

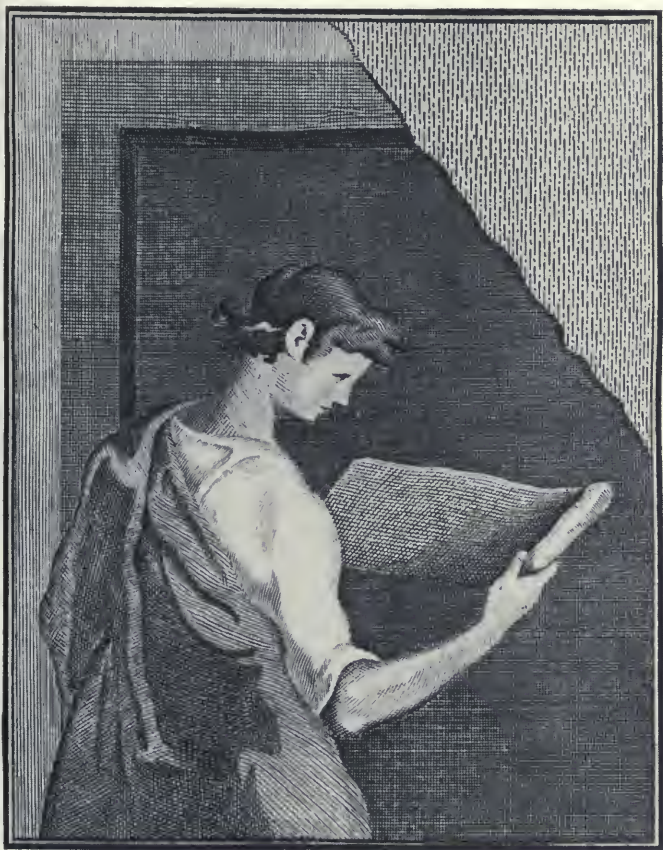


V/P 236 I



Thomas James Ireland.

Recd. Thos. Ireland
to
with his kind regards.
May. 1846.

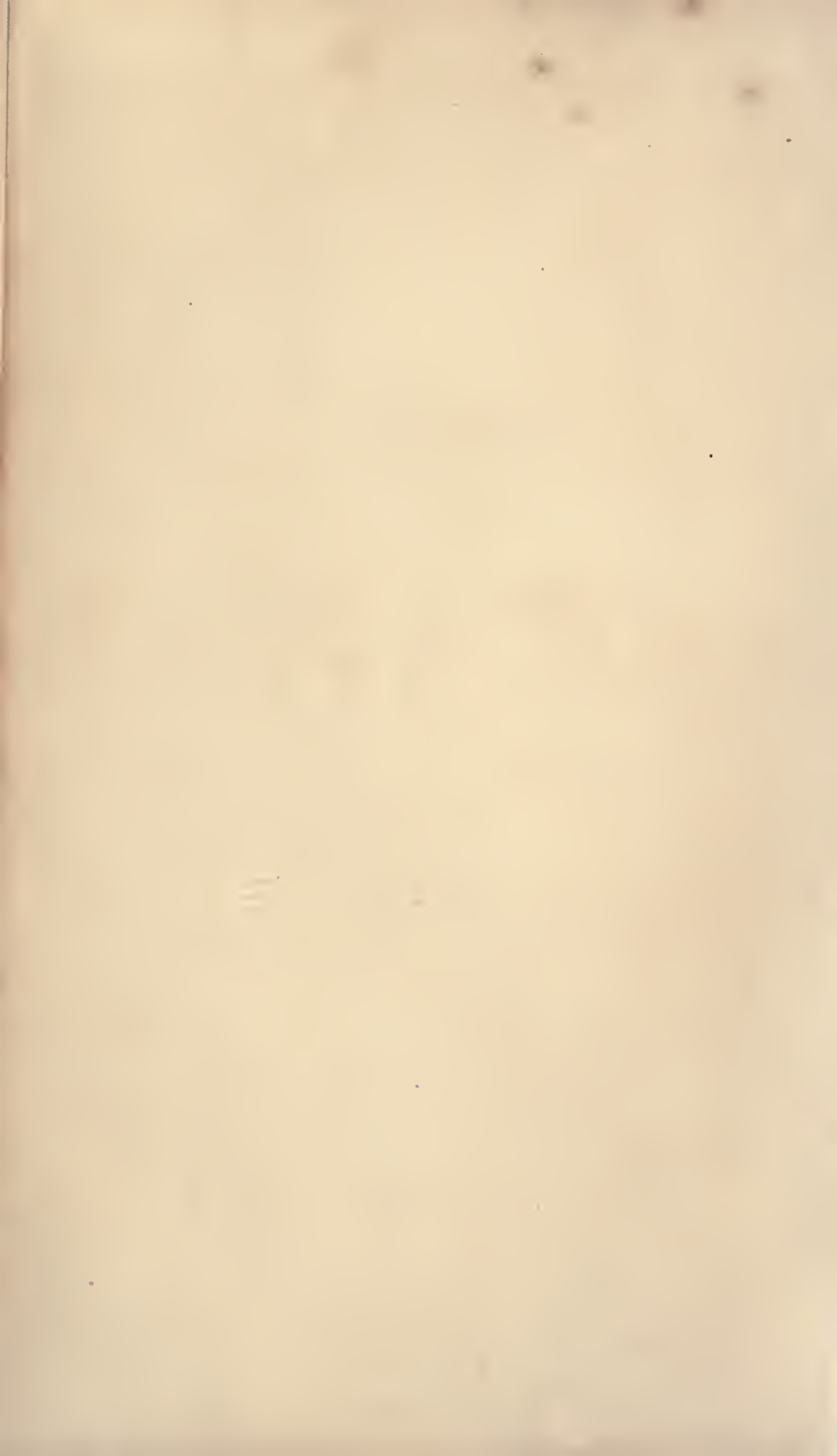


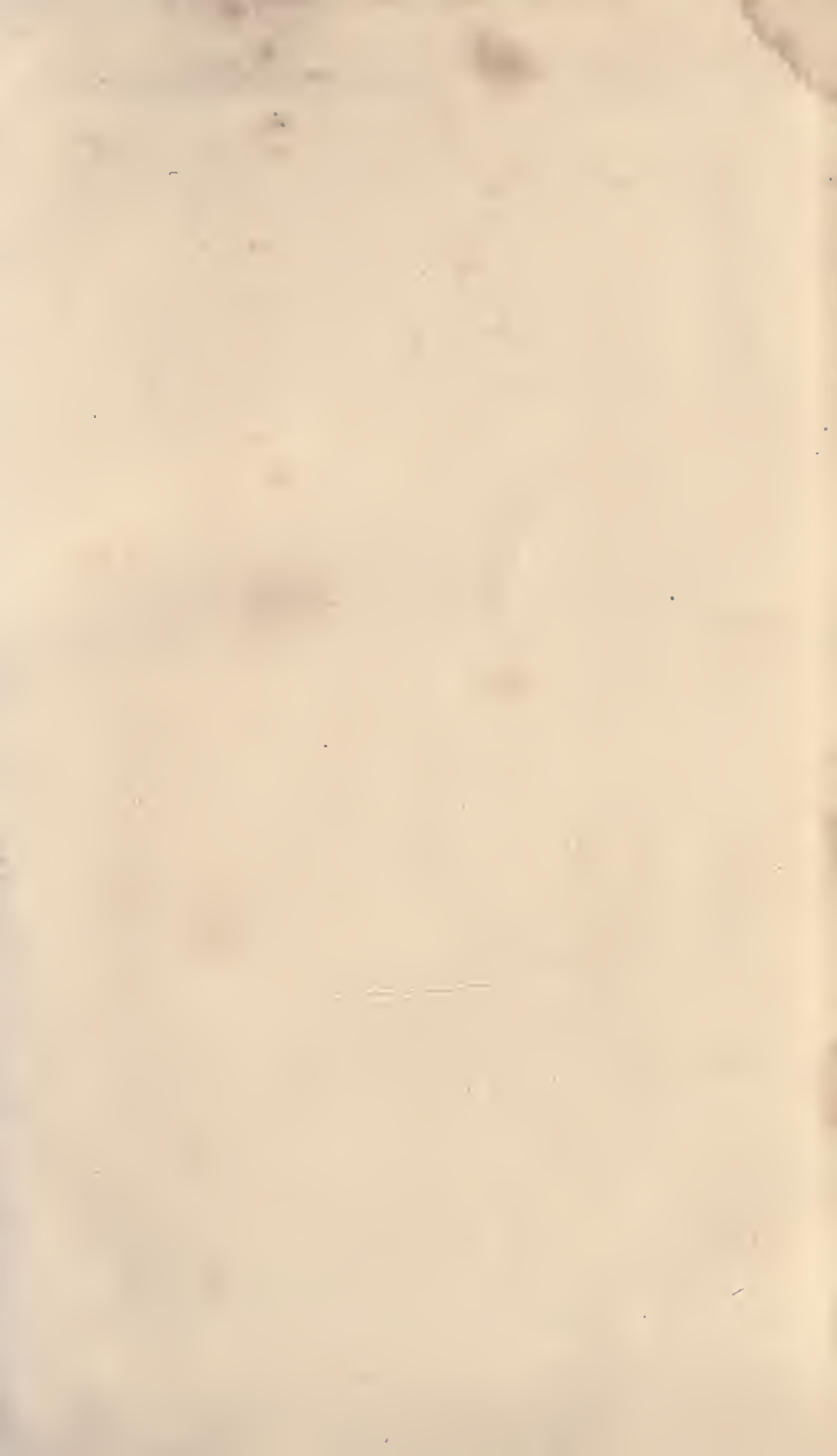
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E. J. Kelly,

DOMIO D' OSSOLA.

Printed by C. Fulmanardi.

EXTRACTS FROM A JOURNAL

DURING A

TOUR IN ITALY,

IN 1829 AND 1830.

NOT PUBLISHED.

CHISWICK:

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M DCC CXXXVI.

CHAPTER I.

LAGO MAGGIORE. MILAN. COMO. MONZA.

CROSSED the Simplon, and entered Italy. The road from Domo Dossola to Baveno lies through a valley encircled by mountains; and here we embarked for the Isola Bella, on the Lago Maggiore. This lake is fifteen leagues long, and two leagues and a half across in the widest part; and the Ticino enters it at the northern, and leaves it at Cesto Calende, the southern extremity; and the Tresa connects it with the Lago di Lugano. In the widest part of the lake are the Borromean Islands. The Isola Bella, covered with shrubs, vases, and statues, looks as if it were raised by enchantment. Eight tiers of arches or piles support this fairy land, a monument of the wealth of Vitellianus Borromeus, who, in 1671, transformed it from a barren rock, and even the earth was brought from the opposite shores. On the north side, ten terraces, one above the other, rise to the height of a hundred feet, overspread with the luxuriant foliage of the orange tree, pomegranate, cypress, laurel, jessamine, and myrtle; the whole surmounted by a colossal unicorn, the crest of the family.

The vegetable garden had been completely metamorphosed since 1818, and the choicest exotics flourished luxuriantly: two bay trees, rising from one stock, were pointed out as the largest known in Europe; one measured ten feet, the other nine feet in girth, and their height was ninety-five feet.

The Isola Madre is ornamented with four terraces; and orange and lemon trees, pines, laurels, and cypress, are spread around in profusion. On this island there is a small theatre, and the hall of the mansion is hung with battle-pieces of the campaigns in which Prince Frederick Borromeus was engaged in 1734. The Island of the Fishermen, the smallest of the group, covered with mean houses, and containing two hundred inhabitants, is near the Isola Bella, and upon it is the church belonging to the islands. The road follows the margin of the lake to Arona; and the ancient towers at the entrance of the harbour of this little town are extremely picturesque. On an eminence above Arona (the place of his birth) stands the colossal figure, in bronze, of St. Charles Borromeus; and some idea may be formed of its gigantic proportions, when we hear that the head will hold four persons! The carriage lamps almost touched the houses in the narrow dirty streets of Arona.

At the southern extremity of the Lago Maggiore we quitted the Piedmontese territory, and crossing the Ticino, which flows out of the lake at this point, entered Lombardy at the miserable town of Cesto Calende, on the banks of the river, and passing through a plain, bordered by hedges of acacias, and

rows of mulberry trees, for the growth of the silkworm, arrived at Milan.

The capital of Lombardy is built in the midst of an extensive flat country, watered by the Adda and Tesin, and abounding in corn, rice, and pasturage. The circuit of the town, not including the Boulevards and the ancient fortifications, is about six miles; the streets are paved with small round stones, and with rows of smooth flags; and the ground being completely level, the wheels of carriages run almost as freely as on a railway. The promenade of the Corso on the old ramparts, planted with avenues of the white mulberry, is one thousand five hundred and forty toises in extent; and on Sundays and other festivals the display of equipages and company here is quite equal to the Bois de Boulogne, or the Champs Elysées at Paris.

But the chief ornament of the city is its Cathedral, one of the most magnificent specimens of Gothic architecture in Europe, and by many considered as hardly yielding the palm to the Vatican. It is built, paved, roofed, and vaulted with the finest Italian marble from the quarries near the Lago Maggiore, and all the ornaments and statues are of the same costly material. Mr. Eustace says, "Inferior only to the Vatican, it equals in length, and in breadth it surpasses, the cathedral of Florence and St. Paul's: in the interior elevation it yields to both; in the exterior it exceeds both; in fretwork, carving, and statues, it goes beyond all churches in the world, St. Peter's itself not excepted."

John Galeas Visconti, first Duke of Milan, com-

menced this costly edifice in 1386, and it is scarcely yet finished: the grand western façade is adorned with a profusion of sculpture, basso-relievos of subjects in sacred history, and fretwork, and is terminated by ten pinnacles, surmounted by statues, &c.

Bonaparte completed several of these pinnacles and statues; but the mixture of styles which he has introduced in the pediments of the windows, and in the portals of the west front, is injudicious and barbarous.

A cupola, three hundred and seventy feet high, ornamented with eight pinnacles, and crowned with figures of angels, and eight smaller ones above, adorned with stars, and a pyramid, on the summit of which is a large gilt statue of the Virgin (the patron saint) terminates the building. In point of grandeur, the interior is hardly equal to the exterior, and there is a want of light. The capitals of the fifty-two gigantic pillars in the nave, eighty-four feet in height, and twenty-four feet in circumference, are ornamented with statues in niches; the arches are pointed (Teutonic), and the roof is groined. The tessellated pavement, said to be superior to that of the Vatican, is unfinished; and the cedar beams between the pillars, for supporting the hangings on the fête of St. Charles, are in wretchedly bad taste, as is the cumbrous pediment over the font. Mr. Eustace remarks thus on two peculiarities in this Cathedral:—"The admirer of English Gothic will observe that there is no screen, and that the church is entirely open, and separated from the nave only by its elevation. In the front of the chancel, and almost immediately above the steps,

rises, on four additional steps, the altar; and behind it, in a semicircular form, the choir. Thus the altar stands, as in the Roman basilicon, and indeed in all ancient churches, between the clergy and the people.”

In this Cathedral, what is called the Ambrosian rite is adopted, which allows only one altar and one service in the same church; hence there are no chapels; and baptism is also performed by immersion. Near the choir is the entrance to the subterranean chapel of St. Charles Borromeus.

In the shrine (containing four thousand ounces of solid silver), formed of panels of rock crystal, with mouldings of silver gilt, lies the body of the saint, who died A. D. 1584, clad in gorgeous pontifical vestments; with the mitre on his head, and the crozier at his side. The face is tolerably perfect, and the teeth; the skin appears like discoloured parchment; over the head is suspended a coronet, set with jewels, and valued at fourteen thousand crowns; and on one of the hands (covered with embroidered gloves) is a ring of great value.

Amongst the numerous gifts in the shrine is the figure of an infant of solid gold, the *offering* of Maria Beatrix, wife of the Archduke Ferdinand, in gratitude for a child born at Milan!

The chapel is an octagon, and around it are basso relievos beautifully chased, representing various epochs of the saint's life; viz. his attendance on the sick during the plague of Milan, his giving alms to the poor, his escape from an assassin at the altar, his death and the translation of his remains, his armo-

rial bearings, and the figures of Justice, Liberality, and Fortitude, all of massive silver.

St. Charles built the greatest part of the choir, and the exterior is ornamented with some fine sculpture of the history of our Saviour.

A marble statue of St. Bartholomew, representing the saint after his martyrdom, is much admired for the anatomical accuracy with which the muscles are portrayed, and for the excellence of the proportions.

This specimen has been considered by a late traveller to be more adapted for a school of anatomy than a church, but rather fastidiously, as many celebrated paintings, especially of the Crucifixion, may claim the remark with equal justice. The artist has taken care to transmit his name to posterity with some degree of vanity in the following distich :

“ Non me Praxiteles, sed Marcus finxit Agrati.”

The roof is by no means the least striking part of the building, for there the spectator is enabled to view more in detail the pains and cost expended on this wonderful structure, ~~And~~ countless statues, pinnacles, and fretwork appear in every variety around.

On the right of the Cathedral is the Viceroy's Palace; the suite of state apartments is elegantly furnished, and the ceilings are painted by Appiani of Milan. In one of them, the vanity of the late Emperor of France is strongly exemplified. The subject is the apotheosis of Jupiter, and the face of the god is intended to resemble Bonaparte; but the likeness

is not striking. One of the rooms is hung with Gobelin tapestry, copied from the cartoons of Raphael; ~~and~~ the gallery round the ball-room is supported by half length figures, most elaborately executed by Calani of Parma; and the bust of Modesty, veiled, is considered to rival the best works of the ancient sculptors.

The Archbishop's Palace, an old building with a quadrangle and cloisters, formed a part of the Viceroy's Palace, and was erected as a residence for the canons of the Cathedral by St. Charles Borromeus in the sixteenth century; the specimens of Titian, Leonardo da Vinci, Domenichino, and Raphael, are numerous; but there is no variety in the subjects, and the introduction of favourite saints, in nine out of ten, is quite ridiculous.

Among the churches, that dedicated to St. Ambrose is the most ancient. The west entrance is enclosed by a square, surrounded with brick cloisters, and pillars with stone capitals; and the walls are covered with fresco paintings. The façade of the church is also of brick, and the folding doors are of cypress (not bronze, as Mr. Eustace describes them), carved with a representation of the history of St. Ambrose; but the pilgrims from Rome defaced them so much by cutting off pieces as relics, that a grating has been placed to protect them from further injury. It is the received opinion that these are the doors which were closed against the Emperor Theodosius by St. Ambrose, and it was for this reason that they were regarded with such veneration by the pilgrims. Mr. Eustace has endeavoured to dispute the fact of

the saint having closed the doors of *any* church against the Emperor, from the mild character of the latter; but the enterprising nature of the prelate, a warrior as well as a churchman, seems to warrant another conclusion; and even had this been the case, Mr. E. proceeds to state, that these were not the doors. But the pains taken to preserve them is a proof to the contrary. La Martinière says, "This (St. Ambrose) is the same church which the saint closed against the Emperor Theodosius."—*Geog. Dict.*

The stone pulpit from which the saint used to preach is curiously carved, and a brazen serpent is piously believed to be the identical one worshipped by the children of Israel. The choir is behind the altar, agreeable to the Ambrosian rite, and the mosaic work of the cupola is of the fourth century. In this church the Emperors of Germany were crowned with the iron crown of Lombardy.

The façade of Santa Maria presso San Celso is the most highly ornamented in Milan, and the cupola is beautifully painted by Appiani. Agate and lapis lazuli are lavished with profusion on the high altar, and the Virgin's Chapel is adorned with silver pillars.

Santa Maria delle Grazia belonged to a Dominican convent, now suppressed, and is converted into the hotel of the Austrian gendarmerie.

At the end of the Refectory is the celebrated fresco painting, by Leonardo da Vinci, of the Last Supper (1497). The admirer of the fine arts will be shocked when he sees the numerous marks of bullets

fired at it by the French when they entered Milan in 1796 ; and the figure of our Saviour, in the centre of the painting, afforded the principal mark of those impious Vandals. Eugene Beauharnais, the late viceroy, covered it with boards to preserve it from further injury ; but when the chateau and the fortifications were rased, and the wet ditches drained, the Refectory was flooded, and the fresco was much damaged. The Dominicans, more anxious to have their dinner smoking hot from the kitchen, than to pay any attention to this superb work of art, have broken an arch through the wall, in the genuine spirit of gormandizing monks !!

At the other end of the room, a fresco of the Crucifixion bears the date of 1495.

The altar of Santa Alessandro is covered with oriental agate, jasper, and lapis lazuli ; the cupola is painted by some of the most celebrated Italian artists ; and the Corinthian pillars are gilt, but the profusion of ornament spoils the effect.

Opposite the church of Santa Lorenzo are the celebrated Corinthian columns, the only remains of Roman antiquity now existing in Milan. They are sixteen in number, fluted, and with richly carved capitals, and are supposed by some to have formed the façade of the Baths of Hercules, built by Maximian, surnamed Hercules, the colleague of Diocletian ; but Mr. Eustace and other critics think that the proportions and the architecture are of a date *anterior* to that of Maximian. It was in contemplation some years since to have pulled down these memorials of Roman splendour, but the Milanese government gave

orders to support them with iron braces and brick-work, and to preserve them by every possible means from ruin.

The Ambrosian Library was founded by Cardinal Frederick Borromæus, Archbishop of Milan, and the nephew of St. Charles. One of the chief rarities is a large folio manuscript, containing notes and remarks on architecture, mechanics, and optics, with pen sketches by Leonardo da Vinci; and under the bust of Galeaz Arconatus, the donor, is a Latin inscription, purporting that James I. King of England, offered in vain for the volume three thousand Spanish ducats. The library consists of forty thousand volumes, and fifteen thousand manuscripts; amongst the latter are the Antiquities of Josephus, translated by Ruffin, written on the Egyptian papyrus, and said to be eleven hundred years old; and a copy of Virgil on vellum, illuminated, the property of Petrarch, with numerous marginal notes in his own hand-writing. Here are also preserved some relics of St. Charles Borromæus, parts of his dress, books, manuscripts, and the large cartoon of Raphael, in crayons, of "the School of Athens." Louis XVIII. wishing to retain so fine a specimen of that great master in the Louvre, offered an immense sum for it.

The Brera College was founded by St. Charles Borromæus for the Jesuits, and was, with the Chartrouse at Pavia, abolished by Joseph II. Emperor of Austria. It contains the most numerous and choice collection of paintings at Milan. Some frescoes by B. Zuino, 1521, on a wall of at least a foot thick, in the chapel of the college, have been removed without

suffering the least injury by the French, and the experiment has answered completely.

The Hospital is capable of accommodating three thousand patients, and was founded in 1456 by Francis Sforza, fourth Duke of Milan, who converted his palace to this benevolent purpose. The principal court is upwards of three hundred feet square, lined with double rows of porticos, supported by granite columns of the Composite and Ionic orders.

The Visconti Palace is still inhabited by the descendants of that noble family; and over the windows are busts, with the names inscribed beneath, and the armorial bearings of this ancient house, a serpent, with a child in its mouth, appears over the entrance.

On the spot where St. Augustine was baptized, and converted to Christianity by St. Ambrose, a small chapel is built, and they still show you the sacred well. The inscription is as follows. "Divus Augustinus ad lucem fidei per Sanctum Ambrosium evocatus, hîc unda cœlesti abluitur, Anno Domini, CCCLXXXVIII."

The Scala is the largest theatre in Europe, with the exception of St. Carlos at Naples, and the form is elegant and well proportioned. The great depth of the stage is admirably suited for the display of scenery and processions; and the orchestra is conducted in superior style.

All the fortifications of Milan were razed by the French, the ramparts turned into promenades, and the chateau, flanked by two immense octagon brick towers, into barracks. Near the chateau, and in the

Place d'Armes, is a circus commenced by order of Bonaparte, for games, in imitation of the Romans, and the arena can be filled with water for the exhibition of naumachia. There are ten rows of seats, calculated to hold thirty thousand spectators; the Pulvinar is supported by eight Corinthian pillars, and the metæ used at the chariot races, (at which we heard serious accidents frequently occurred), are in strict accordance with those described in the Roman antiquities.

At the extremity of the Place d'Armes, and facing the Simplon road, is a triumphal arch of marble, erected by Bonaparte, and nearly finished, adorned with Corinthian pillars, and basso relievos of the surrender of Ulm, the entry of the French into Vienna, and into Milan, the genius of Lombardy delivering the keys of the city to Bonaparte, and statues of Fame, Minerva, Mars, &c. It appears extraordinary that the Austrian government should complete this monument of its own humiliation and defeat.

Como was the birth-place of Pope Innocent XI., the poet-Cæcilius, and Pliny the younger; and the inscriptions found in the vicinity attest its high antiquity. The streets are as narrow and crooked as a labyrinth; and the arcades, a common mode of building in Italy, are, during the heat of the summer, indispensable.

The Cathedral is of various coloured marble, and at the west front are two statues of Pliny the younger, who conferred several important privileges on his fellow citizens, who erected these memorials as a testimony of their gratitude.

The Lake of Como, or the Larian Lake, is fifty miles in length, varying from two to six miles in breadth, and from fifty to six hundred feet in depth. At Ballagio it spreads into two branches; one flowing to Como, the other to Lecco, where the Adda issues out of it, and becomes a considerable stream. The banks are diversified with such a combination of romantic scenery, gardens, villas, and picturesque villages, sloping down to the margin of the water, that few, if any of the other European lakes can be compared with it.

We landed at the Villa Pliniana, most beautifully situated in a bay, formed by rocky promontories, covered with wood, at the base of which a cascade precipitates itself into the lake. The intermitting fountain, mentioned in Pliny's 30th Epistle, Book IV. flows under three rude arches in the solid rock, supported on small pillars, and the gradations of its ebbing and flowing, which occurs once in three hours, are marked by lines; and we stayed to witness this singular phenomenon, for which several reasons have been assigned, but none of them very satisfactory. Mr. Eustace expresses doubts as to this being the fountain alluded to by Pliny; but his opinion is at variance with most other writers.

The Inn at Cadenabio, twenty miles from Como, is one of the finest situations on the lake, which is here divided into two branches, and the reach is magnificent. Opposite, the bold promontory of Bellagio swells into a lofty eminence, with a convent on the summit, once the residence of the ancient and

noble family of Serbelloni. The lodge at the entrance is decorated with cuirasses, pikes, shields, and banners of Barcajoli di Bellagio, one of the ancestors of the family; and the old ramparts and loop-holes for musketry still remain amongst the precipitous rocks which surround the convent.

Near Cadenabio is the chateau of the Count Sommariva, containing many paintings and curiosities; and the count, who was elevated to his present rank by the late Emperor of France, and enjoys immense revenues arising from confiscated property, is continually making additions to his collection.

In returning to Como we landed on the small island of St. Giovanni, about a mile long, and half a mile broad, covered with vines and thickets, said to have been the retreat of some of the early Christians in the third century. Here is a chapel dedicated to the Baptist, and the sacred interlude of his martyrdom is performed on the anniversary.

Wolves are sometimes taken in the mountains above Lezzeno; but as the Austrian government gives a premium for their heads, the breed is nearly extinct.

In most of the hamlets on the banks of the lake of Como, the only inhabitants are the old men, women, and children; the young men being dispersed in all parts of Europe, selling casts in plaster, jewellery, barometers, &c., remaining abroad for several years, then returning for a short time, and again resuming their wandering occupation.

The following remarks by Mr. Eustace on English

lake scenery, as compared with Italian, may not please every one; but an impartial observer must subscribe to their truth:

“To a traveller lately returned from Italy, Windermere appears a long pool, and Skiddaw shrinks into a hillock. Ullswater alone, in the comparative boldness of its banks, may perhaps present a faint resemblance to some parts of the Lago di Como; but the parallel is confined to that single feature. The rocks that frown over Buttermere may be sufficiently grand, but how insignificant the sheet of water spread beneath them.”

The Cathedral of Monza is of marble; but there is nothing particularly striking in the exterior; the walls and ceiling of the interior are painted in fresco, and the altar is covered with bronze and lapis lazuli. We were admitted by an order from the governor of Milan to view the treasury of the Cathedral, rich in jewels and antiquities, given by Queen Theodolinda to St. Gregory. In the list is a cup of silver chased, the bowl formed of an entire sapphire, and crucifixes studded with jewels; a book used by the saint, the cover adorned with precious stones; a crystal cross ornamented with pearls, presented by St. Gregory at the baptism of the Queen, who died A.D. 622; very ancient ivory bas reliefs, of the time of the Romans; loaves (sacramental bread) of silver gilt, used at the coronation of Bonaparte at Milan, and given to the Cathedral of Monza by the Cardinal Caprera.

But the great “lion” here, is the iron crown of Lombardy, which has encircled the brows of thirty-

three kings and emperors, beginning with Constantine. It is kept in a small chapel, and only shown by an order from the Governor of Milan. A priest mounts the steps, whilst another robes himself, and twirls thrice the censer, making as many genuflexions before the altar; the massive door above is unlocked, the gold curtain which shades the precious relic is withdrawn, the great bell is tolled, and the cross of crystal and jewels is handed down for inspection.

In the centre of the cross is the iron crown, and within the circle of the latter part of the "sponge filled with vinegar," offered to our Saviour at the crucifixion, and remnants of "the reed," and of the real cross, set in crystal. But the crown of Lombardy is misnamed the *iron* crown, the only particle of iron being a narrow rim, said to have been made of the nails with which our Saviour was fastened to the cross, and obtained by St. Helena, who gave the inestimable relic to her son, Constantine, to be used at his coronation. The outer rim of solid gold is set round with rubies, sapphires, emeralds, and pearls. This relic is curious in point of antiquity and historical recollections; and although much doubt is deservedly thrown on most of the relics of the Roman Catholic church, yet it cannot be denied that the *antiquity* of the iron crown is greater than the majority of these pious frauds can boast of.

In the year 356, St. Helena having ordered the Pagan Temple of Venus, which *defiled* the sacred ground of Calvary, to be destroyed, the remains of the holy sepulchre and three crosses were found; and the legend proceeds as usual by citing a miracle.

For as it was hard to determine which of the crosses was the identical one on which our Saviour suffered, the difficulty was forthwith solved by a learned priest placing a woman *in extremis* upon each, and the disease having departed, when placed on the *third*, the identity was satisfactorily established. When our curiosity was satisfied, the diadem of Constantine and Charlemagne, and the precious relics were deposited with the same form in the tabernacle.

Over the west entrance of the Cathedral is the following extract from an oration of St. Ambrose:—
 “ Quæsivit Helena clavos quibus crucifixus est Dominus, et invenit; de uno clavo frænos fieri præcepit, de altero diadema intexuit, misit itaque filio suo Constantino diadema gemmis insignitum quas pretiosior ferro innexas crucis redemptionis divinæ gemma connecteret.”

Four emperors have been crowned at Monza.

CHAP. II.

BRESCIA. VERONA. VICENZA. PADUA.

FROM Milan to Brescia, a dead flat; but the road, bordered by acacias of large size, and alders, excellent, with none of that execrable *pavée* for which “ la belle France ” is so “ infamous.”

Brescia, the Brixia of the Romans, is a large town, containing upwards of forty thousand inhabitants;

and the principal streets, lined with colonnades, are well built. The citadel and fortifications were formerly of great strength, but are now dismantled and ruined.

The excavations, begun in 1820 and continued for six years, show this to have been an important Roman colony. The portico of the temple consisted of fourteen Corinthian fluted columns of white marble, with a rich entablature and frieze; but one only of these is perfect. A building has been erected on the site for the reception of the numerous antiquities found in the town and environs, and the walls are covered with inscriptions, votive altars, and other interesting relics; and the pavement (of African marble) belonged to the original temple.

Beneath the foundations was discovered a subterranean passage of great extent, paved with mosaic; to which we descended by torch-light. The walls are painted in fresco, and the colours in many parts quite fresh and vivid.

On the left of the portico, just as the workmen were about to discontinue their labours, a most perfect specimen of Grecian art, a bronze figure, of the natural size, representing a winged Fame or Victory, in the act of inscribing on a tablet the name of some favourite hero, was found. At the feet was a small figure of gilt bronze, the arms bound behind the back; therefore supposed to represent a captive; and near it, the busts in gilt bronze of Marcus Aurelius, Antoninus Pius, and Faustina. The Victory appears also to have been gilt, and the gilding on the small figure is quite fresh.

Hercules, by some, is said to have been the tutelary deity of this temple, but no inscriptions or statues to his honour were discovered; but the following evidently fixes it to the era of Vespasian: "Imperator Cæsar Vespasianus Augustus Pontifex Maximus Tribunicia potestate IIII Imperator X Pater Patriæ Consul IIII Censor."

The Palace of Justice at Brescia, a mixture of architecture, and built on arcades, is by Palladio; and in the front are busts of the Roman Emperors. The Corinthian pillars in the court of the prison display great antiquity, as does the old Cathedral, of a circular form; but the modern Cathedral, with its heavy portico, and cupola, and pavement of glaring yellow marble, is hideous.

The walls of the miserable towns and dirty villages we passed through in our journey from Milan to Brescia, were covered with daubs in fresco of the infallible Virgin, and the whole army of Saints and Martyrs. The peasantry are filthy in the extreme, and, with naked legs and feet, sun-burnt as dark as mulattoes, lounge about the streets and churches in a state of idleness, begging from morning till night. The countenance of the Italian here is fine, and often reminds you of the bust of antiquity, but there is a want of manly openness and candour, and a scowl about the eye bespeaks perfidy and mistrust. You may know an Hungarian directly, though stripped of his uniform. The Milanese women are handsome, their fine dark eyes are full of expression, and their gait is very graceful, with a good height and well-turned limbs; but the custom among the peasants

of deforming their Madonna heads of dark hair with long pins with large silver knobs, stuck in behind in rows, is quite abominable.

From Brescia, by Ponte St. Marco, Lonato, with its old walls, the Alps in the distance, to Dezenzano, where the road commands a beautiful view of the Lago di Garda, and the mountains which surround it. The lake was rough, and the waves broke on the shore like the sea, verifying Virgil's description.

“ Adde lacus tantos, te, Lari maxime, teque
Fluctibus et fremitu assurgens *Benace, marino.*”

The Lago di Garda is thirty-five miles long, and about fourteen across, in the widest part, and the scenery on one side is very grand.

Through Peschiera, at the south extremity of the lake, strongly fortified by the Austrians, with wet ditches, bastions, and drawbridges, and the dirty village of Castel Nuovo, to Verona.

Verona, the capital of the Veronese, in Venetian Lombardy, contains upwards of fifty thousand souls, and is situated on the Adige, one of the largest rivers of Italy, and flowing with a remarkably strong and swift current.

“ Verona Athesi circumflua”—*Sil. Ital.*

On entering the town we passed the ancient castelated bridge, and the old fortress and square tower of Castel Vecchio, built by Can le Grand II. one of the Scaligers, and Prince of Verona, in the fourteenth century, and passed also through the arch of Galienus.

Verona must formerly have been a place of great strength; the brick walls are of vast height and thickness, and the fortifications were planned by the celebrated architect Sammicheli.

This was a flourishing city in the days of Imperial Rome, and several relics of her splendour still remain; the most remarkable of which is the Amphitheatre, attributed to the time of Trajan. Originally there were three ranges of arches, but two only remain, except in one part, which is perfect to the extent of four arches. Part of the exterior has been restored, and the whole of the interior, which measures five hundred and sixty-four paces in circumference; and the seats will accommodate twenty-three thousand spectators.

When Mr. Forsyth, in his remarks on Italy, says, the present edifice is but the inner wall of the porticoes, he is not correct, as the *outer* wall is perfect to the extent of four arches or porticoes.

The architecture of the Piazza Erbe is picturesque; the Maffi Palace was built by Sammicheli, and the pillar also, in 1524. The Palazzo del Consiglio was built by Sansovino; the marks of musketry in the front commemorate the rising of the citizens of Verona against their *mild* rulers, the *liberal* and *patriotic* French, in 1812.

The church of St. George is Grecian, with a dome by Sammicheli; the altar-piece of the Martyrdom of the Saint, by Paul Veronese, is a splendid work of the master; and in the Cathedral, is a beautiful picture by Titian of the Ascension of the Virgin.

In a small cemetery, in one of the narrow streets,

are the tombs of the Scaliger family, princes of Verona; "models," as Forsyth observes, "of the most elegant gothic, light, open, spiry, and, what is surprising, entire for five hundred years in a public street, the frequent theatre of sedition."

The small church of Notre Dame, which adjoins the cemetery, was consecrated in 1185; and over the entrance is the tomb of Cane Francesco de la Scala, born 1291; died at Treviso in 1329. The recumbent statue is of marble, and above is his equestrian figure in mail.

"Cane de la Scala was the chief of the Ghibeline league, and occupied the highest rank among the great captains and princes of Lombardy. To bravery, which never forsook him, he added qualities still more rare; inflexibility of principle, frankness, fidelity in keeping his engagements. He had not only assured himself of the love of his troops, but he was beloved by the people whom he governed, and he even gained the hearts of those whom he submitted to his power by his arms. He protected the arts and sciences, and his court was the asylum of all the Ghibeline exiles; and he brought together the first poets, painters, and sculptors of Italy. Verona, Vicenza, Padua, Feltre, and Cividale, were subject to him; and in 1329 he took Treviso by capitulation, but on entering the town he was seized with a dangerous illness. He caused himself to be carried to the cathedral, and died there on the fourth day after, at the age of forty-one years."—*Sismondi*, chap. 32.

The mausoleum at the corner is of Mastino II., who died in 1351. Four columns support a slab of

verd antique, and the sarcophagus, another range of columns support the vaulted roof, which is crowned by an equestrian figure of the deceased. The inscription is rather fulsome.

“ Scaligerâ de gente fui, celebriq. ferebar,
 Nomine Mastinus claras dominabar in urbes.
 Me Dominum Verona suum, me Brixia vidit
 Parmaq. cum Lucca, cum Feltro, Marchia tota,
 Jura dabam populis æquo libramine nostris
 Omnibus; et Fidei Christi sine sorde sequutor,
 Occubui primo post annos mille trecentos,
 Et decies quinos lux ibat tertia Junii.”

This sarcophagus was opened some years ago. Within the leaden coffin was another of iron, which enclosed the body, clad in complete mail, helmet, sword, and spurs; but the flesh mouldered away on exposure to the air.

But the most sumptuous tomb is that of Can Signorius, born 1340; died 1375. He wished to outstrip all his ancestors in “storied urn,” and expended the sum of ten thousand gold florins in the erection of this mausoleum. It is of a sexagonal form. The altar tomb is of *verd antique*; a range of columns supports the summit, and an equestrian figure of the prince; and the tomb is surrounded by the colonnade of six pillars, adorned with the statues of warriors under canopies, and niches of rich tabernacle work. The iron trellis is beautifully wrought; the ladder, “scala,” the arms of this ancient and powerful family, is frequently introduced, and appears on all the “sarcophagi.” On the ground are five altar tombs of Verona marble, with the “scala” upon them; but no inscription appears on the four fol-

lowing:—Alberto I. died Sept. 10, 1301. Bartolomeo, his eldest son, May 7, 1304. Albino, his second son, Nov. 30, 1311: the eagle, the ensign of the Ghibeline party, appears on this sarcophagus. Can le Grand II., who built the Castel Vecchio, and was assassinated by Can Signorius, Dec. 14, 1359. Close to the wall of the church is the tomb of Mastino I., assassinated by Scaramelle, Oct. 17, 1277. The Scaliger princes seem to have been famous for short lives and violent deaths.

Numerous fragments of Roman altars, coins, and medals are dug up at Verona. The stone quarries of Monte Bolca, about twenty-five miles from the city, produce many specimens of petrified fish, embedded in a soft-grained stone, which a few years since were scarce, but are now often found.

Visited a suppressed convent of Franciscans, now appropriated to orphans, to see what is called the Tomb of Juliet, a coffin of Verona marble, hollowed out at the upper end for the head, with a hole at the side for the admission of air, and another as a socket for a light, such being the custom in those days. The identity of this relic may perhaps be questionable; but tradition has long handed it down as genuine. It originally stood in the cemetery, now a garden, but was so exposed to injury that the Austrian government ordered it to be removed to the small court where it now is. The occurrences on which Shakspeare founded the plot of his *Romeo and Juliet* are said to have really happened at Verona.

When Bartolomeo della Scala (Escale; hence the Escalus of Shakspeare) was Prince of Verona, in

1403, the families of Capello (Capulet), and of Montecchio (Montague), who had long been rivals, were still more vehemently incited against each other, from the peculiar favour of the prince towards the former family. In the cemetery of the Franciscan convent was the vault of the Capellos; they possessed also a palace at Verona, which was pointed out to us. The union of the two luckless lovers took place in secret; the fray followed. Juliet came to the convent under pretence of confession to the monk Lorenzo; he administered a sleeping potion, informed her friends that she had been suddenly attacked by illness, and on their arrival, the soporific draught having taken effect, they believed her to be dead. The body, therefore, was not removed from the convent, but placed in the coffin there, and the obsequies performed. Lorenzo had in the meantime written to Romeo, who was at Mantua, informing him of all the circumstances; but previously a report of Juliet's death had arrived, and Romeo immediately left Mantua, scaled the walls of the cemetery at Verona, and swallowed poison. Juliet wakes from her trance, stabs herself, and the rival families and the Prince Bartolomeo della Scala assist at the last solemn rites.

On the invasion of Italy, in 1796, Verona and the environs were the scenes of some desperate fighting between the French and Austrians, in which the former suffered great loss; and over our room door at "I due Torri" was fixed a large shell, inscribed "26 April, 1796," the day on which it was thrown into the town.

The productions of the country are silk, corn, and olives, and the quarries abound in various marbles. Verona has been rich in talent, and gave birth to Catullus, Cornelius Nepos, Pliny the Elder, Vitruvius, Paul Veronese, Emilius Macer, Pomponius Secundus, the Emperors Titus, Vespasian, and Domitian; San Micheli, the architect, and many modern antiquaries and mathematicians. The Austrians had a garrison here upwards of six thousand strong.

Through Coldiero, and Montebello, a wretched place (which gave a title to one of Bonaparte's most celebrated marshals, Lasnes, killed in Germany), to Vicenza, the birth-place of the famed architect Palladio, who has adorned it with several palaces, and the beautiful façade of the Palazzo della Giustizia, of the Doric and Ionic orders.

In the Teatro Olympico, Palladio has endeavoured to represent in its true details the Olympic Theatre of the Ancients: the form is oval, half for the stage, half for the audience, fifty-six feet wide, eighteen feet deep, and fifty-two feet high.—*Geog. Dict.* But the statues are of stucco, the seats and scene of wood; and one cannot help regretting that so perfect a model should be formed of such perishable materials. Over the Proscenium is the following: “Virtuti ac Genio Olympicorum Academia Theatrum hoc a fundamentis erexit Anno MDLXXXIII Palladio Archit.”

Through a flat monotonous tract of country to Padua, with nothing picturesque but the vines, trained in festoons from one mulberry tree to the other, and bending to the very ground with fruit.

The Patavium of the Romans, and their faithful

ally, was ruined by Alaric and his barbarian hordes, and burnt by Attila. Antenor is said to have been the founder, and they pretend to show his tomb in one of the streets; but, as Forsyth observes, this is a gross imposture. The streets of this large and gloomy town are narrow, and lined with arcades, covered with old shields of arms, and the capitals of the pillars curiously carved. The fortifications are neglected, the surrounding country is marshy, and the population is dwindled down from one hundred thousand to forty thousand; and the sixteen thousand students of the University, founded by the Emperor Frederick II., are now reduced to fourteen hundred.

The hall of the Palazzo della Giustizia, built by Pietro di Corso, is three hundred feet long, one hundred feet wide, and one hundred feet high; the walls are painted in fresco by Giotto, as was the roof, blown off about eighty years since, and restored. At the upper end are two Egyptian idols of granite, presented by Belzoni, a native of Padua; and at the lower end is a monument in honour of Livy, who was born at Padua, and died here, aged sixty-seven.

The church of St. Antony of Padua, begun by Nicolo Pisano in 1237, and finished by Sansovino in 1307, is a huge pile of brick, with Turkish cupolas, towers, and Gothic windows, a complete jumble of architecture, and, as Forsyth observes, "the demon of ornament has played strange tricks within also."

