his habit ; a bear resigned its cave to him. At length, numbers of disciples collecting around him, he founded the monasteries of Annegray, Luxeuil, and Fontaines. Here he introduced the extreme severities of what was called 'the Irish rule,' the smallest offences being visited with severe fasts and relentless corporal punishments. Yet he was not content with outward observances. 'To mortify the flesh of the soul that bears no fruit,' he preached at Luxeuil, 'is to till the ground and to disregard the harvest. What is the use of making war abroad if there is civil war within? A religion of outward acts is vain, true piety consists in humility of the heart and not in genuflexions.' Yet the monkish nobles continued to flock around him, imploring him to cut off their long hair, at once the sign of nobility and liberty, and with all his severity of rule, he combined the personal tenderness of a father, while the interest which he took in each of his monks individually is shown by his letters, which begin— 'To his most sweet sons, to his very dear pupils, to his brothers in the frugal life ; Columban the sinner.'

Shocked at the immoralities of the young king Thierry II. and the cruelties of his grandmother Brunehaut, he threatened them with excommunication, and was expelled from the kingdom. His exile was like a triumphal progress ; what were regarded as miracles attended him at every step, and as, when he was embarked at the mouth of the Loire, the ship stranded on a sandbank, it was received as an omen, and he was permitted to go where he would. After visiting the court of Neustria, he joined S. Gall, also an Irish missionary, and in his company evangelised the Pagan tribes on the banks of the Rhine, and broke in pieces the idols on the shores of the lakes of Zürich and Constance. Having prophesied with exact fidelity the misfortunes which would arise from the war between the brothers Theodobert of Austrasia and Thierry of Burgundy, he left S. Gall to complete his work in Switzerland, and passed into Italy. Here

he was welcomed by Agilulf, king of the Lombards, and the great Theodolinda his wife, who allowed him to establish himself where he pleased. He at once began to attack the Arianism which was prevalent in the north of Italy, and, choosing Bobbio on the Trebbia as a residence, made it 'the citadel of orthodoxy against the Arians.' It was in A.D. 612 that Columban came to Bobbio. A ruined church dedicated to S. Peter already existed there. This he restored, personally labouring at the work in spite of his great age. He refused all invitations from the Frankish kings to recross the Alps, but continued by letters to direct the affairs of all the institutions he had founded, especially those of Luxeuil, and wrote a number of poems which still exist. As a specimen we may give the farewell of his last letters from Bobbio to his friend Fedolius—

' Haec tibi dictabam, morbis oppressus amaris,
Corpore quos fragili patior tristisque senectae.
Nam dum praecipiti labuntur tempora cursu,
Nunc ad Olympiadis ter senae venimus annos.
Omnia praetereunt, fugit irreparabile tempus.
Vive, vale laetus, tristisque memento senectae.'

Having established his foundation, Columban retired into a cave on the other side of the Trebbia, where he had dedicated a chapel to the Virgin. Here he passed his last days in fasting and prayer, only returning to the monastery on Sundays and feastsdays, and here he died Nov. 21, 615, in his chapel, which long remained an object of pilgrimage. S. Columbano left Bobbio one of the most active intellectual centres in the peninsula. 'The light which he shed by his learning and his doctrine in all the places where he appeared has been compared by a contemporary writer to the course of the sun from east to west, and he continued, after his death, to shine through the disciples whom he had educated to learning and piety.'¹

The immediate successor of Columban at Bobbio was his friend Attala, whom he had left Abbot of Luxeuil, but

¹ *Hist. Littér. de la France*, iii.

whose affection had led to his following him across the Alps. He enforced to the full the rule which Columban had established, that—‘The monk must live under the rule of one and in the company of many, in order to learn humility from the one and patience from the other. He must not do that which is pleasing to himself. He must eat that which is given him, must possess nothing but that which is doled out to him, must obey those who are distasteful to him. He must go to bed so weary that he falls asleep on the way, yet he must arise before his sleep is satisfied. He must fear his superior as God, and he must love him as a father. He must never pass a judgment upon the decision of his elders. His duty is to obey orders, according to the words of Moses—“Hear, O Israel, and be silent!”’

The number of Frankish, Italian, and Lombard monks who had now collected at Bobbio, included many who found themselves unable to submit to its rule, and, under S. Attala, a rebellion took place. But he allowed the malcontents to leave, following the written advice of Columban—‘it is of no use to be of one body, if one is not of one heart’—and his society continued to flourish. Through the favour of Theodolinda, all the privileges of the monastery were confirmed to reward his zeal against Arianism, and having enlarged the abbey, he died in the odour of sanctity in 627, at the foot of the crucifix which he had placed at the entrance of his cell, that he might always salute it on entering or going out.

The third abbot was S. Bertulphus, under whom the privileges of the abbey were confirmed by the Arian Ariowald. This chieftain had been won over, because, when the monk Blidulf, being at Pavia, refused to salute him (being an Arian), one of his soldiers attacked him and left him for dead, but the monk recovered and his assailant fell mortally ill, which, in the spirit of those times, established the invincibility of Columban.

Bertulphus, dying in 640, was succeeded by the Greek Bobbolena, and he by the Irish Glongell, and from this time for several centuries, many of the most celebrated European teachers and bishops belonged at some time or other to Bobbio.¹

‘La prodigieuse activité intellectuelle dont les moines de Bobbio firent preuve durant cette période, n’indique-t-elle pas que, sans compter d’autres mobiles, ils furent alors soumis à la double impulsion également puissante, également fertile en résultats avantageux pour la science et les lettres? Le génie de saint Benoît et celui de saint Columban s’unirent donc en ce monastère pour y répandre leur lumineuse influence, comme deux astres jumeaux qui se rapprochent et, confondant leurs rayons, éclairent d’autant mieux un même point du ciel.’—*Dantier*.

In 964, Gerbert of Auvergne, tutor of Otho II. (and afterwards Archbishop of Ravenna, and Pope as Sylvester II.) was made Abbot of Bobbio, and it was to his studies here that the accusation of magic afterwards brought against him was applied. After the 11th century the abbey began to decline. The magnificent library collected by Columban and his successors attracted the attention of the Florentine book hunters of the time of Lorenzo de’ Medici; Tommaso Inghirami, librarian of Julius II., carried off many of its most precious treasures to the Vatican, and the greater part of those remaining were sold by the Abbot Paolo Silvarazza in the time of Paul V. Mabillon, visiting Bobbio in the 17th century, found it ‘only the shadow of its former self.’

It is at the upper end of the little town that the great *Church of S. Columbano* stands, joining the now desecrated monastery with its immense buildings. The west front of the church is of brick with terra-cotta ornaments, and has an arched atrium. It is a Latin cross, the nave being exceedingly lofty, with low narrow aisles, but it is so spoilt by paint and whitewash as to show little of its original character. Over the chancel arch is a curious picture of Columban founding the monastery, throned amongst its other benefac-

¹ Amongst the most remarkable of the monks was Jonas of Susa, who travelled to Ireland and Luxeuil for his materials and then wrote the life of S. Columban.

tors. The choir has fine old stall-work. But the crypt is the shrine of all that is most precious in Bobbio. On the walls, supported on brackets, are the sarcophagi of the canonized abbots, and amongst those on the left, that of the Scotch S. Cumman, who coming hither into retreat, died here in 722. His tomb was erected by King Luitprand, who, in the epitaph, recommends himself to the prayers of the holy bishop, 'who for 20 years gave the companions of his austerities an example of monastic virtue.'

On either side of the high altar are S. Attala and S. Bertulphus. The altar, which supports the gilt shrine of Columban, is decorated with several curious reliefs, viz., 1. His vision, bidding him to found the monastery. 2. His



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receiving the permission of the Pope. 3. His converting the natives, out of whom many devils are flying. Behind, is the venerable figure of Columban, partly coloured, with his mitre, pastoral staff, &c., and his feet resting on an open book, inscribed on the one page—'Nequaquam ex his comedetis nisi quos dimisistis venerint,' and, on the other—'Tanta piscium copia est rete impletum ut vix pro multitudine trahi potuisset.'—Close to S. Columbano is buried the abbot Wala, who came hither from Corbey, and greatly enriched the monastery and its library. He was sent to conclude an alliance between Lothaire and Louis le Debonnaire and the Empress Judith, and died at the court of Pavia on his return.

In the cloisters is a bust in honour of Agilulf, by whom the lands were given to Columban.

Next to its saints, its manuscripts have rendered Bobbio famous—

‘ . . . puisque c’est à Bobbio qu’ont été découvertes les œuvres manuscrites de Cassianus Bassus, d’Adamantius Martyrius, de Probus, de Sergius le grammairien, et de Cornelius Fronton, le précepteur de Marc-Aurèle. Plus tard la correspondance de ce même Fronton avec l’empereur, son élève, sera extraite par l’érudition moderne des palimpsestes de Bobbio qui fourniront encore, outre la République de Cicéron, les plaidoyers de cet orateur pour Scarus, Tullius et Flaccus. Devançant ces découvertes de notre époque, l’auteur de *l’Iter italicum* eut la consolation, malgré l’état de dénûment où il trouva la bibliothèque de l’antique monastère de saint Columban, d’y recueillir encore quelques glanes échappées à ceux qui y avaient moissonné avant lui. Il en rapporta notamment le très-ancien et très-curieux manuscrit sur la liturgie gallicane, qu’il publia sous le titre de *Sacramentarium Gallicanum*, et qui, d’après toute vraisemblance, autrefois en usage dans les églises de la Bourgondie où était situé Luxeuil, passa de ce monastère à celui de Bobbio.’—*Dantier*.

‘Après douze siècles écoulés et du fond des cendres amoncelées du passé, un dernier rayon de cette gloire intellectuelle a resplendi de nos jours sur la dernière fondation de saint Columban. ‘Le palimpseste de la Vaticane, d’où le génie de la patience, personnifié dans le cardinal Maï, a tiré le *De Republicâ* de Cicéron, provenait de cette bibliothèque, et cet illustre parchemin porte encore l’inscription : *Liber sancti Columbani de Bobbio*.’—*Montalembert*.

In the piazza of the town is the *Duomo*, into which you descend by steps. It has a huge Lombard nave, separated by very heavy piers from very low aisles. The choir is reached from the nave by a flight of steps which gives space for the lofty crypt. It is in the late return (for it can scarcely be otherwise) from Bobbio, that the traveller will probably have his first experience of night travelling in the Apennines.

‘The Apennine in the light of day
Is a mighty mountain dim and grey
Which between the earth and sky doth lay :
But when night comes, a chaos dread
On the dim starlight then is spread,
And the Apennine walks abroad with the storm.’—*Shelley*.

From Piacenza an excursion of 20 miles may be made to the remains of the Roman city *Velleia*, long buried by a landslip, and chiefly disinterred in 1760. The ruins are insignificant, and the principal objects found have been removed to the Museum at Parma. The road to Velleia passes the castle and villa (by Vignola) of the Scotti family, at *San Giorgio*.

A branch line of railway leads from Piacenza to Milan through country so rich as to verify the proverb, 'La Lombardia è il giardino del mondo.' The principal station is *Lodi* (Inns. *Sole, Europa*), which, however, is scarcely worth a special visit. The Roman settlement, founded by Cn. Pompeius Strabo, father of Pompey the Great, was called *Laus Pompeia* in his honour; it was afterwards simply called *Laus*, whence *Lodi*. The modern city, 5 miles distant from the old site, was founded by Frederick Barbarossa in 1158. The *Duomo* has a fine Lombard porch with lions. A curious relief of the Last Supper was brought from the old Lodi. Near the high altar are some frescoes by *Guglielmo* and *Alberto di Lodi*, till lately covered with whitewash.

The fine *Church of the Incoronata*, built by *Bramante*, 1476, contains pictures and frescoes by the native artist, *Calisto Piazza*, 1517-1556. Twice a year a famous fair is held at Lodi for the sale of Parmesan cheese, which is all made near this town. The capture of the *Bridge of Lodi* (over the Adda) was one of the great exploits of Napoleon and Berthier, May 10, 1796, when it was defended by 7000 Austrians under Sebotendorf.

CHAPTER XXXII.

PARMA.

IT is $1\frac{1}{2}$ hour by rail from Piacenza to Parma, 6 frs. 60 c.; 4 frs. 60 c. The railway crosses a level plain. Among the stations are—

Fiorenzuola, where the collegiate church of S. Fiorenzo contains beautiful carved stallwork, and, in the sacristy, some fine mediæval works of art. From hence there is a nearer road than that from Piacenza (by *Castel Arquato*, which has a stately Gothic town hall, and near which is *Monte Zago*, rich in fossil remains) to the Roman Velleia. On the left is *Busseto*, the capital of the little state (Stato Pallavicino) which was ruled by the princely family of the Pallavicini. It contains a fine old castle (La Rocca) where a meeting took place between Paul III. and Charles V.

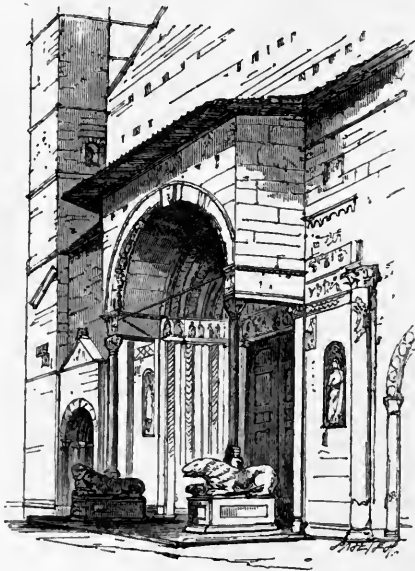
Borgo S. Donino (Inn. *Croce Bianca*) has a Gothic town-hall, and a thirteenth-century cathedral, one of the richest and most beautiful of Lombard buildings. On the exterior are curious bas-reliefs. The porches are magnificent, and have different names. That called *Taurus* is decorated with bulls, that called *Aries* with rams, &c.

‘San Donino, in whose honour this church was erected, was a soldier in the army of the Emperor Maximian, and served under his orders in Germany. Donino, with many others, became a Christian; and when Maximian issued an edict, ordering all persons to renounce the Christian faith on pain of death, Donino fled, but was overtaken near the river Strione by the emissaries of the tyrant and immediately put to death. Near that spot there was at that time a village called Julia.

‘In 362 the Bishop of Parma, admonished by a dream, sallied forth and discovered the body of Donino—known to be that of the martyr by an inscription found upon the spot, and by the sweet odour which issued

from the grave. A chapel was immediately erected to receive the holy remains, and we learn from a letter from S. Ambrose to Faustinus that the village of Julia had changed its name into that of San Donino as early as 387.

From that time the shrine of San Donino became one of the most frequented in Italy, and received oblations which led to the construction of a temple on a larger scale. The existing church is a large building, and has undergone various alterations. The oldest part of it is in the Lombard style; but the very curious and rich façade belongs to times



At Borgo S. Donino.

subsequent to those of the Lombard—to times when the imitation of the Roman bas-relief succeeded to the monstrous imagery of the 7th and 8th centuries. No record remains of the period at which this façade was erected; but there are various circumstances which give us reason to believe that it cannot be older than the 12th century. The barbarous character of the sculpture, the neglect of all proportions, the heads as large as the bodies, might seem to indicate a remoter antiquity; but there is a bas-relief over one of the gates of Milan, known to have been executed at the close of the 12th century, which is no less rude, and

which proves that the arts of Italy, down to that period, continued to be in a state of the lowest depression. The projecting portals, the pediment over the doors, the pillars resting on animals, are all features of the latter part of the 11th and of the 12th century.'—*Gally Knight*.

We now pass *Parola*, where Ariosto describes the castle built by the Podestà of Parma to keep the Borghigiani in check.

'Giacea non lungi da Parigi un loco
 Che volgea un miglio, o poco meno intorno :
 Lo cinge a tutto un argine non poco
 Sublime, a guisa d' un teatro adorno.
 Un castel già vi fu, ma a ferro e a fuoco
 Le mura e i tetti, ed a rovina andorno.
 Un simil può vederne in su la strada,
 Qualvolta a Borgo il Parmigiano vada.'

Orlando Furioso, xxvii.

At *La Rocca di Fontanellato*, on the left of the road, three miles beyond this, is the villa of the San Vitale family, where there is a room painted in fresco by *Parmigianino*. One of the lunettes contains a portrait of a Countess of San Vitale.

Near *Castel Guelfo* station is the castle formerly called Torre d' Orlando, from its lord Orlando Pallavicini, a Ghibelline chieftain, but which changed its name when it was taken by Ottone Terzi, of Parma (1407), a leader of the Guelfs.

We now cross the stony bed of the Taro, which is entirely dry except in the rainy season, but where a fine bridge erected by Maria Louisa in 1816, occupies the site of a bridge built in 1170 through the begging efforts of Nonantola, a poor hermit. Here the towers of Parma come in sight, and, skirting the garden of the summer palace, we enter the station.

Parma (Inns. *Croce Bianca*, tolerable and clean, but a thoroughly Italian inn—the best rooms contain curious old pictures and majolica ; *La Posta*).

Founded by the Boian Gauls, on the river of the same name, Parma

was made a Roman colony with Modena in 183 B.C. It was embellished by Augustus, and then received the name of Colonia Julia. We learn from Martial that it was celebrated for its wool.

‘Magnaque Niliacae servit tibi gleba Syenes,
Tondet et innumeros Gallica Parma greges.’

v. *Ep.* 13.

‘Velleribus primis Apulia, Parma secundis
Nobilis.’

xiv. *Ep.* 155.

The town was destroyed by Attila in 452. Theodoric fortified it again and built an aqueduct. Under the Byzantine rule it was so flourishing as to be called Chrysopolis (the Golden town). It was destroyed by the Lombards; and restored again in 773 under Charlemagne. In 834 Cunigunda, widow of Bernard, King of Italy, built at Parma the convent where she died. In the 11th century it gave to the Church the Anti-Pope, Cadalous, 1063, and Giberto de' Giberti, 1075. By the exertions of the first of these, the cathedral and bishopric were founded. In 1247 the Guelfic town successfully withstood a siege from Frederick II. In 1303 the Republic fell under the power of Giberto da Correggio; then of Rolando Rossi; then of Gianquirici Sanvitali; of Pope John XXII. 1326; of Louis of Bavaria, 1328; and of John of Bohemia, 1331. From 1335 to 1341 Parma was in the possession of the Scalas, who sold it to Lucchino Visconti. Bernabo Visconti, fearing the hatred of the citizens, built the Castello de S. Maria Nuova, where the garden now is, and the fortifications on the Ponte Verde. In 1365 a plague, which lasted nine months, carried off 40,000 inhabitants! After the death of Ludovico il Moro, in 1512, with short intervals of subjection to the Visconti and Sforza, Parma came into possession of Pope Julius II., and of his successor Leo X., in whose reign it was subject to Francis I. of France from 1515 to 1521. Under Leo X. the celebrated historian Francesco Guicciardini was Governatore of Parma.

In the papal period of the Cinquecento, the beautiful church of La Madonna della Steccata was built, the interior of S. Giovanni was rebuilt, and one of the most remarkable painters of the best Italian period, Antonio Allegri of Correggio, executed his masterpieces. In 1503 Francesco Mazzola was born at Parma, and became celebrated as a painter under the name of Parmigianino. He was chiefly remarkable for his portraits.

Clement VII. was succeeded by Alessandro Farnese as Paul III. (1534), who in 1509 had been Bishop of Parma. In his care for his family, he procured for Pier Luigi Farnese, in 1545, the investiture of Parma and Piacenza, which had been formed into duchies. Eight Dukes of the Farnese family succeeded one another. Pier Luigi died the death of a tyrant at Piacenza, September 11, 1547. His grandson Alessandro (the 'Eroe di Casa Farnese'), won for himself as Governor of Flanders

the title of 'Il Grande:' he died from a bullet wound in 1502. An equestrian statue was raised to his honour in the principal piazza. His son Ranuccio I. was superstitious but magnificent: he built (1597) the Pilotta Palace, and (1613) the Teatro Farnese. Under the youthful Odoardo Farnese, Parma engaged in a contest with the Roman Barberini (1622) for the possession of Castro and Ronciglione. This war was continued and the disputed towns lost under the next Prince Ranuccio II. He had no male heirs, and died of obesity, which had become hereditary in the Farnese family. He was succeeded by his brothers, Francesco (1694), and Antonio (1727) the last Farnese—'non men buono, enormamente pingue, gran parassita'—who died childless in 1731.

The Austrians besieged Parma in behalf of the nephew of the Farnese, Don Carlos, the Infant of Spain, son of the Queen Elisabetta Farnese. When Don Carlos was proclaimed King of Naples, he carried away the most valuable art treasures from Parma and presented them to his new capital (110 pictures—1 Michelangelo, 1 Correggio, 8 Raffaelles, 9 Titians, &c.; 27 antique statues, including the Hercules and Flora; 39 ancient bronzes; the Tazza Sardonica; 10,000 coins, and the curious archives of Parma). In the War of the Succession, the bloody battle of S. Pietro was fought under the walls of Parma, in which the then united Franco-Sardinians, 'combattendo da leoni,' defeated the Austrians. By the peace of 1728, Philip de Bourbon, second son of Elisabetta, was made Lord of Parma, Piacenza, and Guastalla; his minister was the celebrated Frenchman Du Tillot, who raised Parma to be the 'Atene d' Italia:' he founded the Accademia delle Belle Arti, the Library and the Museum, he remodelled the University, and introduced a manufactory of majolica, silk cultivation, and agricultural institutions. Don Ferdinando (1765), brought up by the celebrated Condillac (who wrote philosophical books for him), was a good-natured and popular prince. Du Tillot ruled under him till 1791, when, having become an object of suspicion to the Austrian court, because he tried to win the hand of Beatrice d' Este for his master (she was afterwards given to an archduke, while Ferdinando married an archduchess), he was deposed, banished, and died in poverty in France. On October 8, 1802, the duke was poisoned at the Badia di Fonterivo, and the duchies were declared by Tuscany to be incorporated with the French Republic. At the Vienna congress, the Empress Maria Louisa obtained Parma, Piacenza, and Guastalla 'in piena proprietà e sovranità.' She died in 1847, and is still remembered with affection. She was followed by the last of the Bourbons, Charles II., and (after the revolution of 1843 and the intermediate reign of Charles Albert, 1848-1849) by Charles III. till March 20, 1854, when he was murdered in the Strada S. Lucia. His widow, a wise, beneficent, and popular princess, was driven out to make way for the government of Victor

Emmanuel in 1856, since which Parma has sunk to the condition of a third-rate provincial city.

Parma well deserves a halt from the traveller. It is an old University city, has sixty churches and a fine cathedral, and many palaces richly adorned with beautiful terra-cotta ornamentation.

‘Parma is perhaps the brightest *Residenzstadt* of the second class in Italy. Built on a sunny and fertile tract of the Lombard plain, within view of the Alps, and close beneath the shelter of the Apennines, it shines like a well-set gem, with stately towers and cheerful squares in the midst of verdure. The cities of Lombardy are all like large country-houses; walking out of their gates, you seem to be stepping from a door or window that opens on a trim and beautiful garden, where mulberry-tree is married to mulberry by festoons of vines, and where the maize and sunflowers stand together in rows between patches of flax and hemp.’—*J. A. Symonds*.

Besides its architectural attractions, Parma is filled with the masterpieces of Antonio Allegri (1494–1543) called Correggio from his birthplace, and of those of his scholars; his son Pomponio Allegri, Bernardino Gatti, Francesco Rondani, Michelangelo Anselmi, and the Mazzolas—Girolamo, and Francesco, who was called Parmigianino. Vasari speaks of Correggio as the ‘*Pittore singularissimo*,’ and he is generally included in the circle of the five greatest masters, with Leonardo da Vinci, Michelangelo, Raffaele, and Titian.

‘Inwardly as little under the influence of any ecclesiastical traditions as Michelangelo, Correggio never sees in his art anything but the means of making his representation of life as sensuously charming and as sensuously real as possible. His gifts in this direction were great; in all that assists realisation he is an originator and discoverer, even when compared with Leonardo and Titian. . . . In the works of Correggio, there is an entire absence of any moral elevation, but he is the first to represent entirely and completely the reality of genuine nature. He fascinates the beholder, not by this or that beautiful and sensual form, but by convincing him entirely of the actual existence of these forms, by means of perfectly realistic representations (enhanced by concealed means of attraction) of space and light. Among his means of representation, his chiaroscuro is proverbially famous. In Correggio first chiaroscuro becomes essential to the general expression of a pictorially combined whole: the stream of light and reflection gives exactly

the right expression to the special moment in nature. Besides this, Correggio was the first to reveal the charm of the surface of the human body in half-light and reflected light.

‘His colour is perfect in the flesh tints, and laid on in a way that indicates infinite study of the appearance in air and light. In the definition of other materials he does not go into detail; the harmony of the whole, the euphony of the transitions, is his chief object. But the most striking point of his style is the complete expression of motion in his figures, without which there is for him no life and no complete representation of space, which can properly only be measured by the eye. The real measure of his performance is in the human form in motion, with indeed an entire appearance of reality, and in some circumstances violently foreshortened. He first gives to the glories of the other world a cubically measurable space, which he fills with powerful floating forms. This motion is nothing merely external; it interpenetrates the figures from within outwards. Correggio divines, knows, and paints the finest movements of nervous life. Of grandeur of lines, of severe architectonic composition, there is no question with him, nor of grand free beauty. What is sensuously charming he gives in abundance. Here and there he shows real depth of feeling, which, beginning with the real, reveals great spiritual secrets: there are pictures of suffering by him, which are not indeed grand, but perfectly noble, touching, and executed with infinite intelligence.’ —*J. Burckhardt.*

All the principal sights of Parma may be taken in one circuit, starting from the Piazza Grande, close to which is the principal hotel.

The Piazza Grande is picturesque, and generally crowded with countrymen in their brown cloaks, and countrywomen in red shawls and hoods. It has a *Clock tower* on one side; on the other is a fine old brick palace with arcades, in front of which stands a modern statue of Correggio, who seems strange under his real name of Antonio Allegri. On the other side of the palace is a fine bronze group of wrestlers, crowning a fountain. The Via Emilia runs through the square, and divides the city almost equally. Following it, by the Strada Maestro di S. Michele, architects will linger at the corner of a neighbouring alley on the right, to admire an exquisite terra-cotta shrine, and further on at the *Collegio Lalatta*, which has a grand entrance, supported by giants. Artists will proceed to *S. Sepolcro*, the last church on the right, to

see a *Parmigianino* (in the first chapel on the right,) if they can get in, which is not very likely.

The street close to S. Antonio, on the left of the Strada S. Michele, leads to the *Cathedral*, and the view on approaching it thus, from behind, is far the most effective. The outline is greatly varied. The apses and cupola are decorated by delicate Romanesque arcades all glowing with rosy colour, and beyond rises the soaring campanile, with its slender arches and its low spire crowned by a golden angel. Behind, in the shadow, lies the Baptistery. This quiet square, with its ancient surroundings, has a look of repose almost like that of an English close; but the buildings are embossed on a pellucid sky, such as one sees in the pictures of Perugino.

Behind the cathedral stands the grand Renaissance *Church of S. Giovanni Evangelista*, built in 1510 by *Bernardino Zaccagni da Torrechiara*. The front, of 1604, is by *Simone Moschino da Orvieto*. It is adorned with great statues of S. John and various Benedictine saints, and surmounted by the bronze eagle of the Evangelist.

Inside, this church is sublime in its proportions, and is rendered more effective by the rich dark colouring of the arabesques by *Anselmi* on the vaulting of the ceiling. Here, the frescoes are in complete harmony with, and seem part of the building. In the cupola are famous frescoes of *Correggio* (painted 1520-24), but it is very difficult to see them, and it is scarcely possible to understand these and many other of *Correggio's* frescoes, unless prepared by a careful study of the beautiful copies by *Toschi* and his pupils in the *Accademia*.

'This is the first dome devoted to a great general composition; Christ in glory, surrounded by the Apostles sitting upon clouds, all introduced as the Vision of John, seated on the edge below. The Apostles are genuine Lombards of the noble type, of a grandiose physical form; the old ecstatic John (purposely?) less noble. The view from below, completely carried out, of which this is the earliest preserved instance, and certainly the earliest so thoroughly carried through, appeared to contemporaries and followers a triumph of all painting.

They forgot what parts of the human body were most prominent in a view from below, while the subject of this and most later dome paintings, the glory of heaven, would only bear what had most spiritual life. They did not perceive that for such a subject the realisation of the locality is unworthy, and that only ideal architectonic composition can awaken a feeling at all in harmony with this. Now here the impression is certainly overpowering: the confused group of numberless angels, who here, rushing towards each other with the greatest passion, and embracing, is without example in art: whether this is the noblest consecration of the events represented is another question. If so, then the confusion of arms and legs was not to be avoided; if the scene were real, it must have been something like this. Farther below, between the windows, stand the Apostles gazing after the Virgin; behind them, on a parapet, are Genii busy with candelabra and censers. In the Apostles, Correggio is not logical; no one so excited as they are could stand still in his corner; even their supposed grandeur has something unreal about it. But some of the Genii are quite wonderfully beautiful; also many of the angels in the paintings of the cupola itself, and especially those which hover round the four patron saints of Parma, on the pendentives. It is difficult to analyse exactly the sort of intoxication with which these figures fill the senses. I think that the divine and the very earthly are here closely combined.'—*Burckhardt*.

'It must be evident that gradations in magnitude will be more full and varied when they comprehend, if only in a limited degree, the perspective diminution of forms. In the cupola of Parma (to say nothing of the objects being represented as if above the eye) the perspective diminution is extreme: so that even the principal figures are altogether subservient to the expression of space.'—*Eastlake*.

The paintings on the ceilings of the choir are by *Girol. Mazzola*; those on the sides of the nave are by *Latanzio Gambara* (1568-73); the woodwork of the choir is by *Cristoforo da Lendinara*; the Ciborium, of 1484, is by *Leon Battista Alberti*. The pictures are:—

Choir. Parmigianino. The Transfiguration.

*Left Transept. *Correggio. (Over the door.)* A beautiful fresco of S. John the Evangelist writing his Gospel. He is seated, pausing with his hand on his book, and looking up for inspiration.

Left Aisle, 6th Chapel. Anselmi. Christ bearing his cross.

4th Chapel. Girol. Mazzola. The Virgin gives a palm branch to S. Catherine; S. Nicholas stands by.

1st and 2nd Chapels. Parmigianino. The saints and cherubs on the arches, very grand, but ill seen.

The *Campanile* of the Church, built in 1614, is exceedingly handsome. The adjoining *Monastery* (now a barrack) has stately cloisters and corridors.

It is well that S. Giovanni should be seen before the *Duomo*, after which it pales. The latter is a Latin cross, 7019 met. long by 2565 met. broad. The west front is magnificent. It had three porches, but of the two at the sides only the monsters which supported the pillars remain. The central porch rests on two huge lions of red Verona marble, one with a ram, the other with a serpent; it is the work of *Bono da Bisone* (1281). In the upper story is the pulpit whence the bishop gives the papal blessing to the people. A chapel on the north side should be observed for its exquisite terra-cotta ornaments, especially the vine-leaves and grapes round the windows.

The *Interior* is a mass of beautiful decaying colour. The walls are almost entirely covered with precious frescoes of Correggio and his scholars. In general effectiveness this church can scarcely be surpassed. The nave is comparatively dark, only lighted by such rays as steal in through the side chapels and by a tiny line of windows in the triforium; but beyond where a mighty staircase leads up into the choir, a whole mass of sunlight glory pours in from the cupola and transepts, and strikes upon the altar, and the golden baldacchino and organ galleries. The frescoes, especially of the cupola, are almost impossible to decipher without a previous acquaintance through the drawings of Toschi. Little can be seen of the Assumption of the Virgin, and the spectator is inclined to agree with the criticism of one of the canons to the painter, that it is *un guazzeto di rani*, 'a hash of frogs.'

'In 1526-30, in the dome of the cathedral, Correggio gave himself up altogether, without any limit, to his special conception of the supernatural. He makes everything external and desecrates it. In the centre, now much injured, Christ precipitates himself towards the Virgin, who is surrounded with a rushing crowd of angels and a mass of clouds. The chief figure, Christ, is foreshortened in a truly froglike

manner, and with some of the apostles the knees reach quite up to their necks. Clouds, which Correggio treats as solid round bodies of definite volume, are employed to define the locality, also as a means of support and as seats, and pictorially as means of gradation and variety. Even on the pendentives of the cupola are seated figures, very beautiful in themselves, but exaggeratedly foreshortened; an evangelist and a Father of the Church on clouds, where Michelangelo in a similar place would have given his prophets and sibyls solid thrones.'—*Burckhardt*.

'As a consequence of his predilection for sensuous and voluptuous forms, Correggio had no power of imagining grandly or severely. His Apostles, gazing after the Virgin who has left the earth, are thrown into attitudes so violent and so dramatically foreshortened, that seen from below upon the pavement of the Cathedral, very little of their form is distinguishable, except legs and arms in violent commotion. . . . Correggio appears to have been satisfied with realising the tumult of heaven rushing to meet earth, and earth straining upwards to ascend to heaven in violent commotion—a very orgasm of frenetic rapture. The essence of the event is forgotten; its external manifestation alone is presented to the eye; and only the accessories of beardless angels and cloud-encumbered cherubs are really beautiful amid a surge of limbs in restless movement.'—*J. A. Symonds*.

In each of the angles of the cupola is an Evangelist with a Father of the Church; Luke with Ambrose; Matthew with Jerome; John with Augustine; Mark with Gregory. In the frieze are the symbols of the Evangelists with garlands and ornaments like those on ancient reliefs. Making the circuit of the church are:

Right Aisle, 2nd Chapel, F. Francia. The Virgin Mother adores her Child—a shepherd stretches out his hands in ecstasy.

3rd Chapel (Cappella Baiardi). An interesting example of early sculpture in the masterpiece of *Antelami da Parma*, of the 12th century, originally intended for the pulpit.

'In this alto-relief, the body of our Lord, which Nicodemus mounts upon a ladder to detach from the cross, is sustained by Joseph of Arimathea, while an angel above the Virgin (who forms one of a procession of mourners) aids her in holding up his left arm. In a similar position, upon the other side of the composition, appears the archangel Raphael, above a soldier, who threatens with his hand a reluctant priest, whom the Divine messenger is pushing forward to the foot of the cross, and who, we imagine, from the word "synagoga," inscribed above his head, typifies the stiff-necked Jews. It would be easy to criticise this composition (if such it may be called), but if we bear in mind the period when it was sculptured, we shall recognise the artist's superior capacity

for expression above his contemporaries. and shall feel inclined to pardon these defects.'—*Perkins*, ' *Tuscan Sculptors*.'

6th Chapel. A monument to Petrarch, once, as he quite accurately described himself, the 'inutile Arcidiacono' of this cathedral, put up by Canon Cicognari in 1713. Here also is Christ bearing his cross, by *Bernardino Gatti*.

Left Aisle, 5th Chapel, Frescoes of the fifteenth century, by *Loschi* and *Grossi*. The west window has some remains of fine stained glass of 1574, by *Gondrate*.

The stately *Crypt* is supported by thirty pillars, with varied capitals. The services held here, especially funeral services, are very effective. The tomb of Bartolommeo Prato (1542), with two weeping figures and beautiful arabesques, is by *Prospero Clementi*.

The *Baptistry* (the keys are kept in the house opposite the south door,) is built of red and grey marble, and surrounded by four tiers of small columns, with flat entablatures, which give it a harsh appearance. Encircling the lower story is a frieze of animals and human-headed monsters in square frames. There are pinnacles at the angles resting on small pointed arches. The three portals are richly sculptured. On the north door is inscribed: 'Bis binis demptis annis de mille ducentis inceptit dictus opus hoc sculptor Benedictus.' This was *Benedetto Antelami*, who began the work in 1196, but it was not finished till 1281.

'A lunette over the south door shows the mystical tendencies of Antelami. It represents a youth seated in the branches of a tree, so absorbed in eating a honeycomb, that, like a man who forgets the future in present enjoyment, he does not see a furious dragon watching him from below.'—*Perkins*, ' *Italian Sculptors*.'

The interior has sixteen sides, from which rise the ribs which support the cupola. In the centre is an octagonal font inscribed with the name of its sculptor, *Johannes Pallasonus*, 1298. There is another font covered with quaint carving, which is now used for the baptism of all the children born in Parma. The whole is lighted by twenty-

four windows in the roof, which is covered with paintings of c. 1220. Those below, of the fourteenth century, are by *Niccolò da Reggio* and *Bartolino da Piacenza*.

The street in front of the cathedral leads to the *Piazza di Corte*, where are Palazzo Ducale, with a modern front, the Teatro Nuovo, and a little beyond, to the left, the

Church of La Madonna della Steccata, begun 1521, from plans of *Giov. Francesco Zaccagni*, and finished in 1539. It derived its name from a palisade (steccato) erected round a popular painting of the Virgin upon a house-wall, which was supposed to be miraculous, and which the church was afterwards built to enclose. The interior is very similar to the *Madonna della Campagna* of Piacenza, a Greek cross, with apses at the four arms, at the angles of which are little polygonal chapels, with cupolas, and in the centre a lofty and wide round cupola. The effect is very striking, and the colour and design most harmonious. Over the high altar is a fresco of the Coronation of the Virgin by *M. A. Anselmi*. The paintings in chiaroscuro on the arches are by *Parmigianino* (*Francesco Mazzola*): of these the Moses is the most remarkable, and Sir Joshua Reynolds mentions in confirmation of the impression it leaves upon the mind, that Gray 'had warmed his imagination with the remembrance of this noble figure of Parmigianino when he conceived his sublime idea of the indignant Welsh bard.' The frescoes of the cupola are by *Gatti*.

Right Transept. A Pietà by *Bondoni*, erected by the town in memory of Maria Louisa.

Over the altar is S. George by *Francheschini*.

Right, 2nd Chapel. A fine tomb of Count Guido da Correggio, by *Barbieri*, 1568.

Left, 1st Chapel. F. Francia. Madonna and Child, with S. Luke and S. J. Baptist--much injured.

Left, 2nd Chapel. A beautiful tomb of Sforzino Sforza (1523), son of Francesco Sforza II., by *Agnate*, and the tomb of Ottavio Farnese (1567), a bust, with his sword and helmet, by *Briante*.

In the Piazzale della Steccata, a monument to Fran-

cesco Mazzola—Parmigianino—by *Chierici*, was erected in 1882.

Opposite this is the *Church of S. Alessandro*, with a wholly uninviting exterior, but inside of remarkably good classical architecture. It was built, 1625, by Margaret of Austria, from designs of *Magnani*. The Ionic pillars are of red Verona marble.

Right, 2nd Chapel. Tiarini. S. Bertoldo.

High Altar. Parmigianino. The Virgin and S. Giustina.

The colossal *Palazzo Farnese*, commonly called *La Pilotta*, stands behind the modern Ducal Palace. It was begun by Ranuccio Farnese I., in 1597. Its courtyard is handsome. The immense brick buildings include Palace, Academy, Archæological Museum, Picture Gallery, Library, and the Farnese Theatre. Crossing the court, on the left of the second gate which leads to the bridge, is a staircase, on the first landing of which we reach the

Archæological Museum, founded by Duke Philip, c. 1760. It is chiefly interesting from relics of the neighbouring Roman town of Velleia.

The *2nd Room* contains the *Tabula Alimentaria* of Trajan—his decree for the maintenance of poor children, engraved upon bronze. The giving of this charity is represented on reliefs lately discovered in the Roman forum. Here is a statue of Germanicus, and a small bronze statuette of the Drunken Hercules—full of character, from Velleia.

4th Room. Statues of Livia and Agrippina the elder from Velleia, and a statuette of Leda and the Swan from the Roman Theatre of Parma, deserve notice.

The heavy, richly ornamented door opposite the top of the staircase leads to the *Teatro Farnese*, built 1618, and opened in 1628 on the marriage of Duke Odoardo with Princess Margaret of Tuscany. It is well worth visiting.

‘It is a large wooden structure, of the horse-shoe shape; the lower seats arranged upon the Roman plan, but above them great heavy chambers, rather than boxes, where the nobles sate, remote, in their proud state. Such desolation as has fallen on this theatre, enhanced in the spectator’s fancy by its gay intention and design, none but worms can be familiar with. A hundred and ten years have passed since any

play was acted here. The sky shines in through the gashes in the roof; the boxes are dropping down, wasting away, and only tenanted by rats; damp and mildew smear the faded colours, and make spectral maps upon the panels; lean rags are dangling down where there were gay festoons on the proscenium; the stage has rotted so, that a narrow wooden gallery is thrown across it, or it would sink beneath the tread, and bury the visitors in the gloomy depths beneath. The desolation and decay impress themselves on all the senses. The air has a mouldering smell, and an earthy taste; any stray outer sounds that straggle in with some lost sunbeam, are muffled and heavy; and the worm, the maggot, and the rot have changed the surface of the wood beneath the touch, as time will seam and roughen a smooth hand. If ghosts ever act plays, they act them on this ghostly stage.'—*Dickens*.

Left of the theatre is the entrance to the *Picture Gallery*, open from 9 to 4 (on festas from 10 to 2). There is no special arrangement of the pictures. The greater part of the collection occupies one great gallery, divided at intervals, which count as so many chambers (II. to VI.). The seventh room is entered from the oval in the middle of the gallery and leads to a number of small chambers which surround a courtyard. The pictures are not hung as they are numbered.¹ We should notice

Room II.

38. *Jacopo Loschi* (1471). Virgin throned, with angels.

50. *Cristoforo Caselli*, detto Il Temporello (1499). Virgin and Child with S. J. Baptist and S. Paul the Hermit.

47. *Pierilario Mazzola* (1538). Virgin and child with saints.

45. *Alessandro Araldi* (1465). Annunciation.

44. *Parmigianino*. Marriage of the Virgin.

35. *Michelangelo Anselmi* (1491-1554). Virgin and Child in glory with saints.

31.* *Correggio*. La Madonna della Scala. A fresco originally on the wall of a chapel near the Porta Romana. It takes its name from the ladder introduced in the background.

30. *Girolamo Mazzola* (1503-68). Virgin and Child, with angels, in a grove of flowers. S. John asleep in the foreground. A very lovely and original picture.

27, 28, 79, 80, 81. *Gir. Mazzola*. Five life-size figures of saints.

*76. *Parmigianino* (Francesco Mazzola, 1503-40). Virgin and Child with S. Jerome and S. Benedict. A most beautiful picture.

¹ The order of the *hanging* is followed here.

68. *Girolamo Mazzola*. S. Gregory and S. Augustine.

61. *Fortunato Gatti* (1648). Virgin and Child with S. Bruno and S. James.

Room III. (the Oval Hall) contains :

Two gigantic statues of basalt : on the right, Hercules ; on the left, Bacchus and Ampelos ; found in 1724 on the Palatine at Rome.

Room IV.-VI. (beginning on left):

120. *Bart. Schidone* (1560-1615). Entombment.

122. *Lodovico da Parma* (1469-1540). Virgin with S. Catherine and S. Sebastian.

123. *F. Francia*. The Deposition.

130.* *Id.* 'La Madonna di San Vitale.' The Virgin and Child with saints. The infant S. John points to the throned group. Two female saints adore ; Scholastica holds a book, on which her white dove rests ; the Child turns to S. Catherine. Two male saints, Benedict and Placidus, seem to guard the picture with their croziers.

133. *Schidone*. The Holy Women finding the Angel at the Sepulchre.

134.* *Lodovico Caracci* (1555-1619). The Funeral of the Virgin. Her figure, in grand repose, is carried by the weeping Apostles with lighted torches ; the *sweeping-onwards* appearance of the figures is quite magnificent.

158. *Fra Paolo da Fistoia*. Adoration of the Magi.

203. *Josaphat Aldis*. S. Sebastian. The arrow in the forehead is unusual.

188. *Agostino Caracci* (1558-1601). Virgin and saints.

209-212. *Agostino Caracci*. Copies of the frescoes of Correggio at S. Giovanni.

231. *Tintoret*. The Entombment.

'In the gallery at Parma there is a canvas of Tintoret, whose sublimity of conception and grandeur of colour are seen in the highest perfection, by their opposition to the morbid and vulgar sentimentalism of Correggio. It is an entombment of Christ, with a landscape distance. Dwelling on the peculiar force of the event before him, as the fulfilment of the final prophecy respecting the passion, "He made his grave with the wicked and with the rich in his death," Tintoret desires to direct the mind of the spectator to the receiving of the body of Christ, in its contrast with the houseless birth and the desert life. And, therefore, behind the ghastly tomb grass that shakes its black and withered blades above the rocks of the sepulchre, there is seen, not the actual material distance of the spot itself (though the crosses are shown faintly), but that to which the thoughtful spirit would return in vision, a desert place, where the foxes have holes and the birds of the air have

nests, and against the barred twilight of the melancholy sky are seen the mouldering beams and shattered roofing of a ruined *cattle-shed*, the canopy of the Nativity.'—*Ruskin*, 'Modern Painters,' ii. 164.