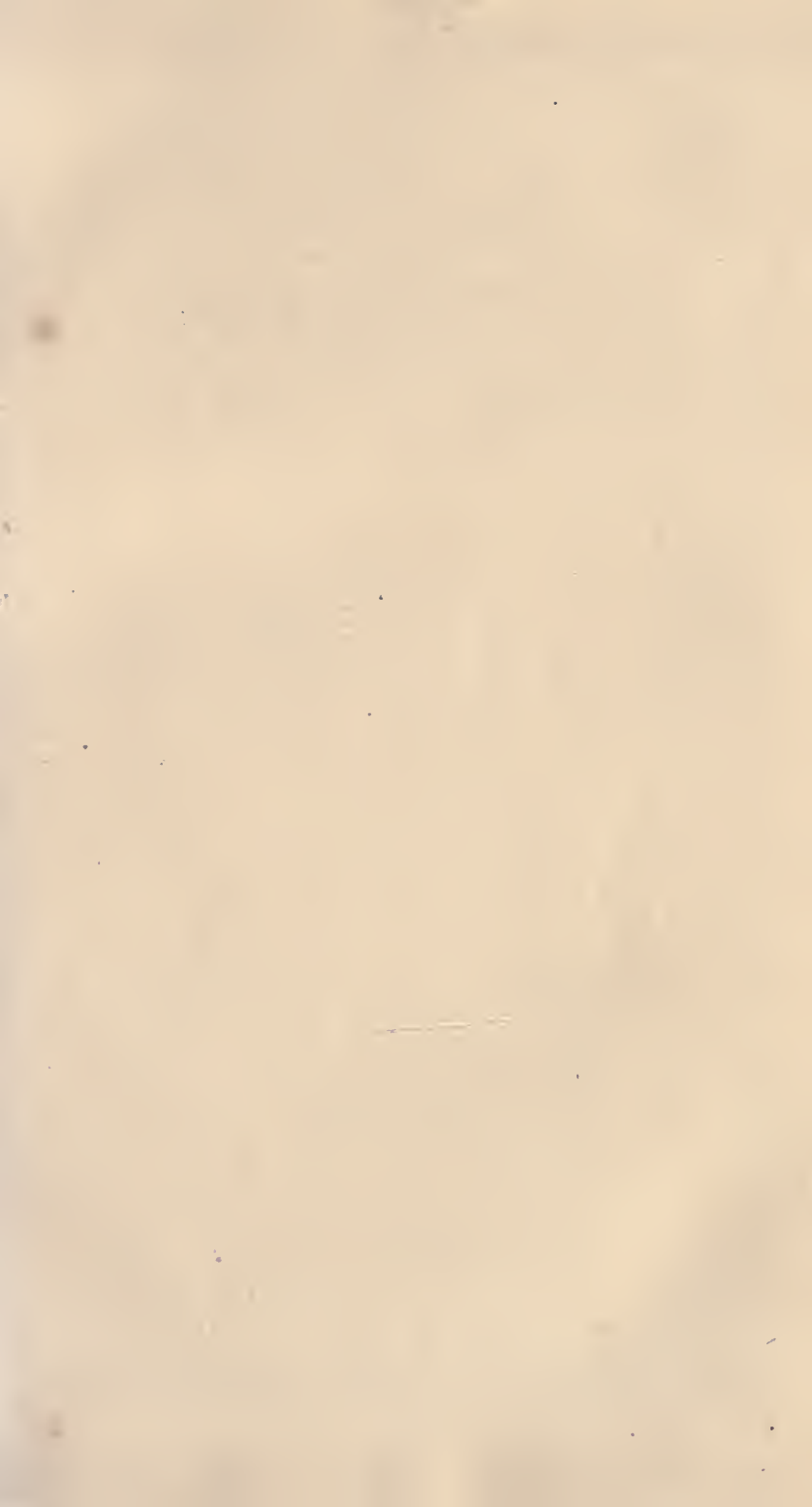
The chapel of the saint, in the centre of which is the sarcophagus of *verd antique*, is rich in sculpture; and on the walls are nine bas reliefs in marble, of

very bold design, by Lombardo, Sansovino, Campagna, and Minello, relating to the miracles performed by him. The poor ignorant fools were leaning their heads on the back of the shrine, and praying most zealously; and the sacred foot of the saint in one of the relievos was absolutely worn away by the frequent touch of their pious fingers. The priest was always at hand with his box, to receive the *small* offerings of the *faithful* to the all powerful tutelary saint of Padua.

Near the entrance of the chapel is a bust of Ezzelino, the tyrant of Padua, and certainly his visage is truly fiendish and diabolical.

In the chapel called the Sanctuary is a shrine, enclosed with brass doors, said to contain the tongue, the chin, and the manuscripts of St. Antony, and the miraculous glass of the heretic Aleardino. A splendid equestrian statue in bronze, by Donatello, of Erasmo Gattamelata, the celebrated Venetian general who was buried here, stands in front of this church.

St. Giustina, of brick, built by Riccio, from the designs of Palladio; the exterior plain and ugly; the Ionic arches in the interior, called by Forsyth "noble," are heavy masses of whitened wall, vast, but fit only for a theatre, a senate-house, or a palace. The painting by P. Veronese of the martyrdom of St. Giustina is faded, and there is a good deal of confusion in the design; and it is much inferior to the martyrdom of St. George at Verona. Marble and *pietra dura* in every variety cover the walls of the chapels; and there are relics of saints by the





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FROM THE GRAND CANAL, VENICE.

F. Laub

score: and the credulity of the Paduans would impress you with the idea that the bodies of St. Luke and St. Matthew are enclosed in two sarcophagi in this church.

In the Piazza dei Signori is the astronomical clock of Dondi, which was "the admiration of Europe, and gave nobility and name to the maker and his descendants." *Forsyth.*

Dondi died in 1350.

CHAP. III.

VENICE.

THE RIALTO. THE FOSCARI. PIAZZA ST. MARCO.
 DOGE'S PALACE. MARINO FALIERO. PRISONS OF
 THE INQUISITION. BRIDGE OF SIGHS. THE CAM-
 PANILE. CHURCHES. PALACES. THE ARSENAL.

THROUGH Stræ, on the banks of the rapid Brenta, to Mestre. Here we embarked in the post-boat for Venice, crossed the Lagune, the wind blowing fresh, and right a head, and entered this extraordinary city, rising as it were from the bosom of the ocean. Venice is built on clusters of small islands, and on piles, in the "lagune" or "shallows," at the head of the Adriatic, or Gulf of Venice, and about five miles from the main land.

The Grand Canal flows in a serpentine direction, and divides the city into two nearly equal parts, and numerous small canals diverging from it, and intersecting each other in every direction, form, as it

were, the streets. Carriages and horses are therefore useless, and the gondola, a long, narrow boat, painted black, with a sharp prow with a metal head, with a cabin in the centre, covered with black tufted cloth, which gives to it a remarkably funereal appearance, is the vehicle in use. Of bridges there are four hundred and upwards; amongst the principal is the Rialto, on the Grand Canal, a single arch, eighty-nine feet span, lined on both sides with shops, with a covered portico in the middle, and two flights of steps for passengers on the outside. It was built from the designs of Palladio in 1588, and finished in 1591, and is entirely of Istrian marble, twenty-two feet high, and forty-three feet wide.

“ JAFFIER. Where shall we meet at night?

PIERRE. I'll tell thee:

On the Rialto, every night at twelve,
I take my evening's walk of meditation.”

Venice Preserved, Act i. Sc. 1.

What a melancholy picture does the Grand Canal exhibit: well may Lord Byron exclaim, “This dogeless city's vanish'd sway;” for this was the quarter inhabited by her nobles and senators, whose palaces, some displaying the correct style of Palladio, the rich ornament of Longhena, or the airy lightness of Sansavino, are now crumbling into ruin. The extensive façade of the Palace of the Foscari, with its dilapidated arabesque arches and pillars, broken windows, the chambers let out to poor mechanics, displays a sad picture of desolation: Two only of the family remain, and their palace is seized by the Austrian government for debt.

On the history of the dreadful misfortunes of this family, Lord Byron founded his well known historical drama. The following account is compiled from the excellent work of Daru, and from the history of the republics of Italy of the middle age, by Sismondi.

(Translation.) —“The Doge Francesco Foscari was elected in 1423, being then fifty-one years old, and his election had been vehemently opposed by the Council of Ten, both on account of his ambition, his love of war, and his numerous family. But his government was energetic, his abilities considerable, his valour unquestioned, and Ravenna, Brescia, Crema, and Bergamo, were added to the republic.

“In consequence of discontents, the Doge had tendered his resignation in 1433; and he offered it a second time in 1442, but the council refused, and required an oath from him never to quit his dignity. Three of his sons had died within the first eight years after his election; the fourth, and last, Jacopo was destined to become the victim of the cruel jealousy of the Council of Ten, and to imbitter by his misfortunes the last years of his wretched parent.

“The Council of Ten, jealous of the talents and popularity of the Doge, in that dreadful spirit of revenge which too often characterised the narrow-minded policy and aristocratical tyranny of the government, watched continually for an opportunity to crush his credit and his glory, and one soon presented itself.

“In Feb. 1445, Jacopo Foscari was accused of having received presents and jewels from Filippo Visconti, Duke of Milan, Michele Bevilacqua, a

Florentine, exiled to Venice for his crimes, being the secret and infamous informer. Jacopo was brought before his judges, and the Doge, who presided at the tribunal, interrogated him. He was put to the rack, declared guilty, and heard the sentence, which decreed him to perpetual exile at Napoli di Romania, pronounced by his own father, and, as if the punishment were not sufficient, he was commanded to present himself every morning before the governor of the place.

The galley touched at Trieste; and here Jacopo became so ill from the effects of the torture, and the humiliation he had suffered, that he besought the favour of the Council of Ten to change the place of his exile, which the Doge with the utmost difficulty obtained, and he was allowed to retire to Treviso. Here he remained in peace till 1450, when Almorò Donato, chief of the Council of Ten, having been assassinated on the 5th of November, in that year, the two other state inquisitors laid their suspicions on the unfortunate Jacopo, merely because his domestic, named Olivier, had been seen on that evening in Venice, and had given the first intimation of the crime.

“ Olivier was put to the rack with all the horrible severities which the fiendish inquisitors could devise. He denied all knowledge or participation in the murder; but the bloody tribunal immediately arrested Jacopo, his master, submitted him to the same frightful ordeal, and, notwithstanding his protestations of innocence, they attributed his firmness to magic, and banished him to Candia.

“ In the meantime, Nicolao Erizzo, a man already

known as an assassin, confessed on his death-bed that he had murdered Almorò Donato. (Daru, however, says that this was after the death of Jacopo.) In vain Jacopo Foscari appealed against the injustice of his sentence, in vain he demanded his pardon from the Council of Ten; he could obtain neither answer or redress, and he resolved to write to Sforza, the new Duke of Milan, to implore his intercession with the Venetian senate. This letter was accordingly written in May, 1456, and, if we may credit Sismondi, for the express purpose of its being discovered, as Foscari exposed it in a place where he knew that it would be seized by the spies which surrounded him; and as all communication with foreign potentates, undivulged to the state, constituted a crime, so attached was he to his country, that he preferred dungeons and torture there, and the chance of once more beholding his parents, to comparative liberty in a foreign soil." (Another and more probable account is that the letter was seized by a spy appointed to watch the exile.)

"This was a new crime in Jacopo Foscari; he was brought, 19th July, 1456, to Venice, and tortured on the rack in the most dreadful manner, thirty *turns*, or *wrenches*, of the *estrapade* being inflicted on his writhing limbs. In the midst of torture, the accused avowed that the letter was written purposely that it might fall into the hands of the tribunal, every other way being closed against him by which he could appeal, and that he had hazarded all for the consolation of seeing once again his wife, his father, and his mother.

“ He was again condemned to banishment, with the additional punishment of a year’s close imprisonment in Candia.

“ The judges allowed the parents, wife, and children to visit their victim in the dungeons of the Inquisition previous to his eternal separation from them in this world; but here they heaped cruelty on cruelty by permitting no private interview, but ordered a public one in their presence, in one of the large halls of the Doge’s palace; and the unhappy exile, his father, the Doge, upwards of eighty years of age, the duchess worn down by infirmities, his wife, and four young sons, mingled their tears before these unnatural monsters. The Doge, in answer to Jacopo’s supplications for a remission of the hard sentence, exclaimed, ‘ No, my son, respect your judgment, and obey the signiory without complaint.’ Jacopo had scarcely arrived at Candia, when he died broken-hearted.

“ But the cup of bitterness was not yet full, and we read that the Doge, now in his eighty-sixth year, was doomed to undergo the most severe indignity that the malicious hatred and revenge of his enemies could inflict.

“ Jacopo Loredano was then chief of the Council of Ten, the son of Marco, and the nephew of Pietro, the Grand Admiral, who, during their lives, had been the bitter enemies of Foscari, who had endeavoured to effect a reconciliation by offering his daughter in marriage to Pietro; the alliance however was rejected, and the enmities of the two families increased.

“ The Doge had one day dropped an expression,

that as long as Pietro Loredano lived, he could not in reality believe himself a prince; and the admiral dying suddenly soon afterwards, the malevolent attributed it to poison. The sudden death of Marco Loredano, when, as avoyador, he had instituted a process against a son-in-law of the Doge, accused of peculation, increased these suspicions.

“ Though there was not the shadow of proof against the Doge, and though his rank conferred neither impunity or indulgence, the Council of Ten ever taking good care to humiliate the chief of the Republic, and diligently to watch over his conduct, yet Jacopo Loredano considered himself bound to avenge these imagined crimes; and it is said that in his register of commerce and trade, in one page, he had written the name of the Doge as his debtor for the lives of his father and his uncle. In the opposite page, a blank was left, which on the Doge’s death, he inscribed with the words ‘ he has paid me.’ At the instigation therefore of Loredano, it was proposed to the Council of Ten, that the Doge, being incapable from age and infirmities of filling his high office with advantage and benefit to the republic, should be forthwith deposed. The Council of Ten, however, having twice refused to accept the voluntary abdication of Foscari, as contrary to the constitution, hesitated thus to annul its own decrees.

“ To give more solemnity to the deliberations, twenty-five Senators were called in to assist; and as the object was unknown, Marco Foscari, the brother of the Doge, was chosen amongst the number; but he was bound by the oath of secrecy, administered

on such occasions, and shut up in a separate chamber. The debates were prolonged for the space of eight days, when the Council repaired to the Doge, and acquainted him with the result of their deliberations, viz. that he was required to abdicate the functions of a dignity, which he was no longer able to discharge. They decreed him a pension of fifteen hundred ducats, and twenty-four hours was only allowed for him to determine.

“ The unfortunate Doge replied that he had twice wished to lay down his dignity ; but instead of allowing him to do so, they had required him to swear that he would never more repeat the request ; that he had sworn to fulfil till the day of his death honourably and conscientiously the functions to which his country had called him ; that he could not disengage himself from his oath, but that an order of the Council might dispose of him ; he would submit, but would not promote it. He would give no other answer to the twice-repeated commands of the Council, and they accordingly pronounced the Doge freed from his oath, deposed from his dignity, assigned to him the pension, and ordered him to quit the place in eight days.

“ Jacopo Loredano had the cruel satisfaction of presenting the decree. The Doge stripped himself of his ducal robes, delivered up the ring, which was broken in his presence, and on the following day quitted the palace which he had inhabited for thirty-five years. He was invited to descend by a back staircase, in order to avoid the crowds assembled in the court ; but the old man refused, saying, ‘ That he would descend by the same staircase, the Giants’,

by which he had first entered his palace;’ and when at the bottom, he turned round, leaning on his crutch, and exclaimed, ‘ My duties called me hither, the malice of my enemies hath driven me hence.’

“ The people were indignant at the severity exercised upon the Doge, whom they respected and loved ; but a proclamation of the Council of Ten prescribed the most absolute silence on the affair, under the penalty of death, or, as Sismondi says, of being taken before the State Inquisitor, which was much the *same thing*.

“ On the 30th of Oct. 1457, the electors met in conclave, and appointed Paschale Malipieri, Procurator of St. Mark’s, Doge. The bells of the Campanile, which announced to Venice the election of her new prince, struck on the ears of Francesco Foscari : for this time his firmness abandoned him, and he was so overcome that he expired the next day, or, according to Sismondi, he died suddenly of hæmorrhage, caused by the rupture of a blood-vessel on the chest, in other words, broken-hearted.

“ Daru adds that the Republic commanded that the same funeral honours should be paid to him as if he had died in his dogeship ; but that his widow, Marina Nanni, vehemently opposed such mockery, and avowed her intention of consecrating her dowry to these last honours.

“ Notwithstanding her protestations and resistance, the corpse was taken forcibly away, clad in the ducal robes, laid in state, and the obsequies celebrated with the accustomed pomp, the new Doge assisting as a simple senator. The pity however which the fate of

Foscari had inspired was not without its fruits. A year afterwards the Council of Ten was proclaimed to have exceeded its powers, and a law of the Great Council, in 1458, forbade that in future it should interfere, and judge the prince, unless for the crime of felony."

Piazza St. Marco. Three sides of this handsome square are formed by the *Procuratie Nuove*, built by Scamozzi and Sansavino, fronted with all the orders of Grecian architecture; the *Procuratie Vecchio*, and another range of building, formerly a convent, suppressed by the French, and the Cathedral of St. Mark, form the other side.

This church, built in 1071, said to contain under its high altar the relics of St. Mark, the patron saint of Venice, brought hither from Alexandria, is rich with the spoils of the East. It is surmounted by five domes, and around them are galleries and corridors of Syrian marble, and the west front is ornamented with a profusion of gilding and mosaic, and a multitude of Saracenic columns.

Above the architrave are the four celebrated copper horses of the chariot of the sun, attributed to Lysippus, and which once adorned Corinth. From Corinth they were brought to Rome by the Consul Mummius, surnamed Achaicus, when he conquered and sacked that city; and at the removal of the seat of empire to Constantinople, they were transferred thither, and thus became a prey to the Turks, from whom they were wrested with many other spoils in 1204 by the Doge Dandolo, when the Venetians crushed the Ottoman, and took his capital by storm.

But their travels were not yet finished ; the French entered Venice, and plundered it of its winged lion, and bronze horses, the former gracing the Esplanade of the Invalids, the latter the triumphal arch in the Place Carousal. But the battle of Waterloo changed the face of affairs ; and the allies, in 1815, restored the horses and the winged lion to their ancient domain.

“ St. Mark yet sees his lion where he stood
Stand, but in mockery of his wither'd power,
Over the proud place where an emperor sued,
And monarchs gazed and envied in the hour
When Venice was a queen with an unequal'd dower.”

Childe Harold.

Forsyth observes that “ the mosquish cupolas of St. Mark give it a strange unchristian look ;” and the height of the west front is certainly insufficient for grandeur ; the architecture also is too bizarre, and the different styles too much jumbled together ; still, when viewed alone, the *general* effect is imposing.

The interior is as rich as mosaic, porphyry, and oriental marble can make it ; the trophies of the Venetians, the spoils of the Turk, abound on all sides ; gates of Corinthian brass both within and without, four twisted pillars of oriental alabaster, and behind the high altar four of *verd antique*, said to have adorned the temple of Jerusalem. The whole of the pavement is mosaic, and the walls are covered with sacred and other subjects, wrought of the same costly material ; and among them is a view of the church of St. Sophia at Constantinople. In one of the chapels is the tomb of the Count Dandolo, ornamented with bronze statues.

The Doge, Henry Dandolo, is a wonderful instance of energy at a period of life, which in most men is but "second childishness, and mere oblivion." He was eighty-five years old when chosen Doge, commanded at the attack of Constantinople in 1204, when two of the Venetian galleys being lashed together, and a ladder let down from the yards to the walls, the blind Doge was among the first to enter.

"Oh! for one hour of blind old Dandolo,
Th' octogenarian chief, Byzantium's conquering foe."

Childe Harold.

This surprising old man died in 1205, having reigned thirteen years and a half, and was buried in St. Sophia's church at Constantinople.

Fronting the western façade, are three bronze tripods, beautifully ornamented, supporting the lofty flag-staffs on which the banners of Venice in the days of rejoicing and victory once proudly waved; and on the left is the clock-tower, with the dial showing the moon's age, the course of the sun, figures of the Magi and the Virgin, of mechanism, an angel with a trumpet, and above the lion of St. Mark, a Doge kneeling before him; ~~and~~ the whole surmounted by a large bell, on which two negroes strike the hour.

At the corner of the square stands the massive Campanile, upwards of three hundred feet high, from which Galileo made his astronomical observations; and in the smaller piazza, next the Grand Canal, are two columns of oriental granite, with ornamented capitals, brought from Corinth in 1175; one crowned with the winged lion of Venice, the constant atten-

dant of the patron saint; the other with the figure of St. Theodore, treading on a crocodile.

Public executions took place between these pillars.

The Doge's palace forms one side of the smaller piazza, and opposite is the elegant façade of the library, and the mint by Sansavino. The style of the palace is arabesque; the columns which support the colonnade, under which the "broglio," or assembly of the nobles, used to meet, are low and massive, the capitals ornamented with figures and foliage. The upper arches are Saracenic, and above is a heavy wall of brick in red and white squares, crowned with a sort of fretted cornice. The effect on the whole is ugly, and has the appearance of insecurity; and one cannot avoid agreeing in Forsyth's remark, "It can please only in perspective. It is not enough that the structure be really durable, it should also appear so."

On the landing of the grand marble staircase in the court yard, called the Giants' staircase, where the Doges were invested with the ducal crown and insignia, Marino Faliero, Doge of Venice, was beheaded for treason to the state. At the bottom of the staircase are the figures of Adam and Eve, and above are those of Neptune and Mars of *colossal* size. Hence the name of the Giants' staircase.

In the notes to the tragedy of Marino Faliero, Lord Byron says, "The conspiracy of the Doge Marino Faliero is one of the most remarkable events in the annals of the most singular government, city, and people of modern history. Marino Faliero appears to have been a man of talents and courage. I find him commander-in-chief of the land forces at the

siege of Zara, where he beat the King of Hungary and his army of eighty thousand men, killing eight thousand, and keeping the besieged at the same time in check, an exploit to which I know none similar in history, except that of Cæsar at Elesia, and of Prince Eugene at Belgrade. He was afterwards commander of the fleet in the same war. He took Capo d'Istria. He was ambassador at Genoa and Rome; at which last he received the news of his election to the dukedom; his absence being a proof that he sought it by no intrigue, since he was apprized of his predecessor's death, and his own succession, at the same moment."

Lord Byron then quotes the numerous authorities for the facts on which he grounds his plot, and reprobates the account of Dr. Moore, as false and flippant, full of stale jests about old men and young wives, and wondering at so great an effect from so slight a cause. Sismondi, Byron adds, attributes the conspiracy to his jealousy; but "I find this no where asserted by the native historians. The first motive appears to have been excited by the gross affront of the words written by Michael Steno on the ducal chair, and by the light and inadequate sentence of 'the Forty' on the offender."

The following is the account in the lives of the Doges in the "Cronica di Sanato."

1354. Marino Faliero, Doge XLIX.

"On the 11th day of September, 1354, Marino Faliero was elected and chosen to be the Duke of the Commonwealth of Venice. He was Count of Valdemarino in the Marches of Treviso, and a Knight, and a wealthy man to boot. As soon as the election

was completed, it was resolved in the Great Council, that a deputation of twelve should be dispatched to Marino Faliero, the Duke, who was then on his way from Rome ; for when he was chosen, he was ambassador at the court of the Holy Father at Rome. When Messer Marino Faliero, the Duke, was about to land in the city, on the 5th of October, 1354, a thick haze came on, and darkened the air, and he was enforced to land on the Place of St. Mark, between the two columns, on the spot where evil doers are put to death ; and all thought that this was the worst of tokens.

“ Now to this feast (the banquet given by the Doge on his arrival at Venice) came a certain Sir Michele Steno, a gentleman of poor estate, and very young, but crafty, and daring, and who loved one of the damsels of the Duchess. Sir Michele stood among the women on the solajo, and the esquires of the Duke flung him down from the solajo accordingly. Sir Michele thought that such an affront was beyond all bearing ; and when the feast was over, and all the persons had left the palace, he, continuing heated with anger, went to the hall of audience, and wrote certain unseemly words relating to the Duke and the Duchess upon the chair in which the Duke was used to sit ; for in whose days the Duke [†] did not cover his chair with cloth of sendal, but he sat in a chair of wood.

“ Sir Michele wrote thereon ‘ Marin Falier, the husband of the fair wife, others kiss her, but he keeps her.’

“ In the morning the words were seen, and the

matter was considered to be very scandalous, and the Senate commanded the Avogadori of the Commonwealth to proceed therein with the greatest diligence. A largess of great amount was immediately offered by the Avogadori in order to discover who had written these words. And at length it was known that Michele Steno had written them.

“ It was resolved by the Council of Forty that he should be arrested ; and he then confessed that in a fit of vexation and spite, occasioned by his being thrust off the solajo in the presence of his mistress, he had written the words. Therefore the Council debated thereon. And the Council took his youth into consideration, and that he was a lover, and therefore they adjudged that he should be kept in close confinement during two months, and that afterwards he should be banished from Venice, and the state for one year.

“ In consequence of this merciful sentence, the Duke became exceedingly wroth, it appearing to him that the Council had not acted in such a manner as was required by the respect due to his ducal dignity, and he said that they ought to have condemned Sir Michele to be hanged by the neck, or at least to be banished for life.

“ Now it was fated that my lord Duke Marino was to have his head cut off. And as it is necessary when any effect is to be brought about, that the cause of such effect must happen, it therefore came to pass that on the very day after sentence had been pronounced on Sir Michele Steno, being the first day of Lent, a gentleman of the house of Barbaro, a cho-

leric gentleman, went to the arsenal, and required certain things of the masters of the galleys. This he did in the presence of the Admiral of the arsenal, and he, hearing the request, answered, 'No, it cannot be done.' High words arose between the gentleman and the Admiral, and the gentleman struck him with his fist just above the eye, and as he happened to have a ring on his finger, the ring cut the Admiral, and drew blood.

"The Admiral, all bruised and bloody, ran straight to the Duke to complain, and with the intent of praying him to inflict some heavy punishment upon the gentleman of Ca Barbaro. 'What wouldst thou have me to do for thee?' asked the Duke; 'think upon the shameful gibe which hath been written concerning me; and think on the manner in which they have punished that ribald Michele Steno, who wrote it, and see how the Council of Forty respect our person?' Upon this the Admiral answered, 'My lord Duke, if you would wish to make yourself a prince, and to cut all those cuckoldy gentlemen to pieces, I have the heart, if you do but help me, to make you prince of all this state, and you may punish them all.'

"Hearing this, the Duke said, 'How can such a matter be brought about?' and so they discoursed thereon.

"The Duke called for his nephew, Sir Bertuccio Faliero, who lived with him in the palace, and they communed about this plot: and without leaving the place, they sent for Philip Calendaro, a seaman of great repute, and for Bertuccio Israelo, who was exceedingly wily and cunning. Then taking counsel

amongst themselves, they agreed to call in some others; and so for several nights successively they met with the Duke in his palace.

“It was concerted that sixteen or seventeen leaders should be stationed in various parts of the city, each being at the head of forty men, armed and prepared; but the followers were not to know their destination. On the appointed day they were to make affrays amongst themselves here and there, in order that the Duke might have a pretence for tolling the bells of San Marco. These bells are never rung but by the order of the Duke. And at the sound of the bells, these sixteen or seventeen, with their followers, were to come to San Marco, through the streets which open upon the piazza. And when the noble and leading citizens should come into the piazza, to know the cause of the riot, then the conspirators were to cut them in pieces; and this work being finished, my Lord Marino Faliero, the Duke, was to be proclaimed the Lord of Venice.

“Things having been thus settled, they agreed to fulfil their intent on Wednesday, the 15th of April, 1355. So covertly did they plot, that no one ever dreamt of their machinations. But the Lord, who hath always helped this most glorious city, and who, loving its righteousness and holiness, hath never forsaken it, inspired one Beltramo Bergamasco to be the cause of bringing the plot to light in the following manner.

“This Beltramo, who belonged to Sir Niccolo Lioni, of Santo Stefano, had heard a word or two of what was to take place; and so, in the before-men-

tioned month of April, he went to the house of the aforesaid Sir Niccolo Lioni, and told him all the particulars of the plot. Sir Niccolo, when he heard all these things, was struck dead as it were with affright. He heard all the particulars, and Beltramo pressed him to keep it all secret; and if he told Sir Niccolo, it was in order that Sir Niccolo might stop at home on the 15th of April, and thus save his life. Beltramo was going; but Sir Niccolo ordered his servants to lay hands upon him, and lock him up. Sir Niccolo then went to the house of Messer Giovanni Graderigo Nasoni, who afterwards became Duke, and who also lived at Santo Stefano, and told him all: the matter seemed to him to be of the very greatest importance, and they two went to the house of Sir Niccolo Lioni to examine the said Beltramo; and having questioned him, and heard all that he had to say, they left him in confinement. And then they all three went into the sacristy of San Salvatore, and sent their men to summon the Counsellors, the Avogadori, the Capi di Dieci, and those of the Great Council. When all were assembled, the whole story was told to them. They were struck dead, as it were, with affright. They determined to send for Beltramo. He was brought before them.

“ They examined him, and ascertained that the matter was true; and, although they were exceedingly troubled, yet they determined upon their measures. And they sent for the Capi di Quaranta, the Signori di Notti, the Capi da Sestieri, and the Cinque della Pace; and they were ordered to associate to their men other good men and true, who were to

proceed to the houses of the ringleaders of the conspiracy, and secure them. And they secured the foremen of the arsenal, in order that the conspirators might not do mischief.

“ Towards nightfall they assembled in the palace, and caused the gates of the quadrangle of the palace to be shut. And they sent to the keeper of the bell-tower, and forbade the tolling of the bells. All this was carried into effect. The before-mentioned conspirators were secured and brought to the palace; and as the Council of Ten saw that the Duke was in the plot, they resolved that twenty of the leading men of the state should be associated to them for the purpose of consultation and deliberation; but that they should not be allowed to ballot. And Nicolo Faliero, and another Nicolo Faliero of San Tomaso, were expelled from the Council, because they belonged to the family of the Doge.

“ And they sent for my Lord Marino Faliero, the Duke; and my Lord was then consorting in the palace with people of great estate, gentlemen, and other good men, none of whom knew yet how the fact stood.

“ At the same time Bertuccio Israelo, who, as one of the ringleaders, was to head the conspirators in Santa Croce, was arrested and bound, and brought before the Council. (Other names follow). On the 16th of April judgment was given in the Council of Ten, that Filippo Calendorio, and Bertuccio Israelo, should be hanged upon the red pillars of the balcony of the palace, from which the Duke is wont to look at the bull-hunt; and they were hanged with gags

in their mouths.” (The names of nine conspirators follow who were hanged on successive days on the columns of the palace.)

“On Friday, the 16th of April, judgment was also given in the aforesaid Council of Ten, that my Lord Marino Faliero, the Duke, should have his head cut off, and that the execution should be done upon the landing-place of the stone staircase, where the dukes take their oath when they first enter the palace.

“On the following day, the 17th of April, the doors of the palace being shut, the Duke had his head cut off about the hour of noon; and the cap of estate was taken from the Duke’s head before he came down stairs. When the execution was over, it is said that one of the Council of Ten went to the columns of the palace over against the Place of St. Mark, and that he showed the bloody sword unto the people, crying out with a loud voice, ‘the terrible doom hath fallen upon the traitor,’ and the doors were opened, and the people all rushed in to see the corpse of the Duke, who had been beheaded. . .

“And as I have read in a chronicle, the corpse of the Duke was removed in a barge, with eight torches, to his tomb in the church of San Giovanni e Paolo, where it was buried. The tomb is now in that aisle in the middle of the little church of Santa Maria della Pace, which was built by Bishop Gabriel, of Bergamo. It is a coffin of stone, with these words engraved thereon: ‘Hic jacet Dominus Marinus Faleiro Dux.’ And they did not paint his portrait in the hall of the Great Council; but in the place where it ought to have been, you see these words:

‘ Hic est locus Marini Faletro decapitati pro criminibus.’

In the open gallery above the Giants’ staircase still remain the holes which received the bronze lions’ mouths (removed on the extinction of the republic), into which were dropped anonymous denunciations addressed to the Inquisition, and to the Council of Ten, with whose secret chambers they communicated. The liberty or the life of an innocent individual was thus often cruelly sacrificed at the instigation of some malevolent Iago, to gratify wounded pride, revenge, or avarice. Thus was blood sold, and the denunciator, the government, and the Doge, shared in the spoil.

“ The devil and the king divide the prize.”—*Pope.*

In the Great Council room is a series of paintings by Tintoretto, representing the triumph of the Venetians over the Emperor Frederic Barbarossa; and under the “plafond” of the ceiling, on which is a painting by Paul Veronese of Venice crowned by Victory, are the portraits of seventy-six Doges, a black curtain with the inscription, “ Hic est locus Marini Faletro decapitati pro criminibus,” fills the space allotted to Marino Faliero.

In the adjoining Council Chamber, under the ceiling, are the portraits of forty-seven more Doges: the last is that of Ludovico Manini, who abdicated about thirty-one years since, when the French entered Venice.

The Doges of Venice wore both in the council and in “the tented field” a sort of cap ornamented

with jewels, the hinder part turned up like a horn. The first step of qualification was a general in the service of the Republic, then a senator, and as a senator, eligible.

Through the state apartments to the audience chamber; where the Doge, seated on his throne, and surrounded by the magnificoes, received the ambassadors of foreign powers, who were never allowed to mount higher than the third step, that they might not contaminate the ducal state by too near an approach.

What a fatality seems to have attended the Venetian Doges! Byron says in his notes, that of the first fifty, five abdicated, five were banished and their eyes put out, five were massacred, and nine deposed: so that nineteen out of fifty lost the throne by violence; besides two who fell in battle. Andrea Dandolo died of vexation, and the tragedy of the Foscari has just been related. The first Doge was elected in 697.

Passed through the chambers of the Inquisition, the Council of Ten, and the Council of Three. Close to the last, the tribunal of condemnation, is a staircase, communicating with the dismal dungeons of that infernal engine of priestcraft and tyranny. At the upper end the standard of the "Holy Office" was displayed, the cross of the Redeemer, as if in solemn mockery of the mercy and toleration which he inculcated. This awful banner was borne at the head of the sombre pageant of bigot triumph, in which the wretched victims were led to torture, and the stake at the hellish exhibitions of the *Auto da fe*.

According to the established principles of the

Inquisition, the accused was alike ignorant of his prosecutors, of the witnesses to be produced against him, or of the alleged crime for which he had been cast into his gloomy cell. There perhaps torture had been employed to induce him to confess, or the familiars had visited him, under the cloak of sympathy, to entrap him into the snare. Even in the court, though secret proofs and testimony were strong against him, he was told, that the attempt to defend himself was vain, but that upon ample confession being made, he might throw himself on the *well-known mercy* of the judges and their chief.

“ There was a laughing devil in his sneer,
That raised emotions both of joy and fear,
And when his frown of hatred darkly fell,
Hope with’ring fled, and mercy sigh’d farewell.”

Byron.

Under the ducal palace are the dark dungeons of the Inquisition, and beneath its roof, of copper and lead, which in summer must have thrown out a most dreadful heat, were also prisons of the same tribunal. We descended to the former by torch-light.

When the French entered Venice, the doors were thrown open, and the prisoners, of which there were but three, set at liberty. One had been immured for twenty-six years. The populace were admitted soon after, and the dungeons for the most part destroyed; one, however, is left entire as a specimen. The doors were of iron; a wooden truckle bedstead, and a shelf fixed against the wall, the only furniture; the entrance very low, and not a ray of light entered within, but an aperture for respiration was allotted to

the wretched criminal, so that perpetual darkness, and the damp of the cell, combined to render his imprisonment most dreadful.

The upper range is *above*, the lower range of the cells is *level* with the water, and a narrow staircase conducted to the canal; and from this the miserable captive was sometimes hurled down, tied legs and arms together, and drowned; and after execution in the dungeons, often the lot of nobles and individuals of rank, whom it was not *convenient* to execute publicly, the bodies were carried down the staircase, placed in a boat, and buried in a spot appointed for the purpose.

In one of these horrid dens of the Inquisition, called "the strangling chamber," the walls were absolutely stained with blood. Strangulation sometimes was practised, sometimes the executioner stabbed or cut the throat of his victim. A massive iron grating is fixed in the wall of this cell, through which the work of strangulation was performed.

In several the poor sufferers had inscribed their names with charcoal on the walls, in dreadful memory of their fate; and the following are copies, from the Italian:—"Andrew Tardivelo Orese, of Padua, for ever! a jolly companion. Lorenzo for ever. I cannot turn back, but I hope. 'Hodie mihi, cras tibi.'" These were brothers; one was hanged, the other was stabbed by the executioner. They were of great power in Padua, where they had committed all kinds of excess and cruelty, and were taken prisoners by the Venetians in an engagement with the Paduan forces.

Here perhaps there was only retribution.

From the Latin: "Cursed be the man who trusteth in another. To God alone be honour and glory." This unfortunate had been betrayed. The *lions' mouths* had been employed.

Io. Pre. Piero Savioni.

"23 Aug. 1795, G. M. B. was put into this cell most unjustly; and if God will not remedy it, it will be the ultimate ruin of a poor, numerous, and honest family." (From the Italian.)

"To speak little, to be ready to deny, and to consider at the conclusion: this alone can save the lives of us unfortunates. 1605. I, John Baptiste ad Ecclesiam Cortellarius." The name of a parish near the sea, and churches and towers, are scratched on the wall. (From the Italian.)

"Oh God! preserve me from those whom I trust. I will be well on my guard against those whom I mistrust. The holy Roman Catholic church for ever!" (From the Italian.)

"Trust in no one; think and be silent, if you would avoid the snares and the traps of spies. To repent avails you nothing, but exhibit proofs of courage." (From the Italian.) The *lions' mouths* again

"An election to make a new prince. The very illustrious Signors Emeno Priuli Donato the Tenth. Jan. 1600. Leonardo Donato became at last Duke of Venice." (From the Italian.)

"Marino Grimani Sir Princ. Obiit Die 26 xbri 1605."

Marino Grimani was Doge from 1595 to 1605. Leonardo Donato, his successor, was Doge from 1606

to 1612; he acquired great reputation by the firmness with which he resisted the encroachments of Paul V.

Another inscription purports that Jacamo Gritti, the writer, was immured for having offered an insult to a corpse on the 2d of Jan. 1607.

The side of the palace, in which are these prisons, adjoins the canal; the architecture is handsome, and the lower part of uncommonly bold masonry.

Opposite are the new prisons, built by Palladio, and connected by the Bridge of Sighs with the Doge's palace.

“ I stood in Venice on the Bridge of Sighs,
A palace and a prison on each hand.”

Childe Harold.

The arch is the highest in Venice: it is covered entirely, two small grated openings only being left on each side to admit the light, and on both fronts are escutcheons, and a figure of a female (Venice) guarded by lions, a lion's head in the centre, and ten small heads round the arch.

Well might it be named “ The Bridge of Sighs,” for many a heart-rending one has been heard within its gloomy passage, as the criminal was led through it after trial to his dungeon.

“ Keep those maxims for
Your mask'd nobility, your sbirri, and
Your spies, your galley, and your other slaves,
To whom your midnight carryings off, and drownings,
Your dungeons next the palace roofs, or under
The waters' level; your mysterious meetings
And unknown dooms, and sudden executions,
Your Bridge of Sighs, your strangling chamber, and
Your torturing instruments, have made ye seem
The beings of another and a worse world !”

The Foscari.

The ascent of the Campanile, by a succession of inclined planes, and but few steps, is by no means fatiguing; and from this elevated position there is a most splendid view of Venice and the numerous islands which surround it.

About ten miles distant is the mole built to secure the city from the tide, the Queen of the Adriatic, the surprising monument of the labour and ingenuity of man. But her commerce and her power have alike vanished, the Grand Canal is almost deserted, and a few merchant brigs were the only vessels on its waters.

The church of St. Georgio, on an island opposite to the Piazza St. Marco, was built by Palladio, and that of Santa Maria della Salute, on the Grand Canal, one of the most sumptuous in the city, was built by Longhena in his most finished and elaborate manner. There are two domes; the inverted "consoles" have, however, a singular and displeasing effect; but the statues and ornamented capitals of the Corinthian columns are rich and lofty. Here are several paintings by Titian, and the Marriage of Cana by Tintoretto.

Sta. Maria Gloriosa dei Fratelli. In a wooden sarcophagus over the door (the black velvet covering having rotted away) is the body of Carmagnola, General of the Republic. He took Brescia, Bergamo, and other places; and a picture in the ducal palace represents him in front of his tent, treating with the enemy's general.

"Francesco Bussone, surnamed Carmagnola, having been born at Carmagnola, in Piedmont, in 1390, was of obscure origin. In 1412, he was a common

soldier in the army of Philippe Marie Visconti, Duke of Milan, and for his valour was raised to the highest military dignities. He rendered Visconti the most important services, bringing Pavia, Milan, and the whole of Lombardy, which had thrown off the yoke of the Visconti, again under his command.

“ But the Duke at length became jealous of his friendly ally: he resolved to remove him from all military command, and to limit his exertions to the civil career. Carmagnola demanded an audience, which was refused: he insisted, was threatened, and finding that his destruction was resolved on, escaped from the Milanese States in 1425, and fled to Venice. His goods were sequestered, and his wife and daughters thrown into prison.

“ He excited the Venetians to take up arms against the Visconti, who were bent on their destruction, and to aid the Florentines, ready to sink under the power of the Duke of Milan. Carmagnola was placed at the head of the troops of the two republics, and opened the campaign by the capture of Brescia, and all the fortresses of the Bressan.

“ He gained in the following year, Oct. 11, 1427, a glorious victory at Macalo, over the four most celebrated generals of Italy, united then in the Duke’s service, viz. Francesco Sforza, Piccinino, Angelo della Pergola, and Guido Torelli, but with imprudent generosity dismissed all his prisoners, and thus raised the suspicions of the Venetians.

“ By the peace obtained by his victories, he regained the liberty of his wife and children, whilst he assured to the Venetians the conquest of Brescia, Bergamo, and the half of the Cremonese. But in a

war which broke out soon afterwards, Carmagnola did not answer the expectations which the Venetians had conceived of his talents. He was the cause, May 22, 1431, of the defeat of the Venetian flotilla on the Po, and did not retrieve this check by his activity in the remainder of the campaign.

“Carmagnola was recalled to Venice at the commencement of 1432 by the Council of Ten, to *enlighten* the state by his counsels, during the negotiations for peace. He was received with extraordinary pomp; the Doge caused him to sit beside him in the Senate, and expressed to him the affection and gratitude of the Republic; but hardly had his soldiers retired, than Carmagnola was loaded with chains, thrown into a dungeon, and soon afterwards put to the rack, to make him confess pretended treasons. At last, the twentieth day after his arrest, on the 5th of May, 1432, he was beheaded, in the Piazza St. Marco, between the two columns in front of the Piazza, but they took care to gag him that he might not protest his innocence. His fortune, which was immense, was forfeited, and the Republic charged itself only with settling a paltry pension upon his two daughters.”—*Translated from Simonde de Sismondi.*

In this church Titian was buried; he died A. D. 1576, a victim to the plague, which ravaged Venice. Here are also the tombs of Nicolao Thron, and of Francesco Foscari, 1457, and eighty-four Doges of Venice; and of Pisano, who commanded the Venetian forces at the taking of Cyprus, A. D. 1503.

St. Giovanni e Paolo. The whole of the wall at the west end is filled with monuments of the family

of Mocinico, Doge of Venice, 1476. A monument is erected here to the memory of M. Antonio Bragadini, general of the Republic, aged forty-six.