165. *Guercino*. Virgin and Child with S. Francis and S. Chiara.

166. *Lod. Caracci*. The Apostles at the empty tomb of the Virgin.

160. *Annibale Caracci*. The dead Christ with saints.

At the end of the gallery is a seated statue of Maria Louisa as Concord, by *Canova*.

Room VIII. (entered on right from the Oval hall) :

297, 303. *Gir. Mazzola*. Portraits of Alessandro Farnese and his wife.

300. *Antonio Moro*. A portrait.

312, 314, 315. Portraits attributed to *Velasquez*.

Room IX. (hung with green silk, stamped with A A in honour of 'Antonio Allegri').

369.* *Correggio*. 'La Madonna della Scodella.' So called from the dish in the hand of the Virgin, being the arms of the Scodellari, for whom the picture was painted.

'The dreamy lights in the mysterious wood, the charming heads, and the indescribable beauty of the whole treatment cause us to forget that this picture is essentially composed for the colour, and is exceedingly indistinct in its motives.'—*Burckhardt*.

Room X.

Drawings of *Toschi* and his pupils from the frescoes of *Correggio*. Here study the invisible cupolas.

Room XI.

351.* *Correggio*. 'La Madonna di San Girolamo.' So called from the prominent figure of S. Jerome.

'The astonishing execution cannot outweigh the great material deficiencies. The attitude of Jerome is affected and insecure. *Correggio* is never happy in grand things: the child who beckons to the angel turning over the book, and plays with the hair of the Magdalen, is inconceivably ugly, as also the Putto who smells at the vase of ointment of the Magdalen. Only the latter figure is inexpressibly beautiful, and shows, in the way she bends down, the highest sensibility for a particular kind of female grace.'—*Burckhardt*.

Louis XVIII. vainly tempted Maria Louisa, in her sorest poverty, by the offer of a million of francs, to allow this picture to remain in the Louvre.

Room XII. (by a door in the silk hanging).

X Exquisite drawings of *Toschi*, &c., after Correggio.

Room XIII.

360. * *Cima da Conegliano*. Virgin and Child throned with saints.

361. * *Id.* Virgin and Child with S. Michael and

S. Andrew.

362. * *Leonardo da Vinci*. A most lovely head.

X 352. * *Correggio*. The Maries with the Dead Christ.

243. * *Id.* The Martyrdom of S. Placidus and S. Flavia.

Holbein. Portrait of Erasmus.

* *Francia*. Virgin and Child with S. John.

Schidone. Virgin and Child with S. John.

Room XIV.

371. * *Giulio Romano*. (From a drawing by Raffaele, which is at the Louvre.) Jesus glorified between the Virgin and S. J. Baptist: beneath the Virgin stands S. Paul, beneath the Baptist S. Catherine kneels with her wheel.

367. *Titian*. Head of Christ.

364. *Murillo*. Job.

378. *Van der Helst*. Portrait.

Room XV.

Early fourteenth-century painting—not remarkable specimens.

The Library (open from 9 to 3, entrance opposite the Picture Gallery), contains the valuable Hebrew and Syriac MSS. of De Rossi, bought by Maria Louisa in 1816. Amongst the curiosities is the 'Livres d'Heures' of Henri II. of France, and Luther's Hebrew Psalter, with his autograph notes. In the 2nd room is the remnant of *Correggio's* fresco of the Coronation of the Virgin, brought hither from S. Giovanni.

At the Picture Gallery we can obtain the keys of the famous *Camera di S. Paolo* (on the other side of the Piazza Grande, in the Monastery of S. Ludovico). Here, in 1518, *Correggio*, by order of the abbess, Donna Giovanna da Piacenza, painted a wonderful chamber, which remains in the most perfect preservation. Over the chimney-piece is a fresco of the abbess herself as Diana, being, as it were, the

goddess of an enchanted bower, for from all the coves of the ceiling lovely groups of cupids are looking out from a mass of leaves and flowers. Beneath are chiaroscuro representations of mythological subjects.

‘That which sharply distinguished Correggio from all previous artists, was the faculty of painting a purely voluptuous dream of beautiful beings in perpetual movement, beneath the laughter of moving light, in a world of never failing April hues. When he attempts to depart from the fairyland of which he was the Prospero, and to match himself with the masters of sublime thought or earnest passion, he proves his weakness. But within his own magic circle he reigns supreme, no other artist having blended the witcheries of colouring, chiaroscuro, and faun-like loveliness of form into a harmony so perfect in its sensuous charm.’

‘The northern traveller, standing beneath Correggio’s masterworks in Parma, may hear from each of those radiant and laughing faces what the young Italian said to Goethe: “*Perchè pensa? pensando s’ invecchia.*”’—*J. A. Symonds.*

An inner chamber has frescoes by *Alessandro Araldi*. Over its chimney are three crescent moons, the arms of the abbess.

Through the Palazzo Pilotta, by the bridge called *Ponte Verde*, with its old gate-towers, we may reach the *Palazzo del Giardino*, built originally by Ottavio Farnese, but altered in 1767. In one of its rooms are unfinished frescoes by *Agostino Caracci*. This was the favourite residence of the late excellent Duchess Regent of Parma, with whose departure the prosperity of the town departed. The gardens, always open, but little used, are laid out with clipped hedges and formal tanks of water. In summer, birds sing undisturbed all the day long amid the tall trees in the park, which are allowed to grow as they will. We may return to the town by the neighbouring Strada Maestra di S. Croce, which contains a hospital founded by Maria Louisa, and the *Church of the Annunziata*, in which are the remains of a fresco of the Annunciation by *Correggio*, and the masterpiece of *Francesco Zaganelli*, a Madonna and Child with saints. Belonging to this picture, but separated from it (in the choir), are interesting portraits of Rolando

Pallavicini, his wife Domicilla, and their daughter. We cross the Parma torrent by the bridge called *Ponte del Mezzo*, which has a chapel built by Pier Luigi Farnese to S. John Nepomuk in 1517. Higher up the river we see the *Ponte di Caprazucca*, built 1280, and restored in the fifteenth century. The other churches of Parma are of little interest. Several of them contain pictures by *Girolamo* and *Alessandro Mazzola*.

Parma is the best point from whence to make the very important excursion to the fortress of the Countess Matilda at *Canossa*, where the Emperor Henry IV. performed his famous penance. *Canossa* is distant 18 Italian miles from Parma, and 15 from Reggio. The station of S. Ilario is a few miles nearer, but there are no carriages there. A carriage from Parma to Seano, the nearest practicable point, costs 20 frs. Very little, however, is remembered about *Canossa* in any of the neighbouring towns. The writer found it necessary to send to the University to find out where it was, and then the answer was that the professors knew nothing about it, unless it was the same as 'Il Castello di Donna Matilda.'

The road lies through a dull plain, and, after crossing the wide, stony bed of the Enza, by a long bridge, ascends by the side of the torrent from S. Ilario to *Montecchino*, where Attendolo Sforza was born. Hence, it passes through S. Polo to the foot of the Apennines, on which several castles may be distinguished, the most conspicuous being that of Rossena, a castle whose aspect would delight Robert Browning, who says:—

‘What I love best in all the world
Is a castle, precipice encurld,
In a gash of the wind-grieved Apennine.’

At Seano it is best to take a guide for the day (4 frs.), otherwise it will be impossible to find the way. The savage ascent begins immediately behind the village, grassless, tree-

less, even weedless. There is no path whatever, and only sometimes something which passes for it in the furrows riven by the melted snow. At the end of April there were great patches of snow itself, apparently level, but into which one sank knee-deep in crossing the hollows. At the top of the first ascent, rising from blackened excoriated rocks, is the fortress of Rossena, with a solitary tower known as Castel d' Asso, on a second eminence, and a little village nestling between the two, in the dreariest position that can be imagined—an eternal winter, with scarcely a blade of vegetation to look upon. From the battlements of



View from Canossa.

the tower the beautiful Everelina threw herself to escape the love of its lord. Further on, the country becomes wilder still. Beyond the range on which we stand, rise a forest of snowy Apennine peaks, but they look cheerful by comparison with the nearer hills, which are riven and furrowed by volcanic action like those near Radicofani, every inch of the ground being twisted and tossed and contorted into the most hideous chaos of crevasses, a Mer de Glace repeated in all the frightfulness of hardened brown mud. We wind along a ridge, looking down an avenue of ghastly abysses, in which foxes are the sole inhabitants. Where the valley opens, we see the stony bed of the Enza, and across the

hills on the other side of it, the white line of the Po. On the further side of the mud valley of desolation is a distorted hill apparently of stronger material than the rest, supporting some solid buttresses of rock, and from these, looking like rocks themselves, from the equality with which Time has bestowed her colouring upon both, rise some shapeless fragments of broken castle walls. This is Canossa—*alba Canossa*.

It is a most impregnable-looking place. No road can



Gate of the Penance, Canossa.

ever have approached it. It must always have had its present hideous aspect, as if utterly abandoned by Nature. At first the rock walls seem utterly to cut it off from all human access, no path is apparently possible, and its platform appears to be without an entrance. But, on coming close, a thread-like way discovers itself where a single person can but just pass, the only way which ever existed here, and which struggles up through the great grey stones and the withered brambles, till, close to the top, it widens a little

where the castle well, the least ruined thing in this chaotic overthrow, still pierces the ground under a stone mouth, and where an arched gate remains in the mouldering and broken wall. It is the gate where the great Emperor sat shivering, fasting, and wailing for three days and nights.

‘ It was towards the end of January. The earth was covered with snow, and the mountain streams were arrested by the keen frost of the Apennines, when, clad in the thin penitential garment of white linen, and bare of foot, Henry, the descendant of so many kings, and the ruler of so many nations, ascended slowly and alone the rocky path which led to the outer gate of the fortress of Canossa. With strange emotions of pity, of wonder, and of scorn, the assembled crowd gazed on his majestic form and noble features, as passing through the first and second gateway, he stood in the posture of humiliation before the third, which remained inexorably closed against his further progress. The rising sun found him there fasting; and there the setting sun left him stiff with cold, faint with hunger, and devoured by shame and ill-suppressed resentment. A second day dawned, and wore tardily away, and closed, in a continuance of the same indignities poured out on Europe at large in the person of her chief, by the Vicar of the meek, the lowly, and compassionate Redeemer. A third day came, and still irreverently trampling on the hereditary lord of the fairer half of the civilised world, Hildebrand once more compelled him to prolong till nightfall this profane and hollow parody on the real workings of the broken and contrite heart.

‘ Nor was he unwarned of the activity and the strength of the indignation aroused by this protracted outrage on every natural sentiment, and every honest principle, of mankind. Lamentations and reproaches rang through the castle of Canossa. Murmurs from Henry’s inveterate enemies and his own zealous adherents, upbraided Gregory as exhibiting rather the cruelty of a tyrant, than the rigour of an apostle. But the endurance of the sufferer was the only measure of the inflexibility of the tormentor; nor was it till the unhappy monarch had burst away from the scene of his mental and bodily anguish, and sought shelter in a neighbouring convent, that the Pope, yielding at length to the instances of Matilda, would admit the degraded suppliant into his presence. It was the fourth day on which he had borne the humiliating garb of a penitent, and in that sordid raiment he drew near on his bare feet to the more than imperial Majesty of the Church, and prostrated himself, in more than servile deference, before the diminutive and emaciated old man, “from the terrible glance of whose countenance,” we are told, “the eye of every beholder recoiled as from the lightning.” Hunger, cold, nakedness, and shame, had, for the moment, crushed the gallant spirit of the sufferer. He wept and cried for mercy, again and again

renewing his entreaties, until he had reached the lowest level of abasement to which his over-enfeebled heart, or the haughtiness of his great antagonist could depress him. Then, and not till then, did the Pope condescend to revoke the anathema of the Vatican.'—*Sir J. Stephens.*

Canossa is an extraordinary place and well worth the great trouble of getting there, for in summer the heat on the arid rocks must be quite as trying as the struggle through the snow in winter. There is no beauty in the castle, but the view is full of interest.

'Reggio lies at our feet, shut in between the crests of Monte Carboniano and Monte delle Celle. Beyond Reggio stretches Lombardy—the fairest and most memorable battle-field of nations, the richest and most highly cultivated garden of civilised industry. Nearly all the Lombard cities may be seen, some of them faint like bluish films of vapour, some clear with dome and spire. There is Modena and her Ghirlandina. Carpi, Parma, Mirandola, Verona, Mantua, alike well defined and russet on the flat green map; and there flashes a bend of the lordly Po; and there the Euganeans rise like islands, telling us where Padua and Ferrara nestle in the amethystine haze. Beyond and above all to the northward sweep the Alps, tossing their silvery crests up into the cloudless sky from the violet mist that girds their flanks and drowns their basements. Monte Adamello and the Ortler, the cleft of the Brenner, and the sharp peaks of the Venetian Alps are all distinctly visible. An eagle flying straight from our eyrie might traverse Lombardy and light among the snow-fields of the Valtelline between sunrise and sundown. Nor is the prospect tame to southward. Here the Apennines roll, billow above billow, in majestic desolation, soaring to snow summits in the Pellegrino region. As our eye attempts to thread that labyrinth of hill and vale, we tell ourselves that those roads wind to Tuscany, and yonder stretches Garfagnana, where Ariosto lived and mused in honourable exile from the world he loved.'—*J. A. Symonds.*

CHAPTER XXXIII.

REGGIO AND MODENA.

IT is $1\frac{3}{4}$ hr. by quick train (5 frs. 85 c.; 4 frs. 15 c.) from Parma to Modena. The country is exceedingly rich and luxuriant.

'Here, they twine the vines around trees, and let them trail along the hedges; and the vineyards are full of trees, regularly planted for this purpose, each with its own vine twining and clustering around it. Their leaves in autumn are of the brightest gold and deepest red, and never was there anything so enchantingly graceful and full of beauty. Through miles of these delightful forms and colours, the road winds its way. The wild festoons; the elegant wreaths, and crowns, and garlands of all shapes; the fairy nets flung over the great trees, and making them prisoners in sport; the tumbled heaps and mounds of exquisite shapes upon the ground; how rich and beautiful they are! And every now and then, a long, long line of trees, will be all bound and garlanded together: as if they had taken hold of one another, and were coming dancing down the field!'—*Dickens*.

Half an hour takes us from Parma to *Reggio (Inn, La Posta)*, occupying the site of the ancient *Regium Lepidum*. In the twelfth century it was a Republic under the Visconti and Gonzaga, but in 1409, under Niccolò d' Este, was united to Modena. Ariosto was born here in 1474.

Reggio is not worth lingering at. The town is dull and uniform, and, like Parma, is divided into two parts by the *Via Emilia*. In the centre is the *Cathedral*, of the fifteenth century. At the entrance are recumbent statues of Adam and Eve by the native artist *Prospero Clementi*, 1561. In the interior:

Left, 1st Chapel. Tomb of P. Clementi with his bust, by his pupil *Pacchione*.

Chapel left of Choir. Tomb of a Bishop, by *Bartol. Spanus*, 1508.
Choir. SS. Prospero, Maximus, and Catherine, by *P. Clementi*;
 also a bronze group of Christ Triumphant at the high altar.

Chapel right of Choir. Tomb of Bishop Ugo Rangoni, 1562, by *P. Clementi*.

Westward from the Cathedral is the *Church of La Madonna della Ghiaja*, a Greek cross, with five cupolas, designed by *Balbi* in 1597. The interior is covered with frescoes (1620-1640) by the inferior artists of the Bolognese school, who had studied under the Caracci,—*Lionello Spada*, *Tiarini*, *Luca Ferrari* of Reggio, &c. West from this, is the *Church of S. Prospero*, in front of which stand six marble lions, once the supports of its Lombard portico. In the interior are frescoes by *Campi*, *Tiarini*, *Procaccini*, &c. The famous 'Notte' of Correggio, now at Dresden, was painted for one of the chapels of this church,

(About 20 m. from Reggio on the road to Mantua is *Guastalla*, a small unimportant cathedral town. It was a Countship of the Torelli from 1406 to 1509, and afterwards belonged to the Gonzagas. With Parma and Piacenza it formed the sovereignty of Maria Louisa. In the piazza is a bronze statue of Ferrante Gonzaga I. by *Leone Leoni*.)

Half an hour more of railway brings us to *Modena*.

(*Inns.* *Albergo Reale*, Corso Canale Grande; *S. Marco*, Corso di Via Emilia; *Leopardo*.)

Carriages, the course, 70 c., night, 1 fr.; with 2 horses, 90 c., night, 1 fr. 20 c.; 1 hour, 1 fr. 10 c., night, 1 fr. 40 c.; with 2 horses, 1 fr. 70 c., night, 2 fr.; each succeeding $\frac{1}{2}$ hour, with 1 horse, 50 c., with 2 horses, 80 c.

Omnibus, 20 c., each box 20 c., each bag 10 c.

Post-office, between the University and the Porta Bologna.)

Modena, the ancient Mutina, called by Cicero 'firmissima et splendidissima colonia,' was the earliest Roman colony in these parts. Like Parma it was celebrated for its wool—

'Sutor cerdo dedit tibi, culta Bononia, munus;
 Fullo dedit Mutinae.'—*Martial*, iii. Ep. 59.

In the time of S. Ambrose the town was so reduced, as to be described by him as only the corpse of a city. In the Middle Ages, it again

flourished, though constantly the scene of conflicts between the Guelfs and Ghibellines. Obizzo d' Este obtained the chief power in 1288, and bequeathed it to his descendants. In 1452 Bono d' Este was created Duke of Modena by the Emperor Frederick III., and to this, the Dukedom of Ferrara was added by Pope Paul II., Duke Hercules I. (1471-1505) and his son Alfonso I. (husband of Lucrezia Borgia) were the patrons of Ariosto. Alfonso II. (1558-1597) was the patron celebrated by Tasso—

'Tu, magnanimo Alfonso, il qual ritogli
Al furor di fortuna, e guidi in porto
Me peregrino errante, e fra gli scogli,
E fra l' onde agitato, e quasi assorto ;
Queste mie carte in lieta fronte accogli,
Che quasi in voto a te sacrate i' porto.'

Gerus. Lib. i. 4.

On the death of this Duke, without children, his dominions of Reggio and Modena passed to his connection Cesare d' Este (natural grandson of Alfonso I.), but he was expelled from Ferrara by Pope Clement VII. The wife of Cesare was Virginia de' Medici, daughter of the Grand-Duke Cosimo I., by his second marriage with Camilla de' Martelli. He was succeeded in 1628 by his son Alfonso III., who, after the death of his wife Isabella of Savoy, was so heart-broken that he retired into a Capuchin convent in the Tyrol, leaving his dominions to his son Francesco III. In the reign of this prince the historian Muratori (ob. 1794) lived at Modena as ducal Librarian. Hercules III., who died at Treviso in 1803, was the last sovereign of the house of Este, and lost his dominions at the Peace of Luneville. His pretensions were transferred to the Archduke Ferdinand (third son of the Emperor of Austria), who had married his only daughter Beatrix, and who died in 1846. His son was Francesco IV., who, when driven out of his country, fled to Vienna and was restored by the aid of Austrian troops. The government came to an end, in 1859, under his successor Francesco V., when the country proclaimed Victor Emmanuel its ruler.

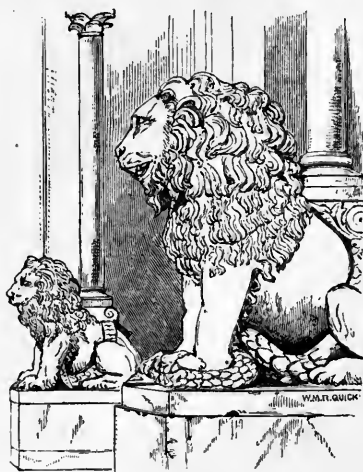
For a description of the situation of Modena, we may read the lines of Alessandro Tassoni, who was born here Sept. 28, 1565.

'Modana siede in una gran pianura,
Che da la parte d' austro e d' occidente
Cerchia di balze e di scoscese mura
Del selvoso Apennin la schiena argente ;
Apennin ch' ivi tanto a l' aria pura
S' alza a veder nel mare il sol cadente,
Che sulla fronte sua cinta di gelo
Par che s' incurvi e che riposi il cielo.

Da l' oriente ha le fiorite sponde
 Del bel Panaro e le sue limpid' acque ;
 Bologna incontro ; e a la sinistra, l' onde
 Dove il figlio del Sol già morto giacque :
 Secchia ha da l' aquilon, che si confonde
 Ne' giri che mutar sempre le piacque ;
 Divora i liti, e d' infeconde arene
 Semina i prati e le campagne amene.'

La Secchia Rapita, I. 8, 9.

The town, which is well built, is divided by the Via Emilia. Almost in the centre (close to the Hotels) is the *Cathedral*,



Lions of Modena.

which is one of the most interesting and picturesque buildings of its time. It was begun in 1099 by the desire of the Countess Matilda of Tuscany, from the designs of one Lanfrancus, who is described by an inscription in the choir, as—
 ‘ingenio clarus, doctus et aptus, operis princeps et rector.’
 In 1108 the church was sufficiently advanced for the body of S. Geminianus, the patron saint of Modena, to be deposited there. In 1184 it was consecrated in the presence of Pope Lucius III.

The west front has a grand porch of two stories high (the upper story containing a tomb), with pillars resting on the backs of the colossal lions which were frequently used, being intended to typify the strength and watchfulness of the Church, but which here are perfectly stupendous in their calm magnitude. The reliefs upon the walls are exceedingly curious, and are perhaps the oldest pieces of sculpture in Northern Italy.

‘The reliefs on the façade are divided into four groups; the style is genuinely Romanesque, similar to German works of the same period, and without any touch of Byzantine influence. The three first divisions depict the history of the Creation up to Cain’s murder of his brother. We see throughout how the effort after lively expression struggles with the unskilfulness of the chisel. Wonderful, for instance, are the kneeling angels, who are supporting the Creator. Equally curious is the action of Adam, who, in his creation, is in the act of prostrating himself before the Lord. In the Fall of Man, they are standing one behind the other; Eve is looking round towards Adam, who, unconcerned, is biting the apple. In the next scene, where God is reproving the two sinners, the expression of embarrassment in Eve’s countenance becomes a broad grin. In the Expulsion from Paradise they are advancing sadly behind one another, covering themselves with fig-leaves, while the left hand supports the head with an expression of intense grief. The influence of northern legends is evidenced in the fourth relief group, which represents the history and death of King Artus. In the principal portal the inner part of the side-posts contains, likewise, in strict Romanesque style, the figures in relief of the Prophets. The ornament, which is full of spirit and beauty, contrasts strikingly with the simple and awkward style of the human figures. Splendid branch-work covers the pilasters, interspersed with small figures of animals and fantastic creatures, sirens, lions, and dragons, all full of sparkling life, and excellently finished. Still more excellent are the arabesques on the main portal of the south side, while the figures of the apostles on the side-posts and the six small scenes on the architrave, though full of life, are just as primitive as the work of the façade.’—*Lübke*.