“ In conjunction with Astorre Baglioni he gallantly defended Fumagousta, in the isle of Cyprus, against all the efforts of Mustapha, the Pacha, for a whole year ; but no succours arriving, owing to some disputes of precedence amongst the Italian princes, and having but seven barrels of powder left, on the 15th of August, 1571, they were obliged to surrender, Mustapha guaranteeing to the garrison and commanders the means of returning to Venice ; but when he was master of the place, and when Baglioni and Bragadini were brought into his presence, as if for an audience of leave, he ordered them to be seized by his guards. Baglioni was beheaded, together with all the officers of his garrison. Bragadini was flayed alive, and his skin was carried in triumph through the cities of Asia Minor, and the inhabitants of Fumagousta were abandoned to the fury of the soldiers.”
—*Sismonde de Sismondi*.

Here are also the tombs of Edward Windsor, an English Baron, died 1574, aged forty-two ; of Andrea Vendramino, who raised the seige of Croia, and defeated the Turks, and died, aged eighty-five, in the second year of his dogeship, 1478.

Seventeen Doges are interred here, and among them Ludovico Manini, the last.

Lord Byron says that in 1819, a priest pointed out to him a sarcophagus in the outside wall, as the tomb of the Doge Marino Faliero. It had been placed originally, he said, in an adjoining convent,

but was removed on the arrival of the French; he had seen the tomb opened at its removal; there were still some bones remaining, but no positive vestige of the decapitation.

Amongst the numerous palaces may be mentioned the Barberigo, full of the works of Titian, who died there; but the greater part of the pictures in this palace are covered with dirt, and in a sad state.

Here are preserved an autograph letter from Charles V. Emperor of Germany, who settles upon Titian a pension of one hundred gold scudi, 1548; and another from Philip II. of Spain, dated 22d of Oct. 1561, by which he increases Titian's stipend.

In the Academia delle belle Arti is a large picture by Titian, of the Ascension of the Virgin, formerly in the church of St. Maria Gloriosa dei fratelli. One of the last works of Titian, the Entombment of Christ, is finished by Palma. In a porphyry urn is preserved the right arm of Canova, "dextera magni Canovæ," and below is the last chisel which he used. A bronze bust of M. A. Bragadini, Governor of Salamis and Cyprus, "betrayed by perfidy, and flayed alive for the faith of Christ and his country, 17th of August, 1571."

In the Manfrini Palace, a portrait of Ariosto, by Titian; the Prodigal Son, by Guercino; Jesters, by M. Angelo; Lucretia, by Guido; a Magdalen, by Coreggio, are beautiful. The *sprawling* figures and fiery colouring of Julio Romano and his school bid defiance to repose and nature.

Grimani Palace. In the court is a colossal statue of M. Agrippa in fine preservation, and, Forsyth

says, the only one existing of him. "Strange that the head of this most magnificent patron of ancient art should be rare. It is genuine, stamped with that honest frown which Pliny remarks in the original." The low forehead and scowl of Caracalla mark the character of the imperial monster.

This palace also contains a small but unique collection of Grecian and Roman antiquities: the saloons are handsome, the ceilings painted in fresco, the inlaid tables of lapis lazuli and jasper are magnificent, and the floors are of tessellated marble.

The Thron Palace is deserted; that ancient family is no more, and the palace is in the hands of the government.

The Pisano Palace on the Grand Canal, with its richly ornamented front, covered with pillars and statues, the design of Longhena, is unoccupied. We were told that the last descendant of the family was envoy at the English court, at the time of the extinction of the Republic, and has never returned.

The Arsenal is built on an island. On each side of the outer gate are two colossal lions of white marble, taken by the Venetians from the Piræus in 1687, when they planted the banner of St. Mark at Athens; a lioness, the spoil of Corinth; and a smaller one taken from the Turks. The front of the gateway is adorned with the favourite winged lion and warlike trophies, "*Victoriæ navalis monumentum, 1571,*" to commemorate the victory of Lepanto, fought near the promontory of Actium, where the fate of an empire had been decided, and the banners of the crescent and the cross waved in the most sanguinary naval

encounter which any age had yet beheld. Thirty thousand of the Turks were slain, two hundred of their vessels were taken, burnt, or sunk; and the victors purchased their laurels with the lives of five thousand men.

In the armoury is a large collection of arms; flags of the Turkish fleet, taken at Lepanto; figures of several of the Venetian generals on horseback in their suits of mail; halberds, cross-bows, matchlocks, and two-handed swords; pieces with twenty barrels, used in the galleys; instruments of torture in the time of the Inquisition, one resembling a large suit of armour, into which the luckless victim was fastened and *screwed* till he *confessed*; an iron collar, lined with spikes, and tightened by means of a vice, an invention of Francesco Carena, tyrant of Padua. A trophy, with small brass mortars, bearing an inscription in honour of Henry IV. of France, "the friend and ally of the Republic."

In the model room is a model of the Bucentaur, the galley used by the Doge and the Senate upon all state occasions, and in which the former embarked when he threw into the sea the gold ring, and wedded the Adriatic. This galley rowed forty-eight oars, four men to each. Part of the flagstaff is all that remains of the original; the French destroyed it in wanton mischief when they entered Venice.

The ancient and singular custom of the Doge wedding the Adriatic is said to have thus originated. In 1173, in the war against the Emperor Frederick Barbarossa, and in defence of the Pope Alexander III., the Doge Sebastiano Ziani defeated Otho,

the Emperor's son, and took him prisoner, and destroyed forty-eight of his ships.

The Pope, on the Doge's return, went out to meet him, and presented him with a ring, saying, "Take this, Ziani, and give it to the sea, as a testimony of your dominion over it. Let your successors annually perform the same ceremony, that posterity may know that your valour has purchased this prerogative, and subjected this element to you, even as a husband subjecteth a wife."

The ceremony took place on the feast of the Ascension, when the Doge, attended by all the Venetian nobility, and the foreign ambassadors, went in the Bucentaur to the outside of the port, and pronounced his espousal of and dominion over the Adriatic, by dropping a consecrated ring into its waves, and saying, "Desponsamus te, mare, in signum veri perpetuæ dominii."

"The spouseless Adriatic mourns her lord;
And annual marriage now no more renew'd;
The Bucentaur lies rotting unrestored,
Neglected garment of her widowhood!"

Childe Harold.

There are numerous models of the Venetian war galleys in the room, and a monument by Canova to the memory of Emmo, the last admiral of the Republic.

The Austrians had two frigates on the stocks nearly finished; but the dock-yard is on a small scale, and to an Englishman, habituated to his own magnificent arsenals, utterly insignificant.

The present population of Venice is about seventy-

six thousand. The only *promenades* of any extent are the Piazza St. Marco, the public gardens made by Bonaparte, and the Rialto. It is said to be practicable to walk through the town; but the task is so difficult that few are acquainted with the windings of this Cretan labyrinth; and from our hotel to the Piazza St. Marco the navigation through the narrow courts was sufficiently intricate.

As there is scarcely any soil, the fruit and vegetables are brought from the adjacent shores, and fresh water is sold at rather a dear rate, a terrible tax on the lower orders, and no great promoter of cleanliness. Musquitoes are the great plague of Venice, and in *the season* infest you the whole night unmercifully; but the natives seem to be hardened against their venomous sting.

Venice has long been noted for the manufactory of the small gold chain; the most delicate cost from three to four Napoleons the foot.

The celebrated navigator Marco Polo was born here in 1288; and Zeno, Goldoni, Malespini, and Cornaro, were natives; and the Venetian school of painting has produced Titian, Tintoretto, Paul Veronese, Giorgione, Palma, Paduanino, and Bassano.

CHAP. IV.

FERRARA. BOLOGNA. THE APENNINES.

RETURNED from Venice to Mestre and Padua, and left for Ferrara. At the small village of Boara, on the Adige, we found that river frightfully swollen from the heavy rain which had fallen for fifty-six hours, and numerous huts had been erected on the banks for working parties to throw up dams in case of an inundation.

The same precautions had been taken on the banks of the Po; the immense stream, nearly level with the top of its banks, was flowing with terrific rapidity, and appeared to be on the point of verifying the description of Virgil:

“ Proluit insano contorquens vortice sylvas
Fluviorum Rex Eridanus, camposque per omnes
Cum stabulis armenta tulit.”

Passed by a *pont volant*, moored to nine boats, and at least a quarter of a mile over, and entered the dominions of his holiness the Pope, and proceeded through a marshy country to Ferrara, an ancient fortified town of considerable extent, and with a scanty population of twenty-two thousand inhabitants (four thousand of whom are Jews), instead of a hundred thousand, which it once contained.

In the library are preserved a manuscript of Tasso, written whilst in prison, Letters and Odes to the Duke of Ferrara, by whose orders he had been con-

fined; the original manuscript of "The Jerusalem Delivered;" that of Guarini's "Pastor Fido;" the tomb of Ariosto, his chair and inkstand, and a bronze medal, with his effigy, found in his coffin, and supposed to be the only genuine one extant. Ariosto was born at Reggio, 1474, and his remains were removed from the Benedictine Church to the library in June, 1801, in grand procession.

Beneath the Hospital of St. Anne is shown the dark cell, in which Tasso was confined for seven years and two months, and set at liberty the 6th of July, 1586.

The Palace of the Dukes of Ferrara, moated and embattled, stands in the centre of the town, as if to awe and command it; and the following story is connected with its gloomy towers.

"In the year 1405, Ugo, the son of Niccolo, Marquis of Ferrara, became enamoured of his step-mother, Parisina Malatesta; and a servant, named Zoese, discovered their amours by means of a female attendant of Parisina, who had been ill treated by her; and the marquis, hearing the relation from the latter, satisfied himself of the truth by looking through a hole in the roof of Parisina's chamber.

"It was then in the prisons of the castle, and exactly in those frightful dungeons which are seen at this day beneath the chamber called the Aurora, at the foot of the Lion's Tower, at the top of the street Gioveca, that on the night of the 21st of May were beheaded, first, Ugo, and afterwards Parisina: Zoese, he that accused her, conducted the latter under his arm to the place of punishment. She, all along,

fancied that she was to be thrown into a pit, and asked at every step whether she was yet come to the spot. She was told that her punishment was the axe. She inquired what was become of Ugo, and received for answer, that he was already dead; at the which, sighing grievously, she exclaimed, ‘Now then I wish not myself to live;’ and, being come to the block, she stripped herself with her own hands of all her ornaments, and, wrapping a cloth round her head, submitted to the fatal stroke, which terminated the cruel scene.

“A narrative of the proceedings was sent by Niccolo to the courts of Italy. On receiving the advice the Doge of Venice gave orders, but without publishing his reasons, that stop should be put to the preparations for a tournament, which, under the auspices of the marquis, and at the expense of the city of Padua, was about to take place in the square of St. Mark, in order to celebrate his advancement to the ducal chair.

“The marquis, in addition to what he had already done, from some unaccountable burst of vengeance, commanded that as many of the married women as were well known to him to be faithless, like his Parisina, should, like her, be beheaded. Amongst others, Barberina, or, as some call her, Laodamia Romei, the wife of the court judge, underwent the sentence at the usual place of execution.”—*Frizzi's History of Ferrara*.

The water at Ferrara is execrable, and the climate is said to be unhealthy, which, from the situation, surrounded by marshes, is not surprising.

Through a dead flat, intersected by wet ditches, to Bologna.

Bologna, on the small stream of the Reno, “*parviq. Bononia Rheni*,” the Bononia of the Romans, is surrounded by a high brick wall and fosse, and contains a population of about seventy thousand. The streets are in general narrow, with arcades: those in the principal ones are lofty and handsome, and mostly of brick stuccoed.

Bologna once boasted an university, the most ancient in Europe, and the first which conferred academical degrees; but the present number of students is only eight hundred, though twenty-five years ago it was six thousand, with seventy-two professors. In the anatomical school there are numerous models in wax, beautifully executed, and all kinds of extraordinary and supernatural formations, and likewise a good collection of objects of natural history, minerals and fossils; and the schools of hydrostatics, optics, mechanics, pneumatics, &c. are well furnished with instruments and models. Several rooms are filled with Roman antiquities, found in the vicinity; amongst them is an immense vase of “*terra cotta*,” containing forty “*amphoræ*,” and quite perfect.

In the *Academia delle Belle Arti* are some noble specimens of Guido, Albano, L. Caracci, and Correggio. The *St. Cecilia* of Raphael was removed to the Louvre by the French, and many engravings were published of it in Paris: the countenance is heavenly, and would disarm the murderous fury of a hundred executioners; but the colouring is too vivid for nature. *St. Peter Inquisitor*, by Guercino, is a

celebrated picture; the saint is in ecstasy, with a dagger stuck in his breast, and a sword cleaving his skull like a bill-hook in a block, and held by no hand. What fairy tale trash is this !

The Marescalchi Palace boasts some fine works of the Flemish school, quite a rarity in Italy; and the Zambeccheri Palace contains one of the finest galleries in Bologna, including Guercino's Sibyl; St. Peter, by L. Caracci; Herodias, by M. Angelo; Prometheus, by Spagnoletto; landscapes, by S. Rosa; and a silver bas relief of the Taking down from the Cross, by the celebrated Benvenuto Cellini.

In the Zambieri Palace are frescoes by the Caracci and Guercino. Here are also sketches in crayons by almost all the great masters of the Italian school, and the original drawing by Leonardo da Vinci, from which he painted the celebrated fresco at Milan.

The church of St. Petronio, the patron saint of Bologna, was built in the fifth century, and was enlarged in 1390. Charles V. was crowned here by Pope Clement VII., and on the pavement is the gnomon of the noted meridian of Cassini.

The Dominican Church, formerly belonging to the College of the Inquisition, is adorned with a profusion of altars and chapels of variegated marble, and a fresco of St. Dominic in *paradise*, by Guido, and considered as one of his finest works. Behind the altar and the shrine, in which is enclosed the body of the founder of the Inquisition, who died at Bologna in 1221, were seven statues of solid silver, and massive candelabras, and tripods of the same metal. The former are replaced by plaster casts, the latter by

wood silvered over, the French troops having plundered the chapel of the originals, and other treasures to the amount of seven millions of francs.

In one of the chapels, the burial-place of the family, which was noble, is interred the inimitable Guido; and the following inscription is in Latin. "Here lie Guido Reni and Elizabeth Sirana. Guido died 15th of Sept. 1641, aged sixty-six. Elizabeth Sirana died 5th of Sept. 1665, aged 26."

The Campo Santo, formerly the Carthusian Convent, is about one mile and a half from the town. It is distributed into arcades of great extent, and the coffins are placed in recesses in the wall.

From the scarcity of marble the Bolognese are forced to resort to another material for sepulchral monuments, and they have succeeded to the utmost perfection in imitating sculpture, by using a kind of stucco and "scagliola," which resists the weather. Here is the tomb of the Pope Alexander V., poisoned at Bologna, A. D. 1410, by the orders of the Cardinal who succeeded him; and in the open area are the "fossæ" for the poor.

The church is full of altars and relics, neatly framed and glazed in crystal; and in several of the chapels fetters are suspended, worn by individuals made prisoners by the Tunisians and Algerines, and inscribed with the names of the wearers. Several of the sums paid for ransom were enormous.

In our way to the Campo Santo we passed a part of the portico, of six hundred and forty arches, which extends from Bologna to the church of the Madonna di San Luca, situated on the eminence of Della

Guardia. This portico, which, as Forsyth observes, astonishes by its length (three miles), was built at the cost of various families and religious foundations, whose names are inscribed at the different parts where they had contributed towards the pious work.

Facing the Hotel de Ville, a curious old structure, on which appears the statue of St. Petronio, in the Piazza del Gigante, is a bronze fountain, by Giovanni di Bologna, adorned with various figures, and surmounted by a colossal statue of Neptune, much admired for “the style, the anatomy, and the technical details. In sculpture I saw nothing so grand as this at Bologna.”—*Forsyth*.

The two remarkable leaning towers, of brick, are close to each other. The one, called Dante's Garisenda, built A. D. 1110, is one hundred and forty feet high, and declines eight feet and a half from the plumb-line. This tower is heavy and clumsy in appearance: and in front is the figure of St. Michael and the dragon, and an inscription, nearly illegible, purporting that it was repaired in 1727. The other, called the tower of Asinelli, built A. D. 1109, and much more taper than its neighbour, is three hundred and seven feet in height, declines one foot and a half from the perpendicular, is machicolated, crowned with a cupola, and rises from a building surrounded with battlements. Whether these towers were built with their present inclination, it is difficult to determine.

Bologna was considered as the second school of painting in Italy, and produced Guido, Dominichino, Albano, Annibal, Agostino, and Ludovico Caracci.

their uncle, who, observing their abilities, instructed his nephews in the art, though they had been destined to follow other occupations.

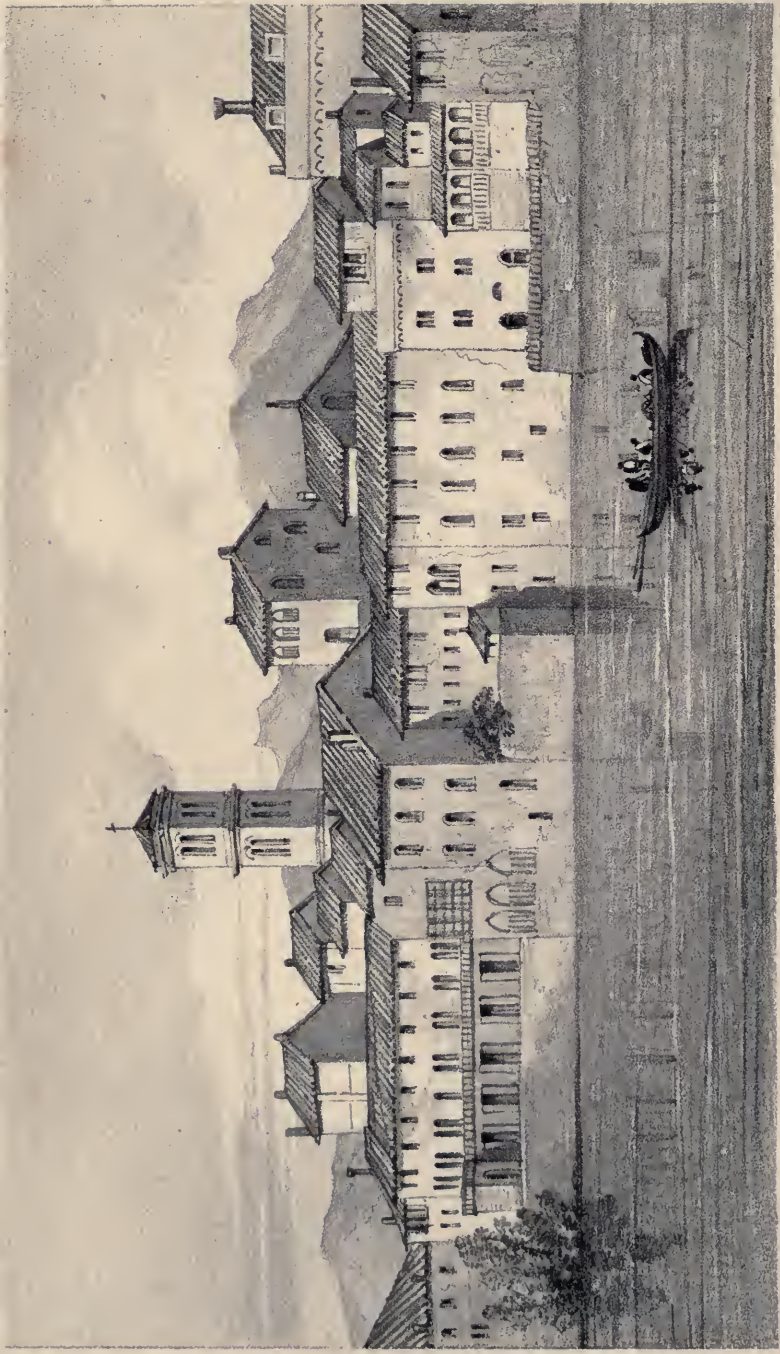
To Florence.—The country is flat to Pianoro, a wretched village, beyond which the ascent of the Apennines begins, and a yoke of oxen were considered indispensable in addition to our six horses. These animals are principally slate coloured or white, and are remarkably handsome and docile.

Near Lojano the ascent is steep, and there is an extensive view of the plains of Lombardy, the Bolognese, and a glimpse of the Gulf of Venice.

Slept at Covigliajo, in Tuscany, a solitary post-house in a dreary waste, the wind cutting like a razor.

Beyond Covigliajo, a wall has been built by the order of Leopoldo II., the present Grand Duke, for the protection of travellers against the gusts of wind which are often so violent in winter as to overturn carriages. On approaching Florence, the city, with its cathedral, churches, and numerous villas surrounding it, formed a pleasing contrast with the dull and dreary tract through which we had just travelled.

The passage of the Apennines may be briefly dismissed; the road is excellent, though perhaps in some parts deficient in width; but, unlike the Mont Cenis and the Simplon, it is a perpetual succession of ascents and descents; and the tediousness of the journey is by no means compensated by that stupendous wildness of scenery which strikes the traveller with admiration and with awe in the St. Gothard, the alps of Switzerland, or Savoy.



Engr. by Francesco del. P.

FROM OUR LODGINGS, FLORENCE.

Engr. by C. H. Hallenstedt.

CHAP. V.

FLORENCE.

THE BAPTISTRY. CAMPANILE. CATHEDRAL. ST. LORENZO, AND THE MEDICI CHAPEL. SANTA CROCE. DEL CARMINE. SANTA MARIA NOVELLA. SANTO SPIRITO. ANNUNZIATA. SAN MICHELE IN ORTO.

FLORENCE, the capital of Tuscany, on the Arno, is situated in an extensive plain at the base of the Apennines, by which range of mountains it is almost surrounded, and was one of the most ancient and considerable cities of Etruria. It has been dignified with the name of the Athens of Italy, from the encouragement which has always been given here to learning and the arts, particularly by the Medici family; its public establishments, buildings, statues, and paintings; and as reckoning among her citizens the imposing names of Dante, Petrarch, Boccacio, Machiavelli, Galileo, Michael Angelo Buonarotti, the founder of the Florentine school of painting, Torricelli, and Lorenzini.

The population is upwards of eighty thousand: the river divides the city into two unequal parts; the circumference of the walls is nearly six miles, and there are seven gates. The streets are paved with smooth flag-stones, the houses are of stone, there are several squares, and the wider streets are handsome and tolerably clean.

Amongst the churches and buildings may be mentioned the Baptistry, a large octangular edifice near

the Cathedral, and erected towards the close of the seventh century, when the Lombards ruled in Tuscany. The exterior is coated with various coloured marbles, and the roof rises in the form of a tent, surmounted by a lantern; the three bronze doors by Pisano and Ghiberti are elaborately wrought. Michael Angelo admired so greatly the beauty of the latter, that he said, they deserved to be the gates of Paradise. Over the central door is a marble group of St. John baptizing Christ, and on each side of this entrance are two porphyry columns, presented by the Pisans to the Florentines, in gratitude for having guarded Pisa, whilst her troops were employed in subduing Majorca and Minorca.

The massive chains suspended to these columns are trophies of the valour of the Florentines, when they took the Porto Pisano, the entrance of which they defended. The two bronze groups over the other doors are the beheading of the Baptist by Danti, and the Saint between a Scribe and a Pharisee, by Rustici, which is much admired.

In the interior are twelve large granite pillars, and the statues of the Apostles in *papier maché*, and on the mosaic pavement are the signs of the zodiac. A recumbent figure in a pontifical habit (gilt bronze) with a canopy over it, and an altar tomb with three figures in bas relief, by Donatello, is the mausoleum of Balthasar Cossa, elected Pope in 1410, and deposed three years afterwards by the Council of Constance.

Near the Baptistry is a stone pillar and a cross, erected in memory of a notable miracle performed on

the spot by St. Zenobius, on a withered elm-tree, which, at the very touch of the holy coffin, flourished again in second spring.

The Campanile stands apart from the Cathedral, and is a beautiful specimen of ornamented architecture. The shape is square, and it is covered with various coloured marbles, inlaid and disposed with great taste, and adorned with a profusion of bas-reliefs and statues. This light and elegant tower was erected in 1334, from the designs of Giotto, and is two hundred and fifty-eight feet in height.

The Cathedral, dedicated to St. Reparata, was commenced 1298, and for the space of one hundred and seventy-six years the pious work proceeded. The exterior of this vast edifice is covered with various coloured marbles of Tuscany, and Arnolfo di Lapo was the architect; but the stupendous dome is by the celebrated Brunellesco (1440).

The “*coup d’œil*” of this mass of variegated marble is striking; but the exterior of the colossal cupola still remains unfinished, and the principal front is a blank wall.

The total length is said to be four hundred and sixty-seven feet; the breadth, one hundred and twenty feet; the dome, from the pavement to the lantern, two hundred and seventy-six feet; the lantern itself, sixty-four feet; and the diameter of the cupola exceeds that of St. Peter’s by upwards of seven feet.

Gloom and darkness pervade the interior, increased by the heavy architecture, a mixture of Grecian and Gothic, and the Tribune, surrounded by balustrades and Ionic pillars, breaks the uniformity of the nave,

and is but a sorry substitute for the rich Gothic screens in our own cathedrals.

Behind the high altar is a marble group by Michael Angelo, of Joseph of Arimathea, supporting the body of Christ, and left unfinished, on account of the bad quality of the marble, "ab artifice ob vitium marmoris neglectum," and placed here by Cosmo III. in 1722, having been brought from Rome by his orders.

In a niche in the wall on the right of the west entrance is a bust of Brunellesco, who was buried beneath, 1446, and another of Giotto, 1336, with some doggerel Latin verses below; and over the door is a curious monument of Pietro Farnese, general of the Florentine Republic. The valorous chief is in mail, but his legs are so "curtailed of their fair proportions" that they hardly reach half way down the horse's side; and the steed, in armour too, displays marvellous bad action. On the other side of the nave is a curious old portrait of Danté crowned with laurel, and the view of Florence in the background, attributed to Orcagna; and this is the only monument which Florence has raised to her illustrious poet, whose ashes rest at Ravenna. There are several *fresco paintings* of tombs on the wall, which were to have been erected to various illustrious individuals, but the grateful Florentines have never yet fulfilled their magnificent intentions, and amongst them, one in memory of Sir John Hawkwood, called by the Florentines "Giovanni Acuto," who commanded a body of English mercenaries in the Florentine service, called the "white company" and for nineteen years served in the wars between Pisa and

Florence, and in 1394 was honoured with a sumptuous funeral in the Cathedral. “ He died 6th of March, 1394. His son requested Richard II. King of England, to ask the Florentines to give up the bones of this great general.”—*Sismonde de Sismondi*.

The space of the piazza is far too insignificant to display to any advantage the exterior of this vast edifice, and the back part is vilely blocked up with houses. The pollutions are quite dreadful, and the filth surpasses any thing that can be conceived.

Forsyth observes that the architecture is no mixture of Greek and Gothic, “ but the ancient Roman revived as completely as the purposes of the church would admit.”

St. Lorenzo was rebuilt in 1425 by Brunellesco; the façade, of rough brick, is unfinished; the columns of the aisles and nave are Corinthian, but the style is ugly and heavy.

In the centre of the church, is interred the founder of the Medici family, and the first of the dynasty, a man who appears from the concurrent testimony of historians, to have merited the epithet of “ Great.” A plain stone bears this inscription: “ Cosmus Medices hic situs est Decreto Publico Pater Patriæ Vixit annos LXXV Menses III Dies XX.”

In the old sacristy is a handsome mausoleum of red porphyry by Verrochio, raised by Lorenzo the Magnificent and Julian de Medicis, in memory of Pietro and Giovanni, the sons of Cosmo; and here also is an altar tomb, enclosing the remains of Averardo de Medicis and Piccarda, his consort.

The new sacristy, or the chapel of the tombs, was

designed by M. Angelo, and intended for the sepulture of the Medici family, but two only are buried here:—Giuliano de Medicis, Duke of Nemours, and brother of Leo X.: and Lorenzo de Medicis, Duke of Urbino, the father of Alexander I. Duke of Florence. Both of these monuments are by M. Angelo.

Adjoining this church is a Medici chapel, commenced by Ferdinand I. in 1604. This superb chapel is octangular, one hundred and seventy-nine feet high, and eighty-six feet wide, and the walls are incrustated with precious marbles in all their rich varieties, and around are the arms of the Tuscan towns, wrought in mosaic of the same costly material.

Six sides of the octagon are occupied by the colossal tombs of the Medici.

“Cosmus Magn. Dux Etr: 1 Vix. Ann. 55. ob. 11 Kal. Maii 1574.”

“Franciscus Magn. Dux Etr. 2. Vix. Ann. 46. ob. 19 Octob. 1587.” He was father-in-law of Henry the Great of France. The Medici arms were six balls “rouge;” but after this marriage, they were privileged by the French king to bear three fleur de lis on the upper ball, and to change the colour to blue, the shield of France. On the top of this tomb is a crown on a cushion of red jasper.

“Ferdinandus Mag. Dux Etr. 3. Vix. Ann. 60 ob. 7. Id. Febr. 1609.” The sarcophagus is of Egyptian granite, and the colossal bronze figure is by Tacca, a scholar of Giovanni di Bologna.

“Cosmus Magn. Dux Etr. 4, Vix. Ann. 30. ob. 28 Febr. 1620.” The sarcophagus is of oriental granite; the colossal statue of the Duke in bronze

is by Giovanni di Bologna, and on a jasper cushion is placed the crown studded with precious stones.

“Ferdinandus Magn. Dux Etr. 5 Vix. Ann. 59. ob. 9. Kal, Jun. 1670.”

“Cosmus Magn. Dux Etr. 6. Vix. Ann. 81. ob. Octob. 1723.” The coffins are not placed in the sarcophagi, but in a vault beneath the chapel.

When the chapel is finished, the remains of the late Grand Duke Ferdinand III.,^{who} died 1824, universally regretted and beloved by his people, will be removed hither; the altar will be adorned with jasper, crystal, lapis lazuli, and sculpture, and a celebrated artist, Benvenuto, is employed in painting the cupola. The whole cost is defrayed by the present Grand Duke Leopoldo II.

Santa Croce was built in 1294 from the designs of Arnolfo di Lapo; but the façade still remains unfinished, an unsightly mass of brick. The octagonal pillars which support the roof are heavy, and the gloom which characterizes most of the Grecian churches at Florence is conspicuous here.

The body of Michael Angelo was removed from Rome and interred in this church in 1570; he was born at Chiusi near Arezzo, and died at Rome, in 1563, aged eighty-nine. The bust of this great painter, sculptor, architect, and poet, rests on a sarcophagus; and below are the allegorical figures of Sculpture, clumsy and colossal, by Cioli; Architecture, by Giovanni dell' Opera; and Painting, by Cavalier; the best of the three.

Here are also the tombs of Michelli, surnamed by Linnæus, “the lynx of botany,” and that of the cele-

brated Vittorio Alfieri, by Canova. The figure of Italy is beautiful, but a prey to the French, she had been spoiled of the choicest of her works, which enriched that grand emporium of plunder, the Louvre; and the Florentines made an epigram at the expense of Canova—"Canova has this time been mistaken. He has *clothed* Italy when she was naked." Also of the historian and politician, Nicholas Machiavelli, erected two hundred and sixty-six years after his death, by the literati of Florence, with the permission of the Grand Duke Leopold. The inscription is unusually terse "Tanto nomini nullum par elogium, Nicholaus Machiavelli, obit An. 1527."

A painting on panel of St. Francis and St. John the Baptist by Andrea del Castagno, who having pilfered the secret of painting in oil from a certain Antonello du Messina, afterwards assassinated him.

In this church is the monument of Galileo; the half-length figure of the great philosopher holding the telescope, is by Foggini.

Persecuted in his life by the tyranny of the Inquisition, his bones were also exposed to its revenge, and it was prohibited, on account of his alleged heresy, to inter them in consecrated ground. The monument was erected by the order of his pupil Viviani, whose executors found extreme difficulty in obtaining leave to remove the *heretical* remains from the Piazza Santa Croce to the church, nearly a century after his death. Galileo died 1641, aged seventy-eight.

Adjoining is the Convent of Santa Croce, the seat of the Inquisition in Tuscany, and Pope Urban IV. entrusted it, with all its horrors, to the *care* of the

holy brethren of St. Francis, who performed their parts with laudable zeal and assiduity.

The republic armed them with power, the least suspicion of heresy (a wide and undefined term with these gloomy monks), was sufficient to immure the victim in their private prisons, and a single witness was only required to ensure condemnation.

In the black catalogue of crime committed by the disciples of St. Dominic, occurs the name of Cecco d'Ascoli, adjudged to be burnt alive as a necromancer, A. D. 1328, because he had studied astronomy.

Ludovico Domenichi committed a grave offence, in having *presumptuously* translated from the Latin a work ascribed to the reformer, Calvin, and he was sentenced to perambulate the town in procession, with the book hung round his neck, and afterwards to be kept in solitary confinement for ten years.

This tribunal lent also its utmost aid to the Holy Office at Rome, in the condemnation of Pietro Carnesecchi, the secretary of Pope Clement VII. and to the punishment of Galileo.

The people were at length weary of such cold-blooded tyranny and abuse of power, and the Archduke Leopold, by an edict on the 5th of July, 1782, suppressed this odious court throughout his dominions.

The fresco paintings in the church of Del Carmine, by Panichale, and continued by Masaccio in the beginning of the fifteenth century, and completed by Filippo Lippi, of the life of St. Peter, are greatly admired. They escaped the conflagration which consumed the church, and are said to have been the

studies of Bartolommeo, Leonardo da Vinci, Michael Angelo, Andrea del Sarto, and Raphael.

The chapel, sacred to St. Andrea Corsini, is as rich as sculpture can make it; and the cupola is painted by the celebrated Luca Giordano. Over the tomb of the holy bishop of Fiesole is a silver bas relief. The inscription informs us that from simple monk he rose to the dignity of Bishop of Fiesole, that “*dæmonis fraudes obedientiâ delusit—mulierum perpetuo vitavit aspectum carnem—ab Urbano 8. P. x. Kal. Maii, 1629. Sanctorum numero adscriptus, ac demum hoc in loco honorificentius repositus 7. Kal. Novemb. 1683, et crebris coruscavit miraculis.*” As this holy personage died in 1374, the Pontiffs took their time in electing him *Saint*.

The alto relievos of Carrera marble in this chapel are the boldest I ever saw; in one, the Bishop is represented in the clouds, sword in hand, surrounded with angels, assisting the Florentines to rout their enemies at the battle of Anghiari, and in another he is saying his first mass before the altar, the Virgin appearing with cherubs, and signifying her choice of him as her servant.

Santa Maria Novella, in one of the most extensive squares at Florence, was built 1279, and the front of black and white marble is of a mixed order of architecture. The interior (Grecian) was so admired by Michael Angelo, that he called it his “*sposa;*” but the gradual diminution of the arches, to increase the effect of perspective, cannot be praised; and the mass of whitened wall above is ugly in the extreme.

The frescoes in one of the chapels by Orcagna of

Heaven and Hell are curious, and the imagination of "hellish" Breughel must have presided over the composition. The painting over the altar (fresco) of the Virgin and Child, by Cimabue, signalized the revival of the art at Florence.

On one of the pillars of the nave is the martyrdom of St. Peter, by Cigoli; not to be mentioned for any merit which it possesses, but merely for its absurdity. The executioner having inflicted several wounds on the saint, who has fallen beneath them, the latter is represented as tracing with his finger, in his blood on the ground, the word "Credo!" "Credat Judæus."

In one of the cloisters of the adjoining convent the walls are covered with the miracles of St. Dominick, who is often portrayed as raising the dead.

The monks are usefully employed here, for they compound drugs in a dispensary, and make an excellent liqueur, called "alchermes."

The celebrated architect of the dome of the Cathedral (Brunellesco) built the church of the Santo Spirito. The cupola is handsome; the form of the interior is the Latin cross, and the roof is flat. The balustrade round the tribune is too massive, and the marble angels, with brazen wings, are in a truly barbarous taste. The picture, by Gabbiani, of St. Nicholas raising three naked children, who are jumping out of a tub, provokes laughter instead of veneration; and the beatified Clairia de Montefalcone, Christ descending with angels, and putting the holy wafer into the mouth of an old pale-faced nun, can excite nothing but disgust.

In the piazza of the Annunciation are two fountains, made of brass cannon taken from the Turks, and a fine equestrian statue of the time of Ferdinand I. by Tacca, 1640.

The walls of the corridor in front of the church are painted by Andrea del Sarto; and there is a marble bust of this celebrated artist, with an inscription.

On the left of the west entrance is the main object of superstitious attraction, the chapel of the Santissima Virgine Annunziata. The altar is of massive silver, adorned with bas-reliefs and tripods, and from the cupola are suspended silver lamps, the gifts of wealthy bigots. On the "ciborio" is a head of Christ, by Andrea del Sarto, of beautiful design. The walls of the oratory are inlaid with agate, jasper, and oriental marbles. Pietro de Medici, the son of Cosmo the Great, ordered this chapel to be built in honour of the most bare-faced and impudent fraud ever practised on a superstitious people, and to support the claims to sanctity of the miraculous picture of the Madonna and Child, by Fra. Bartolommeo, the following ridiculous tale is recounted: the afore-said Bartolommeo, pondering within himself how to give the proper seraphic expression to the Virgin's countenance, fell asleep, and on awaking, found it, to his infinite surprise and satisfaction, done to his hand. He exclaimed "a miracle!" and his countrymen, as willing to be *gulled* as himself, piously believed it.

All this is, even now, credited to the very letter; the chapel is crowded with devotees. The lamps

are constantly burning, and the holy picture, covered with a silk curtain, is never exposed to vulgar gaze, unless on sacred and rare occasions; and nothing short of an order from the Pitti Palace, or the Archbishop of Florence, can unveil it to heretical eyes.

In the chapel of Bandinelli, the marble group of the dead Christ supported by Nicodemus, is among the finest specimens of his works at Florence; and the sculptor and his wife are interred beneath it. "D.O.M. Baccius Bandinel: Divi Jacobi Eques sub hac Salvatoris imagine a se expressa cum Jacoba Doria uxore, quiescit An. S. MDLIX."

In the cloisters of the monastery of the Servites is a celebrated fresco, by Andrea del Sarto, of the Holy Family, called the "Madonna del Sacco," probably from the sack of corn on which Joseph is leaning, and not from the story of the author having painted it as the price of a sack of corn, during a famine.

The picture is exquisitely finished, and was greatly admired by Titian and Michael Angelo; but it is to be regretted, that so many inimitable masters should have entrusted their works to perishable stucco.

CHAP. VI.

FLORENCE.

PALAZZO VECCHIO. PALAZZO DEL PODESTA. PALAZZO
 PITTI. BOBOLI GARDENS. THE GALLERY. LIBRE-
 RIA LAURENZIANA. GABINETTO FISICO. ACADE-
 MIA REALE. PALACES. BRIDGES. GATES. PALAZZO
 POGGI. ST. MINIATO. MONKS. BRETHREN OF
 "THE MISERICORDIA."

THE Palazzo Vecchio, in the Piazza del Granduca, was commenced A. D. 1298, under Arnolfo di Lapo, enlarged at various times, and finished by Vasari, in 1550. The embattled and machicolated tower is two hundred and eighty-six feet high; the spaces under the machicolations are filled with shields of arms of the Republic, painted in fresco.

The interior portico, supported by columns of Lombardian style, is handsome; but the old paintings on the walls of some of the towns in Germany can hardly be traced.

The Great Hall, one hundred and sixty-one feet long, and sixty-six feet wide, was built in 1495, for the assembly of the citizens, according to the regenerating plans of the monk of St. Mark's convent, Jerome Francis Savonarola, who having, by his visionary schemes and promises, enlisted the populace on his side, fulminated forth hatred and venge-

ance against the Medici and the Court of Rome, and fell, like Masaniello, from the giddy eminence of short-lived popularity; and, with two of his fanatical adherents, was burnt alive in the Piazza del Granduca, the 23d of May, 1498.

Vasari has painted the walls of this immense saloon with the battle of Marciano, and the conquests of Pisa and Sienna; and on the ceiling are paintings representing the various feats of the Florentines and the Medici.

In front of the Palazzo Vecchio are two splendid colossal groups, in marble, of Hercules conquering Cacus, by Bandinelli, 1534, and David, by Michael Angelo.

Close to the building is the Loggia dei Lanzi, an elegant portico of three arches, built in 1355, by Orcagna, for the lanzi or guards of the Palazzo Vecchio. Under one of the arches is a group, in bronze, of Judith beheading Holofernes, by Donatello, but the effect is spoiled by the Lilliputian proportions of Judith; under another, Perseus holding the bleeding head of Medusa, is considered by connoisseurs to rank as the chef d'œuvre of the celebrated Benvenuto Cellini; and under another arch is the Rape of the Sabines, carved out of a single block of marble, by Giovanni di Bologna, and worthy of any gallery.

In the piazza is a noble colossal equestrian figure, in bronze, of Cosmo I., by Giovanni di Bologna; and on the pedestal are relievos, in bronze, of the most celebrated events of his life. The fountain boasts a Patagonian statue of Neptune, in marble,

eighteen feet high, of villanously awkward proportions, erected by Ammannati, in 1563.

The Custom House occupies the site of the Palace of the Uberti family, of the Ghiberti faction, which was entirely destroyed by the Guelphs during the dreadful commotions caused by these rival parties.

The Palazzo del Podesta, built by Arnolfo, in 1250, with its tower and massive walls, is a fine specimen of ancient Florentine architecture, and has been for a long series of years used as the public prison and hall of justice. At the gate are two marble lions, the supporters of the arms of the city, and the walls of the court-yard are covered with the escutcheons of the various citizens who filled the highest judicial offices in the Republic.

The Palazzo Pitti, the residence of the Grand Duke, was commenced by Luca Pitti, a citizen of Florence, and Gonfalonier of Justice in 1440, from the designs of the celebrated Brunellesco. The undertaking, however, was soon too gigantic for the falling fortunes of the Pitti family, and Luca's grandson sold it, in 1549, to Eleanora of Toledo, the consort of Cosmo I., and Ammannati was charged with its completion; but to this day, although successive sovereigns have contributed towards the work, it remains unfinished. The rough rustic, or "bosage," so common in the Florentine palaces, is universal here; and the court, next the Boboli Gardens, from the designs of Ammannati, who built it by order of Cosmo I., though not spacious, is handsome. The ceilings of five of the principal rooms were painted by Pietro da Cortona, in 1640, and in these

apartments is a collection of some of the most valuable pictures in Italy. In the long list may be enumerated the celebrated *Madonna della Seggiola*, so called on account of the chair on which she sits, one of the most finished works of Raphael; *Fortunetellers*, by Caravaggio; *St. Peter*, and the *Martyrdom of St. Andrew*, by Carlo Dolci; a splendid picture of the *Fates*, by Michael Angelo; the *Conspiracy of Cati-line*, by S. Rosa; several battle pieces by the same artist, and by Bourgoignone; and *Judith with the Head of Holofernes*, by Christofano Allori.

In the Palace are some invaluable specimens of Florentine mosaic; and in the centre of a circular room, painted by Gherardini, is the *Venus of Canova*, which supplied the place of the *Venus de Medicis* in the Tribune of the Gallery, during the temporary absence of the latter in the Louvre at Paris.

The Boboli Gardens are attached to the Pitti Palace. Near the principal entrance is a grotesque figure of apparently a Bacchus, or a Silenus, astride on a turtle, but said to represent a dwarf of the court of Cosmo I., named Pietro Barbino, as much noted for his gallantries as for his literary acquirements; but one would think, from his appearance, that the talent of gormandizing bore away the belle.

In the avenue are two colossal statues, in porphyry, of Dacian captives, placed here by the French; the bas-reliefs of the pedestals, to which they do not belong, were brought from the Villa Medicis at Rome, and are ascribed to the reign of Commodus.

A large oval, facing the interior court of the

Palace, is laid out as an amphitheatre, and in the centre rises an Egyptian obelisk of red granite, covered with hieroglyphics, and brought by the Grand Duke Leopold from the Villa Medicis at Rome.

The colossal group of Neptune, the Nile, the Ganges, and Euphrates, the Andromeda chained to the rock, and Perseus on the seahorse, in the large lake, are by Giovanni di Bologna.

The statues and groups of sculpture are almost innumerable, and the labyrinths, evergreens, and marble vases smack strongly of the genius of Lenotre; and Versailles, Marly, and the Tuileries were laid out after this plan. But though

“Grove nods at grove, each alley has a brother,
And half the platform just reflects the other,”

the general effect is handsome and imposing.

The Uffizzi, built by Vasari, in 1561, by command of Cosmo I., is of an oblong form, consisting of three wings, supported on handsome and lofty porticoes of the Doric order, and contains the Mint, the Archives, the Magliabecchian Library, and the celebrated Gallery of Florence.

This splendid collection was formed by the Medici and Lorenzo the Magnificent. Cosmo I., Francis I., and their successors, all contributed to its aggrandisement.

In the corridor is a fine figure of a wild boar (Grecian), from which the bronze in the Mercato Nuovo, by Tacca, was copied, but it has been greatly

damaged by the fire which broke out in the Gallery in 1762; a horse rearing, and a colossal statue of the Emperor Augustus in the act of speaking, considered as the best extant of him, are fine specimens of sculpture.

The three long galleries of the Uffizzi are lined with statuary; the most complete collection of busts of the Roman Emperors in Europe, Roman and Grecian altars, bas-reliefs, and inscriptions. Amongst the multitude of statues in the gallery may be noticed, Agrippina, graceful and dignified, and the drapery beautiful; the Hercules of Glycon; Cupid and Psyche; and the Venus Anadiomenes.

There are two Marsyas's, one restored by Donatello is unnatural, as the countenance betrays no pain; in the other, restored by Verrochio, the muscles are almost bared. A Sea-nymph, riding aside on a sea-horse, is execrable; a frightful animal, unlike the steeds of Neptune's car, and we may exclaim with Mercurio, "Oh! flesh how art thou fishified." John the Baptist, reduced by famine, by Donatello, is said to be one of his best works.

In the Bacchus, by Michael Angelo, the head leans rather forward, and the unsteady position of the body, the effect of the orgies of the drunken god, is admirably portrayed.

In the cabinet of ancient and modern bronzes, the Mercury of Giovanni di Bologna, brought from the Medici villa at Rome, is one of the most exquisite specimens of the art. The messenger of Jove is represented in the act of springing to his airy flight, one foot resting on the breath of a zephyr, his cadu-

ceus in one hand, and the other pointing to the sky, ready

“ to bestride the lazy-pacing clouds,
And sail upon the bosom of the air.”

SHAKSPEARE. *Rom. and Jul.*

A superb bust of Cosmo I., by Benvenuto Cellini, which he mentions in his entertaining life, written by himself.

Here is also a large collection of household gods, Etruscan divinities, a Roman eagle of the twenty-fourth legion, altars, lamps, helmets, rings, and tablets. A senator haranguing, found near the Thrasymene Lake, in 1565; and an inscription on the border of the tunic has furnished abundance of employment for the antiquaries. As this statue is considered to be neither Grecian nor Roman, but of Etruscan origin, the value is immense. A beautiful statue of Minerva, found near Arezzo, 1541, has evidently been damaged by fire, and the right arm is modern.

The cabinet of gems abounds in choice specimens of “pietra dura:” small figures, vases, cups, and innumerable kinds of ornaments, set with precious stones, in all their gorgeous varieties.

The Hall of Niobe. This matchless group was found at Rome, near the Porta Ostiensis, and is considered to be one of the most elaborate specimens of Grecian sculpture in Italy; and Guido, and the most celebrated painters made them the objects of their study.

There are sixteen statues; the most admired is that of the Mother, the reviler of Latona; the figure

is colossal. The expression of grief, mingled with despair, is so admirably depicted, that the painter's art could hardly surpass it. The youngest daughter is at her feet, clinging to her mother, who endeavours to give her that protection which she seeks in vain. The statues are, however, by no means of equal merit, and are evidently the work of different hands. The son, pierced dead by Apollo's darts, is exquisite, and the proportion of the figure symmetry itself; but Amphion, the father, is inferior in execution.

Of all the attractions in the Gallery, the room called the Tribune is the greatest; for here are the Venus de Medicis, the Dancing Fawn, the Grinder, the Wrestlers, the Apollino, and some of the sublimest productions of Raphael, Guercino, Leonardó da Vinci, Andrea del Sarto, Titian, Coreggio, and Caracci.

The Venus, restored to her place from that *emporium of plunder and robbery*, the Paris Louvre, was discovered in excavating Hadrian's villa, and brought to Florence in 1680. The whole of the right arm is modern, as is the left, from the elbow downwards; and the execution of the hands, in both, is very inferior. The height of the statue, in English measure, is barely five feet.

The names of Phidias and Praxiteles have been handed down as the authors of this admired work; but conjecture and criticism have been exerted in vain to demonstrate the assertion satisfactorily. Pliny mentions several statues of the Paphian goddess: one by Phidias, in the temple of Octavia at Rome; another by the same, close to Athens; another at Rome,

by an unknown artist, in the temple of Peace; one by Praxiteles, veiled, at Cos; another by the same sculptor, in the temple of Gnidus. But how are we to reconcile all this with the inscription on the base, ΚΛΕΟΜΕΝΗΣ ΑΠΟΛΛΟΔΩΡΟΥ ΑΘΗΝΑΙΟΣ ΕΠΩ-ΕΣΕΝ? The antiquarian laughs at this; vows the inscription to be as modern as the fifteenth century, the base to be an addition to the statue, and will not hear a word against Phidias or Praxiteles.

In the Wrestlers, the difficult posture of the limbs, *interlaced* as they are, and the tension of the sinews, are finely expressed.

The Dancing Fawn is attributed to Praxiteles. The head and the arms were restored by Michael Angelo, and with such talent that it would puzzle the observer to detect the restorations.

The Apollino measures but four feet six inches; the “tout ensemble” is effeminate, and must not be named with the splendid Belvidere.

The Grinder. This statue was found at Rome, and has been the subject of much controversy; and the antiquaries have puzzled their brains, and have written long and laboured disquisitions, to little purpose. The attitude of the slave, stooping and whetting the knife on the stone, and the turn of the head, listening as it were to commands, would appear to favour the opinion, that it represents the slave preparing to flay Marsyas; and in this, Lord Byron concurs and cites a sarcophagus in the Basilica of St. Paul at Rome, on which the fable of Marsyas is depicted; and the Scythian slave, whetting the knife, is represented exactly in the same attitude as this

celebrated statue. Winkelmann and Zannoni are of the same opinion. There is a bronze cast from this statue in the gardens of the Tuileries.

Amongst the paintings in the Tribune, the Samian Sibyl, by Guercino; two Venuses, by Titian, one, the mistress of the Duke of Urbino, rivals the Medici Venus; the Virgin, by Guido; St. John in the desert, one of the finest productions of Raphael; the Fornarina, the painter's mistress; and the portrait of Pope Julius II., by the same artist, are conspicuous.

In the Venetian school are several most superb specimens of Titian; and in the Tuscan, the Descent of Christ into Hell, by A. Allori, called *il Bronzino*, is considered as the *chef d'œuvre* of the master.

The Hall of the Hermaphrodite. This perfect specimen of Grecian sculpture lies recumbent on a lion's skin, and is nearly the counterpart of that in the Louvre, which belonged to the Borghese collection.

The *Libreria Mediceo Laurenziana* was built by Michael Angelo, but is unfinished. The proportions of the gallery, one hundred and forty-three feet in length, and thirty-five in breadth, and lighted by windows painted in arabesque, by Raphael and his scholars, are extremely elegant.

This library was founded by Pope Clement VII. for the exclusive reception of MSS.; some of which are chained to the desks, some locked up in glass cases. Amongst the rarest, are a Virgil of the third century, in capital characters, but without punctuation, and the words run together; the Pisan Pandects of Justinian, in two volumes, of the sixth century, the words joined together, discovered in

1135, at Amalfi, in the kingdom of Naples; a Tacitus of the eleventh century, beautifully penned; Horace, with Petrarch's notes, and Cicero's Epistles, in his hand writing; "Dante's Inferno," curiously illuminated with illustrations, and written only twenty-two years after his death; MSS. of Boccaccio, who died in 1375, (the original of the Decameron was burnt in the library of the convent of Santo Spirito, at Florence; but luckily a certain Minelli had amused himself by copying it, and thus the poem was preserved, A. D. 1384). St. Augustine's works on vellum, illuminated, 1400. The Geographical System of Ptolemy, fifteenth century; the importance and extent of discoveries since that period, make his map appear a blank.

In a crystal vase is preserved the finger of Galileo, pointing towards the sky, the theatre of his discoveries.

Gabinetto Fisico, originally founded by the Medici, contains a large assortment of philosophical and mathematical instruments, and the most perfect collection of anatomical preparations in wax, in Europe, executed by the Chevalier Felix Fontana, and occupying no less than fifteen rooms.

In one is a representation of the plague, portrayed in numerous figures, and the progress of decay in the human body after death, the work of Gaëtanus Julius Zummo, a gloomy Sicilian monk, who executed it by order of Cosmo III.

These models are about half a foot high, and the stages of corruption from the first interment of the corpse to its decomposition, and reduction to the

skeleton are traced in all their disgusting varieties; and the artist has disclosed in his labours, the fearful mysteries of the charnel-house, the loathsome banquet of the beetle and the worm.

“————— the charnel house
 O'er-cover'd quite with dead men's rattling bones,
 With reeky shanks, and yellow chapless skulls,
 Where bloody Tybalt, yet but green in earth,
 Lies fest'ring in his shroud.”

Romeo and Juliet.

Under a glass case, containing a human head, in wax, in a state of decomposition, is the following, written by Haller:—“Cajetanus Zummo ceream anatomem excolebat. Caput cereum sollicita cura fictum ostendebat, et putredinis progressum.” This room is locked; females rarely present themselves for admittance: but at Bologna I saw several viewing the anatomical preparations in wax, with the utmost curiosity and *sang froid*.

The Reale Academia delle Belle Arti contains casts of most of the celebrated groups and statues of antiquity; and those from the Elgin marbles presented by George IV. to the Grand Duke, who presented to his Majesty, in return, the casts from the group of Niobe; and in the picture gallery is a succession from Giotto, to the more advanced period of the art.

The manufactory of the Florentine mosaic, introduced in the reign of Cosmo I., is very curious. The design for the table is painted, the stones, adapted by their shades and colours to represent it, are then cut with tedious labour, by means of a copper wire moist-

ened with emery powder and water, and afterwards filed with a thin copper blade, moistened in the same manner; the touch-stone, or whatever may form the ground-work, is cut to receive it so *exactly*, that the joint is scarcely visible; the whole is then secured behind by gum-mastic; a thin slab of touch-stone, or slate, is finely cemented, and the surface is polished with agate.

Sixteen years were employed in completing the octagon table in the gallery; and we have seen several in the manufactory which had employed five artists for three years.

Of the numerous palaces of the ancient nobility, the Strozzi Palace, built by Cronaca, is the finest specimen of Tuscan architecture. The basement is of bold and massive rustic, implying solidity and strength, and, as is well remarked by Forsyth, giving "always an imposing aspect, and sometimes a necessary defence to the nobility of a town for ever subject to insurrection." The handsome, but heavy, cornice is unfinished, and the court, with its Ionic pillars and arches, does not correspond with the style of the exterior. At the corners of this palace are fixed large iron lanterns, with spikes for torches, the mark of services rendered to the state; no individual, however high his birth, being allowed to make use of such appendages, unless he had acquired the privilege from the commonwealth.

This palace was erected by Filippo, the father of the unfortunate Filippo Strozzi, who fell a victim to the unforgiving vengeance of Cosmo I.

The Palazzo Riccardi was built by Cosmo the

Great, in 1430; the cradle of Tuscan literature, and the refuge of the learned who were driven from Constantinople, and was inhabited by the Medici princes, Charles VIII., King of France, and Charles V.; and was sold by Ferdinand II. to the family of Riccardi, who were ruined by unfortunate speculations, and, in 1814, the government purchased it.

The mixture of Tuscan, Corinthian, and Doric is in bad taste; in the porticoes below are numerous Roman altars and bas-reliefs, the genuineness of which has been questioned. In the library is a large collection of MSS., and the gallery is painted by Giordano. The Cruscan Academy hold their sittings in this palace.

Four bridges connect the two quarters of Florence with each other.

The Ponte alle Grazie, so called from a small chapel built upon it, is of seven arches, and flat; and there are houses on all the buttresses.

The Ponte Vecchio, built, 1345, by Taddeo Gaddi, (three arches) is lined on both sides by shops, or rather little cabins, monopolized almost exclusively by the jewellers. The corridor, which communicates between the Palazzo Pitti and Palazzo Vecchio, passes over this bridge.

The Ponte della Trinita, of three arches, the most elegant bridge in Florence, reflects great credit on Ammannati, who built it in 1557, by command of Cosmo I., and the proportion and curve of the arches is so beautiful, that architects are constantly taking plans of it.

The Ponte alla Caraja was also built by Ammannati, but is very inferior to the other.

Florence is surrounded by high embattled stone walls, and there are no less than eight gates, of which the ancient one, San Gallo, is a heavy mass of stone, built in 1284, and ornamented with a fresco, by Ghirlandajo, now almost obliterated. The new gateway, built for show, not use, as the road through it is chained across, was erected by order of the Emperor Francis I., 1739, in imitation of Constantine's arch at Rome; and on the summit is the equestrian statue of the Emperor, and allegorical statues on the columns.

Close to the Ponte Vecchio, on a fountain, is a very spirited group in marble, by Giovanni di Bologna, of Hercules killing the centaur Nessus; and under the portico of the Mercato Nuovo, is an excellent bronze, by Pietro Tacca, after the celebrated wild boar in the gallery.

In the small square of La Trinita is a pillar of oriental granite, surmounted by a porphyry statue of Justice, with her attributes, erected by Cosmo I., in commemoration of the victory of Montemurlo, and the conquest of Sienna. The lofty elevation of the immaculate divinity furnished the malicious remark, that at Florence "Justice was out of reach."

A plain pillar of Seravezza marble, in the Via Romana, was also raised by Cosmo I., in memory of the victory of Marciana.

The Venetian ambassador, it seems, was grateful to his steed for his services, for in the parapet wall of the Quay, on a marble tablet we read :

“ Ossa equi Carolli Capelli, Legati Veneti,
Non ingratus herus Sonipes memorande sepulchrum,
Hoc tibi pro meritis hæc monumenta dedit.

Obsessa urbe, MDXXXIII. Id. Mart.”

The Porta al Prato conducts to the Cascini or royal farms, an extensive promenade on the banks of the Arno, and laid out in drives and walks, and thickly planted with evergreens and fine timber.

The walls of Florence are strengthened at various points by bastions ; and the fort of da Basso, or St. Giovanni Batista, formerly of some importance, was built by Pope Clement VII. to overawe the citizens.

Passing through the old embattled gate of St. Miniato, a steep path, amid vineyards and olive grounds, leads to the Church of San Salvatore al Monte ; and, a little beyond, are the remains of the fortifications raised under the directions of Michael Angelo in 1529, when the city was besieged by the Imperial forces. Farther on is the Convent of St. Miniato al Monte, founded by Hildebrand Bishop of Florence, the Emperor St. Henry, and Cunegonda his consort, in 1013.

The columns of the nave are said to have belonged to ancient temples, and part of the pavement is of mosaic. Below the altar is a chapel supported by thirty-six marble pillars, with curiously wrought capitals ; and here are interred the relics of St. Miniato and his seven followers. The view of Florence from this convent is beautiful.

If religion consists in bell-ringing, or rather tolling, the Florentines bear away the palm ; for, from morn-

ing to night the discordant din strikes upon the ears from every belfry of the town : and as each day in the calendar is sacred to some male or female saint, an excuse is never wanting for these noisy orgies, and for nine nights previous to Christmas Day the priests and monks keep up the most dissonant jingle possible, in allusion to the *nine months* of the Conception !! The priests are a numerous fraternity, and the trade must be a thriving one ; and beside these, there are hordes of Franciscans, in their coarse brown tunic and cowl, girdle of rope, naked legs and sandals ; and black and white Dominicans, the latter clad in a vestment not unlike a blanket. The plan of subsisting on the donations of the *faithful* is pursued by all the monks, and the brother with the havresack on his shoulder gathers the contributions ; but they refuse money, as forbidden by the rules of their order.

Though meagre days now and then intervene, there are feast days in abundance ; and in the refectory of Sta. Maria Novella there was as goodly a range of stewpans as ever graced the kitchen of an alderman. A modern writer has well observed :—
“The shaven, unmanly monk, with downcast eyes, and head and heart bleached in the cold cloister.”

The society called the “Brethren of the Misericordia” is peculiar to Florence.

“It originated in the great plague which ravaged the city in 1348, celebrated by Boccaccio in his ‘Decameron.’ Their small church near the Cathedral was built soon after the termination of the plague, on the brink of the pit dug to receive the dead. They

wear a black dress, which covers both the person and the face, two holes for the eyes only being left.

“The brother, whether noble or lowly, is alike undistinguished and unknown, and charities are dispersed in the same indiscriminating ceremonies to the noble and the beggar. Some of the brethren watch continually, and medical aid is always in readiness. The deep bell of the Campanile tolls, the brethren repair to the chapel, the sick are carried to the hospitals, the dead are conveyed to the grave; they visit also the prisons, and prepare the culprit for death. Their vow enjoins them to be ready, night and day, to attend those overtaken by sickness, accident, or assault.

“This order possesses a privilege of great magnitude, extended once in every year, and to a single person—an individual of their body, becoming amenable to the law, in virtue of this privilege may claim exemption from the penalty, receiving his life at the prayer of his brethren.

“The order carry palm-branches in token of peace, and present themselves in front of the palace of the Grand Duke, when he deigns to deliver the act of grace. They next proceed to the president of the tribunal of supreme power, and this officer leads the way, conducting them to the prison, into which they enter, and there receiving their liberated brother, they invest him with the dress of their order, and crowning him with laurel, conduct him home in triumph. Many in the highest sphere have sought expiation of sins by assuming this order for a longer or a shorter

time, proportioned to the measure of their crimes, or the sensitive state of their consciences. Princes, cardinals, and even popes have been numbered among their penitents, and have joined in their vows and services."—*Bell's Observations on Italy.*

CHAP. VII.

FIESOLE. SIENNA. RADICOFANI. BOLSENA.
VITERBO. ROME.

ABOUT a mile and a half beyond the Porta Pinti at Majano, the road becomes impracticable for carriages, and a yoke of oxen, and a wicker sledge of most primitive construction, is at the service of those who are averse to climbing up the narrow, ill-paved road, which leads to the insignificant remains of one of the twelve powerful cities of ancient Etruria.

The Cathedral of the small bourg or village erected on its site, dedicated to St. Peter, and St. Romulus (a new saint to a Protestant's ears), was founded in 1028, and the columns of the nave are supposed to have belonged to some Roman temple. In the church is the chair of the Bishop of Fiesole, Andrea Corsini, *beatified* by the bull of Pope Urban VIII.; ancient baptismal fonts; the chapel of St. Romulus, containing his precious relics; and some fine sculpture, by Mina da Fiesole.

Behind the Cathedral, on the steep sides of the hill, amid rank grass and vineyards, are the remains

of the walls of this ancient city, supposed to have been destroyed by an earthquake, consisting of immense blocks of uncemented stone. A rude arch below was pointed out as the entrance of the amphitheatre, and my little barefooted guide showed me two or three subterranean chambers in the rock, which he called "the fairies' caves," but evidently the dens for the beasts kept there for the games.

In the church of St. Alessandro, the most ancient in Tuscany, (sixth century), are sixteen Ionic pillars of Cipollino marble, with bases and capitals of Parian marble.

Between Florence and Sienna the country is hilly, and abounds in vines and olives; but the pale hue of the latter gives scarcely the idea of an evergreen, and the tree itself is by no means handsome.

Sienna, one of the twelve principal cities of Tuscany, was in the reign of Augustus a Roman colony, called Sena Julia; and the present arms, the she-wolf suckling Romulus and Remus, allude to its Roman origin.

In the middle ages Sienna was celebrated for its population, nearly one hundred thousand (now reduced to seventeen thousand), its industry, fertility of soil, and love of liberty. It maintained for many years its freedom as a republic, and in 1260 defeated the Florentines and the Guelph faction; but, finally, the seeds of dissension were sown among the nobles and the people, foreign powers took advantage of the discord, the Spaniards and the French disputed the possession, which the former obtained, and at last yielded it to the Medici.

Sienna is built on the sides of a mountain of tufo of volcanic origin; the streets are curved, narrow, and steep, but well paved; the houses of brick, and some of the palaces are faced with stone or marble; and several are ornamented with towers, the mark of nobility. The strength and thickness of the walls of the buildings are immense, probably to guard against the effects of the shocks of earthquakes, which are not unfrequent.

The façade of the Cathedral was erected under the direction of the celebrated architects Pisano, Agnolo, and Agostino, of Sienna; the Campanile, a plain square tower, with alternate layers of black and white marble, is at the side of the building, and a dome crowns the transept. This majestic pile of Tuscan Gothic is entirely covered with black and white marble, both within and without; the pillars of the nave are surmounted by statues of the Apostles and the Siennese Popes; and around the vaulted roof are one hundred and seventy-one busts of Popes, (a goodly list), in terra cotta. The pavement is one of the most curious specimens of the kind in Italy: the subjects, from the Old Testament, are wrought in gray marble, inserted into white, and *hatching* or joining both with black mastic, produces the effect of "clair obscur" and the finest mosaic. Those in the choir were covered two hundred years ago, and Forsyth says that the others, exposed for a century to the general tread, have been rather improved than defaced. This art is now completely lost.

The pulpit, unique as a specimen of sculpture, is the work of Niccolo Pisano, and is supported on

eight pillars of oriental granite, four of which rest on marble lions. The staircase of the pulpit (fifteenth century) is also richly ornamented.

In the library of the Cathedral are numerous frescoes of the life of Pius II., by Pinturricchio, and touched by Raphael; but only the first of the series is said to be unquestionably the work of the latter. Here also is a group in marble of the Graces, much mutilated, and found in digging the foundations for the church.

The books have vanished, excepting some curious old volumes of church music, beautifully illuminated on vellum, and almost bound in massive brass.

The roof of the Cathedral is painted in blue and gold, in imitation only of the gold and lapis lazuli of the Chartreuse at Pavia.

In the small church of Fonte Giusta, is a celebrated fresco by Baltazar Peruzzi, of Sienna, of the Sibyl announcing the Birth of the Messiah, and highly esteemed as a chef d'œuvre of the art. Forsyth observes of it: "A sublime figure, but perhaps too sedate for the act of prophecy."

The Dominican Church is vast, but its blank walls are covered with whitewash. Here is a curious fresco by Guidi Sienna, of the Virgin and Infant, 1221, who painted nine years prior to the birth of Cimabue, and is said to have been the restorer of the art in Italy; and in the chapel of St. Catherine of Sienna, a dyer's daughter who died in 1380, are frescoes of the saint converting a heretic at the moment of execution, expelling an evil spirit, and her death. The *precious* head of the saint is preserved in a shrine,

and only exposed to the eyes of the faithful on very special occasions.

Michael Angelo is said to have sculptured the angels at the high altar.

The Piazza Grande is a fine square, sloped down like the amphitheatre of the ancients; and the Palazzo della Signoria is a large edifice of brick of different designs, though the Saracenic prevails. The square tower, on the corners of which appear the she-wolf and Romulus and Remus, rises to an immense height, and was built in 1325 by Agostino and Agnolo.

Sienna contains a public library, a museum, and an university; produced seven popes, amongst whom Gregory VII. and Alexander III. were highly distinguished; the climate is cool and healthy, the water excellent, the country fertile, and producing wine, corn, oil, and fruit. It is celebrated also for improvisatori, and the Italian language is spoken here in its utmost purity.

From Sienna to Radicofani.—At Buonconvento, a small village surrounded with old walls, Henry VII. Emperor of Germany, was poisoned by a Dominican monk, who administered the deadly drug in the consecrated wafer!

“Are there no stones in heaven,
But what serve for the thunder? Precious villain!”

Othello.

Poderina is a lone post-house in the midst of a desolate country, and Ricorsi is the counterpart of it; and nothing can exceed the tediousness of the route from the latter to Radicofani, climbing and winding

amongst the steep ridges of the Apennines, the ruins of the old fortress of Radicofani rising before you, which it seems you are doomed never to reach.

The Post-house is situated near the summit of the mountain, two thousand four hundred and seventy feet above the Mediterranean, and the surface is covered with stones piled around in the confusion of chaos, and on the very highest point of this extinct volcano are the ruined bastions and walls of the fortress, which once defended this strong pass of Tuscany. The sulphureous baths of San Filippo, on this mountain, are considered to be very efficacious in cutaneous and rheumatic disorders; and the process of petrifying casts and moulds in their waters is very curious.

Through the same wild region to Ponte Centino, on the Papal frontier, where the ceremony of sealing your luggage takes place, to prevent its being opened till your arrival in the Holy City. This is the only state where this annoyance and imposition is practised, for the traveller is obliged to pay so much per seal for his constrained conformity to the regulation. Pius VII. abolished this odious and useless custom, but his successors have revived it.

Aquapendente, on the banks of the Paglia, is a wretched place, a tolerable sample of what the traveller is to expect in the realms of his Holiness, and derives its name from a cascade which falls from the rock on which the town is built, but the scenery is wild and picturesque. Here is an episcopal palace, and Pope Innocent X. transferred his residence hither

from Castro in 1647, on account of the assassination of their bishop by the inhabitants of the latter.

St. Lorenzo Nuovo was built by Pope Pius VI., and the dwellers in St. Lorenzo Novinato removed here from the pestiferous malaria of their climate.

Changed horses outside of Bolsena, now a petty village surrounded with old walls, the ruins of the chateau towering above it.

This is supposed to occupy the site of the ancient Volsinium, destroyed, according to Pliny, by fire from heaven; and the inhabitants are said to have numbered the years by fixing nails in the temple of the Tuscan goddess Nortia. “Volsiniis quoque clavos indices numeri annorum fixos in templo Nortiae Etruscae Deae, comparere, diligens talium monimentorum auctor Cincius affirmat.”—Liv. vii. c. 3.

Near Bolsena is the lake, “Lacus Vulsinus,” thirty miles in circumference, surrounded by wooded hills, and abounding in fish; and in the centre are the two small islands of Martana and Passentina.

Remains of an amphitheatre, cornices, capitals of pillars, and mosaic pavements are to be seen in the vicinity, and the classical soil abounds with antiquities; but great interest is required to obtain leave to excavate, and, as at Rome, the excavator must share his *treasure* with the Pope.

In the church here, in 1263, the following miracle is said to have occurred, one of the most audacious falsehoods ever invented by a superstitious priesthood for the purpose of imposing on their ignorant disciples.

After the consecration of the holy elements at the celebration of the communion, the wafer appeared suddenly covered with blood, to convince an incredulous priest (who was about to administer it) of the *real* presence; and Pope Urban IV., who witnessed this prodigy, from that day instituted the festival of the Holy Sacrament. Over one of the altars is a painting of this wondrous event, with the inscription "Ex hostia sacra sanguis manavit. Anno Domini 1263;" and in a small chapel adjoining, is shown the identical altar where it happened. In front of the church is a marble sarcophagus (Roman) most beautifully carved and in good preservation, and remains of granite columns, tablets, and altars, found in the neighbourhood.

The climate is considered to be particularly unwholesome.

Between Bolsena and Montefiascone the country is wild in the extreme, and, a few years ago, was much infested by banditti; and the French, during their occupation of Italy, burnt all the covers near the road, but they were never able entirely to exterminate these villains, who, after the commission of a robbery or murder, would cross a part of the lake of Bolsena, and effectually conceal themselves in the thick forests which skirt it. Small crosses, placed on heaps of stones by the road side, point out the spot where some hapless victim has fallen.

Montefiascone.—The church, the old castle, and the ruined walls and towers of the fortifications on a hill above the lake of Bolsena, are striking and pic-

turesque objects. This place is noted for the quality of its wine.

Viterbo, the Volturna or Volumnæ Fanum of the Romans, is situated near the base of Monte Cimino, Mons Cuminus. The streets are steep, and paved with smooth stones, and the town is encompassed by walls and massive square towers, places of asylum and defence in the wars of the Guelphs and Ghibelins, rival factions distinguished in the quarrels of the houses of Bavaria and Suabia, and introduced into Italy in the beginning of the fifteenth century. "Guelf was the family name of the dukes of Bavaria, from whom the present royal family of Great Britain claims its descent. The term Ghibelin is derived from Wibiling, a Franconian town, the birthplace of the Emperor Conrad II., the progenitor, through females, of the Suabian emperors. In the struggle between the emperors and the popes, the friends of the church readily assumed the title of Guelfs."—*Sismondi. Muratori. Gibbon.*

The entrance from Sienna is by a handsome gateway. There are some ancient porticoes round the small piazza, and the Porta Romana, adorned with the arms of Innocent X. and Clement XI., bears the marks of cannon shot fired from the French batteries, which were planted on the hill above.

The Dominican Church contains the monuments of several Popes and Cardinals; and amongst others, that of Rezzonico, (Clement XIII.) much ornamented with mosaic, porphyry, and "verd antique." Here also is a very ancient tomb of Pope Urban IV., the

juggling priest, who authenticated and patronised the miracle of Bolsena.

Viterbo contains about thirteen thousand inhabitants.

Near Ronciglione we passed the lake of Vico, Lacus Ciminus, of the Romans, about three miles in circumference, and environed by wooded hills. Near Monterosi is a small lake, emitting a strong sulphureous smell; and here the Via Cassia, and the desolate Campagna of Rome commences.—Baccano is but a solitary post-house in the midst of malaria; and Storta is the same, but beyond the latter, vestiges of ancient walls indicate the approach to the eternal city; and on the right is the tomb of P. Vibius Marianus. The bas-relief of the Eagle remains, but the inscription is illegible. A view of Rome soon presents itself; but the surrounding plain is flat, and the buildings are too scattered to produce a striking effect. None of the antiquities are seen at all, and the traveller who approaches Rome from Florence, with, as usual, excited expectations, will be disappointed.

The road soon crosses the Tiber, here about four hundred feet wide, by the Ponte Molle, of four arches, anciently the Pons Æmilius, built by M. Æmilius Scaurus, and celebrated in history as the scene of the desperate conflict between Constantine the Great and Maxentius, who, being defeated, threw himself into, or was drowned in fording the river, A. D. 312. In this battle, Constantine is said to have seen a cross in the sky with the words *εν τοιτω*

vika—"In hoc vince," and to the vision is partly attributed his conversion to Christianity.

Of the ancient bridge there is scarcely a remnant but the foundations; and the tower, in singularly bad taste, has been cut through, and turned into an arch by Pius VII. in 1805. Four statues of some of the numerous family of Saints in the Romish calendar, ornament the Ponte Molle.

The road now joins the Via Flaminia, and you enter Rome by a narrow suburb of mean-looking houses, between the Marian and Pincian hills, passing through the Porta del Popolo.

CHAP. VIII.

ROME.

PORTA DEL POPOLO. THE WALLS. TOMB OF CAIUS CESTIUS. MAMERTINE PRISONS. THE COLOSSEUM. THE ARCH OF CONSTANTINE. THE FORUM. THE CAPITOL. TEMPLE OF NERVA. PILLARS OF TRAJAN AND M. AURELIUS. ARCHES OF JANUS AND S. SEVERUS. CLOACA MAXIMA. TEMPLES OF VESTA AND FORTUNA VIRILIS. THE PANTHEON.

THE Porta del Popolo was built by Vignola, and repaired by Michael Angelo, the front having been ornamented by Bernini, on the occasion of Christina, Queen of Sweden's visit to Rome in 1655.

The square is spacious, and three streets, one of which is the Corso, the principal street of Rome, branch from it; but the two churches, with their

small domes, and pigmy Corinthian façades, are paltry. In the centre is an Egyptian obelisk of red granite, covered with hieroglyphics, said to have been erected at Hieropolis by Sesostris, brought to Rome by Augustus, placed in the Circus Maximus, and dedicated to the sun.

Rome was originally built on the Palatine hill, the spot where Romulus and Remus were found; and the Ficus Ruminalis, under the shade of which, according to tradition, the she-wolf suckled them, was held in veneration for centuries afterwards, and Tacitus and Pliny both mention it as existing in their times. But as the population of the city increased, it occupied the Capitoline, Aventine, Cœlian, Esquiline, Viminal and Quirinal hills. The Mons Pincius, afterwards enclosed within the walls, was anciently the Collis Hortulorum. Suetonius calls it Collis Hortorum, and it derived its present name from the family of the Pincii, in the time of Constantine.

The walls of Rome exhibit on the Cœlian hill, and in the gardens of the Villa Barberini (Sallust's), some remains of the work of the Republic, and even some which date their antiquity from the reign of Servius Tullius.

Forsyth says that "they are specimens of every construction, from the days of Servius Tullius, down to the present: for to save expense, Aurelian took in whatever he found standing in their line, and now include some remains of the Tullian wall, the wall of the Prætorian barracks, the facing of a bank, (the Muro Torto, erroneously called the tomb of Domitian, and sometimes the wall of his garden), aque-

ducts, sepulchral monuments, a menagery, an amphitheatre, a pyramid. Thus do they exhibit the uncemented blocks of the Etruscan style, the reticular work of the Republic, the travertine employed by the first emperors, the alternate tufo and brick employed by their successors, and that poverty of materials which marks the declining empire."

The circuit is considered to be between thirteen and fourteen English miles; they are strengthened by immense square towers, and Benedict XIV., A. D., 1749, repaired the whole of them.

Between the Porta del Popolo, and the Porta Pinciana (now blocked up), is the *Muro Torto*, so called from its obliquity; a huge mass, formed of arches, with narrow deep recesses, and faced almost wholly with the "opus reticulatum," the bricks being placed with the angles resting on each other, and thus resembling *net-work*.

Through the Porta Salara Alaric entered, and sacked the once invincible capital of the Cæsars; and beyond is the Porta Pia, commenced by Pius IV., from the designs of Michael Angelo, but unfinished, and between this gate and that of St. Lorenzo, are the remains of the barracks, built by Tiberius for the Prætorian guards.

Close to the Porta Maggiore are the ruins of the Claudian Aqueduct, massive, ponderous arches of Roman brick, begun by Caligula, and completed by Claudius. One stream was brought from a distance of forty miles, and was conveyed on arches for three miles: the other was conveyed on arches for twelve miles; both streams then passed under ground, and at

the distance of six miles from the city, joined, and were carried on arches to Rome, which they entered here.

This aqueduct has been restored, and by it the "Aqua Felice," brought by Sixtus V. to the fountain of Termini, supplies Rome. Near the Porta Maggiore are open arches in the wall, apparently an aqueduct, and the amphitheatre for the amusement of the Prætorian guards, of rude construction, and of brick.

The Porta Asinaria, flanked by two circular brick towers, is now closed; and it was by this gate that Totila, and his devastating Goths, penetrated into the city.

The tomb of Caius Cestius, near the Porta St. Paolo, is rather older than the time of Augustus, and stands in the line of wall built by Aurelian. This massive pyramid, one hundred and twenty-one feet high, and ninety-six feet wide, is built of large blocks of marble, quite black from age, a foot thick, and the base is of travertine. The interior is of brick, and the sepulchral chamber is ornamented with fresco paintings of five female figures winged—a Fame or Victory in the centre; vases and candelabræ; but all of these have materially suffered from damp. There has been much dispute as to who this Caius Cestius was; and Burton argues, from the inscription at the Capitol and the "Fasti Consulares," that Caius Cestius, whose office as one of the "Septemviri Epulonum," was to provide and preside also at banquets and offerings to the gods, died about U. C. 716, or between 671 and 710. Alexander VII., in 1673, restored it, and upon this occasion nearly sixteen feet of earth was removed from the base; two pillars, now

placed near the pyramid; the colossal bronze foot in the museum of the Capitol, supposed to have belonged to the statue of Caius Cestius, and an inscription, by which it seems that M. Agrippa was one of his heirs, and gave up part of the property to F. Cestius, the brother, were discovered. This brings it therefore to the Augustan age.

Adjoining is the Protestant cemetery. Among the numerous tributes in poetry and prose to the English, the following on the tomb of P. B. Shelley, the friend of Byron, and the sworn disciple of that *school*, is quaint enough:

Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange*.

Percy Bysshe Shelley

Cor Cordium.

Natus 4 Augt. 1792. Obiit. 8 Jul. 1822.

He was drowned in the bay of Naples with Capt. —, another *disciple*.

The Cloaca Maxima, the Mamertine prisons, and the Appian way, are of the era of the kings.

The first was constructed in the reign of Tarquinius Priscus. The stones of the arch are of stupendous size, uncemented, and in concentric rows, one above the other, the height of sixteen feet, and the lapse of more than two thousand years has not shaken it. Near the Ponte Rotto, and the arch of Janus, the mouth and a part of this immense sewer is still visible.

The Mamertine prisons, built also of huge uncemented blocks of stone, were the works of Ancus Martius, and being enlarged by Servius Tullius,

* The quotation is from the *Tempest*.

have sometimes been called Tullian. The upper prison is twenty-seven feet long, twenty feet wide, and fourteen feet high; the lower is twenty feet long, ten feet wide and seven feet high. The entrance is by a hole in the roof, and another in the floor served as the entrance to the lower cell. State prisoners were immured in these dreadful abodes, and Jugurtha among the number.

The Catholics would persuade you that their favourite St. Peter was imprisoned here for nine months in Nero's reign, and pretend to show the pillar to which he was chained, and the well which miraculously appeared to wash out by baptism the sins of his gaolers, and forty-seven companions, who afterwards received, as a matter of course, the crown of martyrdom. The prisons, therefore, of Ancus Martius, with a paltry chapel in front, are consecrated to this all potent saint, and bear the appellation of "St. Pietro in Carceri."

The richest field in the remains of Roman magnificence is the Forum, now the Campo Vaccino; and among all other objects, the Flavian Amphitheatre is pre-eminent. To this building the more modern name of Colosseum has been applied, according to some, from a colossal figure of Nero placed here by Hadrian, or from the prodigious size of the edifice. It was commenced by Flavius Vespasian, A. D. 72, and completed A. D. 76, by his son, as a memorial of their success in the Jewish war; and at the dedication, games were given for one hundred days by Titus; five thousand wild beasts were slain, and the combats of gladiators and Jewish prisoners were exhibited.

Time, spoliation, and war have committed great ravages on this wonderful edifice; for the palaces Farnese, Venezia, the Ripetta gate, the churches of St. Lorenzo in Damaso, and St. Agostino, arose from its ruins. The stones were also taken away for lime-burning; and in the wars of the middle ages, this, like many other ancient buildings, was seized by the contending factions, and converted into a fortress, and the Frangipani and the Annibaldi occupied it.

The Colosseum stands on the site of the pools and lakes of Nero's golden house, nearly in the middle of ancient Rome; is of an oval shape, and is said to have been calculated to accommodate eighty-seven thousand spectators in the seats, and twenty thousand more in the piazzas above. *Burton*, vol. ii. p. 51. Others, however, have rated it at a far less number; and Forsyth says, "where fifty thousand could find seats;" and though the games were but a repetition of bloodshed and barbarities, it is recorded by contemporary writers, that such was the anxiety to procure good situations, that the Romans would often keep watch all night, in order to be present at the commencement of the games in the morning.

The exterior circumference has been estimated at one thousand seven hundred and forty feet; but Vasi says one thousand seven hundred and two feet; length six hundred and nineteen feet; width five hundred and thirteen feet; and the arena or space for the games is three hundred feet long, and one hundred and ninety feet wide. More than half of the outer wall (of travertine stone) is gone: the height is one hundred and seventy-nine feet, and there are three

rows of arches, one above the other, ornamented with columns of the Doric order below, the Ionic above, the Corinthian on the third story, and at the summit is a fourth row of Corinthian pilasters, and forty square windows. Two concentric walls rise within this outer one, but of less height; and thus a double row of porticoes was formed, which extended round the whole amphitheatre, joining each other, and receiving light from without. *Burton*, vol. ii. p. 47.

The spectators entered by eighty arches, and the numbers on these remain from XXIII. to LIV., and that between XXXVIII. and XXXIX. of rather a different shape, and wider, is pointed out as the private entrance of the Emperor Titus. One end of the outer wall, where the arches had been broken, has been completed; and the other, which was in a fearful state of decay, has been *shored up* by an immense buttress of brick, by Pope Pius VII.

The antiquaries have lavished much disquisition on the subject of the awning for the amphitheatres to protect the spectators from the sun or rain, and the projections on the top, and the small corbels between the pilasters on the fourth story, are supposed to have been used for supporting the poles and awning. That cruel and childish tyrant Caligula, is recorded by Suetonius to have gratified his whim of annoying the people, by shutting the doors, and ordering the awning to be drawn aside, during the heat of a scorching sun. "Gladiatorio munere reductis interdum flagrantissimo sole velis emitti quemquam vetabat." *Suetonius. Caligula*, c. 26.

Around the Arena was a low wall, of which but

little remains, to protect the spectators from the wild beasts; and strong nets were also added as a safeguard, and in this wall were gratings through which the gladiators and animals entered. Immediately behind were the best seats in the amphitheatre, appropriated to the Consuls, Prætors, Senators, and, *above all*, to the Vestal Virgins. “Solis Virginibus Vestalibus locum in teatro separatim et contra prætoris tribunal dedit.” *Suetonius. Augustus, c. 44.*

Many Christians are supposed to have suffered martyrdom here; and among others St. Ignatius is recorded to have been brought from Antioch, in the reign of Trajan, and to have been cast alive into the arena to be devoured by wild beasts. But these accounts of the monks must be received with great caution.

In the arena are fourteen stations or small altars, designating, according to the superstitious ceremonials of the Romish church, the various events which occurred between Jerusalem and Calvary; and they deform, with their pigmy columns, the noble ground-plan, and in the centre is a wooden cross, inscribed, that every one who kisses it, shall receive an indulgence for two hundred years.

Close to the Colosseum, and at the base of the Palatine hill, is the arch of Constantine, voted to him by the Senate, in honour of his victory at the Ponte Molle.

This structure consists of a large central, and two small lateral arches; and each front is ornamented with four Corinthian fluted pillars of “giallo antico,” surmounted by statues of Dacian captives. The bas-reliefs on the fronts and sides of the arch relating to

Trajan's life and actions, are beautifully executed, and in fine preservation; but these, the Corinthian pillars, and the statues, were taken from *Trajan's* arch in his forum, by that *botcher* of antiquity, Constantine; and Forsyth's remark on the Baptistery of St. John Lateran, holds good here. "Like all Constantine's works, this is but a compilation of classical spoils, a mere thief of antiquity."

The other ornaments of the arch, of the time of Constantine, exhibit proofs of the lamentable state of the arts at that period. On the narrow frieze at the top are sculptured military triumphs, infamously executed; and the Fames over the central arch, and the relievos within of his entrance into Rome, and his assisting at a sacrifice, are worthy of a common stone-cutter.

This arch was buried to the depth of eight feet at least; and Pius VII. opened it in 1805, and exposed the pavement of the ancient *Via Triumphalis*.

The remains of the temple of the Sun and Moon; or, according to another opinion, of Isis and Serapis, or of Venus and Rome, consist of a part of the walls, and two semicircular alcoves, the cellæ of the chapels, ornamented with a sort of lozenge work. The whole is of brick, and connected in a peculiar manner, the concave parts facing opposite ways. The Emperor Hadrian planned this edifice, and submitted the design to Apollodorus, the architect of the forum of Trajan; but unfortunately for himself, being no flatterer, and having been already banished for having given his opinion too frankly, upon this occasion, he

drew upon himself, the last vengeance of the Emperor, death.