The west front is hemmed in by houses on each side. From under an archway on the right, we enter the picturesque *Piazza Grande*, crowded with stalls of fruit, which the market-women hold under matted roofs like sheds. Upon this busy scene looks down the south front of the cathedral, with a porch of red marble, resting on grand lions. Beyond

this is an open-air pulpit, decorated with the emblems of the Evangelists. The sculptured frieze round the smaller door on this side, is wonderfully beautiful and delicate.

The noble tower, 315 ft. high, is only connected with the church by a cloistered walk. It is called *La Ghirlandina*, from the sculpture which encircles it like a garland, and it is always regarded as one of the four great towers of Northern Italy. It was partially finished in 1224 and completed in 1319. In the tower is preserved the famous bucket '*La Secchia Rapita*' which was carried off by the Modenese (the '*Geminiani*,' from their saint) from a fountain at Bologna, to the great discomfiture of the '*Petroniani*' or protected of S. Petronio.

' Quivi Manfredi in su l' altar maggiore
Pose la Secchia con divozione ;
E poi ch' egli, ed il clero, e Monsignore
Fecero al santo lunga orazione,
Fu levata la notte a le tre ore,
E dentro una cassetta di cotone
Nella torre maggior fu riserrata,
Dove si trova ancor vecchia e tarlata.'

Tassoni, i. 63.

' Ma la Secchia fu subito portata
Nella torre maggior, dove ancor stassi
In alto per trofeo posta, e legata
Con una gran catena a curvi sassi.
S' entra per cinque porte ov' è guardata ;
E non è cavalier, che di là passi,
Nè pellegrin di conto, il qual non voglia
Veder si degna e gloriosa spoglia.'

Tassoni, 3rd ed. 1625.

In the Piazzetta at the foot of the tower is a statue of the poet Tassoni (1565—1635) erected in 1860.

The *Interior* of the cathedral is very stately in effect.

' A grand crypt with arches on slender shafts occupies the whole space under the eastern part of the church. The access to the choir from the nave is by stairs against the side walls in the same position as at San Zenone, Verona. Here the stairs and their hand-rails are not later than the thirteenth century, and the choir is divided from the aisles by screens of the same age ; solid below, and with a continuous cornice

carried on coupled shafts above. The cathedral is said to have been founded in 1099, but an inscription on the south wall gives the date of the consecration of the building by Pope Lucius III., in July 1184. I believe that the former date represents the age of the plan, and of most of the interior columns and arches still remaining, but that before the later date the whole exterior of the cathedral had been modified, and the groining added inside. The work of both periods is extremely good and characteristic. The columns of the nave are alternately great piers and smaller circular columns of red marble; the great piers carry cross arches between the groining bays, and each of these in the nave is equal to two in the aisles. The capitals here are very close imitations of classical work, with the abaci frequently concave on plan. The main arches and the triforium openings of three lights above them are seen both in the nave and aisles, the vaulting of the latter being unusually raised. There is also a plain clerestory, and the vaults are now everywhere quadripartite. The outside elevation of the side walls is very interesting. Here we seem to have the old aisle wall with its eaves-arcade added to and raised in the twelfth century, and adorned with a fine deep arcade in each bay, enclosed under round arches, which are carried on half columns in front of the buttresses or pilasters.—*G. E. Street.*

The pictures are not generally of great importance:—

Left, 2nd Chapel. A curious terra-cotta Altar of the 15th century.

3rd Chapel. A Gothic Altar-piece, with one of the earliest specimens of Modenese art, a Coronation of the Virgin, &c., by *Seraphinus de Seraphinis*, 1385.

14th Chapel. Dosso Dossi, 1536, one of the best works of the master. A Madonna in the clouds with SS. Antony and Pellegrino, and SS. J. Baptist, Sebastian, and Jerome below. Opposite is a beautiful Gothic pulpit by *Tommaso Ferri*, or *Tommaso da Modena*, 1322.

In a Niche. Ant. Begarelli, 1521. The Nativity.

At the end of the aisle, on right, a richly-sculptured Holy-water Bason.

Left of the Choir. Tomb of Claudio Rangoni, Count of Castelvetro, ob. 1537. He married Lucretia, daughter of the famous Pico della Mirandola. The tomb was designed by *Giulio Romano*, as was that of Lucia Rusca Rangoni, mother of Claudio. Here also is the tomb of Francesco Molza the Poet, and (in a chapel) that (by *Pisari*) of Ercole Rinaldo, last Duke of the House of Este, who was deprived of his dominions by the French, ob. 1803. His only child Mary Beatrix married the Archduke Ferdinand of Austria, and was the grandmother of Francesco V., Duke of Modena.

The immense *Crypt* extends under the whole of the transepts and the three tribunes. S. Geminiano reposes here. Near the altar is a very curious coloured terra-cotta group of the Adoration of the Infant Saviour by *Mazzoni*. At the entrances are four grotesque lions.

If we take the cathedral as a centre for exploring the town, we may follow the Contrada della Torre to the Piazza Reale, where stands the vast and handsome *Palazzo Ducale*, built by *Bart. Avanzini* for Duke Francesco I. in 1534. Since the revolution by which Modena degraded itself from the rank of a capital to that of a third-rate provincial town, this abode of its former princes has in part been used as a military school. On the further side, however, it retains its—

Picture Gallery (~~entrance No. 4, Corso Cavour. Open from 9 to 3.~~ The catalogue is useless and the names are under the pictures). There are very few important pictures—the great names given being frequently false. We may notice :—

2nd Hall :

ENTRANCE WALL :

30. *Baldovinetti?* (1425-1499). Madonna.
Bernabo da Modena, 1370. Madonna and Crucifixion.

LEFT WALL :

36. *Francesco Francia*. Annunciation.
 37. *Luigi Angussola da Cremona*, 1512. Baptism of Christ.

WALL OF EXIT :

39. *F. Francia*. Assumption.
 42. *Lorenzo Bicci*, 1400-1460. Madonna and Child.
 43. *Filippo Lippi*. Madonna and Child with S. John.
 44. *Antonio Veneziano* (1309-1383). Annunciation.
 46. *Bart. Bonasia da Modena*, 1485. Christ in the tomb between the Virgin and S. John the Evangelist. 'Interesting from its powerful colouring.' It is signed 'Hoc opus pinxit Bartolomeus de Bonasciis.'
 50. *Francesco Caroto*, 1501. Madonna sewing a little shirt. There is a background of lemon-trees. The Infant Saviour pulls at the veil of the Madonna.

RIGHT WALL :

52. *Spinello Aretino* (1308-1389). Marriage of a Knight.

3rd Hall :

On the ceiling is a medallion of the Rape of Ganymede, on linen, by *Correggio*, transported by the Duke of Modena from the Gonzaga castle of Novellara.

66, 67, 71, 78, 83, 89, 94, 95 to 100. *Niccolò Abbate da Modena.*
A series of scenes from the Aeneid, brought from the Bojardi castle of Scandiano, together with several landscapes by the same master.

66. *Correggio.* Cherub from a ceiling at Novellara. *Madonna*
107. *Niccolò Abbate.* Eight medallions from Scandiano, representing Count Matteo Maria Boiardo with figures singing and playing.

4th Hall (Venetian School) :

On the ceiling—five scenes from Ovid by *Tintoret.*

ENTRANCE WALL :

117. *Titian.* 'La Moretta,' a portrait of a woman with a Moorish boy.
113. *Paul Veronese.* A Warrior.

LEFT WALL :

125. *Paris Bordone.* The Coming of the Magi.
127. *Gio. Bellini.* (?) Madonna and S. Sebastian.
129. *Palma Vecchio.* Holy Family.

RIGHT WALL :

- *141. *Bonifazio.* The Adoration of the Magi—a grand and beautiful picture.
143. *Cima da Conegliano.* The Deposition from the Cross, 'executed for Alberto Pio of Carpi, a well-known admirer of the works of Cima.'—*Crowe.* The deep woe in the face of the Madonna, who has fainted, is very striking.

5th Hall :

ENTRANCE WALL :

149. *Guido Reni.* The Crucifixion—a poor specimen of the master.

WALL OF EXIT :

164. *Lod. Caracci.* Assumption.

6th Hall (School of Ferrara) :

ENTRANCE WALL :

172. *Garofalo.* The Crucifixion.
176. *Dosso Dossi* (1480-1560). The Nativity.
178. *Id.* Hercules II., Duke of Ferrara.

WINDOW WALL :

189. *Garofalo.* Madonna with S. Contardo d' Este, the Baptist, and S. Lucia.
190. *Id.* Madonna and Saints.

- + *191. *Dosso Dossi*. Alfonso I., Duke of Ferrara—a magnificent portrait.

WALL OF EXIT :

192. *Girolamo Carpi*. Alfonso II., Duke of Ferrara.
193. *Dosso Dossi*. A laughing figure—grand in colour.

7th Hall (Bolognese School) :

ENTRANCE WALL :

205. *Mich. Ang. Caravaggio*. Drinking Soldier.

LEFT WALL :

207. *Guercino*. Amnon and Tamar.
206. *Id.* Venus and Mars.
210. *Francesco Albani*. Aurora.
239. *Lod. Lana da Modena* (1579-1646). Clorinda and Tancred.

WINDOW WALL :

218. *Guercino*. Portrait of Cardinal Mazarin.

8th Hall :

LEFT WALL :

251. *Paul Potter*. A Peasant's Cottage.

9th Hall :

WALL OF ENTRANCE :

298. *Bern. Luini*. (?) The Saviour.
297. Falsely attributed to Andrea del Sarto.

10th Hall :

ENTRANCE WALL :

335. *Ippolito Scarsellini*, 1551-1721. The Nativity.
337. *G. C. Procaccini*, 1616. The Circumcision.
341. *Guercino*. The Preparation for the Crucifixion of S. Peter.
348. *Lionello Spada*. Masquerade.

LEFT WALL :

355. *Guercino*, 1650. Marriage of S. Catherine. A beautiful picture.

OPPOSITE WALL :

363. *Lionello Spada*. Vision of S. Francis.
370. *Niccolò dalle Pomerance* (1519-1591). Crucifixion.
375. *Guido Reni*. S. Roch in prison.

11th Hall (School of Modena) :

LEFT WALL :

404. *Gaspare Pagani da Modena*. Marriage of S. Catharine—the only known picture of the artist.

WALL OF EXIT :

418. *Abbate Pietro Paolo da Modena* (1592–1630). The Presentation in the Temple.
 419. *Ercole Sette da Modena* (1575). Coronation of the Virgin.
 420. *Munari da Modena* (1480–1523), a pupil of Raffaelle. The Nativity.

13th Hall :

ENTRANCE WALL :

123. *Giorgione*. (?) (More likely Palma Vecchio). A portrait.
 458. *Gerard David von Brügge*. S. Christopher—a copy from the Memling at Munich.

RIGHT WALL :

471. *Girol. Moceto*. 1480. His own Portrait.

WALL OF EXIT :

488. Attributed to Raffaelle, but by an indifferent pupil of Perugino. Madonna and Child with two angels.

The Passage leading to the library is filled with a very interesting collection of *Drawings by the Old Masters*.

The *Biblioteca Estense* was brought from Ferrara by Cesare d' Este. West of the Palace are the dull *Giardini Pubblici*.

From these we may descend the Corso Canale Grande to (right) the *Church of S. Vincenzo*, which contains sepulchral memorials of the ducal family, especially (in the right transept) the tomb, by *Mainoni*, of Maria Beatrix wife of Francesco IV.

Passing (right) *the University*, founded 1683, we reach (left—at the south-east angle of the town) the *Church of S. Pietro*, the earliest building in Modena. The façade is richly adorned with terra-cotta. The interior (spoilt by hideous modern painting) has five aisles, the centre with round arches, the side aisles pointed. It contains :—

**Right, 3rd Altar. Dosso Dossi*. Assumption. The Virgin with the Dead Christ—a grand and solemn picture.

Right Transept. Antonio Begarelli, 1532. A curious terra-cotta group (in perspective), of the Madonna in glory, with a group of saints beneath.

Chapel Right of Choir. Antonio Begarelli. Four terra-cotta figures bewailing the dead Christ.

‘The Madonna is sustained by S. John as she kneels by the dead body of our Lord, whose head rests upon the lap of Nicodemus. The mourners are absorbed by one feeling, their draperies are well managed, and the head of S. John especially is full of sentiment.’—*Perkins, ‘Italian Sculptors.’*

Against the pillars of the central aisle are terra-cotta statues.

From hence we may cross the town to—at its south-west angle—the Gothic *Church of S. Francesco*, which contains:—

Chapel left of Choir. Ant. Begarelli. A very remarkable deposition in terra-cotta.

‘Nicodemus and Joseph of Arimathea with two other persons are represented in the act of detaching the body of our Lord from the cross, at whose base the Virgin swoons in the arms of the three Marys. SS. Anthony of Padua and Jerome stand at the foot of the two side crosses, and SS. Francis and John the Baptist kneel near them in ecstatic contemplation. By far the most striking feature in the composition is the central group of women, one of whom supports the head, while the other two hold up the drooping hands of the Virgin, whose attitude is one of complete abandonment, and whose face wears that expression of suffering which the features sometimes retain while consciousness is suspended. Had this group been painted by Correggio, it would have ranked as a masterpiece, but owing to its fluttering and complicated draperies, and the hasty action of the women who seem to have turned from the Crucified just in time to receive the fainting form of His mother, it is bad in sculpture.’—*Perkins.*

Mounting the wall at the adjacent *Porta S. Francesco*, we may follow the *Passeggio Pubblico* to the *Porta S. Agostino*, near the vast *Piazza d’Armi*, where, in the *Piazzale di S. Agostino*, is the *Church of S. Maria Pomposa*. It contains a *Pietà* of *Begarelli*. Left of the High Altar is the tomb of *Carlo Sigonius, 1524–1584*, and close by, in the pavement, the grave of *Lod. Ant. Muratori*, the historian. There is a monument to him in the side-porch, and his statue adorns a neighbouring piazza. Close to the Church is the *Museo Lapidario* with a collection of ancient sarcophagi and inscriptions.

Also the Pinacoteca

The *Church of S. Giovanni Decollato* may be visited for the sake of—

‘The Mortorio, by *Guido Massoni*, called *Il Modanino* after his birthplace, and *Il Paganino* after his grandfather. The dead body of our Lord lies upon the ground; the Madonna, a weeping old woman, who kneels on one knee at the foot of the cross behind the body of her son, is supported by the beloved disciple, and by the Magdalen, who leans forward with dishevelled hair and distorted features, as if screaming in an agony of grief. S. Joseph sits at the head of the body stretching out his hand towards it, and several of the disciples are grouped around. The startling effect of these coloured life-sized figures, robed in heavy but carefully arranged draperies, modelled with no small skill, may easily be imagined.’—*Perkins*.

CHAPTER XXXIV.

BOLOGNA.

THREE quarters of an hour in quick train (4 frs. 20 c. ; 2 frs. 95 c.) bring us from Modena to Bologna.

(*Inns.* *Albergo Brun*, very good and central. *Europa.* *Del Pellegrino.* *Italia.* *Del Commercio.*

Banker. Neri, Pal. Fava, Strada Galliera.

Post-office. Selciata di S. Francesco—to the left of the hotels.

Carriages, from the station to the hotels, with 1 horse, 1 fr. ; 2 horses, 2½ frs. In the town, 75 centimes the course, 1½ fr. the hour. With 2 horses 1 fr. the course, 2 frs. the hour ; for each half-hour beyond, 1 fr. To S. Michele in Bosco 1½, or, with 2 horses, 3 frs.)

Bologna had its origin in Felsina, which is mentioned by Pliny as the chief of the Etruscan cities ('princeps Etruriae') north of the Apennines. It became a Roman colony in B.C. 189, under the name of Bononia. St. Ambrose (Ep. 39) speaks of it as much decayed in the 4th century. But after the fall of the Roman empire it seems to have regained its importance. In mediæval times it was one of the foremost cities in the Guelfic cause, and became especially distinguished in the war of 1249, which followed upon the event of 'La Secchia Rapita.' King Enzo, the Ghibelline chieftain, was taken prisoner by the Bolognese in the battle of Fossalto, and incarcerated for the remaining 23 years of his life in the palace of the Podestà. In the 13th century the city was distracted by the feuds of the Gieremei family with that of the Lambertazzi, the former being Guelfs, the latter Ghibellines. Pope Nicholas III. was called in as mediator and the chief power rested with the Popes, till a revolution in

1334, under Taddeo Pepoli, who seized the government of Bologna, which he afterwards sold to the Visconti. The feuds between the Visconti and the Popes gave a handle to the powerful clan of Bentivoglio—of which so many memorials remain in the city—who seized and administered the government in the Pope's name. But their almost independent rule excited the jealousy of Julius II., who destroyed their palaces and exiled their race. Bologna was long considered as the second city in the Papal States, but under the rule of the Popes retained the management of its finances, the election of its magistrates, and the administration of its laws, that is to say, the essential forms of a republic. It resisted every encroachment upon its privileges, and not unfrequently expelled the papal legates when inclined to overstrain the prerogatives of office. This guarded and conditional dependence produced at Bologna all the advantages that accompany liberty; industry, commerce, plenty, population, knowledge, and refinement.¹

Burke, in speaking of the state of Bologna under the papal rule before the French invasion, calls it 'the free, fertile, and happy city and state of Bologna, the cradle of regenerated law, the seat of sciences and of arts, the chosen spot of plenty and delight.' Very different has been the state of the city since its union, in 1860, with the new kingdom of Victor Emmanuel. It still however retains its reputation as the most intellectual of Italian towns, and has an agreeable society of well-informed resident nobility. The palaces formerly contained very fine collections of pictures, but since the owners have become impoverished by the taxations of the present government, these have, for the most part, been dispersed.

'The two grand features of the Bolognese character, are formed by the two most honourable passions that can animate the human soul—the love of knowledge, and the love of liberty; passions which predominate through the whole series of their history, and are justly expressed on their standard, where "Libertas" (Liberty) blazes in golden

¹ See Eustace's *Classical Tour*.

letters in the centre, while "Bononia docet" (Bologna distributes knowledge) waves in embroidery down the borders.'—*Eustace*.

No one will visit Bologna without wishing to know something of its famous *School of Painting*. Its founder is said by Malvasia to have been *Franco*, a miniaturist celebrated by Dante, but all his works have perished. His more remarkable pupils were *Lorenzo*, and *Vitale* (1230), surnamed *Delle Madonne*, from his success in painting the Virgin: *Jacopo Avanzi*; and *Lippo Dalmasio*, also *Delle Madonne*. To these succeeded, as if inspired by the pictures of Perugino, which first appeared about that time, the glorious *Francesco Francia*, 1490–1538. Of the pupils who followed in his steps, the chief were his son *Giacomo Francia*, *Amico* and *Guido Aspertini*, and *Lorenzo Costa*. *Innocenza da Imola* and *Bagnacavallo* were also his pupils, but afterwards exchanged his style for that of Mariotto Albertinelli, under whom they studied at Florence. The style of Michelangelo was afterwards to a certain extent engrafted upon the Bolognese school by *Francesco Primaticcio*, *Niccolò Abate*, and *Pellegrino Tibaldi*. These painters were followed by *Lorenzo Sabbatini*, *Orazio Fumacchini*, *Lavinia Fontana*, and *Passerotto*.

In the latter part of the 16th century, when the works of Correggio were in highest repute, the importance of the Bolognese school, which had long been waning, was revived under the *Caracci*. Of these, the greatest was undoubtedly *Lodovico* (1555–1619), who, after a long course of study under Titian and Tintoret at Venice, and from the works of Correggio and Parmigianino at Parma, began to compete with the old school, introducing a new style of his own, and for that purpose formed a party among the rising pupils at Bologna. Of these the most important were his own two cousins, *Agostino* (1558–1631) and *Annibale* (1560–1609)—sons of a tailor at Bologna. The extraordinary genius of the Caracci, and their temper and judgment, speedily filled their school, and amongst their pupils were *Domenichino* (Domenico Zampieri), *Francesco Albani* (1578–1660), and

Guido Reni (1575-1642), in whose time Bologna attained its greatest celebrity. Guido had many pupils and successors, of whom *Semenzi*, *Domenico Canuti*, *Guido Cognacci*, *Simone Cantarini*, *Gio. Andrea Sirani* and his daughter *Elisabetta*, are the best known. Among other celebrated followers of the Caracci were, *Guercino* (Gio. Francesco Barbieri), 1590-1666; *Giovanni Lanfranco*, 1581-1647; *Giacomo Cavedone*; *Lionello Spada*; *Alessandro Tiarini*; and *Lucio Mazzari*. *Dionysius Calvaert* (Il Fiammingo) was a contemporary of the Caracci, but their most zealous opponent.

The works of Lodovico Caracci especially ought not to be judged anywhere except at Bologna or Parma. Here no one can fail to notice their grandeur.

‘The three Caracci may be almost said to define the boundaries of the golden age of painting in Italy. They are her last sovereign masters, unless we are willing to admit a few of their select pupils, who extended that period during the space of some years. Excellent masters, doubtless, flourished subsequently; but after their decease, the powers of such artists appearing less elevated and less solid, we begin to hear complaints respecting the decline of art.’—*Lanzi*.

The pictures are the chief attraction of Bologna, but there is much to be admired in its picturesque old buildings, and curious piazzas, with their relics of mediæval architecture and sculpture; and delightful excursions may be made into the lower ranges of the Apennines, which are most beautiful when the woods with which they are covered are glowing with the scarlet tints of autumn.

‘Bologna is emphatically the city of columns. Every street has its long shady arcades, with capitals often richly wrought; and to the west of the town a colonnade of three miles in length, built at different times by the liberality of various individuals and societies among the citizens, leads up to the church of La Madonna della Guardia. This fancy for colonnades has made Bologna a very picturesque city, and renders its exploration much more pleasant to the traveller, who is enabled to pass from church to church in the shade.’—*Dean Alford*.

‘To enter Bologna at midnight is to plunge into the depths of the middle ages.

‘Those desolate sombre streets, those immense dark arches, those

endless arcades where scarce a foot-fall breaks the silence, that labyrinth of marble, of stone, of antiquity: the past alone broods over them all.

‘As you go it seems to you that you see the gleam of a snowy plume, and the shine of a rapier striking home through cuirass and doublet, whilst on the stones the dead body falls, and high above over the lamp-iron, where the torch is flaring, a casement uncloses, and a woman’s hand drops a rose to the slayer, and a woman’s voice murmurs, with a cruel little laugh, “Cosa fatta capo ha!”

‘There is nothing to break the spell of the old world enchantment. Nothing to recall to you that the ages of Bentivoglio and the Visconti have fled for ever.’—*Pascarel*.

Two or three days may be most advantageously given to the town, where the traveller will find every comfort in the hotels. Modena and Ferrara may also be pleasantly visited in the day from Bologna, but Ravenna has too much of interest, and richly deserves a separate visit. Most of the churches in Bologna itself contain some object worth seeing, but the sights which should on no account be left unvisited are, the Piazza Maggiore and S. Petronio, the Leaning Towers, the pictures in S. Giacomo and S. Cecilia, the University, the Pinacoteca, the Portico of the Servi, the extraordinary Church of S. Stefano, and the tomb of S. Domenic in S. Domenico, with its adjoining piazza. Besides these buildings in the town, no one should fail to see La Madonna di Mezzaratta, and to ascend the hill to the Church of S. Michele in Bosco, and the magnificent view from the garden of what was the Papal Palace. Most travellers will also consider the Campo Santo well worth visiting. S. Luca may be omitted if S. Michele is seen. It should be remembered that the smaller churches are seldom open after 12 o’clock. The principal hotels are all close together and in the best situation. We shall therefore take them as a centre.

Turning to the right from the Hotel Brun by the Via Ugo Bassi,¹ and skirting the walls of the Zecca or Mint with its huge machicolations, built in 1578 by *Dom. Tibaldi*,

¹ So called from Ugo Bassi (who lived here), shot with Ciceruacchio for their part in the Garibaldian campaign of 1849.

we are almost immediately amid the group of buildings which form both the historic and the actual centre of the city. The open spaces, used as markets, and crowded with picturesque figures, with their brilliant stalls shaded by great red and blue umbrellas, are surrounded by a succession of magnificent buildings, rugged indeed and unfinished as most Italian buildings are, but stupendous in their forms, grand in their proportions, and, from the rich and varied colouring of their dark brown roofs, grey walls, and brilliant orange window-blinds, well worthy of an artist's sketch-book.

The first portion of the square on the right is called *Piazza Nettuno*. On its right is the Palazzo Pubblico, on its left the Palazzo del Podestà, and, in the centre, the famous fountain, surmounted by the celebrated *Statue of Neptune*, executed in 1564 by *Giovanni da Bologna*,¹ which is, as Vasari calls it, 'a most beautiful work, studied and executed to perfection.' The marble sculpture below is by *Antonio Lupi*. All the surroundings are grandiose to the last degree, and make one smile to remember to what buildings one is accustomed to apply such epithets as 'magnificent' in England.

The *Palazzo Pubblico*, formerly *Apostolico*, begun in 1300, is adorned on the outside with a Madonna in terra-cotta by *Nicolò dell' Arca*, and a bronze statue of Gregory XIII., who was a native of Bologna, by *Alessandro Menganti* (1580). In 1796, in order to preserve it from the revolutionists, the tiara was removed and it was turned into a statue of S. Petronius, the patron of the city. To the right of this is a beautiful range of terra-cotta arches, now filled in with brick-work.

If we enter the palace, we shall find a magnificent staircase *a cordoni*, a work of *Bramante*, which leads to the great ante-chamber called the Hall of Hercules, from a colossal model of a seated statue by *Alfonso Lombardi* of Ferrara. Several of the other rooms are interesting. The *Sala Farnese* (so called from a bronze statue of Paul III.) has frescoes

¹ He was really a native of Douai in Flanders.

relating to the history of Bologna by *Carlo Cignani*, *Scaramuccia*, *Pasinelli*, and others. The ante-chamber of the second floor has a beautiful door decorated with the arms of Julius III. In the third court is a fountain by *Francesco Terribilia*.

The *Palazzo del Podestà* was begun in 1201, and was worked at with such diligence that its beautiful tower—*Torrazzo dell' Aringo*—was finished in 1264. The façade was added in 1485 under *Bartolommeo Fioravanti*. The sculpture of its pillars and the richly-wrought iron-work are of great beauty. Pope John XXIII. was elected (1410) in the great hall called *Sala del Rè Enzo*. On the upper staircase leading to the Archivio is a curious picture of the Annunciation by the rare master *Jacopo di Paolo Avanzi*. The archives are of great interest and importance, and contain among their treasures the Bull *Spiritus Sanctus* of Eugenius IV. (July 6, 1439) for the union of the Greek and Latin Churches.

Amongst those who have inhabited this vast old palace, the chief interest hangs around the unfortunate King Enzo (son of the Emperor Frederick II.), who was imprisoned here from 1249 to 1272.

‘In a skirmish before the city Enzo was wounded and taken prisoner. Implacable Bologna condemned him to perpetual imprisonment. All the entreaties to which his father humbled himself; all his own splendid promises that for his ransom he would gird the city with a ring of gold, neither melted nor dazzled the stubborn animosity of the Guelfs; a captive at the age of twenty-four, this youth, of beauty equal to his bravery—the poet, the musician, as well as the most valiant soldier and consummate captain—pined out twenty-three years of life, if not in a squalid dungeon, in miserable inactivity.’—*Milman*, ‘*Hist. of Latin Christianity*.’

Beneath this vast old pile are four arched corridors, paved ruggedly like streets, and occupied by vendors of small wares. At the centre, where they meet, are terra-cotta statues of the four saintly protectors of Bologna by *Alfonso Lombardo*.¹ Artists will not fail to admire the exquisite

¹ There are a vast number of the works of Alfonso Lombardo in Bologna, who was much patronised whiie here by Charles V. He made himself exceedingly unpopular

effect of the beautiful fountain of Giovanni with its jets of silvery spray shooting up against the rich colour of the opposite palace, as seen through the deep shadow of one of these dark arcades.

The wider part of the square towards which the Palazzo del Podestà faces, is the *Piazza Maggiore* (now sometimes foolishly called *Vittorio Emanuele*). On the right is the *Portico dei Banchi*, arranged (1562) by the great architect Vignola, and containing some of the best shops in the town—a cloistered walk with the most charming effects of perspective imaginable. In the *Residenza dei Notari*, which opens from the portico, a building of the thirteenth century, Roiandino Passeggeri acted as pro-consul. The chapel contains a Madonna by *Bart. Passerotti* and a diploma of Frederick III., 1462 (confirmed by a bull of Julius II.), conferring the singular power of legitimatising natural children!

The noble church which reigns over the piazza is the *Basilica of S. Petronio*, the most important ecclesiastical building in Bologna. It was begun on the most colossal scale by *Antonio Vincenzi* in 1388, what we now see being only the nave and aisles of the original design, according to which its length would have been 750 feet, 136 more than that of S. Peter's at Rome, with a dome 183 feet in diameter.

Unfinished as it is, the façade with its marble platform and huge basement is exceedingly grand, and its details deserve the most careful examination. Many of the most famous architects of the 14th and 15th centuries have laboured at it; *Paolo di Bonasuto* in 1394, who executed several of the half-length figures of saints; *Giacomo della Quercia* in 1429, by whom are the reliefs round the central doorway, which are of marvellous beauty; and in their footsteps followed *Alfonso Lombardo* (1520), *Niccolò Tribolo*, and many others.

by his vanity, and was eventually driven out of Bologna by the ridicule excited, when he was overheard saying at a ball, with an amorous sigh to a great Bolognese lady—'Se amor non è, che dunque è quel ch'io sento'—'If it is not love that I feel, what is it?' to which she answered: 'E' sarà qualche pidocchio'—'Perhaps it is a louse!'

Over the principal entrance, the famous bronze statue, by Michelangelo, of Julius II., was erected in 1508. The Pope was represented seated, with the keys and a sword in his left hand and his right hand raised—'to bless or to curse?' asked the warrior pope,—'to teach the Bolognese to be reasonable,' replied the sculptor. The statue only existed for three years, then it was destroyed by the people and sold as old metal to the Duke of Ferrara, who made out of it the cannon called 'Julian.'

Though injured in effect by paint and whitewash, the *Interior* of S. Petronio is sublimely beautiful in its proportions, and reminds the traveller of the pure Gothic north of the Alps. From the great nave, a vast number of chapels open on either side, immense in themselves. S. Petronio has been compared to the universal Church of Christ, in which many separate churches exist, and hold their own services quite distinct, none having any share with its neighbour, though all with the same end in view, and all diverging from one great common centre. Charles V. was crowned here by Clement VII., Sep. 24, 1530. On the right and left of the great door are the tombs of Bishop Beccadelli and Cardinal Lazzaro Pallavicini. Making the round of the church from the right, we find :—

1st Chapel. Hans Ferrabeck. Madonna della Pace.

2nd Chapel (of the Pepoli family). Two frescoes on the side-walls of Madonnas with Saints by *Luca di Peruxa*, a Bolognese master, signed 1431 and 1457.

3rd Chapel. Amico Aspertini (1519). A Pietà in tempera. The monument of Cardinal Carlo Oppizzoni, Archbishop of Bologna for 53 years, who left all his fortune to the charities of the city.

4th Chapel. Stained glass by the *Beato Jacopo* (of Ulm), 1407-91. The beautiful marble rails are by *Vignola*.

6th Chapel. Lorenzo Costa. S. Jerome—injured.

7th Chapel—of the Relics—quite a Museum.

8th Chapel (of the Malvezzi Campeggi), by *Vignola*, the stall work is by *Raffaello da Brescia*.

9th Chapel. Jacopo Sansovino. Statue of S. Antonio. On the walls the miracles of the saint are painted in chiaroscuro by *Girolamo Pennacchi da Trevisi*.

11th Chapel. *Niccolò Tribolo*. A relief of the Assumption. The two angels on the right and left are by *Properzia de' Rossi*.

We now reach the *Sacristy*, which contains 22 pictures of the life of S. Petronio by different artists.

The *Baldacchino* is from a design by *Terribilia*. The fresco of the Madonna and S. Petronio, with the town of Bologna, is by *Franceschini*.

Opposite to the entrance of the Sacristy is that of the halls of the *Reverenda Fabbrica* (the workshop of the church), which contain many interesting designs for the unfinished façade by the great architects of the time—Palladio, Peruzzi, Giulio Romano, Vignola, &c. The most interesting of the sculptures preserved here are those of the unhappy *Properzia dei Rossi* (so greatly extolled by Vasari), who died of unrequited love during the coronation of Charles VII., just when Pope Clement VII., struck by her genius, had decided to give her an honourable appointment at Rome. They include the bust of Count Guido Pepoli, executed as a proof of her skill when competing to be allowed to work in the bas-reliefs of the great doorway; and a relief of Potiphar's wife, which is considered to be her masterpiece.

Returning by the left aisle of the church :—

14th Chapel. *Dion Calvaert* (Fiammingo). The Archangel Michael, A beautiful iron railing of the 15th century.

15th Chapel. *Parmegianino*. S. Roch.

*16th Chapel. *Lorenzo Costa* (1492). S. Anne and the Virgin enthroned, with saints. The stained glass is from designs of Costa. Here are the tombs of Elisa Bacciocchi, sister of Napoleon I., and her husband.

18th Chapel. *Francesco Cossa* of Ferrara. Martyrdom of S. Sebastian. The frescoes of the Annunciation and the 12 Apostles are by *Lorenzo Costa*. The stall work is by *Agostino da Crema*. The enamelled tiles are of 1487. On the pillar beyond this chapel is a very curious ancient wooden statue of S. Petronio. He was Bishop and Patron Saint of the town, and is represented in the latter character in the great Pietà of Guido. He died a natural death October 4, 430, having been chiefly distinguished for banishing the Arians from Bologna.

19th Chapel (Bolognini) of 1392, which has a screen of red and white marble, is the oldest part of the church. The frescoes, which are very curious, are attributed by Vasari to *Buffalmacco*.

21st Chapel was gaily modernised to receive the head of S. Petronio, removed by Benedict XIV. from S. Stefano.

The four ancient *Crosses* in this church have been brought here from different quarters of the town. That near the clock bears the name 'Petrus Alberici,' and the date 1159.

'Tradition says that these crosses were erected near the old gates by S. Petronius, in the 5th century. One of them is particularly inte-

resting on account of its sculptures, and because the names of Petrus Albericus and his father who made it are recorded in one of its inscriptions. At the back of this cross Christ is represented in a mandorla, supported by the three Archangels, Michael, Gabriel, and Raphael, holding the book of the new law open upon his knee, and giving the benediction with his right hand. Upon the front, Christ crucified holds this dialogue with his mother: "My son," she says to him; and he, "What, mother?"—*Q.* "Are you God?"—*A.* "I am."—*Q.* "Why do you hang (upon the cross)?"—*A.* "That mankind may not perish."—*Perkins, 'Italian Sculptors.'*

On the *Pavement* is the meridian line of *Giov. Dom. Cassini, 1653.* So many citizens of Bologna are called after S. Petronio, as of Modena after S. Gemignano, that the names are often used generically. Thus in the 'Secchia Rapita,'

'Un infelice e vil secchia di legno
Che tolsero a i Petroni i Gemignani.'

Behind S. Petronio, on the left of the arcade, is the *Public Library*, formerly the *Antico Archiginnasio* (open daily, in winter from 8 to 4 and in summer from 6 to 5). It was built by *Terribilis* in 1562. The court is most brilliant in colour, its colonnades being completely covered with armorial bearings of former professors of the University. From hence opens the *Chapel* (S. Maria de' Bulgari) covered with frescoes of the Life of the Virgin by *Bart. Cesi*. The altar-piece of the Annunciation is by *Dion. Calvaert*. In the upper floor are a long series of halls filled with books, and decorated with armorial bearings of distinguished students, producing altogether a beautiful and harmonious effect of colour. Beyond these is the *Museum*, containing an admirable collection of Egyptian and Etruscan antiquities, bequeathed by Cav. Pelagio Pelagi. But most interesting is the collection of Etruscan antiquities, of great importance, discovered in 1870 at Bologna itself, when digging the foundations of a house near the Campo-Santo. They have all been removed and brought hither with great care, and comprise a number of monumental stones of very curious forms, and sculptured in low relief (one of them, of a dead man received by a good Genius, of wonderful beauty), a number of perfect skeletons of people who lived 2500

years ago—the ladies in several cases still wearing their bracelets, and with their bottles of perfume by their sides, the children having whole services of little cups and saucers, in some of which egg-shells, &c., remain, a noble bronze cista, and a great variety of candelabra, vases, and jewels. To the student of Etruscan antiquities this collection will prove quite invaluable.¹

The *Anatomical Theatre* has a ceiling of cedar representing the constellations, and many statues of professors. Here Galvani gave his lessons, and here the female professor, Morandi Mazzolini, veiled, gave her lectures on anatomy.

On the other side of the Piazza Nettuno is the *Cathedral of S. Pietro*, a dull edifice of the 17th century, with an ancient campanile. The interior, which is of Corinthian architecture, contains :—

Right, 2nd Chapel. The skull of S. Anna, given by Henry VI. of England to the Blessed Niccolò Albergato.

On the arch above the High-altar. *Lodovico Caracci.* The Annunciation. Lanzi mentions that the artist died of grief on discovering that he had made a fault in the foot of this Madonna, which he was not allowed to rectify.

The *Holy-water Basins* are supported by marble lions which probably upheld the portico of the earlier church. They are ascribed to *Ventura da Bologna*.

In the *Crypt* is a curious group of the Maries mourning over the dead Christ by *Alfonso Lombardo*.

Behind the cathedral, with a tall mediæval tower on either side, is the handsome *Palazzo Arcivescovile*, built by Pellegrino Tibaldi, 1577, and adorned by modern artists.

A little to the left, beyond the Duomo, is the *Church of La Madonna di Galliera*, which has a beautiful unfinished façade of terra-cotta of 1470, though the church itself was built by *Giov. Batt. Torri* in 1689. It contains :—

Left, 1st Chapel. *Guercino.* The Ecstasy of S. Filippo Neri.

2nd Chapel. *Albani.* A very lovely picture. 'The presentiment of the Passion is expressed by the child Christ looking up with emotion at the cherubs floating above with the instruments of martyrdom (like playthings) ; at the foot of the steps are Mary and Joseph ; above, God the Father, sad and calm.'—*Burckhardt*.

¹ The present curator of the Archiginnasio, Signor Antonio Boni, is celebrated as a linguist and a very remarkable self-educated man.

The oil lunettes of Adam and Eve and the decorations of the roof are also by *Albani*.

4th Chapel. *Teresa Muratori*. The Incredulity of S. Thomas.

Opposite this church is the *Palazzo Fava* (No. 591), which has a handsome courtyard, and is richly adorned with the works of the Caracci. The great hall is decorated with the story of Jason, the first work in fresco by *Agostino* and *Annibale*. In the adjoining chamber the voyage of Aeneas is described by *Lodovico*. The next room is painted by *Albani*, with a continuation of the Aeneid. In the following room the same artist was the assistant of *Lucio Mazzari*. The story of the Rape of Europa, in a small chamber, is by *Annibale Caracci*. The history of Aeneas, painted in opposition to a frieze by *Cesi*, in the same chamber, was the turning-point in the history of the Caracci. Then, as Lanzi says, 'Bologna at length prepared to do justice to the worth of that divine artist Lodovico.'

Behind the church is the *Palazzo Piella* (formerly Bocchi), built by *Vignola* for Achille Bocchi, the founder of the Academy. It has a ceiling by *Prospero Fontana*.

Returning to and following the Mercato di Mezzo, between the Palazzo Podestà and the Cathedral, we soon reach the twin *Leaning Towers*. Of these—

The *Torre degli Asinelli* derives its name from Gherardo degli Asinelli, by whom it was begun in 1109. It is 292 $\frac{3}{4}$ feet high, and its inclination is as much as 3 ft. 4 in. from the centre of gravity. It can easily be ascended, and possesses a fine view. Its neighbour *La Garisenda*, built about the same time, by the brothers Filippo and Oddo Garisendi, is only 130 feet high, but leans 8 feet from the perpendicular to the south, and 3 feet to the east. Dante compares the giant Antæus bending to lift him down into the depths of Inferno to this—

'Qual pare a riguardar la Garisenda
Sotto il chinato, quando un nuvol vada
Sovr' essa sl, ch' ella in contrario penda ;
Tal parve Anteo a me che stava a bada

Di vederlo chinare, e fu talora
Ch' io avrei voluto ir per altra strada.'—*Inf.* xxxi.

' Pour rendre sensible le mouvement formidable du colosse s'abaissant ainsi vers les profondeurs de l'enfer, le poète a fait, comme en tant d'autres endroits de son poème, un emprunt à la réalité physique : il a pris pour objet de comparaison un objet déterminé, un monument célèbre en Italie, la tour de la Garisenda ; il compare donc l'impression produite sur lui par le géant qui se penche à l'effet qu'un nuage, passant au-dessus de cette tour et venant du côté vers lequel il s'incline, produit sur le spectateur placé au-dessous d'elle. C'est alors la tour qui semble s'abaisser de toute la vitesse du nuage.'—*Ampère.*

There can be little doubt that the inclination of the towers is the result of an earthquake, owing to which Garisenda was never completed. Nevertheless, the theory of Goethe is very ingenious :—

' The leaning tower has a frightful look, and yet it is most probable that it was built thus designedly. This seems to me an explanation of the absurdity. In the troublous times of the city every large house was a fortress, and every powerful family had a tower. By and by the very possession of such a building became a mark of importance and distinction, and as at last a perpendicular tower became a perfectly common and everyday object, a leaning tower was built. Architect and owner attained their object : the mass of upright towers are just glanced at, and all hurry on to examine the leaning one.'—*Goethe.*

Garisenda especially, having been begun in rivalry a little later than Asinelli, may be looked upon as a memorial of architectural family pride.

Behind the Towers, is the *Church of S. Bartolommeo di Porta Ravennana*, of 1653, with a portico (of an earlier church) by *Andrea Marchesi* (1516–1531). It contains :—

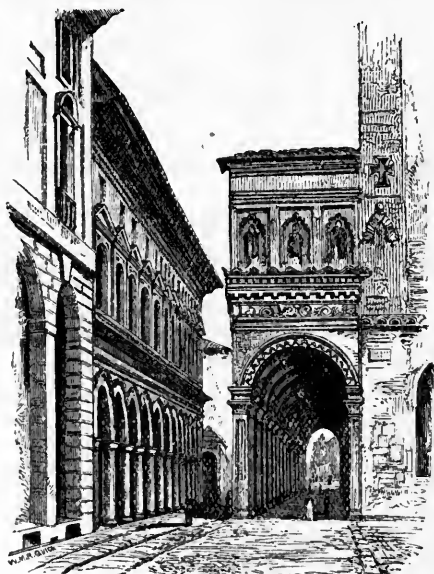
Right, 2nd Chapel. Lod. Caracci. S. Carlo at the tomb at Varallo, with an angel.

**4th Chapel. Albani, 1632.* Annunciation. By the same artist are the pictures of the Nativity and Joseph's Dream at the sides of the chapel. The beautiful figure of Gabriel in the Annunciation is certainly a glorious contrast to Lod. Caracci's conception of the same subject in the apse of the cathedral.

Behind High-altar. Franceschini. Martyrdom of S. Bartholomew.

The roof of the nave is decorated by *Colonna* with pictures relating to the Theatins, to whom the church formerly belonged.

Opposite the Towers is a beautiful Palazzo, with rich terra-cotta ornaments. Close by, to the right of the Towers, is the *Loggia dei Mercanti*, a beautiful brick building of 1294, restored in 1439 by the Bentivoglio family. It is richly ornamented with terra-cotta. The medallions between the arches contain the images of the patron saints, and below the windows are the arms of the city and of the Bentivoglio



‘Strada S. Donato.’

family, who ruled Bologna during the greater part of the 15th century. From the canopied balcony in the centre sentences were passed, and bankruptcies proclaimed. Within the building is the Exchange. The staircase is decorated with paintings of the arms of the ten city corporations.

Turning to the left, by the Torre Garisenda, down the arcades of the *Strada Luigi Zamborii*, formerly *S. Donato*—which are occasionally wonderfully picturesque with their

heavy sculptured capitals, and fragments of colour and terra-cotta work—we reach on the right, the handsome brick Gothic Church of *S. Giacomo Maggiore*, which was begun in 1267, but afterwards much enlarged. The beautiful clock-tower is of 1472. The cloistered walk with its 34 arches towards the street is by *Fra Giovanni Paci*, 1477. The pillars of the doorway rest upon lions; on either side are arched recesses for tombs.