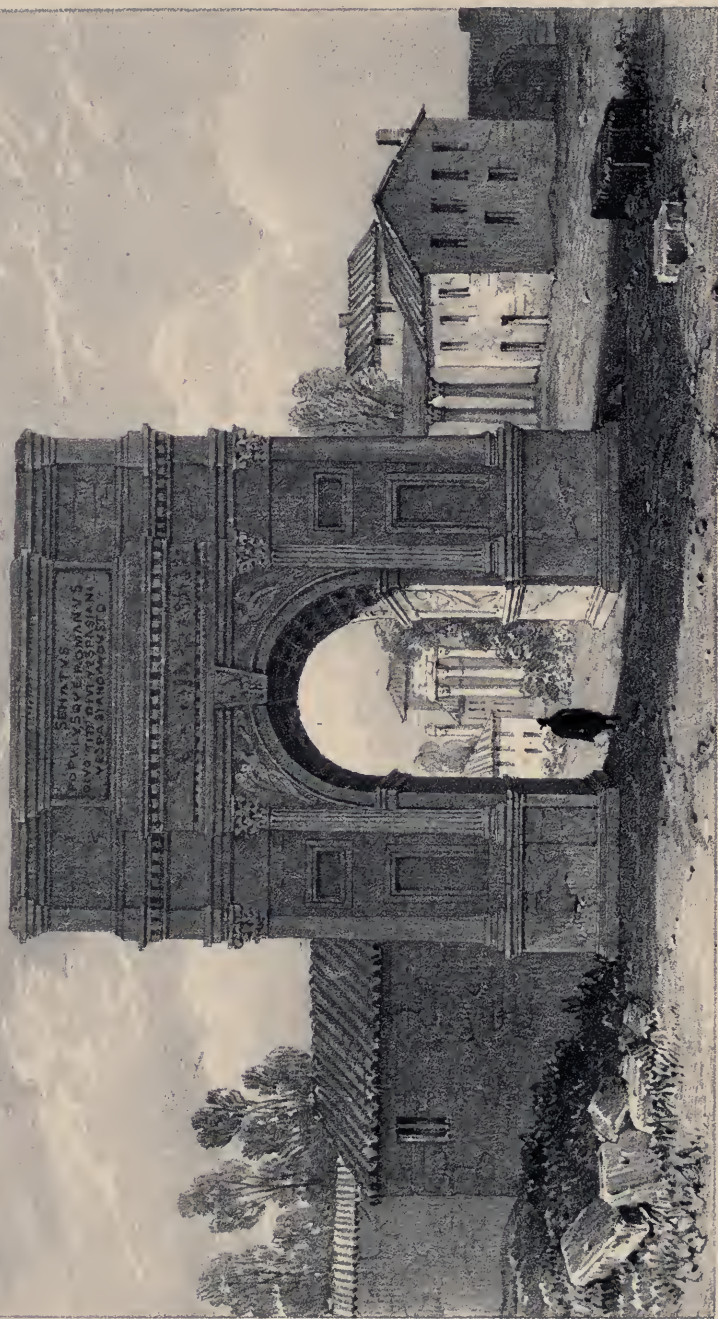
Burton quotes Prudentius as a testimony of these twin temples having been dedicated to Venus and Rome.

Ascending by the ancient *Via Sacra* you arrive at the Arch of Titus, at the foot of the Palatine hill, for its proportions and architecture considered to be the most beautiful existing at Rome.

The senate and Roman people voted this arch in memory of the triumph of Titus, after the conquest of Jerusalem; but, from the word "divo" in the inscription, it is evident that it was not finished till after his death. "Senatus Populusque Romanus Divo Tito, Divi Vespasiani F. Vespasiano Augusto." The two fluted Corinthian pillars are tolerably perfect, but the rich cornice and moulding is much broken, and the frieze defaced. Beneath the arch the roses are elaborately wrought, and in the centre appears the Emperor, sitting on an eagle, alluding to his apotheosis, and on the sides of the arch are very bold relievos of the Emperor in a car drawn by four horses abreast; and the other side, the spoils of the temple of Jerusalem, the golden candlesticks, the silver trumpets, the table, and the censer, are borne in triumph.

It has been said that the Jews, who abound in Rome, refuse to pass under this monument of their defeat and subjugation.

On the right is the Temple of Peace, but erroneously so called, as the superb edifice dedicated to Peace by Vespasian, and in which the spoils and

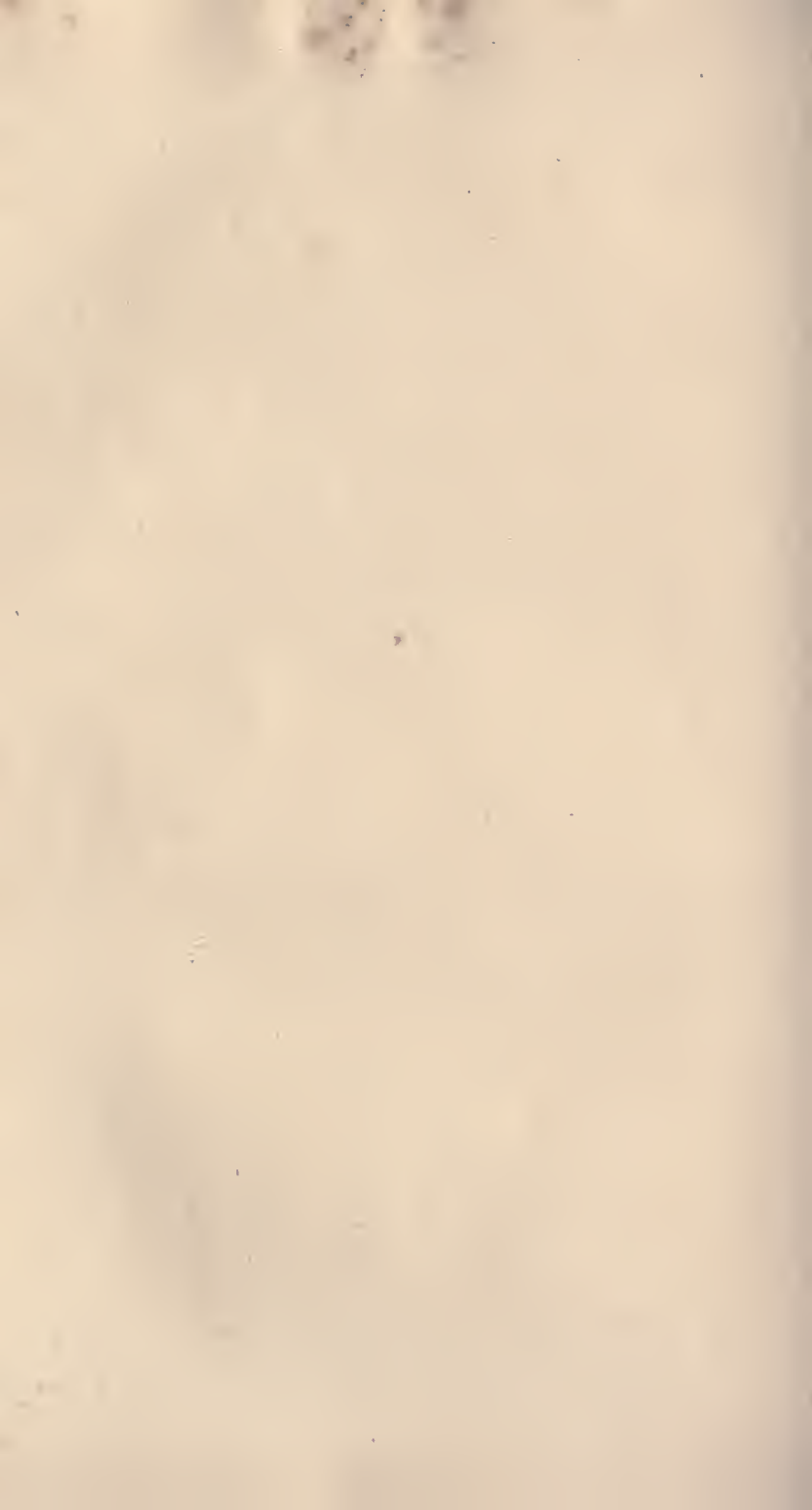


SENATUS
POPULVSQVE ROMANVS
DIVO TITIVS DIVVS SPASIANI
VESPASIANORVM SVO

E. Ide,

ARCH OF TITUS, ROME.

Printed by C. Hullmandel.



trophies of Jerusalem, and the treasures of the citizens were deposited, was burnt in the reign of Commodus. Nibby says it is a "basilica," built by Constantine, who perhaps employed some of the remains of the former temple in the new building. "Constantine, ambitious that Rome should appear but the second city of his empire, abandoned its ancient edifices to ruin or to robbery, or to the church; the creature of occasion, *cobbling* its basilicas out of temples and tombs."—*Forsyth*.

The three arches which remain are of immense height, and upwards of seventy feet span; the marble has vanished, and nothing but the inner walls of brick are left. The roof was adorned with octagonal compartments, and there are niches for statues.

Near the Arch of Titus are the desolate Palatine Gardens, now the property of the King of Naples; and above are the ponderous walls of the Palatine Library, built by Augustus.

In the gardens, a flight of steps leads to a narrow passage and chambers, which have been *christened* "Livia's Baths;" and some traces remain of the arabesque paintings, despite of moisture and time.

The portico of the Temple of Antoninus and Faustina, A. D. 168, consisting of six Corinthian fluted columns of Cipollino marble, the capitals and bases of Carystian, is tolerably perfect. The height of the columns, which were recently half buried in the earth, is forty-six feet, and the circumference fifteen feet; the cornice of the portico is gone, but some of it remains on the side walls, as well as a portion of the frieze, on which griffins and candelabræ may plainly be traced.

An ugly little Grecian church is stuck behind the façade of this temple, and deforms the whole; and the frieze and cornice on the left side, which appears to be the most perfect, is blocked up from view by a shabby house built close to it.

Near this temple is the Temple of Remus, now the vestibule of the ancient church of St. Cosmo and Damiano (sixth century), but Pope Urban VIII. raised the floor nearly twenty feet on account of the damp, so that you descend by steps to the pavement of the circular Temple of Remus. Nibby, however, attributes it only to the time of Diocletian.

In the open space of the Campo Vaccino stand the three magnificent fluted Corinthian columns of white marble, crowned with a rich cornice and frieze, of the Temple of Jupiter Stator, and the earth having been removed, they are viewed to the very foundations. Great force must have been used in destroying this temple, for in one column, the pieces of which it is composed have been so completely *wrenched* round that the fluting is no longer in the same line. These columns by some have been called a temple of Vulcan, the Comitium, a senate house, and with infinite absurdity a *bridge*.

“Ita admissis intra mœnia hostibus, atrox in ipso foro pugna, adeo ut Romulus Jovem oraret, ut fœdam suorum fugam sisteret. Hinc templum et Stator Jupiter.”—*Florus*, c. 1.

To this period, it must be acknowledged, the architecture never can apply; but, from the perfect and elaborate design of these columns, they may more properly be ascribed to the Augustan age or the Em-

pire, when, in all probability, the temple was erected on the *site* of the former one.

Advancing into the Forum, the next object which presents itself is a beautiful Corinthian pillar of Greek marble, forty-six feet in height, respecting the origin and destination of which the antiquarians puzzled themselves considerably, and to little purpose. But in 1813, excavations were made round it at the cost of the Duchess of Devonshire; and the inscription on its base, a fulsome panegyric upon the Emperor Phocas, an unrelenting bloody despot, whose statue, shining with gold, “*auri splendore fulgentem*,” is recorded to have been placed on the summit by Smaragdus, Exarch of Italy, A. D. 608, has removed all doubts on the subject.

The fine proportions, and finished execution of this pillar, warrant a date considerably anterior to the above, when the arts were rapidly on the decline; and as a pillar was raised in the Forum in honour of the Emperor Claudius, the statue of the Greek tyrant may have afterwards crowned the pillar of the Roman emperor.

A little farther, at the base of the Capitoline Hill, are three fluted Corinthian columns, nearly four feet and a half in diameter, with rich capitals, with an entablature on which appears *ESTITUER*; and on the frieze are the cap worn by the high priest, the knife, the dish, the axe, the hammer, the jug, and the vessel for sprinkling the lustral water.

These remains have generally been attributed to the Temple of Jupiter Tonans, raised by Augustus in gratitude for his escape from lightning when travel-

ling in Spain, and which killed the slave who preceded his litter. The remnant of the inscription, “restituerat,” refers to the restoration of this temple by S. Severus and Caracalla.

Very near these are eight more columns, supposed to have formed the portico of the Temple of Concord, built by Livia, and dedicated by Tiberius to Concord, in honour of the harmony subsisting between Livia and Augustus. So says Vasi; but now it is generally believed that this was a temple dedicated to Fortune, the former having been proved, by excavations in 1817, to have stood more towards the north.

These columns, thirteen feet in circumference and forty-three feet high, are of one solid block of Egyptian granite; the capitals, Ionic and Doric, are of white marble. The temple was burnt in the reign of Maxentius, and was restored in the reign of Constantine, and this the inscription records: “Senatus Populusque Romanus Incendio consumptum restituit.”

“At no very distant period this temple was nearly perfect, and was wantonly destroyed. Poggio, who wrote in the beginning of the fifteenth century, tells us that the whole of the temple, with *part* of the portico, was burnt to make lime, and that the pillars were thrown down after he came to Rome. Andrea Fulvio relates the same story.”—*Burton*, vol. i. p. 215.

Close by is the Arch of Septimius Severus, in a deep fosse, surrounded by a wall, and *disinterred* by Pius VII. in 1803. It was erected (according to the inscription) by the senate and the people in honour of S. Severus and his sons Caracalla (or M. Au-

relius Antoninus, the name of Caracalla having been given to him afterwards by way of reproach,) and Geta, for two triumphs in the Parthian war. In the inscription the words "optimis fortissimisq. principibus," referring to Severus and Caracalla, are supposed to have been substituted for "P. Septimio Getæ nobilissimo Cæsari opt." the marble being sunk in here.

Of all the ancient inscriptions on the arches, the bronze letters have been plundered by the barbarians, and the holes for inserting them in the stone alone remain.

The bas-reliefs and ornaments are numerous; but they exhibit a decline in art, and they have also suffered from dilapidation and time.

Near this arch a steep ascent leads to the Capitol, and on the left are the immense blocks of Peperino which formed a part of the ancient Tabularium or Record Office, and the Palazzo Senatorio is raised upon them as a foundation. This agrees with Livy's description of buildings on the Capitoline hill: "Capitolium quoque saxo quadrato substructum est, opus vel in hac magnificentiâ urbis conspiciendum."

The modern square of the Campidoglio is small; and though built from the designs of M. Angelo, possesses neither grandeur nor magnificence. The equestrian statue of M. Aurelius in the centre is splendid. An inscription on the pedestal, (the work of M. Angelo), purports that Paul III. in 1538 removed this statue hither from the church of St. John Lateran.

The statue has evidently been gilt, and it is the

only equestrian statue of ancient Rome which remains. Some have called it Lucius Verus, and Addison says that on a medal of that emperor it is represented, but not one of the busts of L. Verus in the Florence Gallery bears the slightest resemblance to this head.

On the balustrade of the Campidoglio are two colossal marble figures of horses, and of Castor and Pollux, but they are giants in comparison, and could throw their legs over their backs without the aid of a stirrup. They were found under the Jews' Synagogue, on the banks of the Tiber.

Here are also the statues of Constantine Cæsar, and Constantine Augustus, sons of Constantine, found in the baths on the Quirinal Hill; and beyond is the Mile-stone which marked the first mile on the Appian Way. The globe placed upon it is said to have contained Trajan's ashes, and on a tablet beneath is the following barbarous distich:—

“Quæ peregrina diu steteram mensura viarum
Nunc Capitolini Culminis incola sum.”

Close to the Arco de Pantini are a pilaster and three fluted Corinthian pillars of Parian marble, with splendid capitals, seventeen feet eight inches in circumference, and fifty-four feet in height, supporting an architrave, ornamented with roses beautifully wrought, and a Grecian border. These columns formed a part of the portico of the temple erected by Trajan in honour of Nerva.

A short distance beyond, in the street, are the remains of the Temple of Pallas, consisting only of two fluted Corinthian pillars, half buried in the soil, supporting a highly ornamented entablature. On the

frieze are bas-reliefs alluding to the arts, much injured by time; and above is an attic, and in the centre a figure in bas-relief of the goddess, with her helmet. This temple is ascribed to Domitian.

Not far distant is the Forum of Trajan, which, till within these few years was, like most of the antiquities, covered with earth and blocked up by houses on all sides. The French have the merit of commencing the excavations which have brought to light the ancient Forum Trajanum, and of laying open the pedestal of the column. Trajan's Forum, therefore, stands now in a complete fosse, below the pavement of the modern city.

This beautiful pillar, one hundred and twenty-four feet in height, was erected by Apollodorus the architect, "Inter Divos relatus est, solusq. omnium intra urbem sepultus. Ossa ejus collocata in urnâ aureâ, in foro quod ædificavit sub columna sita sunt: cujus altitudo cXLIIII pedes habet."—*Eutrop.* viii. c. 5. by command of the Senate, in memory of Trajan's conquest of the Dacians, A. D. 115.

The pedestal is covered with warlike trophies in bold relief, and at the angles were eagles holding in their talons oaken wreaths, but two headless ones alone remain; and the four Victories are much mutilated. The pillar is covered with bas-reliefs of the Dacian campaigns, finely executed, winding spirally to the summit. Below, the figures are about two feet in height, but in every succeeding compartment they gradually increase in size. A colossal statue of the Emperor, of gilt bronze, (the head of which was found near the base,) and a gilt ball, said to have

contained his ashes, surmounted this splendid pillar. According to other accounts, the ashes were enclosed in an urn, and deposited in the pedestal.

Sixtus V. removed the feet of the statue, which alone remained, and *consecrated* the column to the all-potent saint St. Peter, whose colossal figure in bronze, holding in his hand the keys, crowns the monument of the victories of the Roman Emperor over the Dacians and Sarmatians :

“ and Apostolic statues climb,
To crush th’ Imperial urn whose ashes slept sublime.”

Childe Harold.

The inscription, excepting a few letters, is very perfect, and it appears from it that as much earth was removed for sinking the foundations of the Forum as equalled the column in height. From the bas-reliefs the costume and military tactics of the period receive great illustration ; and *Forsyth* calls it an immense field of antiquities. “ Trajan appears as a sovereign, a general, a priest ; his dignity he derives from himself or his duties, not from the trappings of power, for he is drest like any of his officers, unlike modern relievos, where dress appears in all its distinctions, prostration in all its angles. None kneel here but kings or captives, no Roman appears in a fallen state, none are wounded and slain but the foe. No monument gives the complete and real costume of its kind so correctly as this column.”

From these relievos we find that the Roman soldiers wore their swords on the right side, that on a march they were bareheaded and hung their helmets

to the shoulder, that they carried a staff over the left shoulder, for slinging wallets with provisions; that their shields were oblong, and with devices. The soldiers wear a tight pantaloon, reaching to the knee, and the covering the head and back with the shield, in whole ranks, in the attack, thus presenting a solid mass, called the "Testudo," is plainly discovered. The Dacians use curved swords; the Sarmatian cavalry, both men and horses, are clad in complete mail; the Dacian and Moorish horses are bare, and the Germans are naked and unharnessed.

Trajan died at Seleucia of dysentery, and never beheld the column raised to his honour.

The bronze column in the Place Vendome, erected by Bonaparte, is, from base to summit, a servile imitation of this fine monument of antiquity; but in both, the multitude of figures dazzles and distracts the eye; and Forsyth has well observed on those of Trajan and M. Aurelius, "the narrow boundary is hardly sufficient to prevent the confusion which such a throng of prominent figures, and deep shadows must throw on the general surfaces of these columns."

A staircase, lighted by small apertures, conducts to the balcony on the summit.

The Piazza Colonna is so called from the lofty column erected in honour of M. Aurelius, by the senate, for his triumph over the Marcomanni, and, like that of Trajan, is covered with bas-reliefs of the campaign; but they are not so perfect, and altogether inferior in execution. The column is Doric, with a Tuscan base and capital, and having suffered materially from time, was restored by Sixtus V.; and

the *modern* inscription which he has placed, gives an erroneous description of its dedication. Amongst the figures may be remarked, "Jupiter Pluvius," showering down water from both *arms*, in commemoration of the rain which fell for the relief of the Roman army, A. D. 174, during the campaign against the Quadi. Sixtus V. made this column *truly* Catholic, by *sticking* on the top a huge bronze figure of St. Paul, who thus becomes the laurelled conqueror of the Marcomanni, as his brother, St. Peter, is of the Dacians and Sarmatians.

Between the Campo Vaccino and the Tiber, in the Forum Boarium, once the resort of the usurers and merchants of Rome, is the Arch of Janus Quadrifrons, generally supposed not to have been a triumphal arch, but an exchange; and Forsyth says it is of the age of Domitian, who erected many of these, or even later. The building is square; each front is seventy-seven feet in length, and in the centre are four arches of equal dimensions, cutting each other at right angles; and on the east and west sides are twelve niches, which no doubt contained statues; but these, and the columns have disappeared. The numerous holes in this arch are caused by the barbarians, who plundered the bronze cramps which united the blocks of marble.

One side of the Arch of S. Severus is buried in the wall of the church of St. Georgio in Velabro, close to the Arch of Janus, and consequently all the ornaments on that side are concealed from view. This is a small arch, not wide enough for carriages, and was erected by the merchants of the Forum

Boarium, in honour of Septimius Severus, Julia, his consort, and their sons, Caracalla and Geta. The pilasters are composite, and the whole arch is covered with bas-reliefs and ornaments. Within is a representation of Severus and Julia assisting at a sacrifice, and on the opposite side is Caracalla sacrificing, the figure of Geta having been torn away by the orders of the impious fratricide.

The bronze Hercules, in the Capitol, was found in this Forum.

In a narrow lane, near the arch of Janus, is a part of that wonderful work of the era of the kings, the Cloaca Maxima, or great sewer of Rome, began by Tarquinius Priscus, U. C. 150, and enlarged and completed by Tarquinius Superbus. The immense blocks of peperino stone, each five feet long, and three feet thick, are uncemented; the height and width of the drain is twelve feet, and the mouth of it may be seen near the Ponte Rotto.

Not far from the Forum Boarium, and on the banks of the river, is the Temple commonly attributed to Vesta. The circular portico is supported by nineteen Corinthian fluted pillars, with richly wrought capitals; but the entablature, the cornice, and the roof, which in Ovid's time, was of brass, have vanished.

Much dispute has arisen amongst the antiquaries respecting this temple; and the idea that it is the identical one erected on the banks of the Tiber, by Numa, to the goddess Vesta, which was repaired by Domitian, having suffered in Nero's fire, cannot be maintained.

The original edifice was burnt, U. C. 512, rebuilt, burnt again for the amusement of Nero, repaired by Domitian; again burnt in the reign of Commodus, A. D. 191, and restored by Julia, the consort of Severus.—*Burton*, vol. i. p. 46. It has now been cleansed of all heathen impurities, by being dedicated to St. Stephen, or Sta. Maria del Sole.

Close to this temple is that of Fortuna Virilis, said to have been originally erected by Servius Tullius, in gratitude for his extraordinary rise from bondage to a throne; but this temple was soon afterwards burnt, and another, perhaps the present, built on the site. The shape is oblong, the front is plastered over with stucco, and more than half the cornice is destroyed; seven fluted Ionic pillars, of beautiful proportion, remain on one side, half buried in the wall. Pope John VIII., in the ninth century, converted it into an Armenian church.

Opposite is the Ponte Rotto, the first bridge in Rome, commenced by M. Fulvius the Censor, U. C. 574, and finished by Scipio Africanus and L. Mummius, U. C. 611. The ancient name was Pons Palatinus, or Senatorius; but it has suffered so much from inundations, and has been so often repaired, that but little of the old part remains.

An old house near the bridge, on the walls of which are the vestiges of rich ornament, which has obtained, among the vulgar, the name of Pontius Pilate's House, is said to have been the residence of Cola di Rienzi, the celebrated tribune of Rome.

The Pantheon of Agrippa, now metamorphosed into the church of St. Mary of the *Martyrs*, (and it

well deserves the name, if it be true that Boniface IV., in the seventh century, removed thither twenty-eight wagon loads of bones of saints and martyrs,) was erected by Agrippa, the son-in-law of Augustus, about 27, A. J. C., and dedicated to Mars and Jupiter Ultor, and to all the gods, in memory of the victory of Actium. The portico, one hundred and ten feet long, and fifty-four feet deep, is supported by sixteen Corinthian columns, fifteen feet in circumference; each being formed of one solid piece of Egyptian granite, forty-two feet high, independent of the capitals and bases, which are of marble. The diameter of the interior is one hundred and forty-nine feet, the height about the same; there are no windows, but the dome is lighted by a circular aperture in the centre. The statues of the gods in gold and silver, marble and bronze, the Caryatides, according to Pliny, the work of Diogenes the Athenian, are no more, and even the marble has been stripped from the outside walls. Fire and barbarians have committed dreadful ravages; it was partially burnt in the reign of Titus, and Domitian repaired it. Struck by lightning in Trajan's reign, and restored by Hadrian; and again repaired by Severus and Caracalla. The plates of bronze, which roofed it, were taken away by Constans, the grandson of Heraclius, A. D. 663, but Gregory III. restored them. Urban VIII. plundered these plates of brass, for the construction of that unsightly toy, called the "Baldacchino," which deforms the cupola of St. Peter's, and employed the rest in the casting of cannon for the *mighty* castle of St. Angelo. This vain Pontiff,

whose armorial bearings, the bee, is stuck up in all quarters, was of the Barberini family; and after this *Gothic* spoliation, the following was affixed to Pasquin's statue:—"Quod non fecerunt Barbari Romæ, fecit Barberini." With most consummate vanity, the inscription records the robbery by this high-priest of Rome. The weight of metal was enormous, two hundred and fifty thousand pounds—the nails alone, nine thousand pounds. Urban VIII., in addition to the spoliation of the roof, has the *credit* of having ordered the two small belfries to be put up, under the direction of Bernini, who certainly has not added to his fame by these wretched performances; and the interior of the dome has been white-washed by the modern Vandals.—"The portal shines inimitable on earth. Viewed alone it is faultless, positively the most sublime result that was ever produced by so little architecture. Though plundered of all its brass, though exposed to repeated fires, though sometimes flooded by the river, and always open to the rain, no monument of equal antiquity is so well preserved as this rotunda."—*Forsyth*.

To give an idea of the accumulation of soil which covers ancient Rome, seven steps formerly led to the portico, and five are buried.

CHAP. IX.

ROME.

PALACE OF THE CÆSARS. BATHS OF TITUS—OF CARACALLA—OF DIOCLETIAN—OF PAULUS ÆMILIUS. TEMPLE OF ANTONINUS PIUS. THEATRE OF MARCELLUS. MAUSOLEUM OF AUGUSTUS—OF SCIPIO. CIRCUS OF ROMULUS. TEMPLE OF BACCHUS. GROTTO OF EGERIA. TOMB OF CECILIA METELLA—OF HADRIAN. TEMPLE OF MINERVA MEDICA. MUSEUM OF THE CAPITOL.

NEAR the stupendous Colosseum are the equally stupendous ruins of the Palace of the Cæsars, on the Palatine hill, “which originally contained all the Romans, and was afterwards insufficient to contain one tyrant.”—*Forsyth*. The house originally belonging to Hortensius, in which Augustus was content to reside, was neither vast nor costly. This was burnt, and rebuilt by the Emperor, who added a portico and a library, and Tiberius and Caligula made large additions, and the Temple of Castor and Pollux formed the vestibule.

This palace being burnt, Nero replaced it with the Golden House, and the tyrant is said to have merely exclaimed, on the completion of this gigantic structure, “that now he could live like a man.”—“In cæteris partibus cuncta auro lita, distincta gemmis unionumq. conchis erant. Ejusmodi domum

cum absolutam dedicaret, hactenus comprobavit ut se diceret quasi hominem tandem habitare cœpisse.” —*Sueton. Nero*, c. 31. This palace was again consumed by fire in the reign of Commodus, and rebuilt by him.—*Burton*, vol. i. p. 106. Forsyth says, “Palladio, whose imagination rebuilt so many ruins, forbore from these. Panvinio tried in vain to retrace the original plan.”

In the Farnese Palace are some splendid specimens of columns, friezes, and statues, which were found here, and which attest the colossal magnificence of the Palace of imperial Rome.

In this direction are the ruins of the Baths of Titus, but according to others, rather the Palace of Titus, which covered the greater part of the Esquiline hill. The site was occupied by the gardens and the house of Mæcenas, and in a tower here Nero stood to view the conflagration of Rome, singing to the sound of his lyre the burning of Troy.

The building consisted of two stories, but hardly a vestige of the upper one is left. The baths and saloons, though previously excavated, were completely buried in 1776; but the French, in 1812, opened a large saloon, and several of the corridors. The latter are very narrow in proportion to their height (thirty feet); the roofs are vaulted, and the arabesque frescoes may be distinguished by torch-light, and the freshness of colouring strongly proves the excellence of the brickwork, which has withstood the effects of damp for such a series of years. All the marble with which the walls were covered has disappeared;

but in the saloon opened by the French, enough of the "giallo antico" remains to show that it once lined the room.

The much admired group of the Laocoon was found in these ruins.

Though inferior in size to the baths of Caracalla and Diocletian, these are more admired for their architecture. Raphael is said to have studied the arabesques to assist him in painting the "Loggia" of the Vatican; and he is also accused of causing the corridors to be filled up again, to prevent a discovery of his theft. But the story is not credited; for, during the excavations of that time, the frescoes were seen by hundreds, and therefore the attempts to conceal them afterwards would have been absurd, and from the height and darkness of the corridors, they could not have been copied without the aid of scaffolding and numerous lights.

After the discovery of the Laocoon, most of the the rooms were again choked up with rubbish, thrown in through the apertures above by the peasants; and to this Forsyth must allude when he says, "the Baths of Titus were the first gallery of ancient painting that was restored to the world, buried for the second time in the Esquiline."

In a garden near the Baths is a building containing nine rooms on the upper story, the lower being buried, supposed to have served as reservoirs. Each room is about forty feet long, thirteen feet wide, and eight feet and a half high; the walls are of great thickness, and are coated with cement. All the chambers communicate with each other. The "Settè

Sale di Vespasiano," as they were termed when only seven chambers were discovered, are now used by the peasants as cart-lodges.

The Baths of Caracalla, at the base of Mount Aventine, form one of the most stupendous masses of ruin in Rome, one thousand eight hundred and forty feet in length and one thousand four hundred and seventy-six feet in width (*Burton*; vol. i. p. 327); and the circuit of the outer wall is nearly perfect. These Baths are said by Olympiodorus to have contained one thousand six hundred "sellæ" of polished marble.

The "Cella Solearis" cannot fail of striking the visitor with astonishment, being upwards of two hundred feet long, and one hundred and forty-four feet wide; and the flat roof was considered as a most surprising work, being supported entirely by bronze or copper bars, interlaced.

Caracalla lived to finish this immense structure, which was floored with mosaic, and adorned with the splendid marbles, and the most celebrated works of sculpture, that Rome could boast. From him they derived the name of "Thermæ Antoninianæ;" and Heliogabalus and Alexander Severus added porticoes, of which there are still some remnants. In these Baths a superb figure of Caligula on horseback (marble), now in the Farnese Palace, the celebrated Hercules of Glycon, or the Farnese Hercules, the statue of Flora, and the Toro Farnese, now in the gallery at Naples, were found.

Baths of Diocletian.—These were commenced by Maximian, on his return from Africa, A. D. 298.

Seven years were spent in their completion, and forty thousand Christians were employed in the building by this persecutor of their religion; and, according to the dubious authority of the monkish writers, they were afterwards massacred. Pius IV., desirous of sanctifying the labours of these holy martyrs, commissioned Michael Angelo to convert part of the "Pinacotheca," the stupendous saloon of painting and sculpture, into the nave of the church of "Santa Maria degli Angeli;" and the pillars, eight in number, each of a solid block of Egyptian granite, of the Corinthian order, sixteen feet in circumference, are entire; but as, on account of damp, the pavement has been raised, the original bases of the pillars are buried, and modern bases have been substituted. The circular vestibule, which forms the entrance, was one of the saloons belonging to the Baths; and here are the tombs of the painters Carlo Maratti and Salvator Rosa, died 1673.

At some distance is the church of St. Bernardo; originally one of the four circular towers, which stood at each angle of the Baths, and the roof, resembling that of the Temple of Peace, is perfect. Another of these gigantic circular towers was converted into a granary by Clement XI.; and behind Sta. Maria are most extensive remains of the massive walls of these Baths. Diocletian's Palace at Spoleto is said to partake of the same vastness of dimensions.

In a small street near Trajan's Forum, blocked up by houses, are the ruins of the Baths of Paulus Æmilius. The semicircular shape is easily traced,

and six porticoes, one above the other, are perfect ; a staircase is also entire ; and the porticoes appear to have continued, but they are so crossed by walls and houses, that it is impossible to trace them farther. Some writers have supposed these remains to belong to a theatre.

Near the Pantheon, and on what *was* the “ Campus Martius,” is the Custom House of his Holiness, the façade of which is formed of the remains of the Temple of Antoninus Pius, consisting of eleven fluted Corinthian pillars, nearly forty feet in height, but they have suffered much from time, and also from fire. The vast cornice, formed of one block, and one hundred and thirty feet in length, is in tolerable preservation.

Amongt the numerous relics of antiquity which are either *built upon*, or choked up by the filthy houses of the modern city, may be mentioned the Theatre of Marcellus, in the Piazza Montanara. This was the second theatre in Rome built of stone, that of Pompey being the first, commenced by Julius Cæsar, and finished by Augustus, who dedicated it to his nephew Marcellus, U. C. 743.

Like the Colosseum, it probably consisted of four stories, but two only remain in the outer wall, defaced from time and deformed by dirty cellars and shops. The portico below is of the Doric, the story above of the Ionic order. It is built of enormous blocks of “ travertino,” and would hold thirty thousand spectators. This once magnificent Theatre was repaired by Vespasian, and again by A. Severus, converted into a fortress by the Savelli and the barbarians of

the middle ages, part of the stone was plundered for building the Farnese Palace, and on the site and arches of the rest, Peruzzi erected the palace which now belongs to the Orsini family.

The Mausoleum of Augustus stood in the Campus Martius, now within the city, and surrounded by buildings in all directions, and was covered entirely with white marble, of a circular form, four hundred feet (three stories) high, and crowned by a cupola and the statue of the Emperor; but the cupola has fallen in, and the accumulation of ruin has so raised the area above the street, that you ascend by several flights of stairs. Bullfights, fireworks, and other shows are now exhibited here.

To such base uses has the mausoleum been converted, in which the ashes of Augustus, his beloved Marcellus, Julius Cæsar, Germanicus, and the freedmen of the Emperor's family were *inurned*.

Near it was a grove planted by Augustus, and here was the "bustum," or funeral pile, for burning the bodies of the Emperors; and the inscriptions of "Hic crematus est," which have been found, confirm the opinion.

In the vicinity of the Porta St. Sebastiano is the tomb, or rather the vault, of the Scipio family, U. C. 456; and other tombs were ascribed to this noble family, till the discovery of this, in 1780, settled at once all dispute on the subject. The long and gloomy corridors, and the recesses, are hollowed out of the soft, porous "tufa;" but all the tombs and inscriptions have been removed to the Vatican.

No memorial of Scipio Africanus was found here,

which seems to confirm the opinion that he died and was buried at Liternum, in voluntary exile, having commanded the well known inscription, "Ingrata patria, ne ossa quidem mea habes," to be placed on his tomb.

"Ejusq. voluntarii exilii acerbitatem non tacitus ad inferos tulit, sepulchro suo inscribi jubendo, Ingrata patria, ne ossa quidem mea habes."—*Val. Max.* lib. v. c. 3.

The Gate of St. Sebastian was built by Aurelian, when he extended the city walls, and the base and two flanking towers are composed of immense blocks of marble.

At this gate commences the celebrated Appian Way, constructed by Appius Claudius the Censor, A. U. C. 441, as far as Capua, and afterwards continued by Trajan to Brundisium, three hundred and fifty miles in extent. Temples and tombs adorned it; Julius and Augustus Cæsar, Vespasian, Domitian, and Antoninus Pius improved and repaired it; and in later times Theodosius, Arcadius, and Honorius expended large sums upon this great work. But the inundations of the Pontine marshes caused sad havoc, till Pius VI., at a cost almost incredible, overcame all difficulties.

At about two miles distance from the walls are the remains of the Circus of Romulus, the son of Maxentius, which has for three centuries, merely on the authority of a medal and a statue, been called the Circus of Caracalla. Mr. Burgess, in his valuable work on the Circus and on the Circensian games, proves, from the ornaments and sculpture which have

been found here, and the frescoes in one of the towers, "which betray a rudeness of the art, scarce worthy of the age of Constantine," compared with the magnificence and taste displayed in Caracalla's baths, that it would be absurd to suppose that they were of the same period; and he adds, that Spartianus, who minutely describes all the works of the Emperor, says not a word about the Circus. Under the arch at the further extremity, are two inscriptions, one, recording the excavations made here by the proprietor, the Duke of Bracciano; the other, arranged of various mutilated fragments, by the celebrated antiquarian Nibby. Romulus died very young, and before the defeat and death of his father at the "Ponte Molle."

Forsyth has observed, that "this is the only circus sufficiently entire to show what a circus was;" for, of the celebrated "Circus Maximus," and the others which adorned Rome, not even the form can be traced. According to Burgess, the area, or race-ground, is one thousand six hundred and thirty-five feet in length, and two hundred and fifty feet in breadth. The outer walls are nearly perfect; but of the ten rows of seats, which would contain twenty thousand spectators, not one can be seen. The "Carceres," or starting places for the chariots, were flanked on either side by a lofty tower, and of these towers there are considerable remains; and about four hundred and fifty feet from the north tower is the Grand "Pulvinar," or Imperial Stand, commanding the best view of the beginning and end of the race (*Burgess*), and of this also, and of the "Spina,"

nine hundred and sixteen feet long, which divides the area into two parts, there are considerable vestiges. At each end of the "Spina" were the "Metæ," or goals, round which the chariots turned, answering to our distance and winning posts, and the bases are standing. They are of brick and cement, but were originally covered with marble, and three conical pillars stood on these bases, about twenty feet high, ornamented with bas-reliefs, and at the top of these cones were marble balls, one of which has been found.

The splendid obelisk of Egyptian granite, fifty-four feet high, covered with hieroglyphics, which now crowns the fountain in the "Piazza Navona," stood on the middle of the "Spina," and when removed from this Circus, in 1649, was lying on the ground, broken into five pieces.

In the centre of the circular end of the Circus, opposite to the "Carceres," is a gateway, the arch of which is entire, and under it are placed the two inscriptions before mentioned.

In the walls of the Circus are inserted numerous coarse earthen jars, in rows, which are evidently intended to lighten the weight of the mass, and to act, from their spherical shape, like arches, also for filling up and saving materials. Mr. Burton mentions these reasons, but seems to lean rather to the opinion, that they were placed for the propagation of sound; arguing, that such vessels were inserted under the seats of theatres, according to Vitruvius, sometimes of bronze, sometimes of "terra cotta," though he gives no instance of this in Rome, but

adduces a theatre in Sicily as a proof. But for what purpose was the transmission of sound so desirable in an immense circus, where there was neither singing nor declamation, and where the purpose was as widely different as possible from that of a theatre? Nibby ridicules the supposition, and maintains the far more probable one, that they were placed to lighten the building; and he is followed by Burgess, who asks, whether the edifice called the Temple of Venus and Cupid, near Santa Croce, or the brick battlements on the arch of Janus, added by "the Frangipani," in which these jars were used, could possibly have been intended for the transmission of sound?

The Course was seven turns round the "Spina;" the chariots were drawn sometimes by two, sometimes by four horses abreast, and the starting-places were chosen by lot. Originally there were but two factions, or colours, red and white; but afterwards there were four, green and blue, said to have been emblematical of the seasons.

Burgess mentions a curious way of ascertaining the state of the contest, at every circuit an egg was set up, until the usual number of seven was completed; and this was introduced by Agrippa, to prevent all disputes between the parties. Prizes were given to the second and third chariot, and Nero extended it to the fourth. The victors won sometimes thirty thousand "nummi," about two hundred and fifty pounds; and sepulchral inscriptions show that some died very rich.—*Burgess*.

Between the "carceres" and the first "meta" was

the “*alba linea*,” a white rope drawn across, and here the struggle commenced.

Behind the “*carceres*” are the ruins of massive walls, supposed by some to have belonged to barracks of the Prætorian guards who attended the emperor, and to the stables for the horses used in the chariot races.

To the left of the Circus of Romulus, are the remains of what is now called the Temple of Bacchus, from the altar dedicated to that deity, which was lately found in the crypt below. It has been metamorphosed, as usual, into a church, by Pope Urban VIII., who dedicated it to his namesake, St. Urban, whose bones are *believed* to be interred here. The four finely fluted Composite pillars, of gray marble, are half buried in the brick and stucco, and nothing remains of the frieze or entablature.

A steep path, close to the temple, leads to what is called the Grotto of the nymph Egeria, to which Numa Pompilius retired to consult her oracles ; but the wood has vanished, and the barren valley and the narrow brook have nothing romantic about them. The grotto is arched, and built of reticulated brickwork ; on each side are niches, and at the end is a recumbent statue, much mutilated, called the statue of the nymph, under which is the fountain. But, independent of the modern appearance of the grotto and the statue, the celebrated Egerian fountain was near the Porta Capena ; so that the reveries of the guide-books *go* for nothing.

On the Appian way, and a little beyond the Circus of Romulus, is the tomb of Cæcilia Metella, one of

the finest sepulchral monuments, and the most perfect of any in Rome. The date is of the close of the Republic; the form is circular, the diameter is ninety-six feet, and the base (half buried) is square. The circular part is built of immense blocks of traventine stone, with lines chiselled on the outside to give them the appearance of squares, and it bears the following inscription: "Cæciliæ Q. Cretici F. Metellæ Crassi." Q. Metellus was surnamed "Creticus," in honour of his conquest of Crete, U. C. 687; and Crassus, the husband of his daughter, is supposed to have been the same who fell in the Parthian war.

The cornice is ornamented with wreaths and *bulls'* heads, and hence it has been called the Capo di Bove; but the summit has been *built upon*, during the civil wars of the middle ages (Boniface VIII., A. D. 1294—1303), by the Gaëtani, who converted it into a fortress; and on the other side of the road are extensive ruins of buildings and fortifications which belonged to that family. The arched entrance into the tomb, which has lately been laid open, is formed of huge blocks of stone; the shape of the interior is conical, the brick-work is perfect, but not a particle of the stone or marble with which it was, most probably, covered, is left.