Right Aisle, 1st Chapel. 'La Madonna della Cintura,' an ancient fresco.

4th Chapel. *Ercole Procaccini.* The Conversion of S. Paul.

5th Chapel. *Giacomo Cavedone.* Christ appearing to Giov. de S. Facondo.

6th Chapel. *Bart. Passarotti.* Madonna enthroned, surrounded by saints and donors.

7th Chapel. *Prospero Fontana.* S. Alexis giving alms.

**8th Chapel.* *Innocenza da Imola.* Marriage of S. Catherine—her wheel is broken in the foreground; noble figures of saints stand at the sides. The Nativity is represented in the *gradino*.

'One of the greatest and most characteristic, perhaps the most beautiful picture of the master, of most praiseworthy solidity of execution for the year of its production, 1536.'—*Mündler*.

10th Chapel. *Lod. Caracci.* S. Roch comforted by an angel while sick of the plague.

11th Chapel. *Lor. Sabbatini and Dionys. Calvaert.* S. Michael tramples on Satan, and weighs souls in the presence of the Holy Family.

12th Chapel (of the Poggi Family), built and painted by *Pellegrino Tibaldi*. (The altar-piece of the Baptism of our Lord and the compartments of the roof are by *Prospero Fontana*.)

'Pellegrino Tibaldi (1527-1591) was recognised by the Caracci as the true representative of the transition from the great masters to their own epoch. His large fresco in S. Giacomo is almost grand in its realisation of an important symbolical idea—"Many are called, but few are chosen."'

'The Caracci bestowed the highest praise on these works of Tibaldi, and it was on these that they and their pupils bestowed most study. In the one fresco is represented the preaching of S. John in the desert; in the other the separation of the elect from the wicked, where, in the features of the celestial messenger announcing the tidings, Pellegrino has displayed those of his favourite—Michelangelo. What a school for design and expression is here! What art in the distribution of such a throng of figures, in varying and in grouping them.'—*Lanzi*.

13th Chapel. *Dion. Calvaert*. Madonna in glory, with SS. Lucy and Catherine and the Beato Ranieri beneath.

15th Chapel. *Jacopo Avanzi*. The Coronation of the Virgin, the central compartment of a large altar-piece. On the left wall is a Crucifix by *Simone da Bologna*, 1370.

*18th Chapel (of the Bentivogli). *Francesco Francia*. The Madonna and Child with angels and saints—one of the loveliest works of the master.

‘Francia produced his first picture in the year 1490, when he had already attained his fortieth year. The first essay was considered a master-piece, and the artist was immediately employed to paint a Madonna, with all the accessory details, in the chapel of Giovanni Bentivoglio. Here he so far surpassed the hopes his countrymen had entertained of him, that they began to look upon him as something superhuman, and proudly opposed him to the leaders of the rival schools.’—*Rio*.

‘This picture was so admirably painted by Francia, that he not only received many praises from Messer Giovanni, but also a very handsome and most honourable gift.’—*Vasari*.

‘In 1490 Francesco Francia was employed by Gio. Bentivoglio to paint the altar-piece of his chapel, where he signed himself “Franciscus Francia Aurifex,” as if to imply that he belonged to the goldsmiths’ art, not to that of painting. Nevertheless, that work is a beautiful specimen, displaying the most finished delicacy of art in every figure and ornament, especially in the arabesque pilasters, in the Mantegna manner.’—*Lanzi*.

The lunette above, an ‘*Ecce Homo*,’ is also by *Francia*. Another lunette, a vision from the Revelations, is by *Lorenzo Costa*, as well as the picture (of 1488), on the right wall, of Gio. Bentivoglio and his Family in adoration before the Virgin, and the two curious allegorical processions on the left wall. The relief of Annibale Bentivoglio (ob. 1458) on horseback is by *Niccolo dell’ Arca*. The bas-relief of Giov. Bentivoglio is attributed to Francia. Outside the chapel on the choir is the tomb, attributed to *Jacopo della Quercia*, of Antonio Bentivoglio, who was beheaded in 1435. Near it is the very interesting tomb of Niccolò Fava, a famous professor of medicine in the 15th century; he is represented above in death, and below lecturing to his attentive pupils.

Near the 24th chapel, by a side door, is a Madonna in fresco removed from the ancient palace of the Bentivogli.

In the *Presbytery* is the noble tomb of a Marchese de’ Fabri, 1438.

The custode of S. Giacomo has the keys of the adjoining Church of *S. Cecilia*, built 1481 by *Gaspere Nadi* for the

famous Giovanni II. Bentivoglio. It was famous for its frescoes of the school of the Francias, which were sadly mutilated during the French occupation. They are still, however, worthy of examination, as follows :—

1. *Francesco Francia.* The marriage of Cecilia and Valerian.
2. *Lorenzo Costa.* Pope Urban instructs Valerian in the Christian faith.
3. *Giacomo Francia.* The Baptism of Valerian.
4. *Chiodarolo.* An angel crowns Valerian and Cecilia with roses.
5. *Amico Aspertini.* The Martyrdom of Valerian and his brother Tiburtius.
6. *Id.* Their Burial.
7. *Chiodarolo.* S. Cecilia before the Prefect.
8. *Giacomo Francia.* S. Cecilia condemned to the boiling bath.
9. *Lor. Costa.* Having survived the bath, Cecilia distributes her wealth to the poor.
10. *Francesco Francia.* The burial of Cecilia.

‘The composition in these works is extremely simple, without any superfluous accessory figures : the particular moments of action are conceived and developed in an excellent dramatic style. We have here the most noble figures, the most beautiful and graceful heads, an intelligible arrangement and pure taste in the drapery, and masterly landscape backgrounds.’—*Kugler.*

‘The most celebrated of Francia’s pupils were collected round him when he worked at the chapel of S. Cecilia, but only three among them appear to have assisted in the execution of these frescoes, still so beautiful, in spite of the injuries they have sustained, and which are for the school of Francia, what the Loggia of the Vatican is for that of Raffaele.’—*Rio, ‘Poetry of Christian Art.’*

Close to S. Giacomo is the *Liceo Rossini*, which has a magnificent musical library worthy of the musical reputation of Bologna. Near this, is the *Casa Lambertini*, in which Pope Benedict XIV. was born, with the inscription :—

‘Parva domus Benedictum excepit matris ab alvo
Magnum parva cui maximo Roma fuit.’

Opposite S. Giacomo, is the *Palazzo Malvezzi-Campeggio*, remarkable as containing some tapestries given by Henry VIII. to Cardinal Campeggio, when papal legate in England.

A little behind this, marked by the pillar in its piazza, is the Gothic *Church of S. Martino*, built by the Carmelites

in the 14th century, but much modernised externally. It contains :—

Right, 1st Chapel. Girolamo de' Carpi. The Adoration of the Shepherds.

5th Chapel. Amico Asbertini. The Virgin and Child with saints—girls receiving their dowries.

7th Chapel. Gir. Siccioiante. Virgin and Child with saints.

8th Chapel. Perugino? Assumption, with the Apostles at the empty tomb.

9th Chapel. Lod. Caracci. S. Jerome.

10th Chapel. Cesi. The Crucifixion.

The *Cloister* is rich in interesting monuments. That (on the right wall) of a professor of the Saliceti family (1403) lecturing, is attributed to *Andrea da Fiesole*. Near it is a similar tomb to Professor Fabio Renucci, of 1610, most powerful and expressive. On the same wall is an interesting monument of a young knight, with the names of the battles in which he fought. A monument on the next wall encloses a fine fragment of fresco—the head of Christ.

Returning to the *Strada S. Donato*, the quaint tower on the right is that of *The University*, which was founded in 1119, by a Professor of Law named Irnerius. In the 13th century it assembled as many as 10,000 students. The University was moved here (to the ancient *Palazzo Poggi*) in 1711, from the 'Antico Archiginnasio' near S. Petronio. One of its remarkable features has been the number of its distinguished female professors, of whom was Novella d'Andrea in the 14th century, whose beauty was so great that she was made to lecture from behind a curtain, in order that the attention of the students might not be distracted by her charms. In later times Laura Bassi was Professor of Mathematics and Natural Philosophy, Madonna Mazzolina was Professor of Anatomy, and (early in the present century) the beautiful and saintly Clotilda Tambroni was Professor of Greek.

'The honours, titles, and privileges conferred upon this University by kings and emperors, by synods and pontiffs, the deference paid to its opinions, and the reverence that waited upon its graduates, prove the high estimation in which it was once held; and the names of Gratian and Aldrovandus, of Malpighi and Guglielmini, of Ferres and Cassini, are alone sufficient to show that this high estimation was not unmerited.'—*Eustace*.

The University possesses (on the ground-floor) a small collection of antiquities Egyptian and Etruscan, the gem of the latter being a very beautiful Patera from Arezzo representing the birth of Minerva. At the end of the last hall, between fine bronze busts of Gregory XIV. and XV., is a most extraordinary statue of Boniface VIII.

'The colossal statue of Boniface VIII. is made of beaten plates of metal fastened together with nails. It is the work of a native goldsmith and painter named Manno, and was erected to the pope during his lifetime by the Bolognese, out of gratitude for a decision he had given against the Modenese in a dispute between them concerning the castles of Bazzano and Savignano. The eyes are staring and inexpressive; the head is covered with a plain mitre; and the stiff figure is robed in a long vestment, with a short cape falling over the shoulders; one hand rests upon the heart, and the fingers of the other are bent in sign of benediction.'—Perkins, *Italian Sculptors.*

In the fine *Library*, the famous Giuseppe Mezzofanti (born 1776), whose father was a small shopkeeper in Bologna, began his career as librarian. In his 35th year he spoke 18 languages fluently, and at the time of his death as many as 42. He was made Cardinal in 1837 by Gregory XVI., and died at Naples in 1849. The Library of Mezzofanti, sold after his death, was purchased by Pope Pius IX., and presented to the University. It occupies the last room of the suite. In the Reading Room are a number of portraits, including that of Clotilda Tambroni. In the corridor are monuments to Morgagnio the Anatomist, and Galvano the inventor of Galvanism. The University now possesses 48 professors and about 400 students.

On the left, a few steps down the Via delle Belle Arti, formerly Borgo della Paglia (No. 1), is the entrance of the *Accademia delle Belle Arti*, containing the *Picture Gallery*, which is open daily from 9 to 3, on payment of 1 fr. per head. The pictures are not numbered as they are hung, but occur in the order described here. They occupy a series of shabby rooms, where they suffer terribly from damp. Visitors ring. The catalogue (1½ fr.) is useless.

From the entrance corridor, it is necessary to turn first to

the left, to take the Schools in their order. We then find—
2nd Hall (or Corridor) B. :

64. *Francesco Cossa da Ferrara* (1474). Madonna with SS. Peter and John.

'An excellent work, though the heads are wanting in charm.'—
Burckhardt.

145. *Jac. Tintoretto*. The Visitation.
33. *Lod. Caracci*. S. Roch.
30. *Ann. Caracci*. The Assumption.
141. *Guido Reni*. Coronation of the Virgin.
292. (over door) *Innocenza da Imola*. Madonna with SS. Francis and Clara.

'Freely executed in the Raphaelesque spirit.'—*Burckhardt*.

3rd Hall C. (containing a curious collection of early pictures chiefly by Bolognese masters) :

102. *Giotto*. An Ancona, originally in four divisions, with the figures of SS. Peter and Paul, Michael and Gabriel. (The central compartment is at Milan.)
205. *Ant. e Bart. Vivarini da Murano*, 1450. Madonna and saints. The ornaments by *Cristoforo da Ferrara*.
202. *S. Caterina Vigri* (an Ursuline nun, the only female artist canonised, 1413-1463). S. Ursula.

'Her pictures are of weak but pleasing expression, and may be classed with the better Sieneſe works of the day.'—*Kugler*.

109. *Giov. Martorelli*. Altar-piece with Madonna and Saints.
160. *Jacopo degli Avanzi*. The Bearing of the Cross.

4th Hall D. :

392. *Lorenzo Costa*, 1491. Throned Madonna with saints.
*1. *Francesco Albani* (1599). Madonna with SS. Catherine and Mary Magdalene, painted by the artist in his 21st year.
275. *An. Raphael Mengs*. Pope Clement XIII. (Carlo Rezzonico).

'Grandeur, truer, and less pretentious than any Italian portrait of the 18th century.'—*Burckhardt*.

61. *Cima da Conegliano*. Madonna with God the Father above.
129. *Giuliano Bugiardini* (1481-1556). Madonna.
*83. *Francesco Francia*. The dead Christ supported by two angels.
116. *Parmigianino*. Madonna and Child with saints.

5th Hall E. (the masterpieces of the Bolognese School) :

182. *Aless. Tiarini* (1577-1668). Lamentation over the Dead Christ.

- *135. *Guido Reni*. The Massacre of the Innocents.

‘A very celebrated picture. The female figures are beautiful, and the composition is very animated, but the feeling for mere abstract beauty is here very apparent.’—*Kugler*.

‘Guido personified hardness in the executioners, but not bestial ferocity; he softened the grimace of lamentation, and even by beautiful truly architectonic arrangement, and by nobly-formed figures, elevated the horrible into the tragic; he produced this effect without the accessories of a heavenly glory, without the doubtful contrast of ecstatic fainting at the horrors: his work is certainly the most perfect composition of the century as to pathos.’—*Burckhardt*.

138. *Guido Reni*, 1630. ‘La Madonna del Rosario,’ seen above the town of Bologna, with the patron saints interceding for it. This picture, which commemorated the deliverance of the town from a pestilence, was formerly in the Palazzo Pubblico, and used to be carried in processions.
13. *Guercino*. S. Bruno in the Wilderness, and his Vision of the Virgin.
- *137. *Guido Reni*. The triumph of Samson after having vanquished the Philistines. Painted to go over a chimney-piece (whence the form) for Cardinal Ludovisi-Buoncompagni, Archbishop of Bologna, who bequeathed it to the town.
12. *Guercino* (1620). S. William, Duke of Aquitaine, receiving the habit of a monk from S. Felix. From the church of S. Gregorio.
- *136. *Guido Reni*. The Crucifixion.

‘The Madonna and S. John are beside the Cross; the Virgin is a figure of solemn beauty; one of Guido’s finest and most dignified creations.’—*Kugler*.

208. *Domenichino*. Death of S. Peter Martyr. Painted for two nuns of the Spada family, for the convent of ‘Le Monache Dominicane.’ A horrible picture, ‘only a new edition of the work of Titian.’
38. *Annibale Cavacci*. The Assumption.
- *134. *Guido Reni* (1616). ‘La Madonna della Pietà,’ with two angels bewailing the dead Christ. Below are SS. Petronio, Domenico, Carlo Borromeo, Francis, and Proculus, with the town of Bologna.
- *140. *Id.* S. Sebastian bound to a cypress-tree.

‘Le S. Sébastien n’est-qu’ébauché, et cependant il a toute son expression de douleur et de sacrifice.’—*Valery*.

- *139. *Id.* S. Andrea Corsini, Bishop of Fiesole (ob. 1373). In the right hand, which is gloved, he holds his pastoral staff, in

the left a copy of the Scriptures—a picture full of solemn expression and beauty.

6th Hall F. (said to be in course of re-arrangement in 1883):

84. *Giacomo Francia* (son of Francesco), 1526. Madonna with SS. Francis, Bernard, Sebastian, and George.
122. *Niccolò da Cremona* (1518). The Deposition from the Cross.
- *78. *Francesco Francia* (1495). Madonna with the Baptist, SS. Augustine and Monica, SS. Francis, Proculus, and Sebastian, and the donor—Bartolommeo Felicini; most exquisite in colour and expression.
- *197. *Pietro Perugino*. Madonna in glory, with SS. Michael, Catherine, Apollonia, and John (in old age) beneath; formerly in the Cappella Vizzani in S. Giovanni in Monte. Signed 'Petrus Peruginus pinxit.'
79. *F. Francia*. Annunciation. The Virgin receives the message standing between the Baptist and S. Jerome.
- *204. *Timoteo della Vite*, 1508. (The favourite and son-like pupil of Francia.) The Magdalen in the Wilderness, from the cathedral of Urbino.

'The Magdalen stands in a cave clothed in a red mantle; her hair flows to her feet, as she leans her head gracefully towards her left shoulder. This picture, though in the old manner, is extremely well executed; the drapery falls in large and beautiful folds: the painting is soft and warm, and the expression of the countenance full of feeling.'—*Kugler*.

'A mysteriously attractive figure.'—*Burckhardt*.

'The Magdalen is standing before the entrance of her cavern, arrayed in a crimson mantle; her long hair is seen beneath descending to her feet; the hands joined in prayer, the head declined on one side, and the whole expression that of girlish innocence and simplicity, with a touch of the pathetic. A mendicant, not a Magdalen, is the idea suggested; and, for myself, I confess that at the first glance I was reminded of the little Red-Riding Hood, and could think of no sin that could have been attributed to such a face and figure, beyond the breaking of a pot of butter; yet the picture is very beautiful.'—*Jamieson's 'Sacred Art.'*

89. *Innocenzo da Imola*, 1517. Madonna in glory with angels. S. Michael subdues Satan beneath.
189. *Giorgio Vasari*, 1540. The Supper of S. Gregory, in which our Saviour appeared as the thirteenth guest.
80. *Francesco Francia*. Madonna and saints.
26. *Gugli. Bugiardini*. Marriage of S. Catherine.

*152. *Raffaële*. S. Cecilia in ecstasy, surrounded by SS. Paul, John the Evangelist, Augustine, and Mary Magdalen. In listening to the heavenly choir, the saint has dropped her earthly instruments of music, which lie broken at her feet. — Painted for the Bentivoglio chapel at S. Giovanni in Monte.

‘All are listening to the choir of angels only indicated in the air above. Raffaële gave song to this wonderfully improvised upper group, whose victory over instruments is here substituted for the conquest itself impossible to represent, of heavenly tone over the earthly, with a symbolism worthy of all admiration. Cecilia is wisely represented as a rich and physically powerful being; only thus (not, e.g. as a nervous interesting being) could she give the impression of full happiness without excitement. Her regal dress also is essential for the desired object, and increases the impression of complete absorption in calm delight. Paul, inwardly moved, leans on his sword: the folded paper in his hand indicates that in the presence of the heavenly harmonies the written revelation also must be silent, as something that has been fulfilled. John, in whispered conversation with S. Augustine, both listening, variously affected. The Magdalen is, to speak openly, made unsympathetic, in order to make the beholder rightly conscious of the delicate scale of expression in the four others; for the rest, one of the grandest, most beautiful figures of Raffaële. The true limits within which the inspiration of several different personages has to be represented, are in this picture preserved with a tact which is entirely strange to the latest painters of the Feast of Pentecost.’—*Burckhardt*.

‘There appears in the expression throughout this simply-arranged group a progressive sympathy, of which the revelation made to S. Cecilia forms the central point.’—*Kugler*.

‘S. Cecilia is listening in ecstasy to the songs of the celestial choir, as their voices reach her ear from heaven itself. Wholly given up to the celestial harmony, the countenance of the saint affords full evidence of her abstraction from the things of earth, and wears that rapt expression which is wont to be seen upon the faces of those who are in ecstasy. Musical instruments lie scattered around her, and these do not seem to be merely painted, but might be taken for the objects they represent. . . . It may indeed with truth be declared that the paintings of other masters are properly to be called painting, but those of Raffaële may well be described as the life itself, for the flesh trembles, the breathing is made obvious to sight, the pulses of his fingers beat, and life is in its utmost animation through all his works.’—*Vasari*.¹

¹ The story told by Vasari that Francia died of envy on seeing this picture is utterly false. Francia survived Raffaële ten years, and regarded him with unmixed respect and affection. They were correspondents, and presented each other with their portraits. When Francia suffered severely by the expulsion of the Bentivoglio family, Raffaële wrote imploring him to take courage, and assuring him that he felt his affliction as his own.

133. *Bart. Ramenghi (Bagnacavallo) (1484-1542)*. A pupil of Francia and Raffaele. Holy Family with saints—a very lovely picture.

*65. *Lorenzo Costa*. S. Petronio, S. Francis, and S. Thomas Aquinas—magnificent colour on a gold ground.

81. *Francesco Francia (1499)*. The child Jesus with the Madonna, SS. Augustine, Joseph, and Francis, also the portraits of the Protonotary, Mgr. Antonio Galeazzo Bentivoglio, and the poet Girolamo dei Pandolfi di Casio. Painted for the church of the Misericordia and known as 'the Bentivoglio Madonna.'

108. *Girolamo da Cotignola*. Marriage of the Virgin.

'His master-piece, inspired indeed not by his father, but by the Venetians, and therefore free from sentimentality.'—*Burckhardt*.

7th Hall G. (works of the Caracci and their scholars.):

37. *Annibale Caracci, 1593*. Madonna and Saints.

2. *Francesco Albani*. The Baptism of Christ, with God the Father in glory. From the church of S. Giorgio.

'On looking at the angels in this picture one remembers involuntarily how, in mediæval pictures, the angels who hold up drapery have still time and feeling to spare for adoration.'—*Burckhardt*.

42. *Lod. Caracci, 1558*. Madonna with saints and angels.

*206. *Domenichino*. The Martyrdom of S. Agnes.

Lanzi mentions that Guido, the rival of Domenichino, valued this picture above the works of Raffaele. It was painted for the Convent of S. Agnes, where it remained till 1796. This famous group of the mother and terrified child is introduced here, on the right, as at S. Gregorio at Rome.

'The stabbing on the pile of wood, makes the harshest possible contrast with all the violin-playing, flute-blowing, and harping of the angelic group above.'—*Burckhardt*.

36. *Ann. Caracci*. Madonna and Child in glory, with saints below. From the high altar of SS. Ludovico ed Alessio. The S. Roch is a magnificent figure.

35. *Agostino Caracci*. Assumption.

47. *Lod. Caracci, 1607*. Conversion of S. Paul.

43. *Id.* 1593. The Transfiguration.

45. *Lod. Caracci (1597)*. The Birth of the Baptist. The portrait of Monsignor Ratta is introduced, who gave the picture to the monastery of S. John Baptist.

'A resolute, grand picture.'—*Burckhardt*.

183. *Aless. Tiarini (1577-1668)*. Marriage of S. Catherine.

‘SS. Margaret and Barbara also assist at the ceremony. The good Joseph in the meantime converses in the foreground with the three little messengers who have in charge the wheel of S. Catherine, the dragon of S. Margaret, and the little tower of S. Barbara.’—*Burckhardt*.