Here the marble sarcophagus, containing the remains of Cæcilia Metella, and now in the court of the Farnese Palace, was found. This building has shared the same fate as the majority of the other monuments of antiquity; part was taken away to be burnt into lime, and part was used by that wholesale

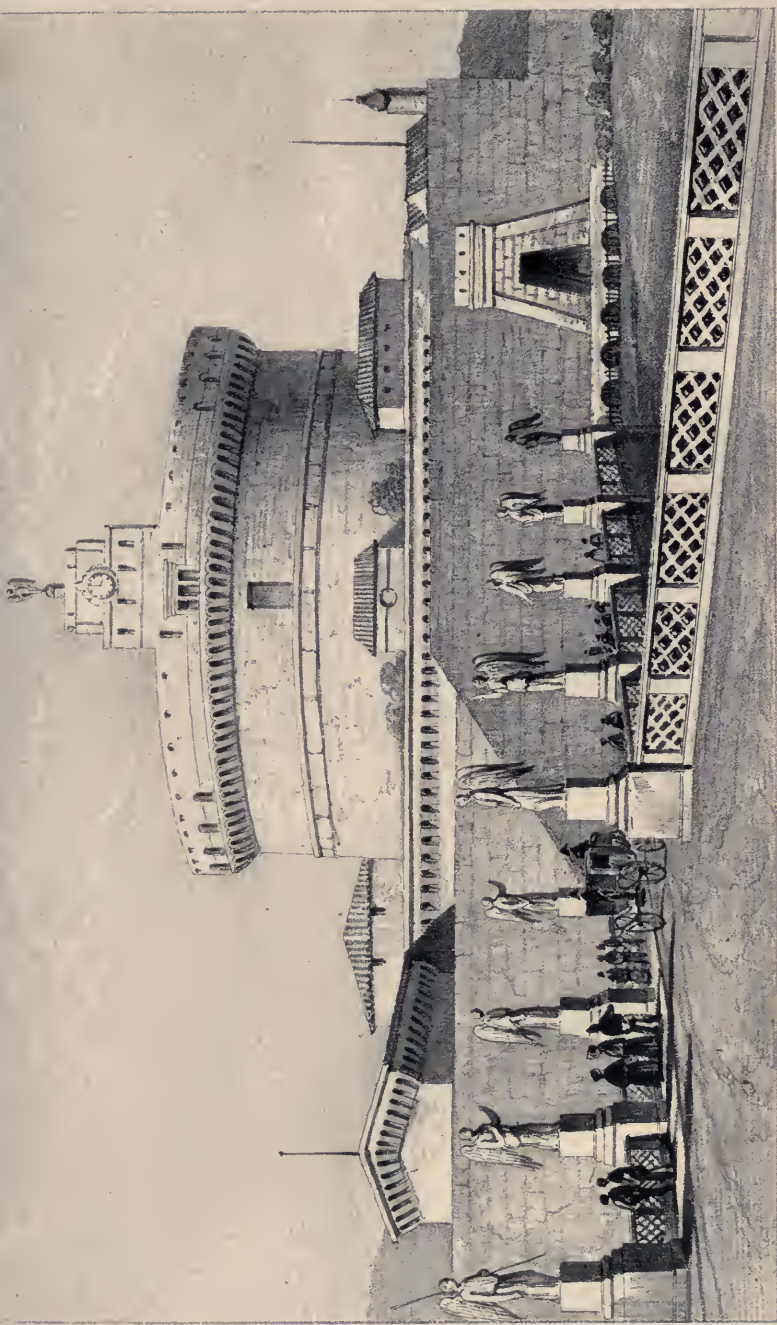
spoiler, Urban VIII., in the construction of the fountain of Trevi.

Beyond the tomb of Cæcilia Metella, the road in several parts is the ancient Via Appia, entire at the end of more than two thousand years, paved with stones nearly one foot and a half square.

About three-fourths of a mile beyond, is the tomb of the Servilii, discovered in 1808 by the Marquis Canova ; but it has been so patched and restored, that little of the ancient tomb remains. The frieze appears to have been handsome, and the following inscription is legible: M. Servilius Quartus de sua pecunia fecit." The custom of burying near the roads was universal. "Quorum Flaminiâ tegitur cinis atq. Latinâ."

The castle of St. Angelo, formerly the tomb of Hadrian, "though reduced to less than half its tower, has been for ages the citadel of Rome."—*Forsyth*. This truly gigantic mausoleum was erected by the Emperor Hadrian, and in rivalry, as it were, of that of Augustus, on the other side of the Tiber. The shape was circular, three stories high; the base square, but the two upper stories, and the columns, and the statues which adorned it, are destroyed, and the base and the first story, five hundred and seventy-six feet in circumference, is all that remains.

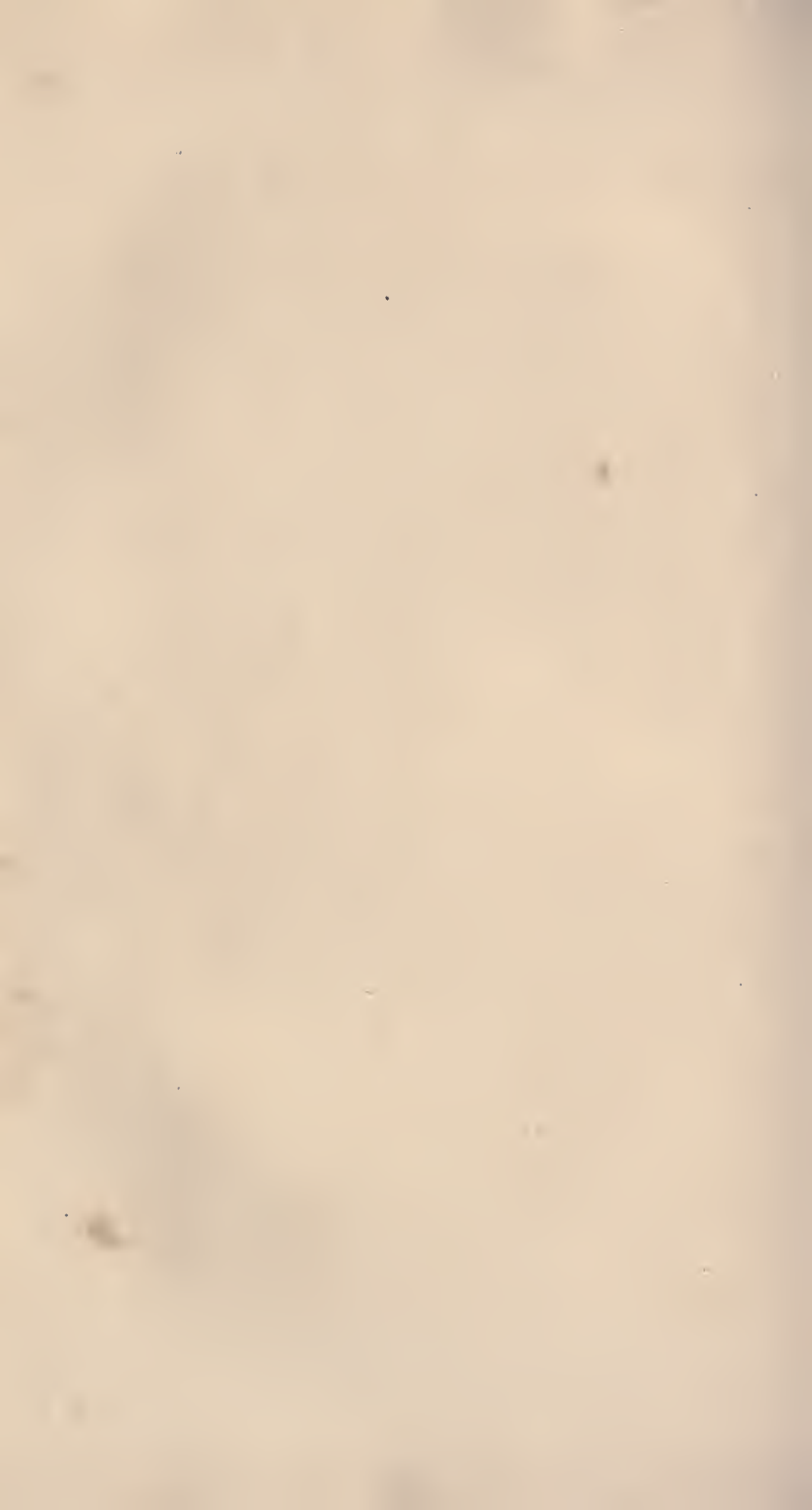
In the wars of the middle ages, the family of the Orsini fortified it; and in 1378, the populace rose in favour of Urban VI., forced the garrison, placed there by the French Cardinals, to surrender; and in their fury would have rased it to the ground, had not the strength of the walls withstood their efforts, and



Engraved by J. G. Thompson

CASTLE OF ST ANGELO. ROME.

Printed by C. Fisher & Co.



they reduced it to its present form. *Burton*, vol. i. p. 297.

On the summit a colossal clumsy figure in bronze of the archangel Michael brandishing a sword, and treading on the serpent, supplies the place of another in marble, erected in memory of a vision of an *angel* appearing to St. Gregory, and announcing to him the cessation of the plague; or with *equal* probability, appearing to the Pope in a grand procession after the inundation in 589. Hence the mausoleum of Hadrian derived its present appellation of *St. Angelo*.

The ancient entrance to the tomb has been discovered very recently, and a vaulted corridor between the massive walls of the first story conducts to the sepulchral chamber. The porphyry urn which contained Hadrian's ashes was taken away by Innocent II. to St. John Lateran, to *adorn his own* monument, for there were no greater thieves of antiquity than these vicegerents of St. Peter. The interior walls appear to have been coated with marble, as there are still some remains of *giallo antico* left, and considerable remains of mosaic on the floor. Near the entrance is a large niche, supposed to have contained the statue of the Emperor.

An immense number of convicts are confined here; and it is also a state prison. A draw-bridge communicates with a secret passage to the Vatican, constructed by that monster Alexander VI., but against nothing of a more formidable nature than a mob could the fortress protect the Sovereign Pontiff. Some of the rooms are painted in fresco by Giulio Romano; and there is a fine view of the Vatican, St.

Peter's, and the modern city from the platforms of the citadel.

The bridge of St. Angelo was built by Hadrian, and called the Pons Ælius, from his name Ælius Hadrianus: but having been broken down by the pressure of the crowd at the jubilee in 1450, it was repaired by Clement IX., who employed Bernini to erect the balustrade—surmounted by awkward colossal statues of St. Peter and St. Paul, and angels holding the instruments of “the passion.”

The temple of Minerva Medica is situated in a garden near the Porta Maggiore. The form is circular without, decagonal within, and there are traces of ten windows, and nine niches for statues, and those of Æsculapius, Pomona, Antinous, the Faun, Venus, and Adonis, were discovered here; and the celebrated statue of Minerva, with the serpent at her feet, furnished additional reasons for concluding that the temple was raised to that goddess. The walls are of brick; and the marble which once covered them, and the columns, have disappeared.

In the same vineyard are two subterranean sepulchral chambers, or “columbaria;” the larger was constructed by the Consul Lucius Aruntius, for his family and freedmen. The urns remain embedded within the recesses; but all the tablets and inscriptions have been removed to the Vatican. The other is supposed to have been appropriated to the ashes of plebeian families, the inscriptions found here being short, and bearing little more than the name of the deceased.

The Museum of the Capitol was founded by

Clement XII. In the court is a colossal statue called Marforio, found in the forum of Mars, and by some thought to have represented the Rhine or the Ocean. On this figure were affixed the answers to the satires, which appeared on Pasquin's statue, and hence termed "pasquinades."

One room of the museum is called Canopus, from the quantity of Egyptian monuments and statues which it contains, found in the Canopus of Hadrian's villa, and placed here with many others of the same kind, by Benedict XIV. All these, however, are sculptured in *imitation* only of the idols of Egypt. One of the rooms is filled with ancient inscriptions relating to the emperors, their consorts, and the consuls, from the time of Tiberius to Theodosius; and in another is an immense sarcophagus of Alexander Severus, and his wife Julia Mammæa, adorned with bas-reliefs of subjects from the Iliad. On the walls of the staircase are twenty-six square compartments, fragments of the plan of ancient Rome, found in repairing the church of St. Cosmo and Damiano, formerly the temple of Remus.

In the long list of antiquities, may be enumerated a large vase, adorned with masks and other Bacchanalian ornaments, found near the tomb of Cæcilia Metella, and another of bronze, with an inscription in very ancient Greek characters, purporting that it was given by Mithridates, King of Pontus, to the college of the Gymnosiarque Eupators: the colossal foot of bronze, found near the pyramid of Caius Cestius, and attributed to his statue; a mosaic of four doves (*pietra dura*) drinking out of a cup beautifully executed;

and a favourite design for the sculptor, found in 1737, at Hadrian's villa, and supposed to be the same mentioned by Pliny; a statue of Hercules in gilt bronze, found near the large altar in the Forum Boarium. One of the Præficæ, hired to weep at funerals, is, as Forsyth remarks, "an exquisite model of ugliness;" not so the Faun in rosso antico, found at Hadrian's villa, and supposed to be of the time of Claudius. The dying Gladiator, (the right hand restored by Michael Angelo), by some called a herald, and the broken horn on the ground, has sorely puzzled the critics. The Faun of Praxiteles is splendid, and so is the Venus going out of the bath, called the Venus of the Capitol. It was found in the Suburra, the quarter of ancient Rome chiefly inhabited by courtesans, and by many has been ascribed to Praxiteles.

On the opposite side of the square of the Campidolia, is the Palazzo di Conservatori. A group of a lion devouring a horse, restored by M. Angelo, is much admired. A colossal bronze head of Commodus, and a hand, supposed to have belonged to the same statue. Here also is the celebrated bronze wolf suckling Romulus and *Remus* (the latter modern), said to be the identical figure struck by lightning on the day that Cæsar fell; and the hind legs appear as if melted by the electric fluid, A. U. C. 689. The antiquarians have disputed warmly on the subject. According to Venuti, it was preserved in the church of St. Theodore, said to have been the temple of Romulus, till the sixteenth century. Mr. Burton says that the fractures do not answer to Cicero's

description. Forsyth pronounces it Etruscan; “its scathed leg proves it to be the statue which was *ancient* at the death of Cæsar, and it still retains some streaks of the gilding which Cicero remarked on it.”

In the Capitol are preserved the *Fasti Consulares*; tablets much mutilated, containing the names of the consuls, and all public officers from the foundation of the city to U. C. 724, found in the Forum A. D. 1545, and some more in 1819. As the Capitol was burnt in the reign of Vitellius, and all the records destroyed, and as Vespasian rebuilt the temple, these fragments were probably of that period. *Burton*, vol. i. p. 155.

CHAP. X.

ROME.

THE VATICAN. ST. PETER'S. ST. JOHN LATERAN.
 SCALA SANTA. STA. MARIA MAGGIORE. ST. PAUL.
 ST. LORENZO. ST. PIETRO IN MONTORIO. ST.
 PIETRO IN VINCOLI. ST. THEODORE. ST. IGNATIUS.
 JESUS. THE CAPUCHINS. ST. STEFANO ROTONDO.
 FOUNTAINS. PALACES.

THE Vatican.—This stupendous pile was built by different Popes; but the effect of the colossal edifice, which, from the various æras of its erection, presents no regularity in its architecture, is, from whatever point it be viewed, unpleasing; and the lofty mass interferes also in the most unfortunate manner with

St. Peter's. The Scala Regia, a fine staircase, leads from the end of the vestibule of St. Peter's to the Sistine chapel, built by Sixtus IV.; a large oblong room, where the Cardinals meet in conclave to elect the Pope, and various ceremonies during Easter are performed here. Julius II. employed M. Angelo to paint the roofs; and so anxious was he for the completion, that he is said to have prepared the colours himself. He had exhibited his talents hitherto principally in sculpture; and Bramante is accused by Vasari of having recommended him to the Pope upon this occasion, that he might fail, and thus that the success of his relation Raffaël, and his favour with the Pope, might be secured.

The subjects are taken from the Old Testament; and the Sibyls and Prophets, over the windows, are considered as some of the finest specimens of the artist. The end of the chapel is completely filled with that splendid work of the same great master, the Last Judgment, and eight years were occupied in its completion, 1542. The artist is supposed to have studied Dante for the conception of many of the figures, and he has blended sacred history with profane.

At the bottom of the fresco is the figure of a fat man with asses' ears, encircled by a huge serpent, said to represent one Biagio of Cesena, the Pope's master of the ceremonies, whose decency was shocked, because the figures were naked.

Biagio complained to Paul III., who remonstrated with M. Angelo; but the latter replied, that from purgatory he could have released him, but, placed as he was in hell, he was beyond redemption.

But the modesty of Pius IV. was alarmed, and Daniel da Volterra was employed to cover the nakedness of the figures; and Clement XIII. ordered it to be completed. Damp, combined with the smoke of incense and wax lights, has played sad havoc with this magnificent work.

Opposite is the Pauline chapel, built by Paul III.; and here are frescoes of St. Paul's conversion, and the crucifixion of St. Peter by M. Angelo, and the roof is painted by Zuccari. In the holy week, during the exposition of the Sacrament, this chapel is brilliantly illuminated.

Between the Sistine and the Pauline chapels, is the Sala Regia, painted by Vasari, Pierino del Vaga, and others. On one side appears the Emperor, Henry IV., naked, and kneeling, imploring the pardon of Gregory VII.; on another Tunis is taken, and in the battle of Lepanto Christ appears in the clouds. Here Charlemagne signs the donation to the See; there Gregory XI. enters Rome, accompanied by St. Catherine of Sienna, (a saint of rather *dubious* character,) and an oblong painting of the massacre of St. Bartholomew completes the collection. The "amiable" Gregory XIII. employed Vasari on this work, and ordered a medal to be struck to commemorate the cold-blooded murder of the Hugonots.

The stories, with open galleries, called the Loggia di Raffaëlo, have a particularly ugly effect. The exemplification of God separating the light from the darkness, in a patriarch pushing away, as it were, the dark clouds on one side, and the light on the other, proves how improper is the treatment of such

mysteries, even from the pencil of Raffaël; and Moses and the burning bush is absolutely grotesque.

In the Hall of Constantine, the appearance of the cross in the sky, at the battle of the Ponte Molle, by Julio Romano, is a legend invented by the priests, as an episode in the history of their convent, and the baptism of Constantine by Pope Silvester, and the donation of the church patrimony to the Pope by the Imperial convent, are *convenient* fables invented by the Romish priesthood. In the second chamber is a large fresco by Raffaël of Heliodorus, the Præfect of Seleucus Philopater, King of Syria, deterred from the pillage of the temple of Jerusalem, by the miraculous appearance of a cavalier and two angels, and Heliodorus is thrown down and discomfited.

There is a strange anachronism in this picture; for the Pope Julius II. is introduced, borne on men's shoulders, and thus represented as the deliverer of the Church from oppression. The impious falsehood called "the Miracle of Bolsenna," was painted by Raffaël; and Julius II. usurps the place of Urban IV., who is *said* to have witnessed it. In the fresco of the discomfiture of Attila, St. Leo I., represented by Leo XII., and two Cardinals, are introduced, and in the clouds appear St. Peter and St. Paul, arresting the progress of the Hun. Forsyth remarks, that Raffaël here sacrificed truth to the Pope, his patron. The royal Hun is thrown into the back ground; and the retreat, which was prudent, is turned into a miracle. The Sarmatian horsemen, copied from the bas-reliefs on Trajan's column, are very free and spirited.

The celebrated fresco by Raffaël of the liberation

of St. Peter from prison, is divided by a window, and the light is thrown in the most disadvantageous manner. The school of Athens, in which numerous portraits of characters of his time are introduced, is a chef d'œuvre of the master, and amongst others, himself, his master Perugino, and his friend Bramante, as Archimedes, are brought in.

The painting called "The miracle of the Borgo," represents the fire in the Borgo St. Pietro in 817; and St. Leo IV. appears on the balcony of St. Peter's, from which the benediction was given, and by making the sign of the cross, extinguishes the flames. Two figures are dropping from a wall, another standing on tiptoe stretch to take a child from a burning house, are considered to display great anatomical accuracy of design. Below the frescoes in this room are paintings in "chiaro scuro;" and over a figure holding a jar full of gold, is "Aistulphus Rex sub Leone IV. Pont. Britanniam Beato Petro vectigalem facit." This *bigot* was Ethelwolf. Over another appears the very MODEST assertion of "Dei non hominum est Episcopos judicare."

In the adjoining rooms are the tapestries copied from the cartoons at Hampton Court, executed by order of Leo X. at Arras, and two sets were made.

The present one was taken from the Vatican by the Spanish troops in 1527; but being afterwards found by Montmorenci, the French general, were restored to the Pope. The French, in 1798, again removed them, and two were burnt by a Jew in Paris for the sake of the embroidery; the remaining ten were bought by Pius VII.

The other set came into the possession of Henry VIII., and were hung up in the banqueting room at Whitehall, and at the death of Charles I., were purchased by the Spanish ambassador, and sent to Spain; and nine out of the twelve are now the property of a private individual in England. Rubens purchased the cartoons for Charles I. in Flanders; and William III. placed them in Hampton Court, but seven only remain. *Burton*, vol. ii. p. 279.

The collection of paintings is small, but choice.

The celebrated Transfiguration by Raphael, painted for the Cathedral of Narbonne, is considered as his "chef d'œuvre;" the female kneeling in front is the Fornarina. Sebastian del Piombo painted as a rival to this, the Raising of Lazarus, which was in Mr. Angerstein's collection.

The Communion of St. Jerome is one of the most noted productions of Domenichino. The Martyrdom of St. Erasmus, by drawing out the entrails by a windlass, (N. Poussin,) is truly horrible.

In the entrance chamber is a portrait of George IV., as Regent, sent to Pius VII., who gave to the King of England his own portrait in return.

The Museum of the Vatican is one of the most extensive in Europe. The first gallery is filled with monumental inscriptions, urns, and "sarcophagi" of the ancient Romans, and the early Christians. The second division contains an immense number of busts and statues; and adjoining, is the splendid Gallery of the Nile, erected by Pius VII., and here is the celebrated group of the Nile in white marble. The river god is colossal and recumbent, and sixteen little

urchins, not more than one foot and a half high, climb about his limbs in all directions, said to represent the height to which the Nile rises, sixteen cubits, and below are bas-reliefs of the plants and animals of the country. This is of the time of Hadrian. The Venus Anadyomenes, of Greek marble, the Minerva Medica, and the Demosthenes in the act of speaking, are splendid statues.

At the end of the Corridor is the famous Belvedere Torso, the admiration of Michael Angelo and all sculptors, and the name of the artist "Apollonius, son of Nestor, an Athenian," still remains. Some have called it a Hercules struggling, with the arm round another figure, and in this opinion Flaxman concurs. Here is also the tomb of C. L. Scipio Barbatus, of coarse Alban stone, found in the vaults belonging to that family, on the Appian Way, ornamented with roses, triglyphs, and a Doric frieze.

The porticoes of the large court are filled with statues and immense baths, of porphyry, granite, black and green basalt, and "sarcophagi." The Caledonian boar hunt, the fable of Niobe, and the battle between Theseus and the Amazons, are the favourite subjects for the bas-reliefs; and it may be noticed that the distinguishing mark, vulgarly attributed to the female warriors, does not appear in a *single* instance.

The vestibules in these porticoes contain the most celebrated specimens of ancient and modern sculpture in the Vatican.

The Perseus of Canova, elegant, graceful, com-

manding, of which Forsyth has remarked that, "marble has seldom received a form so perfect."

The attitudes of the pugilists, Creugas and Damoxenus, (by the same sculptor,) are explained by the story related by Pausanias. Creugas of Dyrrachium, and Damoxenus of Syracuse, were so equally matched, that no advantage was obtained by either; and at last it was mutually agreed on, that each should receive the blow of the other without parrying or guarding. Creugas struck his antagonist with all his force on the head, and Damoxenus then ran at him with his full strength, thrust his hand into his side, and tore out his bowels. Creugas died on the spot, but the prize was adjudged to him; and perpetual exile to his rival. Canova has represented Creugas with his arm uplifted over the head, after he has given the blow, and Damoxenus, in whose features rage and malevolence are finely portrayed, is preparing, by drawing in his hand, to plunge it forward.

The celebrated group of the Laocoon, found in the baths of Titus, is a fine group, but the sons are *little men*, and the father is a giant. The Belvidere Apollo was found at Antium in the fifteenth century; the fingers of the right hand are of plaster, the left has been restored; the ankles have been broken, and it has also suffered in its removal from Paris. Critics have discovered, from actual measurement, that the left leg is rather longer than the right, but the majestic god commands universal admiration in spite of all such wondrous discoveries. The prevailing opi-

nion (and supported by Winkelmann) is, that he has just discharged an arrow, and this is fully borne out by the position of the statue.

In the centre of the circular hall is a vase of red porphyry, forty-one feet in circumference, found in the baths of Titus, and the largest known, and the floor round it is paved with some beautiful mosaic, from Otricoli, representing the battle of the Centaurs and the Lapithæ.

In the vestibule of the Greek Cross are two immense Egyptian idols, of red granite, bearing the likeness of Antinoüs, from Hadrian's Villa, and two gigantic "sarcophagi" of red porphyry, one of which contained the ashes of St. Constantia, the daughter of Constantine, and was found in her mausoleum on the Via Nomentana, the present church of St. Agnes; the other contained the ashes of St. Helena, the discoverer of the real cross, the saintly mother of the Imperial Convent, and found in her tomb near the Porta Maggiore. The bas-reliefs on these sarcophagi are in fine preservation; but they are coarsely designed, and furnish decisive proofs of the wretched state of the arts at the period in which they were executed. On the tomb of the holy Constantia, the subjects are truly *Anacreontic*: young Bacchanals, and Cupids with huge heads, carrying bunches of grapes, or treading them in the wine-vat, appear on all sides. The tomb of St. Helena is covered with figures of warriors on horseback, men below chained as captives; the horses' heads are uncommonly clumsy, and the design of the whole is execrable. Forsyth, in his remarks on the Museum

of the Vatican, says, "Here are specimens of the sculpture of ancient Rome, from its dawn to its decline, from the old Doric tomb of Scipio Barbatus, in plain Alban stone, to the porphyry 'sarcophagi' of St. Constantia and St. Helena, where men stand erect under horses' bellies."

The Saloon, called the Hall of the Car, from the Car of the Circus, and two horses of white marble in the centre, of which however the car and the body of one horse are the only parts which are antique, contains several fine statues.

In this superb Museum, formed by Clement XIV. and Pius VI., the name of the former is completely forgotten. The pompous inscription of "Munificentia Pii Sexti, P. M." stares you in the face on every statue, bas-relief, and mosaic.

St. Peter's.—The approach is through one of the most filthy quarters of Rome, and excepting a glimpse from the bridge of St. Angelo, you catch no view till you enter the piazza. This is a noble area, and the effect of the colonnade, bending in a graceful curve on each side, the two fountains, and the Egyptian obelisk in the centre, form an imposing "coup d'œil." The colonnades, from the designs of Bernini, were built in the seventeenth century; the four rows of pillars are a mixture of orders, the bases being Tuscan, the cornices and shafts Ionic, and the capitals Doric.—*Burton*, vol. ii. p. 127. The central part is of sufficient width for two carriages to pass abreast, and the whole is fifty-six feet wide, sixty-one feet high, and crowned by a balustrade and statues of saints.

The obelisk, of red granite, eighty-four feet in height, independent of the pedestal and the cross, was brought by Caligula from Heliopolis, and placed in his circus, afterwards called the Circus of Nero, and removed hither by Sixtus V., under the direction of Fontana, at an expense of ten thousand pounds. But it does *not* face the centre of the Basilica; and this blunder has been attributed, by some, to Fontana, by others, to Maderno. The bronze lions and eagles are in bad taste; and the star, the arms of Sixtus V. (Chigi) betrays the consummate vanity of the Pontiff. Forty-six cranes, six hundred men, and one hundred and forty horses, are said to have been employed in the removal of this obelisk.

The old church, part of which remains, in what are called the "Grotte Vaticane," was built by Constantine, A. D. 306, in a cemetery, where the Christians, massacred in Nero's circus, were buried, and the church was erected over the grave of St. Peter, who suffered martyrdom on the hill, now called "St. Pietro in Montorio." The present church was commenced by Pope Nicholas V., 1450. Julius II., in 1503, laid the first stone for the erection of the cupola. Leo X. is said to have increased the sale of religious indulgences to a prodigious extent, in order to furnish funds for the undertaking; and this infamous traffic was one of the main causes of the Reformation. In 1546, the work was entrusted to Michael Angelo, then seventy-two years old, who designed and began to execute the splendid dome, and projected a front similar to the Pantheon, but was prevented, from death, at the age of eighty-nine,

from commencing it; and he also contemplated the Greek Cross, which was afterwards abandoned. In 1566, Vignola and Ligorio proceeded, following M. Angelo's plan; the two smaller domes were finished by the former, and "Giacomo della Porta," under Sixtus V., finished the enormous dome of M. Angelo; six hundred workmen being employed night and day.—*Burton*, vol. ii. p. 121.

Paul V., 1605, has the *merit* of having finished the Basilica, if merit it can be called, in employing Maderno, who changed the noble plan of the Greek Cross of M. Angelo to the Latin, and added the tasteless façade.

The Corinthian pillars are very heavy, and the balconies above the open windows, some with square, some with circular pediments, the balustrade on the summit crowned with statues of Christ and the Apostles, and the two clocks, with the Papal arms over them, present a "farrago" of the most barbarous architecture.

Most observers will be disappointed with the first view of St. Peter's, deformed as it is by the front of Maderno, the tall ugly buildings of the Vatican, the dome, from the adoption of the Latin cross, and the nature of the front, being scarcely visible, and the smaller domes being entirely concealed. The remarks of Forsyth are quite at variance with the usual puffing description of the guide books:—"How beautiful the colonnade, how finely proportioned to the church! how advantageous to its flat forbidding front, which ought to have come forward like the Pantheon, to meet the decoration. But ad-

vance or retire, the cupola is more than half hidden by the front; a front at variance with the body, confounding two orders in one, debased by a gaping attic, and encumbered with colossal apostles. M. Angelo left it an unfinished monument of his proud, towering, gigantic powers; and his awful genius watched over his successors, till at last a wretched plasterer came down from Como, to break the sacred unity of the master's idea," &c. &c.

The lofty vestibule, which extends along the whole front, is paved with various marbles, and the vaulted roof is covered with gilding; at one extremity is the equestrian statue of Charlemagne, at the other that of Constantine, and the architectural perspective is striking. Opposite are the five entrances, of which the central one is opened only on great occasions. These bronze doors belonged to the old church, and are ornamented with bas-reliefs of the martyrdom of St. Peter and St. Paul. The "Porta Santa" is walled up, and only used on the fête of the Jubilee, which is now fixed to take place once in every twenty-five years, and on Christmas Eve the Pope begins the work by striking it thrice with a silver hammer. This absurd custom, for which it is not easy to account, was introduced by Boniface VIII., in 1300.—*Burton*, vol. ii. p. 130.

A brass cross is fastened on the wall, and the devotees and the pilgrims have kissed it till it is quite *rusty*.

The proportions of the interior of St. Peter's are so admirable, that the colossal size will scarcely strike the spectator. There are only four arches on

each side the immense nave, and the side aisles, at first sight, appear but as passages; the dome is magnificent, and on the frieze is the following, in mosaic letters:—"Tu es Petrus, et super hanc petram ædificabo Ecclesiam meam, et tibi dabo claves regni cœlorum."

Each of the four pilasters of the cupola measures two hundred and forty feet in circumference, and is one hundred and seventy-eight feet high, and in these are niches, containing colossal statues of St. Veronica, St. Helena, St. Longinus, and St. Andrew. Fiammingo, the sculptor of the latter, is reported, by Evelyn to have died mad, because Bernini placed the statue in a bad light!

St. Longinus, a sprawling figure, holding a lance, the soldier who pierced our Saviour's side, is quite a new saint, to Protestant ideas at least, but the *infallible church* will have it that he was converted, preached Christianity, suffered martyrdom, and, furthermore, that part of the lance is preserved *here!*

The holy napkin of St. Veronica, which received the impression of our Saviour's features, when she presented it to him to wipe his face, on the way to Calvary, is one of the most preposterous of monkish inventions. But there are numerous claimants for this holy relic. The chapel of the "Saint Suaire," at Turin, was built expressly for the reception of one, and there are others at Milan, Besançon, Compeigne, and Aix-la-Chapelle; and our Saviour himself is said to have sent to Abgarus, King of Edessa, a cloth, with the impression of his features.—*Burton*, vol. ii. p. 156.

We saw the exposition of the relics on Easter Day, but the balcony is so high, and the precious treasures are so enchased in crystal, that nothing can be made out.

In the centre of the dome is the high altar, and in the subterranean church, beneath, the remains of St. Peter are said to be deposited. The altar is remarkably plain, and covered by the stupendous "baldaquin," or canopy of bronze, supported by four twisted pillars overrun with bees, the arms of Urban VIII. (Barberini), which, as Forsyth observes, "embarrasses the high cross," and spoils the grandeur of the cupola by its intrusive gaudiness. The cost has been estimated at upwards of twenty-two thousand pounds, and the gilding alone amounted to more than nine thousand pounds. The Papal Vandal robbed the Pantheon of its roof, to form this "bal-dacchino;" and a Catholic writer, named Fea, who endeavours to shield Urban from the imputation, and declares that the metal was brought from Venice, defends the Pope at the expense of truth, as the tablet under the portico of the Pantheon recounts the theft in plain terms.

In front of the altar is the sacred confessional, surrounded by a balustrade, on which one hundred and twelve lamps constantly burn, and beneath, is a plate of gilt bronze, which covers the precious relics of St. Peter, and a statue of Pius VI., kneeling, by Canova, in front of the bronze gates which enclose the confessional.

At the extremity of the nave is the Tribune, and a large pulpit of gilt bronze, called St. Peter's Chair,

because it *contains* the seat used by St. Peter, and his successors; and this glaring mass of ornament, executed by Bernini, under Alexander VII., was also plundered from the roof of the Pantheon.

The gigantic figures of St. Ambrose and St. Augustine, of the Latin, and St. Chrysostom and St. Athanasius, of the Greek church, appear to support the cumbrous pulpit on their fingers, but this cannot deceive the most unpractised eye. "St. Peter's chair, supported by the fingers of four scribbling doctors is, in every sense, a trick."—*Forsyth*.

The chapels, eight in number, are in recesses in the aisles; and all the paintings over the altars, and in other parts of the church, are executed in mosaic.

The nave is adorned with marble statues, sixteen feet high, of saints and founders of various religious orders; and on the pavement, the ground plans of the most celebrated churches in the world are traced.

Against the last pilaster of the nave is the venerated bronze statue of the patron saint, and the foot, which no good Catholic will pass without kissing, is absolutely worn away by the pressure of so many faithful lips; the forehead, in *sign of adoration*, is also pressed against the brazen toe. But how shocking, should the story be true, that this sanctified St. Peter is a statue of Jupiter, metamorphosed, as was often the case, from a heathen divinity, into a saint!

Below the pavement is the subterranean church, called the "Grotte Vaticane," about eleven feet high, which you may view by torch-light, and no females are admitted, except on Whit Sunday, and *then*

males are excluded! Here are the tombs of the early Popes, and many of modern date, an immense sarcophagus of granite, containing the remains of Adrian IV. of Nicholas Brekespere, the only English Pope, of Christina, Queen of Sweden, and of several of the Stuart family. Over the coffins, enclosed in brick, are the following inscriptions:—

“ Præcordia Christinæ Alexandræ Gothorum, Suecorum Vandalorumque Reginæ, obiit die 19 Apr. 1689.”

“ Hen. 9. Jacobi 3. M. B. F. et Hiberniæ Regis filius Dux Ebor. obt. 13 Jul. An. 1807. Vixit An. 82. M. 4. D. 7.”

“ D. O. M. Carolus III. Jacobi III. Magnæ Britanniæ Franc. et Hib. Regis filius Natus 1720, obiit Prid. Kal. Febr. 1788.”

“ Jacobus III. Magnæ Britanniæ Franciæ et Hiberniæ Rex. Vixit Annos 77. M. 6. D. 11. obiit Kal. Januar. 1766.”

The monument to the memory of the Cardinal d'York, and the old and young Pretender, was executed by Canova, by order of George IV. when Regent, at an expense of two thousand guineas, and on the tomb are effigies of Charles Edward, in armour, James III. (the old Pretender), and the Cardinal d'York. “ Jacob. III. Jacob. II. Magn. Brit. Regis filio. Carolo Edvardo et Henrico Decano Patrum Cardinalium. Jacob. III. filiis Regiæ stirpis Stuardiæ postremis, Anno 1819. Beati mortui qui in Domino moriuntur.”

The Papal tombs in St. Peter's are numerous. Forsyth observes, “ that they are richer than any

line of kings can boast, but the Papal habit is too cut and plaited to become an old man in the act of benediction, poorly denoted by the divergent fingers." The monument of Clement XIII. Rezzonico, by Canova, is an exception. The genius of death, reclining at the base of the tomb, with a torch reversed, is the finest statue in the church; and the lions, one sleeping the other watching, of colossal size, are unrivalled. On the right of St. Peter's pulpit, is a celebrated monument of Urban VIII. (Barberini) the plunderer, by Bernini, and the figure, *aptly* enough, is of *bronze*.

The ascent to the gallery of the dome and the roof is very fatiguing, and the view of Rome is not equal to that from the Capitol, or from the terrace of St. Pietro in Montorio. St. Peter's and the Vatican are situated in the outskirts of Rome, and near the river; the air in summer and autumn is very unwholesome, and his Holiness generally removes to the Quirinal Palace.

St. John Lateran.—This "Basilica" ranks as second, though formerly it was superior to St. Peter's, and the Lateran Chapter even *now* take precedence. It was called Lateran from having occupied the site of the palace of Plautius Lateranus, executed by order of Nero, as an accomplice in Piso's conspiracy, "Basilica Aurea," from the wealth and precious gifts which it possessed, and St. John, from being dedicated to that saint. Very little, however, of the ancient edifice remains. Huge Composite pillars and pilasters, a flat colonnade, an entablature and Ionic pediment, a balustrade, with colossal statues of

our Saviour and various saints, and no less than five balconies (from the central one of which, as at St. Peter's, the Pope gives his benediction), *grace* this heavy mass of building. The large bronze door, adorned with bas-reliefs, was brought from the Temple of Peace in the Forum; and in the corridor is a clumsy statue of Constantine, found in his baths, which betrays the miserable state of the arts in his time. The nave was *botched* by Borromini, who covered the ancient columns with twelve large pillars, and two smaller behind. "Borromini being mad, I am surprised at nothing that he has done. I am surprised only, that, after having built one church, he was employed on a second; yet the man went on murdering the most sumptuous edifices in Rome, until at last he murdered himself."—*Forsyth*.

The heads of St. Peter and St. Paul are said to be enshrined at the high altar; and that of the holy sacrament is ornamented with pillars of "verd antique," and Composite columns of gilt bronze, nearly nine feet in circumference, said to have been made by order of Augustus, from the prows of the enemies' galleys taken at Actium.—*Burton*, vol. ii. p. 175. Another account is, that Vespasian brought them from Jerusalem.

The Corsini chapel, erected by Clement XII. in honour of St. Andrew Corsini, his ancestor, is the richest in Rome. The porphyry sarcophagus, which adorns the Papal monument, was brought from the Pantheon; the cupola of the chapel is covered with gilding, and the pavement is of fine marble.

The baptistry is an octagonal building, attributed

to Constantine, where, according to the monkish writers, he received baptism from Pope St. Silvester. "The priests pretend that Constantine himself was baptized here; but what a multitude of lies has the Romish church told, and made the fine arts repeat, on that doubtful character. Built in an age when converts went down in crowds to be baptized, this edifice blends the temple with the bath."—*Forsyth*. The font is below the pavement, and large enough for the total immersion of adults. At the entrance are two splendid Composite pillars of red porphyry, with elaborately ornamented *bases*, the only instance of the kind I saw in Rome; and the cornice also is a fine specimen of ancient sculpture, but they are half buried in the wall. Forsyth says of these, "how august must the temple have been which resigned these stupendous columns to patch the brick wall of this ecclesiastical farrago!" The font at present used is an antique urn of basalt, and Jews and other infidel converts are baptized here on the Saturday before Easter.

The frescoes represent the appearance of the cross in the sky, the battle of the Ponte Molle, Constantine's triumphs, his burning the books written against the bishops, his kissing the martyrs' wounds, his destruction of the heathen images, and placing the cross in their stead.

Close to St. John Lateran is a wonderful instance of the gross superstition of the Roman Catholic faith, exemplified in the hordes of devotees which are daily seen ascending, on their knees, the holy staircase, which was brought from Jerusalem, and piously

believed to have belonged to Pilate's palace, and by which our Saviour was led to judgment. The steps of the "scala santa," twenty-eight in number, are of marble, but the devotional clambering up has so injured them, that they have been twice covered with planks, and the third covering is now a good deal the worse for wear. A small brass cross fastened on the top stair is kissed by all who perform this laudable penance. St. Leo III. placed in the chapel also, for the attraction of the devotees, parts of the cradle, of "the coat without seam," of the loaves and fishes, of the table of the last supper, of the reed, and of the purple robe!

In the piazza is the highest obelisk in Rome, of red granite, covered with hieroglyphics, brought by Constantine from the Temple of the Sun at Thebes to Alexandria, and from thence removed to Rome by Julian, and placed in the Circus Maximus, where it was found, A. D. 1588, broken in three pieces, and buried sixteen feet under the soil. The height is one hundred and nine feet, without base or pedestal, and at the bottom it is eleven feet broad.

The Basilica of Sta. Maria Maggiore, the third in rank, and called Maggiore from being the largest church dedicated to the Virgin, is a flagrant instance of that excess of ornament which characterises so many of the churches at Rome. The aisles, however, are of handsome proportion, and the Ionic pillars, of white marble, have a grand effect; the ceiling of the middle aisle is flat, and gilded with the first gold brought from Peru, and presented by

Ferdinand and Isabella, A. D. 1500, to that monster of iniquity Alexander VI.

In the Borghese chapel, the altar of the Virgin is a mass of oriental alabaster, lapis lazuli, bronze, and agate; and over it, surrounded by gems, and supported by four bronze angels, is the picture of the Virgin, said to be painted by St. Luke, and a papal bull declares it to be genuine; but in these matters, the Popes are not infallible.

The beautiful fluted Corinthian pillar, of white marble, forty-seven feet high, brought from the Temple of Peace in the Forum, and placed in front of this church by Paul V. in 1513, has been entirely spoiled by the barbarous additions of Papal taste. A clumsy pedestal takes off from its height and beauty of proportion, eagles and wreaths have been added at the base, the capital is crowned by a square pediment, and a bronze figure of the universal deity of the Romish church. The inscription purports that it belonged to the temple dedicated to Peace by Vespasian, on account of the conquest of Judæa, but is “now consecrated to the most blessed Virgin.”

A small granite pillar, in form of a cannon, surmounted by a Madonna and cross, commemorates the absolution given by Clement VIII. to Henry IV. of France, in 1505, on his apostasy, and conversion to the Roman Catholic faith.

St. Paul's, another of the “Basilicæ,” is situated about two miles outside the walls, in the flat and unwholesome “campagna.” It was begun by Theodosius in 386, and finished by Honorius in 395; but

a fire, 16th of July, 1824, by some attributed to the Jews, but with far greater probability to accident, destroyed the whole fabric, with the exception of the west front and the high altar. The *rents* made in the columns by the fire are immense, and the ruins present a scene of destruction hardly to be equalled. This was the largest church except St. Peter's, and the forty Corinthian pillars of the nave, thirty-nine feet in height and eleven feet eight inches in circumference, were considered to be unrivalled; and the whole of these, and the greater part in the aisles, were taken from the villa of Gordian, or the "Basilica Æmilia," in the Forum. Forsyth and others say that the violet coloured pillars of the nave were brought from Hadrian's tomb.

St. Lorenzo, another of the "Basilicæ," is about a mile outside the town, and the original church was built by Constantine, and probably *cobbled* out of a temple of Neptune which stood here. In the nave are twenty-two Ionic granite columns; and, as the frog and lizard appear upon one, Winkelmann argues that it was brought from the portico of Octavia, as Pliny says that two architects of Sparta, Saurus and Batrachus, were employed, and—fearing to affix their names, placed these emblems on the volutes.—*Burton*, vol. ii. p. 200.

The tribune is raised, probably the ancient church, and under the altar the bodies of St. Stephen and St. Lorenzo are said to be enshrined. In the tribune are four pilasters and twelve beautiful fluted Corinthian pillars of violet marble, and on the capitals of two of them are warlike trophies, and this affords

argument to Nibby that they belonged to the portico of Octavia, erected by Augustus after the victory of Actium.

Through the gratings in the subterranean chapel is a view of the catacombs, said to extend for two miles, made by St. Ciriaca, a Roman matron, and in which St. Lawrence and many martyrs are buried. The guide told us that several visitors had nearly been lost in wandering through these gloomy labyrinths, and they were therefore closed.

Adjoining St. Pietro in Montorio is a small convent of twenty-one Franciscans, and a circular Doric chapel, with a dome supported by pillars of black granite, in the centre of the court, built by Bramante, commemorates the spot where the cross stood on which St. Peter was crucified. Beneath is a subterranean chapel, where a lamp is kept constantly burning, the spot where the cross was fixed; but several other places, all in the vicinity of the Vatican, have been mentioned. From the terrace in front of this church there is an excellent view of Rome.

St. Pietro in Vincoli derives its name from possessing the precious relic, the *chain* with which St. Peter was bound in prison. But it is locked up in the sacristy, one key is kept in the Vatican, another by the senator, another somewhere else, and it is visible to no one below the dignity of a Cardinal, or Royalty. The pillars of the nave of this church are of Greek marble, and were brought from Diocletian's baths.

The chief object of attraction is the colossal statue of Moses, by M. Angelo, which ornaments the tomb of Pope Julius II. Criticism, abuse, and admiration

have been profusely lavished on this wonderful performance. The figure is seated, the left arm rests on the tables of the law. Some critics say that the beard and *horns* make him resemble a satyr, and that the drapery is cumbrous, and that the beard is too ample. "One critic compares his head to a goat's, another his dress to a galley slave's; but the true sublime resists all ridicule; the offended law-giver frowns on, undepressed, and awes you with inherent authority."—*Forsyth*. The pavement of the sacristy was brought from Titus' baths, of which the tribune formed a part.

St. Theodore, near the Forum, is a small round church of brick, and called the temple dedicated by Tattius, King of the Sabines, to Romulus; and the brazen wolf, now in the Capitol, was removed from hence in the sixteenth century. The Roman women still carry their sick children to the church of St. Theodore to be cured, by the intercession of the saint, a custom which was observed by the Roman matrons of old in the temple of the founder of their city. In all probability the present rotunda was built on or near the site of the original temple, and this agrees with the account of Dionysius of Halicarnassus.

The church of St. Ignatius, the saintly founder of the Jesuits, to the college of which order it is annexed, is covered with marble and gilding. A bas-relief, by Le Gros, of the apotheosis of St. Louis Gonzaga, is much admired; and under the altar, enshrined in crystal, is the sarcophagus of the saint, of lapis lazuli and silver gilt. Gregory XIII. erected the college

in 1582. In the piazzas are pulpits, where the learned sciences are taught gratis by this insinuating and mischievous sect. The museum, commenced by Father Kircher, contains a large collection of Roman antiquities; and there is also a library of seventy thousand volumes. Here we saw lives of Mary, Queen of England, Mary, Queen of Scots, Philip of Spain, &c. written in the highest strain of panegyric, violent criminations of Elizabeth, Luther, Calvin, and *all* the Reformers, and long accounts of the persecutions and martyrdoms of the Jesuits and Catholics, illustrated with engravings of their sufferings and torments: there were about one hundred and seventy students in the College; the landed possessions are gone, but a large annual stipend is paid by his Holiness.

The church of Jesus is loaded with gilding, variegated marble, frescoes, and sculpture, and at the high altar are busts of Popes and saints in solid silver.

The chapel of St. Ignatius glares with decoration; the altar is adorned with four fluted pillars of lapis lazuli, and the tomb of the saint, of gilt bronze, shines with precious stones. On one side is a bas-relief, by Le Gros, of Religion vanquishing Heresy, according to the Catholic manual; but the Protestant will not be much surprised at finding that the two figures hurled down and prostrate at the sight of the cross are Luther and Calvin, and poor Luther is also embarrassed by a huge serpent. Where Forsyth says, "*Luther and his wife* blasted by a fine young

woman, named Religion," it should have been Luther and Calvin.

In the church of the Capucins is one of Guido's finest pictures, the Archangel Michael treading on Satan, the latter said to be a portrait of Urban VIII. who had offended the artist; and here is also a curious cartoon, by Giotto, of St. Peter fishing, and called by our Saviour, from which the mosaic in the vestibule of St. Peter, called the "Navicula," was taken.

Under the church are the vaults, the walls and ceilings of which are covered with bones and skulls, disposed in festoons, crosses, and lamps, and twenty skeletons, or more, recumbent, and in various attitudes, are clothed in the habit of the order, with their names and the dates of their decease affixed.

St. Stefano Rotondo, on the Cœlian Hill, by some called a temple of Bacchus, by others a temple of Claudius, erected by Agrippina and finished by Vespasian. Many, however, doubt all this, and refer it to Pope St. Simplicius, who certainly converted it into a church, and dedicated it to St. Stephen, A. D. 483. The form is circular, and the interior displays great antiquity. There are two concentric rows of columns of granite, with marble capitals and bases, and the walls (of brick) in honour of the first martyr, are covered with a complete *slaughter-house* of saints in fresco. Each horrible subject of roasting alive, scalding with molten lead, beheading, quartering, and devouring by wild beasts, is inscribed with the name of the saint, and the Emperor under

whom he suffered. Julian the apostate, Trajan, Decius, Nero, Diocletian, S. Severus, Caracalla, Antoninus Pius, Lucius Verus, and Gallienus figure in this bloody list.

The fountains of Rome are numerous. The principal, that of Trevi, is ornamented with statues and bas-reliefs; the rock-work is very bold, and the figure of Neptune in his car, drawn by sea-horses, and led by tritons, is appropriate; but the niches in the façade, the allegorical figures, and the cumbrous entablature and attic, are in bad taste.

In the Piazza Navona, the largest in Rome, in which the form of the Circus Agonalis, built by Alexander Severus, is traced, are two fountains. The larger is from the design of Bernini; the basin is seventy-nine feet in diameter, from the middle rises an obelisk of red granite, brought from the Circus of Romulus, and at the base of the rock are four colossal statues of the Ganges, Nile, Danube, and Rio de la Plata, which spout water. Forsyth says, "it affects puzzling conceits, and looks like a fable of Æsop *done into stone.*" This piazza is flooded twice a week in August, to cool the Romans during the hot and unwholesome weather.

Termini.—The name is derived from the adjacent baths, "termi," of Diocletian. It was built from Fontana's designs, and is ornamented with a colossal figure of Moses commanding the water to flow from the rock, and bas-reliefs of Aaron leading the Israelites to the spring, and Gideon encouraging his soldiers to cross the Jordan. Four lions spout water; two, of

white marble, are ill executed ; the others, of basalt, and covered with hieroglyphics, were brought from the portico of the Pantheon.

The fountain of the “ *Acqua Paola*,” built by Paul V. 1612, of marble plundered from Nerva’s Forum, discharges volumes of water ; but the Ionic pillars, and the heavy attic above, resemble the gable of a church. The water is brought from the Lake Bracciano, a distance of thirty-five miles.

The *Piazza di Monte Cavallo*, on the Quirinal Hill, derives its name from the two horses held by two colossal figures, nearly eighteen feet high, called Castor and Pollux, standing on each side of an Egyptian obelisk. One group is inscribed “ *Opus Phidiæ*,” and the other “ *Opus Praxitelis*,” and said to have been found in the baths of Constantine. The obelisk, of red granite, forty-five feet high, was brought from the mausoleum of Augustus ; and the circular basin, of granite, from the Forum, is the largest in Rome. The horses are chiefly modern, their necks are thick and clumsy, and great doubt exists as to their having been the works of Phidias and Praxiteles.

The Farnese Palace, belonging to the King of Naples, is immense, and was built from the designs of Sangallo, M. Angelo, and Giacomo della Porta, of the stone of the Colosseum and the Theatre of Marcellus. In the court is a splendid sarcophagus, of Parian marble, of Cæcilia Metella, and found in her tomb ; the ceilings of the gallery are painted by A. Caracci, and in the rooms are a fine equestrian

figure of Caligula, found in Caracalla's Baths; a beautifully carved sarcophagus from the same; and splendid cornices and friezes from the Palace of the Cæsars.

The Colonna Palace, an immense structure, was commenced by Martin V. (Colonna), and contains a large and valuable collection of pictures. Forsyth observes of the numerous Madonnas in these galleries of Italy, "round faced, mild, unimpassioned beauties. Guido's have a faint tinge of melancholy diffused over their large eyes and little mouths." The gallery of this palace is the most splendid in Rome, two hundred and twenty-five feet by thirty-seven feet; on the ceiling is the battle of Lepanto, painted by Lucchesini, for which M. Antonio Colonna, who commanded the Papal forces, was raised to the honour of a Roman triumph. The pavement is of Parian marble, and the vestibules at each end are adorned with pillars of "giallo antico." In the gardens, which are extensive, are statues of this noble family (extinct in the male line), antiquities, and friezes of ancient Rome.

The Corsini Palace.—This huge building was the abode of the profligate Christina, the apostate, who died here in 1689, and is resplendent with the works of S. Rosa, Titian, Caravaggio, Guido, Tintoretto, and Domenichino. Here is also a curule chair of marble, found near St. John Lateran.

The façade of the Doria Palace, which fronts the Jesuits' College, was built by Bernini, and the galleries boast specimens by Caracci, S. Rosa, Guercino,

the celebrated landscape with the *mill* by Claude, and several starved St. Jeromes, a favourite subject with Spagnoletti.

In the Spada Palace there is a fine statue of Antisthenes, seated; and a colossal figure holding a globe, supposed to be Pompey, at the base of which Cæsar fell.

“ And in his mantle muffling up his face,
Even at the base of Pompey’s statue,
Which all the while ran blood, great Cæsar fell.”

Julius Cæsar.

The Barberini Palace is the joint production of C. Maderno, Borromini, and Bernini; and Urban VIII., the *plunderer*, finished it. The ceiling of the great hall is painted by P. da Cortona, the Barberini Bees carried to Heaven by the Virtues, and other allegorical trash. The staircase is for horses as well as men, in imitation of Bramante’s, at the Belvidere: and here is the original Fornarina, of Raphael; Beatrice Cenci, from the Colonna Palace, by Guido; and St. Luke, by Guercino, as dark as any mulatto.

In the Borghese Palace is a small sarcophagus of red porphyry, resting on four sphinxes, and said to have contained Hadrian’s ashes: and among the paintings are, Domenichino’s Sibyl; an extraordinary picture of St. Antony preaching to the Fishes, by P. Veronese; and the Taking down from the Cross, by Raphael. One room is entirely filled with Venuses.

In the Villa Albani is an immense number of statues, busts, bas-reliefs, and antique marbles, a list of

which would fill a volume. A Caryatid, found in the Appian Way ; Apollo Tauroctanus (bronze), by Praxiteles, from the Aventine Hill ; the celebrated Pallas, ascribed to Phidias ; and a marble basin, twenty-two feet in circumference, sculptured with the Labours of Hercules, from a temple on the Appian Way, and raised to Hercules by Domitian ; are amongst them.

The streets of Rome, with hardly an exception, are narrow, and paved with small round stones. The Corso is of great length, but there is no splendour in the shops and the houses are mean, and in many of them the small paltry wooden balconies have a very bad effect. The stench in the streets is horrible ; linen is hung out on lines to dry, from the windows on all sides, and old, shabby curtains flap with the wind at the shop doors.

The population, one hundred and fifty thousand, includes fifty thousand foreigners, who fill the majority of the trades, even the ground is tilled by them, and idleness and depravity distinguish the degenerate race of the modern Romans. The windows are filled with women, lolling out in listless sloth from morning to night, and you meet the peasants asleep on their cars or half-starved mules, or see them sitting on the ground smoking, or stretched at full length. Twelve men were assassinated during the carnival, and many of the wounded were sent to the hospitals. The women in the quarters of Monti and Trastevere carry knives, and often use the long pins stuck in their hair as offensive weapons. They are generally handsome, with fine black eyes and a

profusion of dark hair, and pretty figures ; the men are sallow, with a dark scowl and close expression of countenance. The fair sex are absolutely too idle to cook at home, and the family dines at the cook's shop, and " Osteria con cucina " stares you in the face in every street, whilst the Jewesses sit on the pavement mending, for hire, the old clothes of the men, women, and children—a glorious example of the industrious habits of these modern Cornelias. The air of Rome, during the summer and autumn, is unwholesome in the greatest degree, and in the early part of June, even in the shade, the air resembled the fumes of a forcing-house or vapour-bath. The half-starved mules carry enormous loads on their galled backs. Paul V., in allusion to the number 5, made a regulation that a *gang* in Rome should not exceed five, and so it is still. The noble oxen of Tuscany are here metamorphosed into Pharaoh's lean kine, and are goaded to death.

CHAP. XI.

EXCURSION TO TIVOLI. LAGO DE TARTARI. SOLFATARA. PLAUTIAN TOMB. HADRIAN'S VILLA. ALBANO. VELITRI. TERRACINA. ITRI. MOLA DI GAETA. CAPUA. NAPLES.

THE distance from Rome to Tivoli is about eighteen Roman miles over the most wretched and desolate tract of country imaginable, and half-tilled fields, broken fences, and every characteristic of unimproved cultivation meet the eye in all directions.

About four miles from the Porta St. Lorenzo the road crosses the small stream of the Teverone, the ancient Anio, by the Ponte Mammolo, the Pons Mammeus, built by Mammea, the mother of Alexander Severus, and eight miles farther is the Lago de Tartari, once the crater of a volcano. The colour of the water is yellow, and the whole of the edge of the lake, the roots of trees, the grass, weeds, and vegetable matter around, are a mass of putrefaction; and from this process going on continually, the size of the lake has been considerably lessened, and the circumference now is barely half a mile. Returning to the main road, you cross the Canal of the Solfatara, about two miles in length, made by the Cardinal Hippolito d'Este, to carry the superabundant water of the lake above into the Anio. The colour is a light blue, and the sulphureous smell most powerful. A mile beyond is the lake, the Aquæ Albulæ of the

Romans, one mile in circumference, and upwards of one hundred and thirty feet deep. The stagnant blue water, the vapours of sulphur and bitumen exhaling from it, the flat barren region which surrounds it, and the ruins of Agrippa's Baths on the banks, combine a scene of arid sterility and lonely desolation hardly to be surpassed.

“Itur ad Herculeæ gelidas quâ Tiburis arces,
Canaq. sulphureis Albula fumat aquis.”

Mart. lib. i. ep. 5.

The Baths of Agrippa were frequented by Augustus, and were considered to be very efficacious in the cure of cutaneous disorders. The bituminous vapour which rises from the lake, unites with the dust and small portions of earth, shrubs, and reeds, which are condensed and interlaced as it were, and form small islands, if they deserve the name, which float on the surface, and are described by Pliny, ep. viii. 20.

The road again crosses the Teverone by the Ponte Lucano, the Pons Lucanus built by M. Plautius Lucanus, and at the extremity of the bridge is the Plautian Tomb, a circular massive tower, resembling that of C. Metella in shape, but smaller, and built of travertine stone. Of the Ionic pillars which adorned it only some fragments remain. This tomb, from the brickwork and vestiges of battlements on the top, was evidently converted into a fortress during the wars of the middle ages.

Tivoli, the Tibur of the Romans, celebrated for its picturesque situation, for the magnificent villas which surrounded it, and immortalized by Catullus, Horace, and all the Latin poets, is as filthy and miserable a

place as can be imagined. The narrow lanes, for they are undeserving the name of streets, run in and out like the windings of a labyrinth, and the squalid inhabitants, half civilised and half starved, are but sorry specimens of the paternal rule of the sovereign pontiff.

Close to the Inn, the Sibilla, which furnishes wretched quarters, is the Temple of Vesta, circular, and surrounded by a portico of eighteen fluted Composite pillars, nineteen feet high, ten of which remain, and the entablature is decorated with festoons of fruit and flowers, and heads of oxen, resembling that which surrounds the tomb of C. Metella. It will be remarked that the doorway of this temple, and the window which remains, are narrower at the top than the bottom, the Egyptian mode of building; and it has therefore been supposed that it was repaired, or erected by Hadrian, who, as appears from the quantity of Egyptian gods and ornaments found at his villa, was particularly fond of every thing Egyptian.

This was long called the Temple of the Sibyl, but the modern critics decide it to have been wrong. Fulvio, who wrote in the sixteenth century, calls it the Temple of the Goddess Albunea, “*Domus Albuneæ resonantis*,” the fountain from which the Albula flowed; and Mr. Kelsall thinks, from an inscription found near the spot, that it was raised in honour of Drusilla, the sister of Caligula.—*Burton*.

Forsyth leans to the old opinion, and says that antiquaries have given up her Corinthian rotunda to Vesta, merely because it is round. But Vesta is not recorded among the Tiburtine deities; the niche

fronting the door is inapplicable, as there were no statues in Vesta's temples. "But the Sibyl, we are certain, had a temple at Tivoli, and a statue, which was removed thence to the Capitol; the traditional name, too, was always Sibilla."—*Forsyth*. Near the temple is a small oblong building, with four Ionic pillars in front, very much defaced, and now metamorphosed into the church of St. George, called the Temple of the Tiburtine Sibyl, formerly Vesta's, before they changed names. Close to these temples is a path, made by the orders of the French General, Miollis, when governor of Rome in 1809, which leads to Neptune's Grotto. From the platform of rock, which overhangs the abyss, you behold the Anio rushing down from the crags above, through an immense vaulted cavern into the Grotto of Neptune beneath, and on the left the river is precipitated into the black chasm in two streams, and at the summit of the rock are the ruined arches of a Roman villa. A curious instance of the petrifying properties of the Anio may be seen close to the path, where a mass of hard stone has been formed round a wheel, the wood-work is gone, but the impression remains; and on the rocks, exposed to the falls, the roots of the trees are petrified, and in places where the ground has been flooded, it has been converted into a plain of travertine stone.

Near the Villa d'Este, is the "Tempio della Tosse," a circular building in tolerable preservation, but the antiquarians have not settled whether it was dedicated to "Tussis," the god of cough, a curious deity certainly, or whether it was the mausoleum of

the Tussis family. Close by are said to be the ruins of the Villa of Sallust.

The great cascade of Tivoli, the admiration of travellers, is no more. A dreadful inundation of the Anio, in 1826, carried away the bridge, destroyed several houses, swept away the rocks, and ruined the cascade entirely, which is now reduced to a quiet stream, falling down an artificial inclined plane.

At some distance beyond, are the small remains of the Villa of Catullus, the situation of which has been verified from his own description, and from marbles found there. But Horace's exists only in name. The Villa Lucretilis is more than ten miles from Tivoli, and Forsyth says, "the Sabine farm has nothing to represent it within twelve miles of the place."

Following a rough path on the side of the hill, you arrive in front of the smaller Cascatelle, which rush down from the heights, and above are the Doric arcades of the once magnificent Villa of Mæcenas, which now belongs to the Duchess of Chablais, who lets it to an iron-founder; the water turns his mill, and the black smoke darkens the walls!

Crossing the Anio by a bridge, built by the Romans, and ascending a steep and craggy path, which reminds one of the mule-roads of Savoy, you reach the plain, and approach Hadrian's Villa, through an avenue of the mournful cypress. From the remains still visible, and the ground which it covered, computed at three miles in length, and one mile in breadth, this must have been one of the most extensive villas in Italy. Hadrian collected here all the

most curious and valuable objects that he had seen in Greece, Asia, and Egypt.

In imitation, therefore, of the former, we have the Greek Theatre, the shape of the proscenium, and the seats of which may still be traced. The "Pœcile" of the temple of the Stoics, and, adjoining, a semi-circular temple with seven niches for statues, the whole of which was covered with porphyry. The remains of a circular building have been called a "naumachia," from the mosaics of marine monsters found there; and near this are the walls of the library, and of a temple, said to be of Venus and Diana. In accordance with the Emperor's taste for the Egyptian, we find here the Serapeon, on the model of the celebrated Serapeon of Canopus; and an open space behind a niche is supposed to have been the place in which the priest stood concealed, to give the oracular responses, and thus to *prompt* the god of stone. Near this was the "Academia," the entrance to the infernal regions, and the fields of Elysium beyond. The vale of Thessalian Tempe, and the small stream, christened the "Peneus," show his Grecian taste.

The ruins of the Barracks of the Prætorian Guards are very extensive, but the lower story only remains, and these are now called "Cento Camerelle," on account of the number of chambers, between which there was no communication, but all opened into an outer gallery. Gardens, olive-yards, and vineyards now occupy the site of Hadrian's Villa, and the marble statues, basalt, porphyry, caryatides, columns, cornices, friezes, vases, and mosaics, have been trans-

ferred to the Vatican, and to various parts of Italy. "Hadrian's invidious successors neglected it; the Goths sacked it. Antiquarian Popes and Cardinals dug to plunder it. The masons of the dark ages pounded its marbles into cement."—*Forsyth*.

A score of small crosses stuck up by the road side, between Rome and Tivoli, emblems of the *amiability* of the Roman character, mark the spot where a victim has been sacrificed for plunder, jealousy, or revenge!

Leaving Rome for Naples, we passed the ruins of the Claudian Aqueduct, which stretch across the flat campagna, and changed horses at the lone post-house of "Torre di mezza via." Near Albano is a large square building, once covered with marble, called the Tomb of Julia, the first wife of Pompey, and the daughter of Julius Cæsar.

Albano, "Albanum," the name of which was derived from the ancient Alba, is filthy, and the houses mean. At the base of the mountain, Domitian built a palace, and an amphitheatre for games, and the reservoirs for the water remain, and there are also vestiges of the Prætorian camp.

From the Capuchin convent there is a good view of the Lake of Albano, and the wooded banks rise shelving from it, like the crater of a volcano; the circumference is five miles, and in parts the depth is upwards of five hundred feet. The canal, above a mile in length, three feet and a half wide, six feet high, and cut through the rock, is one of the most extraordinary works of the Romans, and is still perfect, and was made, 393, A. C., when the city was

threatened with an inundation during the siege of Veii; and the Delphic oracle being consulted, replied, that the Romans would not take Veii, till they made a passage for the waters of the lake of Albano.

The small village of Castel Gandolfo, and the Pope's Palace; are finely situated on the banks. The salubrity of the air is remarkable, especially when contrasted with the vicinity of Rome, and with the eternal city itself.

Beyond Albano, and close to the road, is the tomb of the Horatii, on a lofty square base. Originally there were five cone-shaped pyramids, one in the centre, and one at each angle, and two of the latter are entire. But the locality does not at all agree with Livy's account; and it has been supposed, by some, to be Pompey's tomb, erected by Cornelia. Burton quotes Varro Atacinus, to prove that Pompey had no tomb, though Plutarch says that his ashes were deposited near his *Alban* villa.

"La Riccia," Aricia, about a mile beyond, on the Appian way, is most romantically situated on a lofty eminence, covered with luxuriant foliage, and the road, amid rocks and ilexes, after the desolate "campagna," which we had just quitted, seemed a fairy land.

Near Genzano is the Lake of Nemi, "speculumq. Dianæ." The former is the Cynthianum of the ancients, and in the vicinity is Pratica, the "Lavinium" of the Romans.

Velletri, Velitræ, the capital of the Volsci, is picturesquely situated, with a beautiful wooded foreground in front of the heights, but within is a

miserable collection of filthy houses, steep, narrow streets, and a cadaverous population, the effects of the unwholesome air of the "campagna," and the men have the ferocious aspect of brigands.

Velitri is said to have been the birth-place of Augustus, and Tiberius, Nerva, Caligula, and Otho, had villas here. There are remains of the ancient walls, and the gate towards Naples is flanked by two round towers.

At Tre Ponti, "Tripontium," the Pontine marshes, twenty-five miles in length, and from six to twelve miles in breadth, commence. The road, along a dead flat, and through an avenue of trees, is excellent. On the right, runs the canal, twenty miles long, cut to drain these noxious swamps, by Pius VI. It was originally projected by Appius Claudius, the Censor; Cethegus and Cæsar, Trajan, and Theodoric, King of the Goths, proceeded towards perfecting the work.

Boniface VIII., Martin V., and Sixtus V., cut several canals; and Pius VI. (Braschi) made the present road on the foundations of the Appian Way. "Pius VI. having kept his road mathematically straight for more than twenty miles, would not turn it; but, more obstinate than the Emperor Trajan, pursued, at a tenfold expense, his dear right line to the end."—*Forsyth*.

A few tablets of Theodoric remain, and close to the post-house of Meza, the ancient "ad medias vias" is a marble column, with an inscription, and the number of miles marked—a milliary of Trajan. The "malaria" is very prevalent here in July, Au-

gust, and September; guard-houses are numerous, but in the day there is no risk in travelling; but ten years ago it was nearly as bad as in the night.

The situation of Terracina, the "Anxur" of the Volsci, at the termination of the marshes, is striking. On the heights are the Cathedral, the ruined arches, called Theodoric's Palace, and the Temple of Jupiter Anxur.

"Impositum late saxis candentibus Anxur."—*Hor.*

"O nemus! O fontes! solidumq. madentis arenæ
Littus, et æquoreis splendidus Anxur aquis."

Mart. lib. x.

The sea has receded here considerably, the port, made by Antoninus Pius, is choked up with sand, and ruined; but the rings for mooring the vessels still remain. Pius VI. erected a palace at Terracina, and some grottoes in the rock mark the site of the Emperor Galba's. This is the last town in the Papal states.

Beyond, the road runs close to the sea, and the rocks are covered with myrtles, and a salt lake exhales abundance of "malaria." At the guard-house of "Torre di Confini," you enter the Neapolitan territory. Fondi, on the Appian Way, is a small wretched town, with the remains of old walls. The environs abound in oranges and lemons, and near it is the grotto where Sejanus saved the life of Tiberius; and on a rocky eminence is the Villa Castello, the birth-place of the Emperor Galba.

Itri is also on the Appian Way. The surrounding country, which is wild and picturesque, produces

vines, figs, olives, myrtles, laurels, and the mastic tree, from which the gum is extracted.

Itri is the "Mamurra" of Horace, and consists of a long, narrow, dirty street, or rather lane, of stone huts, which was lined by a complete phalanx of beggars, whose clamours for charity were quite deafening.

At a short distance from "Mola di Gaëta, is the Tomb of Cicero, formed of immense blocks of uncemented stone, supposed to have been erected on the spot where he was murdered in his litter, by the emissaries of Mark Antony. The interior is circular, and a column, in the centre, reaches from the top to the bottom.

"Mola di Gaëta," the ancient "Formiæ,"

"Qui Formiarum mœnia dicitur

Princeps."

Hor. lib. iii. od. 17.

in the middle of a small bay, is a situation the most charming that can be imagined. Orange trees, laurels, pomegranates, vines, olives, and jessamines, grow close to the sea, and the view from the Inn, the Villa di Cicerone, with the islands of Procida and Ischia in front, is superb. Cicero's Villa, "Formianum," the retreat of Scipio and Lælius, is supposed to have been near Mola di Gaëta, and the ruins of reticulated walls and arches below the garden of the inn, are said to have been a part of it.

The coast between Mola and Gaëta abounded in villas; and ruins, and mosaic pavements, are washed up by the sea continually.

Gaëta is almost insulated, a narrow isthmus con-

necting it with the shore, and the fortifications are of great strength.

In the Castle, the body of the Constable, Charles of Bourbon, the General of the troops of Charles V., and killed at the siege of Rome, A. D. 1528, when he besieged Clement VII., was preserved for many years, till Ferdinand IV. caused the body to be interred, with the honours due to his rank. On the summit of the rock above Gaëta, is a tower, called the "Torre d'Orlando," but really the tomb of Munatius Plancus, the founder of Lyons.

Gaëta was the "Caieta" of the Romans.

The road to Naples passes through Garigliano, Capua, and Aversa. Near the post-house of the former place are the ruins of aqueducts, and of an amphitheatre, of which the circular part for the seats, and several arcades of stone, are left. The ancient town of "Minturnæ" was situated in the neighbourhood; and in the adjacent marshes Marius concealed himself from his pursuers. "Marius post sextum consulatum annoq. LXX., nudus, ac limo obrutus, oculis tantummodo ac naribus eminentibus, extractus arundineto circa paludem Maricæ, in quam se fugiens, consectantes Sullæ equites abdidit, injecto in collum loro, in carcerem Minturnensium jussu II. viri perductus est."—*Paterc.* ii.

Crossed the narrow and brackish Garigliano, which flows into the Mediterranean, by a bridge of boats.

"Rura, quæ Liris quieta
Mordet aquâ taciturnus amnis."

Hor. lib. i. od. 30.

The road beyond was so sandy, that six horses were put to the carriage. The plain was like a garden, rich, and well cultivated, and however beggars may swarm, and poverty and misery prevail among the lower orders, the Neapolitans beat the lazy Romans, hollow, in industry.

Capua is situated in the plain, and fortified, and is on the river Vulturnus. “Vulturnusq. celer.”—*Lucan*, ii. 28.

But Vulturno, supposed to have been the ancient Capua, which softened by its luxuries the heroes of Cannæ and Thrasymene, and was called “Dives, felix, amorosa,” and produced Falernian, Massican, and Cæcubian wines, and Venafrian oil, is distant more than two miles from this ill built, dirty town, which possesses neither luxury nor attraction for Hannibal, or any other conqueror.

The Carthaginians promised to make Capua the capital of Italy, and she had the audacity to compare herself to Rome.

The Romans besieged Capua, made the inhabitants slaves, beheaded the senators, having first scourged them; and it was afterwards ruined by the Vandals, restored by Narses, and destroyed by the Lombards; and the ruins of the old town were used in building the new. In the walls are inscriptions, heads or the key-stones of the arches, and pieces of marble, *let in*.

Aversa was re-established by the Romans, and derived its name as being *opposed* to Naples, from which city they wished to draw the inhabitants. Charles of Anjou, King of Naples, destroyed it. In

the Castle, Andrew, King of Naples, was barbarously murdered, by the orders of Joanna, his consort, A. D. 1345. Aversa is a bishopric. La Madelina, a large asylum for lunatics here, was founded by Murat. From Aversa to Naples, the road is broad, the vines hang in festoons from the elms, and the country is fertile.

CHAP. XII.

NAPLES.

CHURCH OF ST. FRANCIS. CASTELLO UOVO—NUOVO.
 ST. MARTIN. THE CATHEDRAL. ST. JANUARIUS.
 CHAPEL OF ST. SEVERO. SANTA CHIARA AND THE
 JESUITS' CHURCH. ST. PAULO. VIRGIL'S TOMB.
 GROTTO OF POZZUOLI—POZZUOLI. MONTE NUOVO
 SOLFATARA. PISCINA MIRABILE. LAKE OF AG-
 NANO. GROTTI DEL CANE. AVERNUS. BAY OF
 BAIÆ.

THE Parthenope of the Phœnicians, "otiosa Neapolis."—*Hor.* ep. v. Before Naples became a Roman colony, the language and customs were Grecian. It was augmented and embellished by Hadrian and Constantine, passed through the destructive ordeal of the Goths, and was ruled by the Greek Emperors, the Saracens, the Normans, the French, and the Spaniards. The French took Naples in 1804. Joseph Bonaparte was succeeded by Joachim Murat, expelled by the Austrians in 1814.

The situation of this city is one of the most splendid in the world, and the buildings rise like an amphitheatre from the very brink of the bay, sixteen miles in breadth, about the same in depth, and thirty miles in circumference. The Cape of Misenum bounding ~~ing~~ it on the west, the Cape of Massa, or Campanella, and Sorrento on the east. The Island of Capri, "Caprea," rises opposite, forming a natural moat against the force of the Mediterranean, and on the west, the Isle of Procida advances to within two miles of the point of Cape Misenum.

Portici, Resina, Torre del Greco, Vesuvius, Pompeii, Castella Mare, and Vico, line the margin of the bay towards Sorrento; and Pausilippo, the Island of Nisida, Puzzuoli, and Baiæ extend towards the promontory of Miseno, and Naples; the Castle of St. Elmo, on the heights above, crowns this superb basin.

Naples contains four hundred and fifty thousand inhabitants, among which, according to some statements, there are forty thousand Lazzaroni. The principal street, the Strada di Toledo, nearly a mile long, was built by Peter of Toledo, the Viceroy, in the sixteenth century, and the houses are lofty, with balconies and flat roofs; and, like the rest of the town, is paved with broad slabs of Vesuvius lava.

The quarter of Sta. Lucia, next the sea, is inhabited chiefly by fishermen; the Chiatamone, and the Chiaja, and the gardens of the Villa Reale, stretching along the margin of the Mediterranean for more than half a mile, are delightful promenades. The Neapolitans are superstitious in the extreme, and fond,

beyond measure, of outward ornament and show; even the cars are gilt, and the mode of driving is curious, the passengers holding the reins, and the owner standing behind the carriage with the whip. "A rage for gilding runs through the nation. It disfigures walls, carriages, furniture. Even the hackney caleche must have its coat of gold, the collar-maker gilds his harness, the apothecary gilds his pills, the butcher sticks gold leaf on his mutton."—*Forsyth*. And the fruit, lemonade, and iced-water purveyor fits up his stand like a temple, gilt and ornamented, and it is generally sanctified by the figures of the Virgin, or some favourite saint.

"Even the tyrants of the world loved this alluring region, spared it, adorned it, lived in it, died in it. This country has subdued all its conquerors, and continues to subvert the two great sexual virtues, guardians of every other virtue, the courage of men and the modesty of women."—*Forsyth*.

The lower orders are mutinous, menacing, and grossly ignorant, capable of every thing when no danger is at hand, incapable of exertion and cowardly at its appearance.

There is a good deal of vice in the national character, and a lack of faith; but the knife is not in such common use as at Rome; and though passionate, the people are not generally malicious, and a well-timed joke will go a great way towards appeasing the storm. Dirt and filth are as predominant as at Rome; and the inhabitants of Pozzuoli, Baiæ, Portici, and Salerno, are said to be brutally ignorant, and of a ferocious spirit.

Castello dell Uovo, Chateau l'Œuf, derives its name from its shape, and is built on a rock in the bay opposite the Chiatamone, and connected with the shore by a narrow causeway. The wealthy Lucullus, the Roman consul, had a villa here, hence the castle was called *Castrum Lucullanum*; and William I., the second King of Naples, built a small palace, which was afterwards fortified, and to this the infamous Joanna retired in 1381, when Charles Durazzo, afterwards Charles III., entered Naples.

The Castello Nuovo, opposite to the Mole, which it defends, was originally built, according to the inscription by Charles I., Duke of Anjou, the brother of St. Louis, in 1283. The central part, flanked by massive round towers, is the most ancient; the exterior works and ditches were finished 1546, by Peter of Toledo, the viceroy.

The harbour is enclosed by a large mole to the S. and W., constructed by Charles II. of Anjou, A. D. 1302. The light-house at the end is a very picturesque object; and on the battery below is an inscription purporting that the former light-house having been burnt, it was restored by the Duke of Alba, viceroy under Philip IV., 1626.

The church of St. Martin once belonged to the Carthusian Convent, suppressed by Murat, and converted into a military asylum; and in richness of decoration, marble, mosaic, and sculpture, is the most splendid in Naples. Moses and Elias, and the twelve prophets on the roof of the nave, are chefs d'œuvres of Spagnoletto—"all seem variously inspired, yet all the children of the same dark deep featured family."—

Forsyth. The chapels are highly ornamented, and enclosed within bronze gates; and that of St. Bruno, entirely painted by Massino, is much admired. From this eminence the view of Naples is unrivalled, comprising the bay, the hills of Posilippo, Capo di Monte, Portici, Torre del Greco, Somma, Vesuvius, Castella-mare; the mountains of Sorrento, Vico, and Massa; the islands of Capri, Ischia, and Procida, "the most curious city, the most singular coast, the most beautiful bay, and the most picturesque islands in Europe."—*Forsyth.*

Behind the Convent of St. Martin is the Castle of St. Elmo, on an inaccessible rock. Charles II. fortified it in 1518; and when General Lautrec besieged Naples, Charles V. made it a regular citadel, and Philip V. strengthened it with outworks. The walls are lofty, the counterscarp is cut in the rock, and there are ditches, mines, countermines, subterraneous passages, wells, and an extensive "place d'armes."

The old Cathedral was destroyed by the earthquake of 1456, and was rebuilt by Alphonso I. The interior is lofty, but not handsome; the front is an antique base of Egyptian basalt, covered with the attributes of Bacchus; and the pillars of African marble, thickly coated with plaster and white-wash, belonged to the temples of Apollo and Neptune. The high altar is adorned with rare marbles; and below is a chapel, supported on columns of Cipollino marble, said to have belonged to the temple of Apollo, and here the body of the patron saint of Naples, St. Januarius, is enshrined.

The chapel of St. Januarius cost nearly a million

of ducats, and was built in 1608, in consequence of a vow made by the Neapolitans during the plague; the shape is circular, the gates are of bronze, and there are seven altars. The cupola is painted by Lanfranco, the ceiling and angles by Domenichino, who had begun the cupola, but was prevented by death from completing the work, and Lanfranco effaced it. Domenichino is reported to have died of chagrin, on finding that the workmen, gained over by the Neapolitan artists, who were jealous of his fame, had mixed lime with the coating of the wall, in order to ruin his painting; and it is added, that he was in perpetual fear of being poisoned. Forty-two Corinthian columns of brocatello marble adorn the chapel, and upon grand fêtes silver busts of saints are placed round the altar, behind which a tabernacle, with silver doors, encloses the head of the saint, and two phials of his blood. Here is also a bronze figure of the saint giving his benediction to the people; and a painting by Spagnoletto, of his coming out of the furnace *unscathed*, like Shadrach, Meshach, and Abednego.

St. Januarius was beheaded at Pozzuoli; and a Neapolitan lady collected some of the blood in two phials, which becomes miraculously liquid, when placed before the head. This miracle is repeated thrice a year, during the eight first days of May, the eight first days of September, and on the festival, the 18th of December.

We were present on the 4th May, close to the altar, on which was displayed the head on a silver bust, covered with jewels. The women who crowded

round the rails, made the most violent vociferations; the old priest prayed loudly and fervently, turning round in his hands the crystal case which contained the precious phials, and absolutely wept at the non-completion of the miracle, whilst the cries of the women were redoubled. However, in about half an hour, the blood became liquid; the organ sent forth its pious peals, and the crystal shrine was offered to the faithful to press to their lips.

Four hours and upwards have sometimes elapsed ere the saint has listened to his worshippers, and such delay betokens misfortunes to the city, from the eruptions of Vesuvius, earthquakes, famine, pestilence, or war; and so besotted are the people, that to ridicule their fanaticism, might be attended with dangerous consequences.

The chapel of St. Severo, the mausoleum of the Sangro family, rich in sculpture and precious marble, is situated in one of the narrowest lanes of the city, and has suffered dreadfully from earthquakes. Several of the arches have been filled up to prevent it from falling; the monuments have been shaken, and numerous fissures appear in the walls.

St. Paolo is built on the site of a temple dedicated to Castor and Pollux, by Julius Tarsus, a freedman of Tiberius. Eight fluted Corinthian pillars, the portico of the temple, adorned the front: all excepting two, however, were destroyed by the earthquake of 1688, and the bases of two others, and the trunks of the statues of Castor and Pollux are buried in the wall. In one of the chapels, are fifty-two neat gilt boxes, containing the bodies of as many martyrs, and the

Sacristy is one of the handsomest in Naples. Adjoining the church is a court surrounded by ancient granite columns; and the remains of the wall of the theatre where Nero first appeared in public to sing the verses he had composed—"Reversus e Græcia Neapolim quod in ea artem primum protulerat albis equis introiit, disjecta parte muri, ut mos hieronicarum est."—*Sueton. Nero, c. 25.*

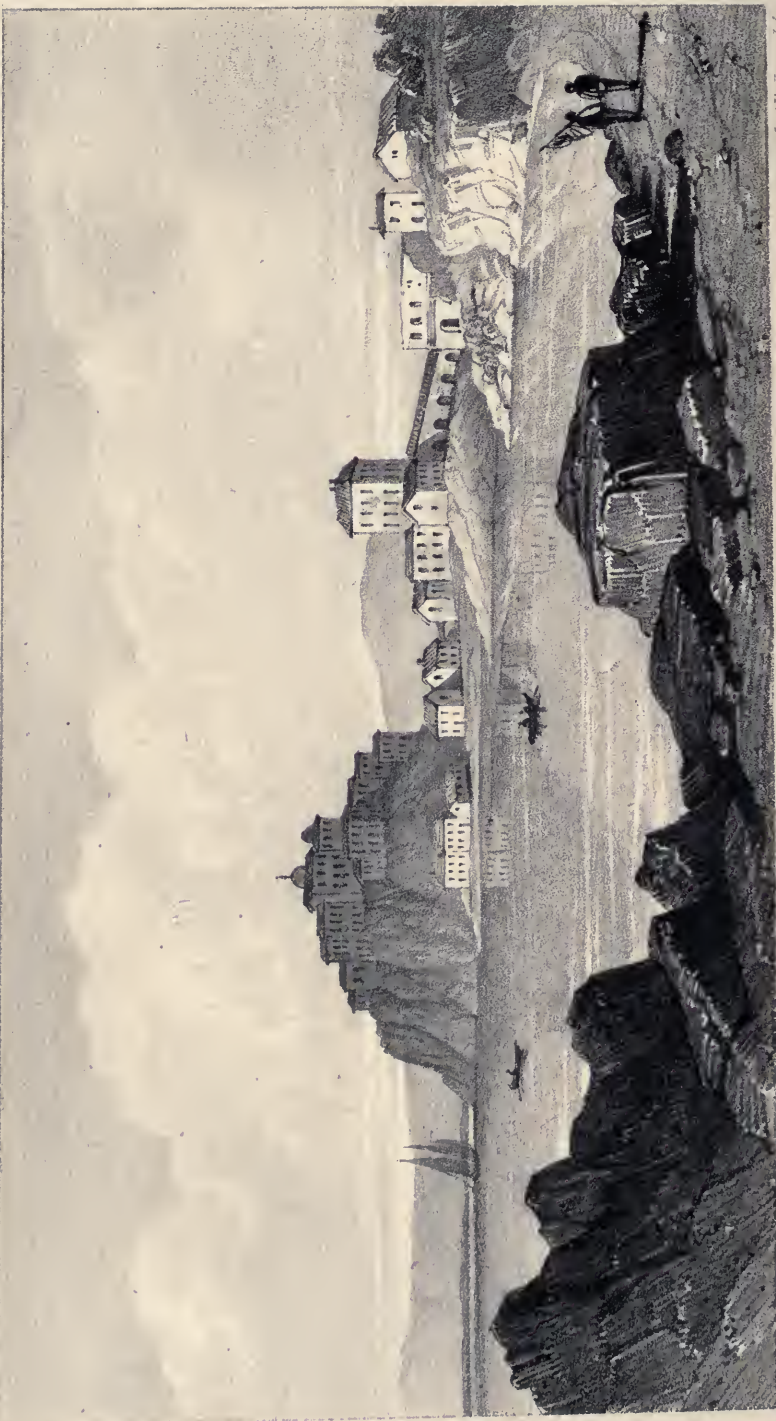
The shore of Mergellina, on the western coast of the bay, is lined with the wretched huts of fishermen; and climbing a steep and roughly paved road, you arrive at what is called Virgil's Tomb, situated in a vineyard, and near it are some large caverns in the rock. The form is said to have been that of a temple, with a dome; the interior consists of an arched room, without ornament, and with recesses for urns in the walls. But besides tradition, Donatus, an obscure grammarian of the fourth century, is the sole authority; and the epitaph on the rock, which he declared to be Virgil's, is ascertained to be spurious; and the "columbaria" indicate rather a family sepulchre.

Below is the grotto of Posilippo. An immense cavern, through which, a road is wide enough for two carriages to pass abreast, and two thousand three hundred and sixteen feet long, twenty-two feet broad, fifty-three feet high towards Naples, and upwards of eighty feet in the most lofty part. It has been attributed to the Romans, and is mentioned by Strabo, Seneca, and Pliny; but the origin is doubtful, and possibly it was first begun for the purpose of getting stone, and then continued to facilitate and shorten the

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communication between Naples and Pozzuoli. On the hill of Posilippo, said to have derived its name from *παυσις της λυπης*, “a cessation from sorrow,” on account of its beautiful situation, were the villas of Lucullus, Pollio, and other wealthy Romans; and to the former, Varro ascribes the formation of the grotto. On the small and fertile island of Nisida, about a mile and a half in circumference, was a villa of M. Brutus, and at one extremity of the summit of the rock, is the castle now used as a state prison. Lucullus had also a villa on this island—“*Nisida insula clarissimi adolescentuli Luculli. Cic.*” On an insulated rock between the island and the shore, is built a lazzaretto, and a small mole runs out, behind which the vessels perform quarantine.

Pozzuoli is picturesquely situated on a rocky promontory—the *Puteoli* of the Romans, so called from the wells sunk there by Quintus Fabius, the resort of the opulent, and its situation, mineral springs, and the magnificence of its buildings have been extolled by Cicero.