34. *Agost. Caracci*. The Communion of S. Jerome. The most important picture by Agostino (whose works are rare) in the Gallery.
46. *Lod. Caracci* (1602). The Preaching of the Baptist.
207. *Domenichino*. Madonna del Rosario. From this the famous Domenichino at the Vatican is evidently in great measure taken. Pope Honorius III. kneels amongst the figures in the foreground. From the Ratta chapel at S. Giovanni in Monte.

‘The Madonna del Rosario is seated in glory, and in her lap the Divine Infant; both scatter roses on the earth from a vase sustained by three lovely cherubs. At the feet of the Virgin kneels S. Domenic, holding in one hand the rosary; with the other he points to the Virgin, indicating by what means she is to be propitiated. Angels holding the symbols of the “Mysteries of the Rosary” (the joys and sorrows of the Virgin), surround the celestial personages. On the earth, below, are various groups, expressing the ages, conditions, calamities, and necessities of human life:—lovely children playing with a crown; virgins attacked by a fierce warrior, representing oppressed maidenhood; a man and his consort, representing the pains and cares of marriage, &c. And all these with rosaries in their hands are supposed to obtain aid, “per l’ intercessione del’ santissimo Rosario.”’—*Jameson’s ‘Monastic Orders.’*

55. *Giacomo Cavedoni* (1580–1668). Madonna in glory, with kneeling saints.
44. *Lod. Caracci*. The calling of S. Matthew. Painted for the chapel of the Corporation of Meat-Salters.

8th Hall H. :

172. *Giov. Andrea Sirani*. The Presentation of the Virgin in the Temple.
75. *Lavinia Fontana*, 1590. S. Francesco di Paula blesses the Infant son of the Duchess of Savoy.
175. *Elis. Sirani*, 1662. S. Antony of Padua kneeling at the feet of the Infant Saviour.
82. *F. Francia*. Small pictures from the Life of Christ.

‘The Virgin is represented in a vast and sublime landscape, which for the pastoral poetry it contains equals, if it does not surpass, the most celebrated works of the same kind produced by other painters.’—*Kie*.

*142. *Guido Reni*. Head of Christ. Study on paper for the picture in the Louvre.

14. *Guercino*. The Death of S. Peter Martyr.

3. *Fr. Albani*. Madonna, with saints and angels.

‘Of Albani it has been said that the Loves seem to have mixed his colours, and the Graces to have fashioned his forms; such is the soft glôw of his tints, such the ease and beauty of his groups of figures.’—*Eustace*.

19. *Guercino*. Magdalen, half-length.

48. *Lod. Caracci*. Madonna in a glory of angels, standing on the moon, with SS. Jerome and Francis beside her.

18. *Guercino*. S. John, half-length.

279. *Dion Calvaert*. The Flagellation.

74. *Prospero Fontana*. The Deposition.

274. *Francesco Francia*. Madonna with SS. Bernard, Anthony, John Baptist, and Roch. Signed ‘Francia Aurifex. B. pinxit MCCCC.’

On a screen, 360. *Nicolo Alunno di Foligno*, 1482. An Altarpiece painted on both sides.

Behind the Academy is the *Orto Botanico e Agrario*, which is worth visiting; as it occupies the site of the villa of Giovanni II. Bentivoglio. The only part of the ancient buildings remaining (now used as a lecture-room) is decorated with frescoes of classical subjects by *Innocenzo da Imola*.

In the Borgo della Paglia is the *Palazzo Bentivoglio*, commemorating by its name the ancient palace destroyed at the instigation of Julius II.

Returning to the Leaning Towers, let us now follow the Strada S. Vitale. On the left is the *Church of SS. Vitale ed Agricola*, on the site of a building said to have been consecrated by S. Petronius and S. Ambrose in 428. In the porch is a sarcophagus by *Maestro Rosa da Parma*, the tomb of the anatomist Mondino de’ Liucci: it is adorned with a relief of the professor expounding to his pupils. The church contains:—

Right 2nd Chapel. *Aless. Tiarini*. Scene from the Flight into Egypt.

6th Chapel. Wrongly attributed to Perugino. The Nativity.

7th Chapel. *Giacomo Francia* (fresco). The Nativity.

Bagnacavallo (fresco). The Visitation (with portraits of the donors).

8th Chapel. *Francesco Francia*. Covering an old picture of the Madonna.

The column with an ancient Cross in this church once marked the spot in the street outside, where SS. Vitale and Agricola were martyred.

Opposite the church is the *Palazzo Fantuzzi* or *Pedrazzi*, built 1605, after plans left by A. Marchesi. At each angle is the crest of its original owner, an elephant with a castle on its back.

Returning to the Towers, and following the *Strada Maggiore*, on the left is the *Palazzo Zampieri*, which formerly contained a very fine collection of pictures. These have now been dispersed; but the ceilings of the five principal apartments are decorated with noble frescoes, viz.:

1. *Lod. Caracci*. Jupiter in combat with Hercules.
2. *Ann. Caracci*. Hercules conducted by Virtue.
3. *Agost. Caracci*. Hercules and Atlas.
4. *Guercino*. Hercules and Antæus.
5. *Id.* Hercules, the Genius of Power.

Just beyond this Palazzo is the *Casa Rossini* (No. 243), built by Rossini in 1828, and adorned with Latin and Italian inscriptions. In front is—from Cicero—

‘Non domo dominus, sed domino domus.’

On the right is the *Church of S. Maria dei Servi*, with its beautiful *Portico* resting upon marble columns, built by *Fra Andrea Manfredi da Faenza* in 1393. In the lunettes under the church wall are 20 subjects, illustrative of the life of the Beato Filippo Benizzi, by the later painters of the Bologna school. The Church is also from designs of *Manfredi*, and was begun in 1383. It contains:—

Right 2nd Chapel. Franceschini (painted in his 85th year). Madonna giving the habit to the seven founders of the Servites.

5th Chapel. Dion. Calvaert, 1601. Paradise.

10th Chapel. A marble pitcher said to have been used at the Feast of Cana, presented by *Fra Vitale Baccilini*, general of the Servites, who had been ambassador to the Sultan of Egypt in 1350.

The *High Altar* is by *Giulio Bovi*, 1560, the figures of Adam and

Moses near it by *Fra Gio. Angiolo da Montersolo*. At the back of the choir is the slab tomb of the architect Manfredi, ob. 1396.

21st Chapel (of S. Carlo) is said by tradition to have been painted by *Guido* by lamplight in one night.

23rd Chapel. *Innocenzo da Imola*. Annunciation. The roof and walls are by *Bagnacavallo*.

25th Chapel. *Albani*. S. Andrew adores the cross on which he is about to suffer. The tomb of Cardinal Ulisse Gozzadini.

27th Chapel. *Id.* 'Noli me tangere.'

Opposite the Servi is the huge *Palazzo Bargellini*.

Just beyond S. Maria is the *Palazzo Hercolani*, built at the end of the last century by *Ang. Venturoli*, with a fine staircase by *Carlo Bianconi*. All its art-collections have been dispersed.

The next street on the right, beyond this, leads, by the closed *Church of S. Cristina*, to the Strada S. Stefano, near the Porta of that name, and almost opposite the *Palazzo de' Bianchi*, which has a frescoed ceiling by *Guido Reni* representing Aeneas and the Harpies. Adjoining this palace is the *Church of the SS. Trinità*, which contains :—

Right, 2nd Altar. Lavinia Fontana. Birth of the Virgin.

High Altar. Guercino. The Virgin appearing to S. Roch.

Turning towards the town, down the Strada S. Stefano, we come (left), close to the Teatro del Corso, to the *Church of S. Giovanni in Monte*, so called from being situated on a slight rise, the highest ground in the city. It was founded by S. Petronio, in 433, was rebuilt in 1221, and though restored since, retains internally somewhat of its Gothic character. The eagle of S. John in painted terra-cotta, over the great door, is by *Niccolò dell' Arca*. The interior contains :—

Right, 1st Chapel. Giac. Francia. Christ appearing to the Magdalen.

2nd Chapel. Bart. Cesi. The Crucifixion.

3rd Chapel. Guercino. Oval pictures of S. Joseph and S. Jerome. That of S. Joseph is excellent. The Child holds out to its foster-father a rose to smell.

6th Chapel. Lippo Dalmasio, 1340. Small picture of the Madonna. Some authorities attribute this picture to Vitale.

7th Chapel. Lorenzo Costa. Madonna throned with Saints.

Apse of Choir. Id. The Virgin throned with the Almighty and the Saviour ; beneath, SS. John, Augustin, Victor, and others. The intarsia work of the choir stalls is by *Paolo Sacca*, 1525. The terra-cotta busts of the Apostles over the stalls are by *Alfonso Lombardo*.

12th Chapel. The original position of the S. Cecilia of Raffaelle – a bad copy is now here. Under the altar is buried the Beata Elena Duglioli dall' Olio, at whose expense the picture was painted.

17th Chapel (last but one). *Guercino.* S. Francis adoring the crucifix.

The *Stained Glass* is good, especially the round window representing S. John in Patmos.



S. Stefano, Bologna.

A little further down the street, on the right, is the *Church of S. Stefano*, one of the most curious in Bologna, said to have been built in imitation of the *Church of the Holy Sepulchre*, to which its only likeness consists in the union of a number of small churches under one roof. The chief portal (near which is an outside pulpit) leads into the *Church of the Crocifisso* of 1637. Hence some steps lead down into the *Chapel of the Beata Giuliana de' Banzi*, who is buried there in a marble sarcophagus. The third church is *S. Sepolcro*, evidently an ancient Baptistery (restored 1882), surrounded by marble columns, said to be taken from a temple of Isis, and rather like S. Vitale at Ravenna. Beneath the altar is the tomb which was intended to receive the body of S. Petronio, who is said to have rendered the water of the central well miraculous. The fourth church, *SS. Pietro e*

Paolo, is said to have been the original cathedral of Bologna, founded by S. Faustinianus in 330. It contains a Madonna and Child with SS. Nicolas and John, by *Lor. Sabbatini*, and a Crucifix by Simon of Bologna.¹

‘Like Giotto’s, the crucifixes of “Simone de’ Crocifissi” have only one nail in the feet, but the emaciation is in the worst Byzantine taste, and grief in the attendant figures of the Virgin and S. John is uniformly caricatured. This is perhaps one of his best works.’—*Lord Lindsay*.

The fifth church, which is in fact a small open cloister, called *L’Atrio di Pilato*, contains a mediæval font removed from the Baptistry, and a Crucifixion with SS. Jerome, Francis, and Mary Magdalen by *Giac. Francia*, 1520. The sixth church, *La Confessione*, is a kind of crypt, in which the native martyrs Vitale and Agricola are buried. The seventh church, *S. Trinità*, contains a reliquary by *Jacopo Rossetti*, 1380, a figure of S. Ursula by Simone da Bologna, and some quaint pictures.

‘This nest of queer little churches has little of architectural, as distinguished from antiquarian interest. The brickwork in the cloister and in some of the external walls is extremely good. Some of the latter are diapered or reticulated on the face with square yellow tiles with dividing lines of red brick, and the cornices are of the same two colours also. In the cloister the columns and inner order of the arches are of stone, the rest of the walls and cornices being of red and yellow bricks, and in one part there is a course of red, green, and yellow tiles alternated. The effect of this is extremely pretty.’—*Street*.

On the left side of the piazza is the *Palazzo Bolognini* of 1525, adorned with terra-cotta heads in medallions by *Alfonso Lombardi*.

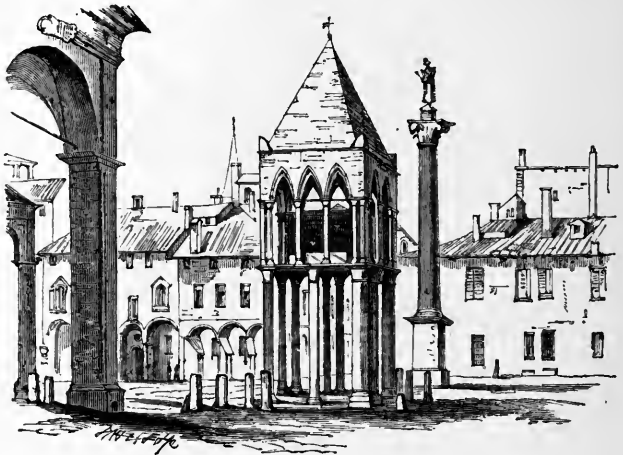
The adjoining *Palazzo Pepoli* (facing into the street behind the Strada S. Stefano) is an immense brick building of 1344, more like a castle than a palace. It has a beautiful terra-cotta entrance. Opposite it, is a later palace of the same name, occupying the site of the palace of the great captain Taddeo Pepoli.

La Madonna del Barracano contains, at its high-altar, a

¹ It is inscribed:—‘Affixus lingno pte suffero peñas. Symon fecit hoc opus. Memento Q. Pulvis es, et pulvè reüteris. Age penitèciã et vives in Eternum.’

very curious miraculous fresco of the Madonna, originally painted by *Lippo Dalmasio*, but only the heads of the Virgin and Child are his work, the rest was repainted by *Francesco Cossa* of Ferrara, in 1472, at the order of Giovanni Bentivoglio, who caused his own portrait and that of Maria Vinziguerra to be added as suppliants.

(On the left of the Via Castiglione (some way down) is the *Church of S. Lucia*, which contains a letter in Portuguese written by S. Francis Xavier, and a fine picture by *Cignani* (3rd altar, left) in which the Holy Child rewards SS. John



Piazza S. Domenico, Bologna.

and Teresa with crowns. The *Church of La Madonna della Misericordia*, just outside the gate, has some good carving by *Marco Tedesco da Cremona*.)

The first turn to the right of the Strada Castiglione (Via Ponte di Ferro), will bring us to the Piazza Cavour, above which is the interesting *Piazza di S. Domenico*, highly picturesque, from its two columns supporting statues of the Virgin and S. Dominic (1623), and two curious canopied mediæval tombs—that in the centre of the piazza, of Rolandino Passaggeri, who wrote the proud answer of the

republic to the Emperor Frederick II., when he demanded the release of his son Enzius ; and that, of one of the Foscherari family of 1289.

‘ The Foscherari monument has a square basement of brick, supporting detached shafts, above which are round arches, the whole being finished with a brick pyramid. Under the canopy thus formed is placed the sarcophagus, marked with a cross at the end, and finished at the top with a steep gabled covering. The detail of this is all of late Romanesque style. The Passeggeri monument is of later date and much finer design, though keeping to the same general outline. In place of the brick basement of the first, this has three rows of three shafts, which support a large slab. On this are arcades of pointed arches, three at the sides and two at the ends, carried on coupled shafts, and within this upper arcade is seen the stone coffin carved at the top, and with a stiff effigy of the deceased carved as if lying on one of the perpendicular sides. This monument is also finished with a brick pyramid. The whole design is certainly striking ; it has none of the exquisite skill that marks the best Veronese monuments, but it is a very good example of the considerable success which may be achieved by an architectural design without any help from the sculptor, without the use of any costly materials, and with only moderate dimensions. The upper tier of arches is kept in position by an iron tie, and in spite of its slender look, still stands, after five hundred years’ exposure, in perfect condition.’—*Street.*

The *Church* itself has been quite modernised, but is very interesting from its monuments, especially from the glorious tomb of the Founder of the Order of Friars Preachers, S. Dominic (de Guzman), who died at Bologna, August 6, 1221. He was buried at first in the *Church of S. Niccola*, without any monument, and literally, as he had himself desired, ‘beneath the feet’ of his friars.

Right, 1st Altar. Lippo Dalmasio (1376—1410). La Madonna ‘di Velluto.’

3rd Chapel. F. Francia (?) Madonna.

*6th Chapel (of S. Domenico). On the ceiling is represented the reception of the saint in Paradise, by Guido Reni. The picture on the right, of his raising a boy from the dead, is by Tiarini ; that on the left, of his burning heretical books, is the masterpiece of Lionello Spada, another pupil of the Caracci. In the centre stands the famous shrine called the *Arca di S. Domenico*, one of the great works of Niccolò Pisano. The lowest series of reliefs was added by Alfonso Lombardo, 1528, the statuette of S. Petronius in front and the angel on the left by Michelangelo.*

‘This angel is so utterly unlike the style of Michelangelo, that its authenticity might well be questioned were it not for the evidence of Vasari and Condivi, both of whom had from his own lips the story of his residence in Bologna. We can only account for this by supposing that he endeavoured as far as possible to assimilate his work to the other statuettes about the shrine, and then for a moment lost his individuality.’—*Perkins’s ‘Italian Sculptors.’*

‘This is perhaps the most pleasing work Michelangelo ever produced, the effusion of an imaginative youthful mind, scarcely yet come into contact with the rude reality of life.’—*Lübke.*

‘The prominent feature of the Arca are the six large bas-reliefs, delineating the principal events in the legend of S. Dominic, disposed, two behind, one at each extremity, and two in front, between which last is fixed a small statue of the Virgin, crowned, and holding the infant Saviour in an attitude which almost every one of the successors of Niccola has imitated during the following century, none, however, equalling the original. A small statue of our Saviour occupies the corresponding part at the back of the Arca, and the four Doctors of the Church are sculptured at the angles. The *operculum*, or lid, was added about two hundred years afterwards.

‘The series of bas-reliefs begins and ends at the back, running round from left to right. The subjects are briefly as follows :—

‘I. The Papal confirmation of the rule of the Dominican order.—S. Dominic, a Spaniard, of the illustrious Gothic house of Guzman, having formed the scheme of a new religious fraternity, expressly devoted to the defence of the faith against heresy, applied to the Pope for his sanction, but unsuccessfully ; the following night his Holiness beheld in a dream the Church of the Lateran giving way, and the Saint propping it with his shoulders. The warning was obvious, and the confirmation was accordingly granted. Each step in the march of this important event is represented in a distinct group in this compartment.

‘II. The appearance of the Apostles Peter and Paul to S. Dominic, while praying in S. Peter’s.—S. Peter presented him with a staff, S. Paul with a book, bidding him go forth and preach to Christendom. To the right, S. Dominic is seen sending forth the “friars preachers” on their mission to mankind.

‘III. S. Dominic praying for the restoration to life of the young Napoleone Orsini, nephew of the Cardinal Stefano, who had been thrown from his horse and killed, as seen in the foreground ; his mother kneels behind, joining in the prayer.

‘IV. S. Dominic’s doctrine tested by fire.—After preaching against the Albigenses, he had written out his argument and delivered it to one of his antagonists, who, showing it to his companions as they stood round the fire, they determined to submit it to that ordeal ; the scroll was thrice thrown in, and thrice leapt out unburnt.

'V. The miracle of the loaves.—The brethren, forty in number, assembled one day for dinner, but nothing was producible from the buttery except a single loaf of bread. S. Dominic was dividing it among them, when two beautiful youths entered the refectory with baskets full of loaves, which they distributed to the fraternity, and then immediately disappeared.

'VI. The profession of the youthful deacon Reginald.—He fell suddenly ill when on the eve of entering the order; his life was despaired of. S. Dominic interceded for him with the Virgin, who appeared to him the following night, when on the point of death, accompanied by two lovely maidens, anointed him with a salve of marvellous virtue, accompanying the unction with words of mystery and power, and promised him complete recovery within three days, showing him at the same moment a pattern of the Dominican robe as she willed it to be worn thenceforward, varied from the fashion previously in use; three days afterwards he received it from the saint's hands in perfect health, as the Virgin had foretold.

'With the exception of the Adoration of the Kings on the pulpit at Pisa, I know nothing by Niccola Pisano equal to these bas-reliefs. Felicity of composition, truth of expression, ease, dignity, and grace of attitudes, noble draperies, together with the negative but emphatic merit of perfect propriety, are their prevailing characteristics; but the whole are finished with unsurpassed minuteness and delicacy. And you will recollect too that these compositions are wholly Niccola's own—he had no traditional types to guide and assist him, the whole is a new coinage, clear and sharp, from the mint of his own genius. Altogether, the "Arca di S. Domenico" is a marvel of beauty, a shrine of pure and Christian feeling, which you will pilgrimise to with deeper reverence every time you revisit Bologna.'—*Lord Lindsay's 'Christian Art.'*

The Sacristy contains a terra-cotta Pietà by *Rondellone*, and railings with *intarsia* work by *Fra Damiano da Bergamo*.

The *Cappella Isolani* (right of the apse), *Filippino Lippi*, 1501–1551, Marriage of S. Catherine (in the presence of SS. Paul, Sebastian, Peter, and J. Baptist), painted in the decline of the master.

Choir. The stalls, with *intarsia*-work, are by *Fra Damiano da Bergamo*, 1530, of the history of the Old and New Testament. The picture of the Adoration of the Magi is by *Bart. Cesi*.

Left. Tomb (dating only from 1731) of Enzio (Enrico), the chivalrous troubadour, natural son of the Emperor Frederick II., and the noblest of all his children, who, crowned King of Sardinia in his twenty-fifth year, was taken in battle by the Bolognese in 1249, and languished in prison for twenty years, having once attempted to escape concealed in a barrel, when he was discovered by a tress of his bright golden hair. Remarkable for his beauty, love was the only

consolation permitted to his imprisonment, and the great family of Bentivoglio trace their name to the loving words of their ancestress, Lucia Viadagolo, 'Enzio, che ben ti voglio.'

'Diciannov' anni il giovane reale
 Non compie ancora, ed è mezzo gigante.
 Bionda ha la chioma : e 'n tutto il campo eguale
 Non trova di valor nè di sembiente.
 Se maneggia destrier, s' avventa strale,
 Se muove al corso le veloci piante,
 Se con la spada o con la lancia fiede,
 Sia in giostra o sia in battaglia ogni altro eccede.'

Tassoni, 'Secc. Rap.' v. 65.

In the adjoining chapel is the fine tomb of Taddeo Pepoli, 1337, by *Jacopo Lanfrani*. The altar-piece of SS. Michael, Dominic, and Francis, with our Saviour and angels above, is by *Giac. Francia*.

Transept. Opposite the tomb of King Enzius is a very interesting picture of S. Thomas Aquinas, by *Simone da Bologna*, proved to be an authentic portrait by the annals of the Order.

15th Chapel (of the Relics). Here is preserved the head of S. Dominic, in a silver case; the body of the Beato Giacomo da Ulma, who painted on glass; and the mummy of the Venerable Serafino Capponi.

The *Chapel of the Rosary* (opposite S. Domenico) is adorned with frescoes by *Dion. Calvaert*, Guido Reni, Lod. Caracci, &c. In the centre is the grave of Guido Reni and his pupil Elizabetta Sirani, 1665. The early and sudden death of the latter excited at the time some suspicion of poison, but it was afterwards proved that she died from internal inflammation.

In the porch leading from the aisle into the piazza is the tomb of the learned Alessandro Tartagni of Imola, 1477, by *Francesco di Simone*. It is ornamented with beautiful and delicate foliage and arabesques quite deserving of study. Opposite this is a tomb of the Volta family, 1557, with a statue by *Prospero Clementi*.

Last Chapel but one. Lod. Caracci. S. Raymond crossing the sea upon his mantle.

Last Chapel. A bust of S. Filippo Neri, from a cast taken after his death.

(A little behind the Piazza S. Domenico is the handsome *Palazzo Grabinski*, formerly Bacciochi, designed by Palladio.)

The street opposite the west front of S. Domenico, leads into the Strada di S. Mammolo. Turning left, we immediately reach the *Church of S. Procolo*. Over the entrance

is a lunette of the Madonna between SS. Sixtus and Benedict, by the early Bolognese master, *Lippo Dalmasio*.

‘Lippo Dalmasio would only paint images of the Holy Virgin, and professed a peculiar devotion for her; and such was the importance he attached to this work that he never commenced painting without the previous preparation of a severe fast on the evening before, and the reception of the communion on the day itself, in order that his imagination might be purified and his pencil sanctified. The best proof that the influence of a preparation of this nature was not chimerical is the fact of the extraordinary popularity that the Madonnas of this artist enjoyed, so that it was considered almost a disgrace to be without one; and also the remarkable testimony of Guido, who, discovering in the Virgins of Lippo Dalmasio something of a superhuman character which could only be attributed to a secret influence directing his pencil, did not hesitate to declare that it was impossible for any modern artist, however he might be assisted by the resources of talent and study, to succeed in uniting so much holiness, modesty, and purity, in one figure. It was also no unusual thing to find Guido standing entranced before one of these revered images, when they were uncovered for public devotion on the days set apart for the worship of the Madonna.’—*Rio*.

‘On the return of Clement VIII. from his conquest of Ferrara, he is said to have halted before the Madonna of S. Procolo, and, reverently saluting it, to have declared that he had never seen images more devout or that touched his heart nearer (“e che più lo intenerissero”) than those painted by Lippo Dalmasio.’—*Lord Lindsay*.

Left, 1st Chapel. Ercole Graziani. S. Maurus.

2nd Chapel. Grave of the early martyr S. Proculus, and of a bishop of the same name.

4th Chapel. Erc. Graziani. The Virgin appearing to S. Benedict.

Near the door, on the outside wall, is an inscription in memory of a man named Procolo, who was killed, 1393, by one of the bells falling on him, as he was passing under the tower:—

‘Si procul a Proculo Proculi campana fuisset,
Nunc procul a Proculo Proculus ipse foret.’

Just outside the Porta S. Mammolo is (left) the *Church of the S. Annunziata*, of the 15th century; its pictures are removed to the Academy.

Returning down the Strada S. Mammolo, on the left is a wall with a rich fringe of terra-cotta. It is that of the *Convent of S. Caterina Vigri*, the artist-nun, 1456. The adjoining *Church of Corpus Domini*, generally called *La Santa*, has a fine terra-cotta doorway, and contains:—

Right, 1st Chapel. Calvaert. S. Francis.

2nd Chapel. Tomb erected by Bologna to Luigi Galvani.

4th Chapel. Lod. Caracci. The Assumption and Burial of the Virgin.

Choir. Marc Antonio Franceschini, 1648-1729. Last Supper.

Left, 1st Chapel. Id. Death of Joseph.

2nd Chapel. Id. Annunciation.

On the organ-loft is a curious relief by *Cesi*, from a design by Baldassare Peruzzi.

Further down the street is the *Palazzo Bevilacqua* (formerly *Campeggi*) designed by Bramantino, with a magnificent court. An inscription in one of the rooms tells us that the Council of Trent assembled there in 1547, having removed thither from causes of health.

Turning left, below this palace is the *Church of S. Paolo*, of 1611, containing:—

Right, 2nd Chapel. Lod. Caracci. Paradise. The Madonna beneath is by Lippo Dalmasio.

‘The Paradise is remarkable as a complete specimen of those concerts of angels, by which the school are involuntarily distinguished from their author Correggio.’—*Burckhardt*.

3rd Chapel. Giac. Cavedone. Nativity, Adoration of the Magi, and decorations of the ceiling.

4th Chapel. Guercino. S. Gregory and the souls in Purgatory.

High Altar. Aless. Algardi. The Beheading of S. Paul.

Behind this church is the *Palazzo Zambecari*, with a façade by *Carlo Bianconi*, 1771. It had a fine gallery, for the most dispersed. A few pictures by Bolognese masters still remain.

Close to S. Paolo (left) is the *Collegio di Spagna*, founded by Cardinal Albornoz, in 1364. The picturesque entrance is adorned with the arms of Spain. The courtyard with its double cloister is full of colour. In the upper gallery is a beautiful but injured fresco by *Bagnacavallo*, in which Cardinal Albornoz is represented kneeling in the presence of the Holy Family. In the side chapel is an interesting altar-piece by the rare master *Marco Zoppo*. The important fresco of the Coronation of Charles V., once in the portico,

was totally destroyed 40 years ago. Dom Emanuele Aponte was amongst the most celebrated of the Jesuit Fathers who taught in this college.

Further down the Via Saragozza (left) is the handsome *Palazzo Albergati*, built 1540, from designs of *Baldassare Peruzzi*.

The street opposite this contains the house (No. 1347) in which the physician Galvani, of electric celebrity, was born. It bears the inscription:—

‘Galvanum excepi natum luxique peremptum,
Cujus ab invento junctus uterque polus.’

On the left is the great brick *Church of S. Francesco*, of the thirteenth century, but greatly desecrated. The High Altar has a beautiful screen of 1388, by *Giacobello and Pier Paolo delle Masegne*, sculptors well-known in Venetian art. Pope Alexander V. (Peter Phylargyrius of Candia), 1410, was buried in this church. The lunettes in the portico, representing the story of S. Antony of Padua, are by *Tiarini, Gessi, &c.*

The street opposite S. Francesco (Porta Nuova) leads to the *Church of S. Salvatore*, built in the seventeenth century by *Ambrogio Magenta*. It contains the unmarked grave of Guercino.

Right, 1st Chapel. Erc. Graziani. Beato A. Canetoli refusing the Archbishopric of Florence.

4th Chapel. Jacopo Coppi, 1579. The Miracle of the Crucifix.

High Altar. Francesco Gessi. Christ bearing his cross.

6th Chapel. Aless. Tiarini. The Nativity.

‘How entirely Tiarini misunderstood the calm, idyllic feeling of the scene in this picture, which is otherwise excellent! He paints it on a colossal scale, and makes Joseph point rhetorically to Mary, as if to call the attention of the spectators.’—*Burckhardt.*

7th Chapel. Innocenzo da Imola. Crucifixion, with four saints.

8th Chapel. Carlo Bonone. Ascension.

9th Chapel. Garofalo. S. John and Zacharias.

Sacristy. Frescoes by *Cavedone.*

Opposite this church is the *Palazzo Marescalchi* by *Dom.*

Tibaldi. It has chimney-pieces painted by Guido and the Caracci.

Immediately below S. Francesco (right) are the Hotels, &c.

Several other churches may be visited from hence. The Via del Pratello leads (left) to the *Church of S. Rocco*, an oratory adorned with paintings of the life of S. Roch, almost all voluntary offerings from the young artists of the seventeenth century, *Camullo, Cavedoni, Gessi, &c.*

From the same point (near S. Francesco), the Strada Felice leads to (right) the *Church of S. Niccolà*, where S. Dominic was buried at first, and adjoining the convent where he died. It contains, in the 9th chapel, a Crucifixion of *Ann. Caracci*.

Behind this church (No. 449) is the *Casa Guercino*, which was the abode of the painter.

The street behind S. Niccolà leads to the *Church of S. Bartolommeo di Reno e Madonna di Pioggia* (generally closed); it contains:—

Left, 1st Chapel. Agostino Caracci (painted in his 27th year). The Nativity. Also two prophets, on the ceiling.

Lod. Caracci. The Circumcision and the Adoration of the Magi.

Oratory. Alfonso Lombardi. S. Bartholomew.

Hence, following the Riviera di Reno and the Strada di Galliera (which contains the handsome *Palazzo Montanari*, once Aldrovandi) of 1748, we may reach the *Church of S. Benedetto*, built 1606, by *Giovanni Ballarini*. It contains:—

Right, 1st Chapel. Lucio Mazzari. Marriage of S. Catherine.

2nd Chapel. Ercole Procaccini. Annunciation. The other pictures by *Cavedoni*.

4th Chapel. Cavedoni. S. Antony beaten by demons.

Left, 1st Chapel. Tiarini. The Virgin conversing with the Magdalen.

Behind this church are the dull walks of the *Giardini Pubblici* and the rising ground called *La Montagnola*.

In returning we may turn (left) from the Riviera di Reno to (right) the *Church of S. Giorgio*. It contains:—

Left, 1st Chapel. Tiarini. Flight into Egypt.

2nd Chapel. Ann. Caracci. Annunciation.

3rd Chapel. Id. The Pool of Bethesda.

4th Chapel. Cantarini. S. Filippo Benizzi before the Virgin and Child. The lower part is by Albani.

High Altar. Procaccini. S. George.

A little further down the same street (left) is the *Church of S. Gregorio*, which contains:—

Left, 2nd Chapel. Lodovico Caracci. S. George and the Dragon, with S. Michael and the Devil above.

4th Chapel. Ann. Caracci. Baptism of Christ.

High Altar. Calvaert. Miracle of S. Gregory.

We are now again close to the hotels.

Outside the Porta S. Mammolo, the second turn on the right is a steep paved walk, lined with acacias, leading to the Convent of La Madonna del Monte. Half-way up the ascent, on the right is the Villa of Minghetti, once Minister of Finance, marked by a bow-window, and, built into this villa, but, though used as a receptacle for plants in winter, carefully preserved, is the little *Chapel of La Madonna di Mezzaratta*, of great importance in the history of art. It was built in 1106, and a great part of it has fallen down through age and neglect, but what remains has been restored.

'This humble sanctuary has been correctly styled by Lanzi the Campo-Santo of Bologna. It was built in the twelfth century, but the actual paintings are not more ancient than the middle of the fourteenth. Vitale was employed first, to paint a large "Presepio," or Nativity, immediately above the door—it is his sole work there. The early history of Genesis, and that of Joseph, Moses, and Daniel were afterwards represented in four rows of compartments on the southern wall; the life of Our Saviour in the same manner on the northern, and the history of the Passion on the eastern, or altar-wall. The compartments are small, and the compositions of a very infantine and primitive character, far inferior to contemporary works at Florence and Siena, yet full of fire and originality; while impatience is rebuked by the recollection that Michelangelo is said to have commended them, and by the certainty

that Bagnacavallo and the Caracci took the most active interest in their preservation. Now, indeed, few of the series survive ; many have been whitewashed, the church has been re-roofed, cutting off the whole upper row, and, having become private property, there is little security against the remainder being ultimately obliterated. Meanwhile it is a sweet and tranquil spot, unprofaned by tourists, musical with nightingales, and commanding a view which, if not equal to that from S. Michele in Bosco, will well reward you for the ascent ; while the remembrance of S. Bernardino of Siena, who loved the place and used to preach there,¹ lends it an association of historical and religious interest. But to revert to the Presepio. The composition is the old traditional one, happily varied ; Joseph, for instance, instead of sitting moodily in his corner, pours water into a vase for the Virgin to wash the Child with, and a number of angels are kneeling in front in adoration. The execution is very defective ; but there is an air of grace and feeling of the ideal in the composition, and in the figure of the Madonna. The paintings immediately to the right and left are by another, and an unknown hand, apparently a Giottesco.

‘According to Vasari, the whole southern wall was painted by Cristoforo, an artist—some say of Ferrara, others of Modena, while the Bolognese claim him as their own countryman. Malvasia tells us he was the first who painted on the southern wall—if so the uppermost row can only belong to him, the second, and possibly part of the third, having been executed by a painter named Jacobus, and the fourth by one Lorenzo. Of this uppermost row, two or three fragments may be seen in the granary above the modern ceiling of the church ; the prettiest of them is a representation of Eve spinning, with her children on her knee, after the Fall. They are pale in colour, like the paintings of acknowledged Ferrarese origin, and the primitive Roman school of Lombardy, and decidedly different in style from the frescoes in the church beneath. Cristoforo also painted the altar-piece, now removed, but engraved by Agincourt, and which bore his name, and the date 1380.

‘Of the frescoes by Lorenzo, representing the history of Daniel, not a trace remains. The Marriage, which seems to have been painted over one of the original compartments, is evidently by a more modern and practised hand, of the fifteenth century ; it is singularly graceful, but has been sadly injured.

‘Simon and Jacobus rank next in order among the artists of Bologna and of the Madonna di Mezzaratta. Both are said to have been of the Avanzi family. The compositions of Jacobus have been more fortunate as to their preservation than those of Simon. They may easily be recognised by comparison with the fourth compartment of the lowest row on the left-hand wall, representing the Pool of Bethesda, and which is

¹ The ‘picciol pergamo (incastato nel muro) ove tante volte fe’ udirsi S. Bernardino Senese, divotissimo di questo luogo, e padre spirituale di que’ confratelli,’ is still to be seen there.

signed with his name, "Jacobus p.," or *fecit*. The earliest in point of date are the series representing the history of Joseph, forming the second row, on the right-hand wall. Some of these are characterised by singular naïveté; the seventh, eighth, and ninth are perhaps the most worth notice. The row immediately below these, dedicated to the life of Moses, is of comparatively inferior interest, though the four last compartments (representing the Reception of the Tables of the Law, and the Worship of the Golden Calf; the Judicial Massacre of the Israelites; and the Delivery of the Tables to the Princes of Israel after their redelivery from the Mount, and the Destruction of Korah, Dathan, and Abiram) bear a resemblance to the manner of Jacobus, and may possibly be by his hand. But the remaining frescoes on the left-hand wall are certainly his. The third and fourth of the lowest row are the most interesting. In the former, Our Saviour sits among his disciples, discoursing, while those without uncover the roof of the house, and let down the man sick of the palsy, who turns to Christ with clasped hands; while, to the right, he is seen walking away healed, with his mattress bundled upon his shoulders. The foreshortenings are daring to an absurd degree, and the whole composition is very rude, but it is full of life and character, and it is impossible not to sympathise with such fearless boldness. And the like may be said of the adjacent Pool of Bethesda; the angel descends to trouble the water, a sick person stands in it praying, the cripple who had been suffering for thirty-eight years sits up in bed in the centre of the composition, looking with earnest supplicatory gaze and clasped hands towards Christ, whose attention, however, like that of Joseph in the fresco described above, is drawn away from him by another work of love, the resuscitation of a little child; he is seen again to the left, enthroned under a portico, surrounded by Pharisees, and addressing a poor woman, who kneels at his feet. The groups and figures are well arranged, and there is more expression than in the frescoes on the opposite wall. The face of our Saviour is throughout peculiarly sweet and holy. Of the composition of Simon, carrying the history down to the Last Supper, and those on the altar-wall representing the Passion, executed above half a century afterwards by Galasso of Ferrara, no traces whatever are now visible.—*Lord Lindsay's 'Christian Art.'*

We may now return to the high-road and ascend the hill, directly above the Porta S. Mammolo, by a delightful terraced road lined with plane-trees, to the great Olivetan *Convent and Church of S. Michele in Bosco*. Here the Popes had a summer residence, which was seized by Victor Emmanuel. The many cloisters are bright with flowers in summer. The last, which is octangular, was adorned with

frescoes by *Lodovico Caracci*, but little of his work remains entire, except some striking figures in a picture of the Miracle of S. Benedict.

‘The masterly dignity of the character of Lodovico Caracci appears to most advantage in the cloister, where, assisted by his pupils, he represented the actions of S. Benedict and S. Cecilia in thirty-seven separate histories. By his hand is the conflagration of Monte Cassino, and some other portions; the remaining parts are by Guido, by Tiarini, by Massari, by Cavedoni, by Spada, by Garbiere, by Buzio, and other young artists. These paintings have been engraved and are worthy of the reformers of that age. On beholding what we may term this gallery by different hands, we should be almost inclined to bestow upon the schools of Lodovico this trite eulogy; that from it, as from the Trojan house, there issued only princes.’—*Lanzi*.

In the *Church*, over the doors at the sides of the choir, are some admirable heads of monks of *Dom. Canuti*. The *Sacristy*, which ends in a curiously illusive perspective-picture, has frescoes by *Bagnacavallo*, and a Magdalen by *Canuti*. The halls of the palace are handsome, but little worth seeing. The convent Dormitory is used as a kind of extra museum by the Belle-Arti.

But the great attraction is the glorious view from the terrace of the *Papal Garden*, which no one should omit to visit. Like a map, Bologna lies stretched beneath with its innumerable churches, amid which S. Petronio is a centre, and the Leaning Towers rise fantastically conspicuous.

‘The prospect, from an elevation, of a great city in its silence, is one of the most impressive, as well as beautiful, we ever behold.’—*Hallam*.

A separate excursion may be made from the Porta Saragossa by the extraordinary portico of 635 arches, three miles in length (built 1676–1739 by voluntary contributions in honour of the Virgin), to the shrine of *La Madonna di S. Luca*, which is such a striking feature in all distant views of the town, occupying the same position in regard to Bologna as the Superga does to Turin. The view from the summit is quite magnificent.

The *Church*, intended to receive one of the black images of the Virgin attributed to S. Luke and said to have been brought here from Constantinople in 1160, was built in 1731 by *Carlo F. Dotti*. The only pictures of interest are some early works of *Guido* relating to the Mysteries of the Rosary in the 3rd Chapel on the right.

Near the foot of the hill of S. Luca is the *Certosa*, a Carthusian monastery founded in 1335; its gardens are now used as the magnificent *Campo Santo* of Bologna (consecrated 1801). The *Church* contains many pictures by late Bolognese artists; the most interesting are:—

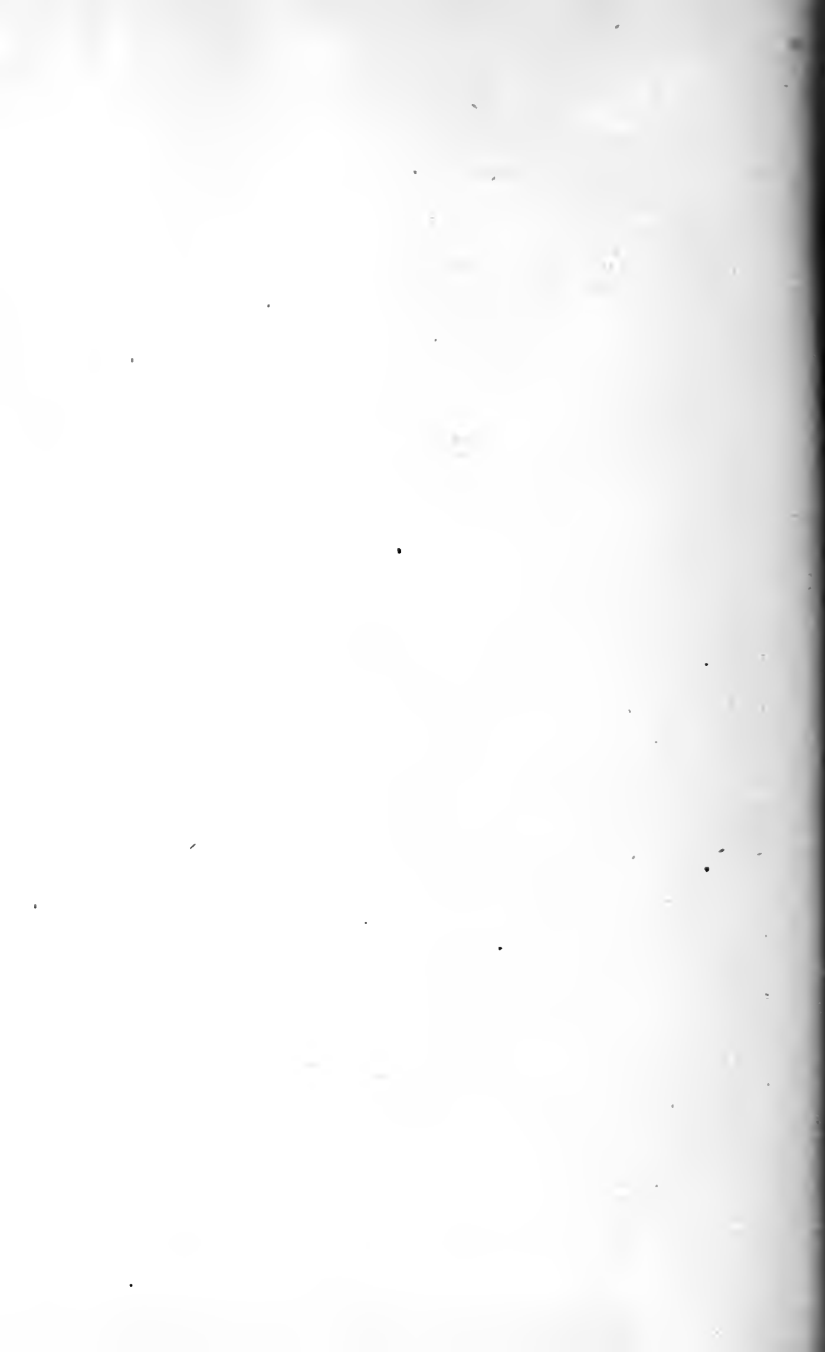
Andrea Sirani. The Supper in the Pharisee's house.

Elisabetta Sirani (painted in her 20th year). The Baptism of Christ. The artist has introduced her own figure sitting.

The *Cemetery* is entered by a cloister devoted to monuments removed from suppressed convents and other buildings. The most striking is that of Francesco Albergati, ob. 1517, with his beautiful sleeping figure.

Among the monuments in the cloisters which surround the Campo Santo, we may notice that by *Tadolini* to the famous Clotilda Tambroni, who died in 1817, and by *Vela* (1865) to Letizia Murat Pepoli, ob. 1859, with a statue of her father, King Murat.

A spot about three miles west of Bologna, at a place now called *Crocetta del Trebbo*, is pointed out by local authorities as the famous meeting-place of the second Roman triumvirate—Antony, Octavian, and Lepidus—B.C. 43. It is an island formed by the Reno—the Rhenus of ancient times—but its size (half a mile long, and a third of a mile wide) does not seem to correspond with the description of the spot in question.



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