The temple of Jupiter Serapis, discovered by a peasant in 1750, was then almost entire, and with some reparation of the parts thrown down by the earthquake, would have been one of the most perfect existing of antiquity, but stript of its ornaments, statues, columns, cornices, bas-reliefs, and vases, by the Kings of Spain and Naples, it is now a mass of ruin. The shape is rectangular, one hundred and thirty-four feet long, and one hundred and fifteen feet broad, surrounded by porticoes, cells for the priests, and lustral chambers or baths. In the centre is a

circular temple sixty-five feet in diameter, and three of the columns of the portico, of Cipollino marble, each of a solid block, are standing. Sixteen pillars of red marble supported the cupola, and the “adytum,” or cell of the god, was discovered a few years since, and two rings to which the victims were fastened.

The Cathedral of Pozzuoli is dedicated to St. Proculus, who was martyred with St. Januarius.

The mole on the coast formerly extended far into the sea, and thirteen of the buttresses remain. It was built by the Greeks, repaired and improved by Hadrian and Antoninus Pius, and Caligula joined to it a bridge of boats three thousand feet in length, covered with planks and earth, which reached as far as Baiæ; and when it was finished, rode over it, crowned with oak leaves, mounted on a richly caparisoned steed; and on the next day traversed it in a chariot, dressed as a charioteer, accompanied by Darius, whom the Parthians had given as a hostage. “*Postridie quadrigario habitu, curriculoq. bijugi famosorum equorum præ se ferens Darium, puerum ex Parthorum obsidibus, comitante prætorianorum agmine, et in essedis cohorte amicorum.*”—*Suet. Calig.*

The Monte Nuovo, four miles in circumference, and one thousand feet high, was formed in thirty-six hours by a volcanic explosion, and dreadful earthquake, 29th September, 1538, which swallowed up the village of Tripergole, with its unfortunate inhabitants, the ground opening, and ejecting flames, smoke, sand, and stones; and at the same time a great part of the Lucrine Lake, the Lacus Lucrinus of the Romans, was filled up.

There are considerable remains of the amphitheatre of Puteoli, which was more ancient than the Colosseum. The Arena is now a vineyard, one hundred and ninety feet by one hundred and thirty feet. The corridors are gracefully curved, and great part of them are perfect, and some of the troughs for the beasts to drink out of, are left. Augustus was present at games celebrated here to his honour.

A small chapel dedicated to St. Januarius and St. Proculus, who were here imprisoned, sanctifies this heathen amphitheatre, and the legend records that St. Januarius was exposed in it to be devoured by bears, but that they crouched at his feet, and this miracle having converted five thousand heretics to the true faith, Timotheus, the lieutenant of Diocletian, was so enraged, that he ordered the saint to be beheaded forthwith.

Ascending by the old Roman road, paved with immense stones, you arrive at the Solfaterra, now enclosed, and turned into a manufactory of sulphur, alum, sal-ammoniac, and vitriol. The plain, surrounded by a ridge of hills, is the crater of an extinct volcano, and was called by the ancients Forum Vulcani. In some of the cracks or fissures in the ground, a noise is heard resembling the boiling of water; gravel is thrown up with considerable force, and smoke strongly impregnated with sulphur and sal-ammoniac, issues from the apertures. A large stone thrown on the ground produces a hollow sound, and seems to warrant the conclusion, that it is undermined by subterranean fires, and excavated by hot

mineral substances. This is a most singular tract; the lava and earth have been converted into a white clay by the evaporation of sulphur, and a piece of silver thrust into the ground, becomes quite black in a few minutes. In the building erected over the smoking soil, the minerals evaporate on the walls, and are brushed off to be manufactured.

Above the Solfaterra is the Capucin church of the Convent, built upon the spot where the all-powerful patron Saint of Naples, and Bishop of Beneventum, was decapitated A. D. 289, and in his chapel the monks show the stone on which he suffered. But the best remains to be told; for the Neapolitans believe that when the *liquefying miracle* takes place in the Cathedral, the blood on this stone, from *sympathy*, assumes at the same moment its natural colour.

In this expedition we saw the Piscina Mirabile; thirty-six pilasters and arches form this ancient reservoir, which is now filled with water, and used by the proprietor of the estate. These reservoirs are said to have belonged to Vedius Pollio, who kept lampreys here fed on human flesh; but after the instances of luxury adduced by Suetonius and Juvenal, one can believe anything.

A mile and half beyond the grotto of Posilippo is the Lake of Agnano, nearly circular, surrounded by hills, the crater of a volcano, in which the old Roman town of Anglano is reported to be sunk. The lake is very deep, and swarms with frogs and toads, and the water at the bottom is said to be salt. Wild boars

and wild fowl resort here; and there is a shooting box for the royal family of Naples, for whom the game is strictly preserved.

Near the lake are the vapour baths of St. Germano, established by the ancients, and considered to be excellent in cases of rheumatism, deafness, and bilious diseases. From the bottom of the cells issue warm vapours, impregnated strongly with sulphur and alum, and the heat is 39—40. of Reaumur; the walls are coated with these substances, and a light being introduced, they emit smoke, which continues for some time. Close to these baths, on the side of the hill, are some ruined arches, ascribed to the villa of Lucullus; and at the base, on the banks of the lake, is the Grotte del Cane, so called from the dog being the animal chosen to exhibit the effects of the noxious vapour.

This small cavern is about ten feet deep, four feet wide, and eight feet high; there is hardly any deposit on the roof or sides, but the ground below is warm and moist, and from it rises a thin blue vapour. The dog being held down, at first struggles violently, and is thrown into convulsions, breathes with difficulty, and begins to lose all motion, and would soon die; but being taken into the air, after staggering about a little, recovers as quickly as he was before affected. A fowl expires immediately; a lighted torch becomes gradually extinct, but phosphorus resists the carbonic acid. The last dog bore the trial for more than eight years, and was none the worse for it; and the distressing symptoms do not continue half a minute, and in the same space of time, the animal eats the bread thrown to him, and appears as well as ever.

The Lake Avernus, the crater of an extinct volcano; in a valley surrounded by wooded hills, was called by the Greeks Aornos, "without birds," as the tradition was, that the sulphureous exhalations destroyed them, and the gloomy Cimmerian forests on the banks, inhabited by those barbarous fortune-tellers, dreaded from their horrid rites and sacrifices, were cut down by Augustus.

"facilis descensus Avernî:

Noctes atque dies patet atri janua Ditis:

Sed revocare gradum, superasque evadere ad auras,

Hoc opus, hic labor est."

Virg. Æn. vi.

Near the lake is a grotto one hundred and fifty paces long, and of considerable height, called the cavern of the Cumæan Sibyl, leading from the Tartarus of poetic fiction to Acheron, Styx, Cocytus, and Elysium. The end is stopped up by a fall of earth, and a corridor leads to three small chambers, filled with water to about the depth of two feet, called the Sibyls' baths; and we inspected them by torch-light, borne on men's shoulders, and the guides pretend to show the secret door, the oracular seat, and the place where Nero listened to the prophetic maid. Inventions, as Forsyth has justly termed them, and in flat contradiction to Virgil, for at Cumæ was the fabled cave. Some suppose that the grotto was the passage excavated by Nero to conduct the waters of Baiæ to Mysenum, more probably a crypt leading from Avernus to Baiæ; and it evidently passed originally through the hill, before the fall of earth and rock blocked up the passage. The water in which fish could not exist, and over which no bird could fly and

live, has lost all its horrors; for it abounds in fish, and is frequented by clouds of wild fowl.

Returning to the coast, a narrow path under the rocks, leads to the Bay of Baia, and the Stufe di Tritole, called Nero's baths, as that emperor had a villa here—"so hot that the galleries serve for sweating baths; on the walls no mark of sulphur, or of any mineral, that can account chemically for a fire which has kept this cauldron burning for more than two thousand years."—*Forsyth*.

The path to Baia, close to the sea, commands this singular coast, where remains of walls of the villas of the Romans; amongst them, those of Marius, Sylla, Pompey, Tiberius Cæsar, where Marcellus was poisoned by Livia, Piso, the scene of the conspiracy against Nero, Julia Mammea, the mother of Alexander Severus, magnificent above all; and Domitia, the aunt of Nero, poisoned by him for her riches, are blended with the rock, and fragments of frescoed walls, and arched chambers, pieces of mosaic and marble pavement continually washed up by the sea, are all that remains of this celebrated abode of Roman wealth.

"Nullus in orbe locis Baiis præluet amœnis."

The sea has gained on this part of the coast, and you may sail over the ruins of many of the villas.

Of the temple of Diana Lucifera, part of the circular alcove remains, and the bas-reliefs of stags and dogs found near it, furnish the authority for this temple; and on the coast is the temple of Venus, octagonal without, circular within, and the walls of brick and stone, are immensely thick. In a vineyard

behind this temple, are some rooms called "Le Camere di Venere;" and stucco ornaments and figures in relief may be traced on the walls, black from the smoke of the torches used in examining them.

Ascending the hill above Bauli, there is a view of the lake Fusano, so called from being used now for the steeping of flax and hemp, on the Palus Acherusa, the Acheron of the poets.

"Hinc via Tartarei quæ fert Acherontis ad undas
Turbidus hic cœno vastaq. voragine gurges.
Æstuat, atq. omnem Cocyto eructat arenam."

Virg. Æn. vi.

On the lake, which abounds with oysters, is a fishing cottage, belonging to the King of Naples, and beyond are the Elysian fields.

The Castle of Baiæ, a large fortress, rises on the lofty promontory. Beyond Baiæ, on the sea-side, is the tomb of Agrippina; a long vaulted corridor, with stucco ornaments, which may be traced by the glare of the torch, and a recess is pointed out as the burial place of the murdered mother of Nero. But this is not the "levis tumulus" of Tacitus, and probably belonged to some villa, or to a small theatre above it, and the form is not that of a tomb.

Passing the Castle of Baiæ, a path near the rude and miserable village of Bauli, the narrow streets full of ruined walls and arches, and swarming with beggars, is the Cento Camerelle, a complete labyrinth, arched and lined with hard cement; and below are a number of small subterranean chambers, supposed to have been prisons, and the walls of reticulated tufo, are amazingly perfect. Further on is the

Piscina Mirabile. Forty-eight pilasters, and bold and lofty arches, form five divisions or corridors, and the coat of cement is as hard as the brick itself. This grand reservoir of water for the use of the Roman fleet, stationed at Mysenum, is two hundred and twenty-five feet in length, seventy-six feet in breadth, and twenty feet high, “the most lofty and picturesque object of a coast which is covered with patrician ruins.”—*Forsyth*.

Above this is a fine view of the cape and harbour of Mysenum, in which the Roman fleet was anchored during that dreadful eruption of Vesuvius, which destroyed Stabiæ, Herculaneum, and Pompeii; and Pliny, the elder, who commanded it, landing to have a nearer view of the awful spectacle, was suffocated by the ashes, A. D. 79. “Periit clade Campaniæ. Nam quum Misenensi classi præesset, flagrante Vesuvo, ad explorandas propius causas, Liburnicos prætendisset; neque adversantibus ventis remeare posset: vi pulveris ac favillæ oppressus est.”—*Sucton. in vita Plin.*

CHAP. XVI.

HERCULANEUM. POMPEII. MUSEUM OF NAPLES.

AT Portici, on the eastern coast of the bay, and four Italian miles from Naples, the road lies through the court of the Palace; and under Portici, and the adjoining village of Resina, is entombed the ancient city of Herculaneum, said to have been founded by

the Phœnician Hercules, one of the most celebrated cities of Campania, and a Roman colony. Herculaneum was buried A. J. C. 79, by the same dreadful eruption of Vesuvius, which overwhelmed Stabiæ and Pompeii; and it appears from excavations, that several fresh streams of lava have passed over it since its destruction.

“Hic locus Herculeo nomine clarus erat.

Cuncta jacent flammis et tristi mersa favillâ.”—*Mart.*

Only twelve skeletons have been found. Some parts are buried sixty-eight feet, others one hundred feet beneath lava and ashes, and the three cities were forgotten, and there was nothing but tradition to assist the antiquarian, till the beginning of the eighteenth century, when Herculaneum was discovered by mere chance by a peasant sinking a well, and finding some ancient mosaic. Emmanuel of Lorraine, Prince of Elbœuf, *purchased* a right to dig here, and brought to light statues of Hercules and Cleopatra, Grecian statues of Vestals, and a circular temple; but the Government suspended any further operations, till Charles III., in building the palace at Portici in 1738, excavated marble statues, columns, frescoes, inscriptions, and finally the theatre, and a great part of the city. Even in 1765, but small progress was made; and in consequence of Portici and Resina being built over Herculaneum, the works were carried on horizontally; and after the houses were examined and the ornaments removed, they were covered in again. The Forum was two hundred and twenty-eight feet long; a piazza of forty columns surrounded it, and the entrance was adorned with equestrian

statues in marble, of which Nonius Balbus and his son, in the Museum of Naples, are noble specimens.

The Theatre is the only building not filled up, and the descent to it is by a subterranean passage close to "the peasant's well." It would contain ten thousand spectators; the proscenium one hundred and thirty feet long; the stage, the seats for the consuls, and the orchestra, are entire. The walls of the corridors are stained with dark red, and painted in arabesque; and on the ceiling of one is the impression of a mask. The arches are blocked up with lava, and the only light is from a tunnel near the well.

Beyond Portici and Resina, is the small town of Torre del Greco, built over the former town, destroyed by the eruption of June 1794. Immense columns of smoke issued forth, accompanied by a shower of ashes; and torrents of flaming lava poured down, and a stream nearly a mile broad flowed towards the town, buried it, and then ran into the sea, forming a bed of lava on the shore. Other streams flowed towards Resina and Torre del Annunziata, covering the country to an immense extent; and the Palazzo Caracciolo, near Resina, the Franciscan Convent, and the church of Marinari were destroyed.

One of the churches here is built absolutely *upon* the last, and the beds of lava form foundations for the houses.

Near Torre del Annunziata the direful traces of eruption are visible; and a road beyond it, deep in ashes and sand, conducts to the disinterred city of Pompeii.

This was a Roman colony, upwards of three miles in

circuit, near the mouth of the small river Sarnus, and is supposed originally to have been close to the sea, though now a mile distant. It was buried under ashes, and red hot pumice stones from the eruption of Vesuvius in A. D. 79, and deluged at the same time with streams of boiling water from the mountain, and was discovered in 1751, by some labourers digging in a vineyard. The excavation was by no means difficult, as there was not more than fifteen feet of pumice stones, earth, and lava, above it. The inhabitants had evidently removed a great part of their portable wealth; and the flat roofs of the houses only were destroyed by the stones and ashes, which, for the space of four days and nights, poured down upon them, and suffocated or crushed those who remained within.

The progress of the Neapolitan government, who neither excavate to any extent, or allow others to do so, has been slow, and the credit of all the chief discoveries rests with the French. The walls, the amphitheatre, the forum, the basilica, the temples, the street of the tombs near the Herculaneum gate, have been disinterred, but great part remains buried. The streets are straight and narrow, paved with large slabs of lava; and there is a raised foot-path on each side, and some of the smallest are but three yards across, and the tracks worn in the pavement show how narrow the carriages must have been.

The houses in general seem to have been small: those of the higher class had vestibules, and were adorned with columns; and there was a quadrangle into which all the rooms opened. The rooms are built of tufo and lava, coated with painted stucco; no

chimneys or windows, but merely wooden shutters, although there has been much dispute on this point, some affirming that horn or talc was used; for of glass, little has been found, except in vessels. The houses rarely exceeded one story in height; and Forsyth observes, that they were too small for hospitable men, and that the citizens, like their descendants, associated probably in the streets and porticoes. All the rooms and court-yards were paved with mosaic; and on the exterior of many of the houses, the names and occupations of the inmates were written.

Entering the suburb outside the Herculaneum gate, you pass the villa of M. Arrius Diomedes, two stories high, and opened in 1763. The quadrangle is surrounded with open porticoes, and in the centre was a reservoir; several of the rooms are provided with flues for heating the water, and the banqueting room was ornamented with rope-dancers, and figures of flying females, painted on the walls, now removed to the museum of Naples.

The garden is also enclosed by porticoes, and in the centre are the remains of a fountain, and a stew for fish. At the gate two skeletons were found; and near one a key, gold ornaments, and coins, supposed to have been the master, Diomedes; and near the other, vases of bronze and silver, conjectured to have been his servant. Under the porticoes are the cellars, and seventeen skeletons were found in them, one adorned with rich gold trinkets, supposed to have been the mistress, and a row of wine jars ranged against the wall, are filled with, and embedded in ashes. Near this villa is a small building, with the "tricladium,"

and the table on which the funeral repast was served; and in the interior are columbaria. Lamps, urns, and glass vessels, filled with bones and ashes, were found here, and therefore some have supposed it to have been a public sepulchre. A building near this has been called the Inn, no strangers being allowed to sleep within the walls; and opposite was the Ustrina, the place for washing the dead.

Under a roofed seat in a recess, skeletons were discovered; and over another is the inscription—"Mammiaë P. F. Sacerdoti publicæ locus sepulturæ datus Decurianum decreto;" and behind is the tomb of the priestess, which seems to have been much ornamented.

Close to the gate, in a niche, the head of a lance, helmet, and skeleton, were found, supposed to have been a sentry; and near this is the post-house, established by Augustus, and tires of wheels, horses' bones, rings for tying them up, and remains of cars were found here. Opposite is what has been called a coffee-house, but more probably where drugs and medicines were sold; and there is a stove, and a marble counter, on which the marks made by the spilling of hot medicated or corrosive liquors, are still visible.

House of the Vestals. A quadrangle, and three ranges of apartments; and at the end of the quadrangle is a small temple, with a place for the sacred fire in the middle. On one of the door-sills is the word "Salve" in mosaic, on another two serpents. In a room here, gold ornaments for females, and the bones of a dog and man were found; and in the adjoining

house, a great number of surgical instruments were discovered. In the Ponderarium or Custom-house, weights, scales, and steelyards, one adorned with a figure of Mercury, were found; and in the public baking-house an oven, and four corn mills. The house of Caius Sallustius, one of the largest yet discovered at Pompeii, consists of a quadrangle, a triclinium for the guests, and around the court are bed-chambers, a banqueting-room, a kitchen, a hot-bath, a room with frescoes of Diana and Actæon, Europa, Mars, Venus, and Cupid, all in good preservation; and the pavement is of African marble. In one of the rooms household gods, gold coins, bronze vases, one of gold of three ounces, gold armlets, a silver mirror, a gold chain finely worked, and earrings, and four skeletons, were found.

The house of the Ædile Pansa was adorned with mosaics and marble; the kitchen is furnished with a fireplace resembling the modern ones of Italy, and there are coarse frescoes of a cook sacrificing eatables upon an altar, a boar's head, a horn, spit, and a fish resembling the lamprey. Culinary articles in bronze and terra cotta, a candelabrum, gold bracelets, engraved stones set in rings, and four female skeletons, were discovered here.

The public baths were only excavated in 1824. The hall is surrounded with seats of lava; on the vaulted roof of the "tepidarium" are bas-reliefs in stucco, well executed; figures in terra cotta support the cornice, and between them are recesses for the vases of ointment. Here is a large bronze brazier,

and three seats of the same material, inscribed with the donor's name, were found.

Adjoining is the "Calidarium," with apertures for air; at the upper end, raised on steps, is a large oblong marble bath, flues in the walls for steam, and the pavement is hollow below for the same purpose; at the other end is a large basin of white marble, of a single block, with a "jet d'eau" in the middle, and an inscription, with the name of the person who, by order of the Augustals, directed it to be made for seven hundred and fifty sestertii. The "Frigidarium" is circular, with a large circular bath, and in the dome is a sky-light *glazed*, (at Museum,) therefore, though glass was not common, it was certainly used. More than seven hundred lamps of terra cotta were discovered in these baths.

The Forum, three hundred paces long, and of an oblong shape, is surrounded on three sides by porticoes, and double rows of travertino and tufo columns.

The Basilica, or principal Court of Justice, is the most striking edifice in Pompeii, one hundred and ninety feet long, and seventy-two wide. In the centre is a double row of Corinthian columns, twenty-eight in number; and at the upper end is the tribunal, raised above the pavement, ornamented with six columns, and below are subterranean chambers, supposed to have been prisons.

The Temple of Isis. From an inscription found here, it appears that it was destroyed by an earthquake in A. D. 63, and rebuilt. It is in tolerable preservation; the style Doric, the walls of brick, are

coated with painted stucco, the pavement of the cella, the "sanctum sanctorum," raised on seven steps, is of mosaic; there are niches for statues in the walls, and on each side of the steps are altars where the Isiac tables, now in the Museum, hung. Two basins of Parian marble for the holy water were found, standing on a single foot of elegant design, and on the altar was a statue of Isis, and beneath, the secret stairs, and the hiding place for the priests, who pronounced her ambiguous oracles. At the lower end, facing the cella, was found the statue of Orus Harpocrates, the son of Isis and Osiris, the god of silence, and near it bones of victims, the receptacle for the ashes, and the reservoir for the priest's oblation. In the kitchen were culinary utensils, bread, bones, and a skeleton leaning against the wall, grasping an axe. The large silver and bronze vases, with bas-reliefs of the ceremonies of Isis, frescoes of Isis with the "sistrum," of Anubis with the dog's head, the Ibis, the hippopotamus, the lotus, statues of Isis, Venus, Bacchus, and Priapus, two idols of basalt, sacrificial vessels, and the bronze couch for the gods, now in the Museum, prove the destination of this temple. Forsyth remarks, that "it was well calculated for the seclusion and progressive mysteries of the Isiac rite, altars 'sub dio,' a cistern for oblation, a small fane, and last, the sacred temple. In the temple itself a gradation of sanctity, a vestibule, an open altar, an adytum, secret stairs, a sunken cell, the refectory called so on the authority of a single fish-bone. The Isiac rite was notorious for the smoke of its suppers. 'Isiacæ sacraria lenæ.'"

In the Odeum or Comic Theatre, semicircular; many of the seats remain, and the orchestra is paved with marble. Close to it is the Tragic Theatre, much larger, lined with Parian marble; and on the right of the orchestra the Podium for the chief magistrate, the Curule chair was found; the stage is wide, but very shallow. This theatre is on a side hill agreeable to the Grecian custom.

Contiguous is the Forum Nundinarium, a field for antiquarian dispute, surrounded by Doric porticoes of tufo, covered with stucco, painted, and there appear names on them, and figures in armour. In the colonnade there are supposed to have been shops, and there was another story above. A corn mill and oil-press were found here; in the Guard-house, skeletons, the legs in a machine, resembling stocks; various other skeletons, shields, warlike weapons, and a helmet, adorned with a bas-relief of the destruction of Troy. Some are of opinion that these were barracks, or a gymnasium, from the figures in boxing attitudes on the walls. But as Forsyth remarks, "where are the baths, the statues, and inscriptions inseparable from gymnasia; and why should prisoners be found chained in one room, and an oil-mill standing in the other? I would rather assign it to the Governor's Prætorium."

The Amphitheatre is *without* the town, but no excavations have been attempted between them. The form, as usual, is oval, and there were twenty-four rows of seats, which would contain ten thousand spectators; and a circular subterranean corridor supports the building. The fresco paintings on the walls

cracked and fell off on exposure to the air. From the gallery above the seats appropriated to the female part of the audience, there is a splendid view of Vesuvius, the Bay of Naples, Castellammare, the site of Stabiæ, Portici. In the upper part of the wall are stone blocks, probably to receive the poles which supported the awning. As not more than three hundred skeletons have been discovered at Pompeii, the majority of the inhabitants must have effected their escape.

The Museum of Naples contains the antiquities of Herculaneum, Pompeii, Capua, Minturnæ, Stabiæ, Nuceria, Pæstum, and Baiæ, and the celebrated Farnese collection from Rome. In the numerous list may be mentioned, the equestrian statues in Greek marble of M. Nonius Balbus, and of the younger Balbus, from the forum of Herculaneum. Agrippina, the mother of Nero, seated, supposed to be taken when she hears the doom pronounced by her son; the resignation expressed in the countenance is unrivalled. Augustus, seated, of colossal size, from Herculaneum. The Farnese Torso, attributed to Phidias. Aristides, in the act of haranguing, from Herculaneum. Venus Callipige, by Praxiteles, the rival of the Medicean, but by no means equal to it. The celebrated Toro Farnese, from Caracalla's baths. Dirce bound by her hair to a bull's horns, by Lethus and Amphion, their mother, Antiope, commanding them to set her free. But the work of Apollodorus of Rhodes is so mixed with the work of Bianchi of Milan, the restorer, that the group is scarcely original in a single figure. The celebrated Hercules of Glycon, found in the baths of Caracalla, 1540. "At first the legs were wanting, but they

were found in 1560, and came into the possession of Prince Borghese, who refused for some time to give them up. They are now, however, rejoined to the body. In the mean time, a fresh pair of legs had been executed by Gulielmo della Porta, under the direction of M. Angelo, and these may now be seen in the Farnese palace at Rome.”—*Burton*, v. i. p. 329.

Of antique bronzes the collection is the finest in Europe. A drunken faun. Mercury seated. Bust of Berenice. Colossal figure of Augustus as Jupiter. The infant Hercules strangling the serpents; all from Herculaneum. A colossal head of a horse, from Naples. It stood before the Archbishop's palace, and the populace attributing the work to a magician, considered that it possessed supernatural power to remove the diseases of horses, and brought the animals from all parts to it, and Caraffa, the Archbishop, ordered all but the head to be melted.

In the Cabinet of Glass from Pompeii, the material is chiefly white, and not very transparent; and the Cabinet of Gems contains rings, necklaces, earrings, armlets, bracelets of gold set with pearls, rubies, and precious stones. “Penates” of gold, silver clasps of officers' belts, pins for the hair, mirror of metal set in silver, from Pompeii. The celebrated onyx cup—the apotheosis of Ptolemy on one side, Medusa's head on the other, from Hadrian's tomb, was sold by the French soldier, who found it, to an officer for sixty zecchini, and is invaluable.

Here is also bread, black from fire, eggs, oil in a glass jar, cherries, paste, nuts, fishermen's nets, shoes,

silver vases, money and purse found in the hands of Diomedes's wife, all from Pompeii.

A portable stove for heating water, from Herculaneum, pans and kettles of all sorts.

Stocks from the Forum Nundinarium, scrapers for the skin, and essence bottles, from the baths of Pompeii; helmets, cuirasses, spears, and shields, from Pæstum and Herculaneum, skeletons within the armour, surgical instruments, writing tablets, tickets for the theatres, toilet furniture, (in *rouge*, pins, ivory bodkins, and mirrors,) locks, screws, hinges, keys, bolts, stirrups, bits, cups, saucers, spoons. In the tombs of children, toys were found; in females', mirrors, combs, and ornaments; in men's, armour and dice, also vases for wine, oil, and grain. There is a valuable collection of sepulchral vases from Nola, Avella, Pæstum, and Capua; those from Pompeii and Herculaneum are of plain "terra cotta," whitish; the others, Etruscan, generally red on black ground, are beautiful; one from Nola, with a representation of the festival of Bacchus, is valued at ten thousand ducats. The collection of paintings is inferior to those at Bologna, Venice, Rome, and Florence. The frescoes from Pompeii are curious, and many of them finely painted.

CHAP. XIV.

PÆSTUM. VESUVIUS. ROME TO FLORENCE, BY TERNI
AND PERUGIA.

THE road from Naples to Pompeii, and for some distance beyond, is infamously bad. Nocera del Pagani is the ancient "Nuceria," taken by Hannibal, and was, under Augustus, a Roman colony, and was nearly destroyed in civil commotions. The country round "La Cava" is romantic, and the road winds at the base of the hills, amid hanging gardens, vineyards, maize, flax, wheat, and cotton. To Vietri, finely situated on the side of a mountain, in the gulf of Salerno, and opposite to the promontory of Leucosia.

Salerno is in a valley, enclosed to the north and east by bold and picturesque mountains, and the sea and land views are beautiful; cultivation is blended with rude nature, but there is abundance of priests, beggars, filth, and misery.

"Man is the only growth that dwindles here."

There are no less than sixteen churches, and numerous monasteries: the Cathedral is a strange medley of modern and antique architecture, and the mosaic is said to have been brought from Pæstum, and in the subterranean church, the relics of St. Matthew are believed to be entombed.

Beyond Salerno the coast is flat and fertile, but the climate is unhealthy; and the plain abounds with immense thistles, which grow like a bush, and with trees resembling a cypress.

Crowds of buffaloes were browsing on the banks of the Sele, the "Silarus" of the ancients, noted for the petrifying qualities of its waters. "In flumine Silaro ultra Surrentum non virgulta modo immensa verum et folia lapidescunt,"—*Pliny*; and the gad-fly still torments the oxen.

"Est, lucos Silari circa, ilicibusq. virentem
Plurimus Alburnum volitans, cui nomen asilo
Romanum est, œstron Graii vertere vocantes:
Asper, acerba sonans: quo totâ exterrita silvis
Diffugiunt armenta, furit mugitibus æther
Concussus, sylvæq. et sicci ripa Tanagri."

Virg. Georg. iii. 146.

About four miles beyond, in the plain near the sea, are the temples of Pæstum, and on the right of the road are the ruins of tombs, and bones were lying there among fragments of "terra cotta" lamps.

The origin and foundation of Pæstum is involved in obscurity.

"Forsitan et pingues hortos quæ cûra colendi
Ornaret, canerem, biferiq. rosaria Pæsti."

Virg. Georg. iv. 119.

They were said to bloom both in May and September. It was called Posidonia, being dedicated to Neptune, and was under the power of the Leuconians, then under the Roman yoke, when Pyrrhus, King of Epirus, and his allies were conquered by the Consuls, C. Fabricius Drusus, and C. Claudius Canica,

and then assumed the name of Pæstum ; and in the second Punic war, when the Romans were besieged by Hannibal in Tarentum, Pæstum supplied them with provisions, money, and troops. It was under the rule of the Emperors, till the invasion of the Goths, underwent various calamities ; its delightful gardens of roses, and its vineyards, were transformed into woods and pestiferous morasses, and it was finally taken by the Saracens at the beginning of the tenth century, and levelled to the ground by those barbarous conquerors.

The only remains are portions of the walls, gates, and towers, three temples, and a small part of the amphitheatre. The walls, two miles and a half in circuit, are of large smooth uncemented stones, resembling those of Fiesole, flanked by eight square towers opposite to each other, and in the middle of the town are the temples. That of Ceres, the smallest, is on a platform raised on three steps ; the shape is quadrilateral, length one hundred and eight feet, breadth forty-eight feet, with two fronts ; the entablature, supported by six fluted Doric columns, is much dilapidated, and there are twelve columns on each side, the diameter of each, at the bottom, being four feet three inches, at the top, three feet three inches, and the length, including the capital, about twenty-four feet four inches. There are no bases, and the distance between each column is four feet seven inches. In the interior is a "cella," raised on four steps, enclosed by a low wall, and there is a row of sarcophagi, in which human bones were found ; and remains of mosaic pavement may be seen. The

height of this temple is forty-one feet seven inches, and the style of architecture is lighter than the others.

Of the Theatre there is hardly a vestige, but near it, the ground plan of the amphitheatre may be traced, oval, one hundred and seventy feet by one hundred and twenty feet, and there were ten rows of seats.

The Temple of Neptune is raised on a platform of quadrilateral form, one hundred and ninety-four feet long, seventy-eight feet eight inches broad, the pediment supported by six gigantic fluted Doric columns, and on each side are twelve others, twenty-seven feet two inches high, the diameter at the bottom six feet ten inches, at the top four feet eight inches. There are no bases, the capitals are plain, and the frieze, cornice, and capital, equal half the height of the column, and the space between each is seven feet seven inches. The "cella," raised three feet above the pavement and enclosed by four low walls, is ninety feet long, and forty-three feet four inches broad, and a double row of fourteen fluted columns, four feet nine inches in diameter, and sixteen feet eleven inches high, without the capitals; and on the architrave is another range of smaller columns, with a cornice; five remain on one side, three on the other. The height of this temple is fifty-seven feet, and it has apparently been lined with stucco.

Near it is the Basilica, one hundred and seventy feet long, eighty feet wide, of quadrilateral form, and raised on three steps; but there are no traces of altars or "cella." There are two fronts, at each

nine fluted Doric columns, and twelve lateral ones ; no bases—lower diameter, four feet and a half, upper, three feet and a half, height, twenty feet, and the interior is divided by a row of columns, but only three remain. Much dispute exists as to the founders of these temples ; they were visited by Augustus, as antiquities, and remained in oblivion till 1755, when they were discovered by a Neapolitan artist. They have been ascribed by Paoli to the Etrurians, “ Paoli’s dreams,” according to Forsyth ; by some to the Sybarites, but they are not characteristic of that luxurious and effeminate people. The mass awes every eye ; and Forsyth says, that from their immemorial antiquity, preservation, grandeur, bold elevation, and simplicity of design, he does not hesitate to call them the most impressive monuments that he ever beheld on earth.

All the temples are built of the stone formed by the petrifying qualities of the Silaro, and the small tubes of roots and vegetable matter incrusting in one solid mass, as durable as granite, are observable in every column. From the numerous small cavities, it resembles cork, and models of that material convey a far better idea of these majestic ruins than any other. A few wretched huts, a rude inn, a dilapidated residence for the Archbishop, who visits these parts twice a year, a small church, an unhealthy cadaverous peasantry, with sun-burnt naked legs and arms, combine a striking picture of desolation and gloom. Since the dreadful murder of Mr. and Mrs. Hunt, some gendarmes have been stationed here, but no outrage has been committed since that time.

May 20, Excursion to Vesuvius.—At half past four left Rosina, on *donkey-back*, by an execrable road, through loose lava, dust, and ashes, between vineyard walls, to the hermitage prettily situated among trees, and inhabited by some Franciscan monks, who furnish refreshments and “*lacryma Christi*” to those who pay for it. The path beyond the hermitage lies through fields of lava, and through different strata of the destructive stream. Dismounted at the base of the mountain, riding being no longer practicable. The ascent is very laborious, being not only steep, but from the loose cinders, scoriæ, and blocks of lava which cover the sides of the mountain, the footing is extremely insecure; and although the height is insignificant, when compared with that of the mountains of Savoy, Piedmont, and Switzerland, the nature of the surface makes the ascent far more difficult and fatiguing. In an hour and a half we reached the edge of the crater. The dismal gulf is thickly veined with sulphur; smoke issues from the precipitous sides; and a small conical crater, in the centre, not more than two hundred and fifty feet in circumference, threw up volumes of smoke, several showers of stones, and four or five bursts of flame resembling fire-works, with a rumbling noise like distant thunder. The depth of the crater towards Somma, the mountain on the left, formerly a part of Vesuvius, but disjoined by some convulsion of nature, is two thousand feet, in another part about one thousand two hundred feet, in another between four and five hundred feet, and by this travellers often

descend. Throughout there were incrustations of sulphur of a bright yellow colour, in some places tinged with rich orange, and from several points arose exhalations of vapour. Spars of sulphur, in the form of the crystalizations of hoar-frost, had the appearance of a furnace at white heat, and the exhalations from them were so powerful, that, except to windward, it was difficult to approach.

Not a vestige of vegetation appears on the surface of Vesuvius, nothing but scoriæ, ashes, and lava. The eruption of 1822 considerably enlarged the crater, and diminished the height of the mountain nearly seven hundred feet, and produced a large cleft towards the east.

From the summit we enjoyed the view of a sun-set on the Mediterranean, of which in our climate we cannot form an idea, and left the crater at eight, descending by a steep path in a quarter of an hour, mid-leg in cinders.

From the year 79, when Herculaneum, Stabiæ, and Pompeii were destroyed, to 1794, when Torre del Greco was buried, there have been thirty-six eruptions, and since that period two violent ones, in 1819 and 1822. This is an excellent field for the mineralogist, and furnishes fine specimens of the various species of lava, ore, spar, alum, sulphur, &c.

The Campo Marzo, near Naples, was laid out by Murat, and was large enough for the review of two hundred thousand men, but two-thirds of it have been turned into cultivation. Below it is the great cemetery; three hundred and sixty-five tunnels and

caverns are the receptacles into which the corpses of the common people are *shot down*, without coffins, every night, and a fresh one is opened daily.

At Naples, the priests appear to be the favoured sect, and all seminaries for education, even the *naval college*, are conducted by them, and the *students*, with their large cocked hats, long coats, breeches, and black gaiters half way up the leg, cut a most ridiculous figure. But the Neapolitan navy is at a mighty low ebb; the seamen of the solitary frigate in the harbour, two months in arrear, were paid in copper, that the government might get the profit on the silver, and the two line of battle ships were in a sad rotten condition. The heat of the climate here in the summer is extreme, and the naked legs and arms of the *lazzaroni* are as dark as mulattoes.

Returned to Rome. At Monterosi changed the road through Viterbo for that through Perugia. Nepi is a small town, with ancient fortifications, and aqueduct, with two rows of arches; and beyond it the country is wild, and prettily wooded.

Civita Castellana, with its old walls and citadel, on a peninsula of rock, is most picturesquely situated, and some antiquarians have assigned to it the site of the ancient Veii; but Forsyth says, "after a long contest in prose and verse, it must be assigned to Falerium." This was formerly the capital of the Falisci, and Furius Camillus besieged it for two years in vain. A schoolmaster went out of the gates with his pupils, and betrayed them into the hands of the Roman general, in order to induce the town to surrender, but Camillus was indignant at the proposal,

ordered the traitor to be stripped, and to be whipped back into the town by his own scholars, and this act of generosity of Camillus, according to Plutarch, determined the Falisci to surrender more than the Roman arms. On the right is Mount Soracte.

“Summe Deûm, sancti custos Soractis Apollo.”

Virg. Æn. xi. 785.

Beyond the small and wretched village of Borghetto, you cross the Tiber by a lofty bridge, said to have been built in the reign of Augustus, and as appears by the inscription, was repaired by Sixtus V. Otricoli is a wild village, distant two miles from the ancient Otriculum, which was on the Tiber, and between this place and Narni, the country is very romantic; the hills are covered with wood, and the road, on a causeway, winds round a deep and rocky dell, the ruins of old fortresses appearing on the summit, and the river Nera flowing in the bed below. Narni is enclosed by precipices and wood, and the ancient walls of the town are built on the steep declivities. This was the ancient Nequinum, or Narnia, and was celebrated for the obstinate siege which it sustained, when the inhabitants killed their wives and children, in order to save the provisions, and finally themselves, rather than surrender.—*Livy*. Narni was the birth place of the Emperor Nerva. The town was destroyed by the Venetian troops, who joined Charles V. when he besieged Clement VII. in the castle of St. Angelo; the women and children were murdered, and the houses burnt. Near Narni are the ruins of a colossal bridge over the Nera, attributed to Augustus. A

rich plain extends between Narni and Terni.—The latter, in the dutchy of Spoleto, the Interamna of the Romans, so called from being situated between two branches of the river Nera or Nar, is a small town, with a bishopric, and contains about nine thousand inhabitants. The church of St. Salvatore partly consists of an ancient circular temple, called the Temple of the Sun, and below is a crypt built of immense stones, formed by the petrifying qualities of the Velino. Behind the Cathedral are the remains of an amphitheatre, now a vineyard; the reticulated walls are of immense thickness, and some of the corridors, a crypt where the animals are supposed to have been kept, and the reservoirs for water for them, may still be seen. Tacitus, the historian, and the Emperor of the same name, who built the amphitheatre, were natives of this town.

The celebrated Cascade is about five miles distant, and is approached by the steep ascent of the Monte di Marmore, where oxen are yoked to the carriage, and the road made by Pius VI., on a narrow terrace of rock, winds above the deep abyss. In our way we descended into a grotto hollowed out by the waters of the Velino, whose petrifying qualities are here most wonderfully displayed; and from the roof hung large masses, some in the shape of pillars, some like bags, and beyond this cavern, through an aperture cut through the rock, the waters of the river are seen rushing down with great rapidity. The first fall is about three hundred feet in height, and descends with such force, that it presents a complete sheet of white spray. The two falls below are four hundred

and eighty feet, and thus the Velino is precipitated seven hundred and eighty feet before it reaches the Nera, flowing in the defile beneath. From a small building erected by order of Pius VI., there is a most striking view of the upper cascade, and of the grand scenery and mountainous gorge, rock rising above rock, in sublime grandeur. Near Terni is the little town of Rieti; and in order to drain the water from this territory, Curius Dentatus, A. U. C. 671, is said to have cut channels to discharge the waters into the Velinus, and thence into the Nera, and thus formed these celebrated cascades.

Left Terni at four in the afternoon to avoid the intense heat, by Strettura, Spoleto, Foligno, to Perugia. Beyond Terni the country is mountainous and wild. Spoleto, the ancient Spoletum, is surrounded by old walls, and built on the summit and sides of a steep mountain, the Clitumnus flowing near it, through the plains of Mevania, famed for its snow-white oxen, used for sacrifices, and the Roman triumphs.

“Qua formosa suo Clitumnus flumina luco,
Integit et niveos abluit unda boves.”

Propert. lib. 2.

The town is filthy, the streets are steep and badly paved. The Cathedral is of marble, and the façade was built in the time of the Lombardian Dukes.

A bridge six hundred feet long, and three hundred feet high, crosses the torrent of the Maraggia.

After the battle of Thrasymene, Hannibal besieged Spoleto, was repulsed by a sortie of the inhabitants, and obliged to retreat with loss, and the Porta di

Fuga, and the Latin inscription upon it, commemorates the event. Here are also the ruins of a castle of the Dukes of Spoleto, on the foundations of a palace of Theodoric, and in a church are six beautiful columns, remains of the Temple of Concord.

Oxen were yoked to the carriage on approaching Perugia, boldly situated on the summit of a lofty mountain. This was the Perugia of the ancients, one of the strongest cities of Etruria, and by nature appears to be impregnable. Hannibal dared not attack it after his victory at Thrasymene, and it resisted for a long time the assaults of the Romans, but followed at last the fate of Etruria, stood a long siege against the Goths, and was retaken by Narses. Perugia was given up to the Pope, and A. D. 1416, elected Forte Braccio for its chief, who, at the head of the Perugians, took Rome, but after his death, it again fell under Papal sway, and Paul III., under pretence of building a hospital, built a citadel on the very highest point of the town, to curb a people impatient of his yoke. Perugino and Dante were natives.

Beyond Perugia the country is wild and hilly. Near Casa del Piano there is a view of Lake Thrasymene, and close by is the village of Passignano, supposed to be the spot where the decisive battle of Thrasymene was gained by Hannibal, 217 B. C., in which the Romans, commanded by Flaminius, are said to have lost fifteen thousand killed, and ten thousand prisoners, (according to Livy six thousand prisoners,) whilst Hannibal's loss did not exceed fifteen hundred men. A bridge over a small rivulet is called to this day the Ponte Sanguinetto, from the

effusion of Roman blood in this sanguinary contest; and near this is the site of the Roman camp, and the defile through which Hannibal descended from the heights to the attack.

We entered Tuscany at the village of Ossaia, where the following inscription may be seen:

“Nomen habet locus hic Ursija ab ossibus illis,
Quæ dolus Annibalis fudit et hasta simul.”

Some antiquarians have therefore pronounced Ossaia to have been the field of battle; but the distance between Passignano and Ossaia, fourteen miles, is too large for the contending armies, and though the narrow swampy plain, surrounded on three sides by mountains, and on the other by the immense lake near Passignano, strongly exhibits the military tactics and skill of the Carthaginian in drawing the enemy into so disadvantageous a situation, the same remark will not hold good near Ossaia, for here the plain is so extensive, that the Roman army might have fought with advantage.

“Non ego te, quamvis properabis vincere, Cæsar,
Si vetet auspicium, signa movere velim
Sint tibi Flaminius Thrasymenaq. litora testes.”

Ovid. Fast. vi. 765.

A plain extends from Rigatino to Arezzo, the ancient Aretium. The streets are clean and well paved, and there is a most extensive view from the town. The Aretins were distinguished in the Guelph and Ghibelin wars; and among them we find the names of Mæcenas, Petrarch, Pietro, and Gui Aretino, the former celebrated for his satires and obscene writings,

the latter, a Benedictine monk who invented notes for music, and also Leonardo Aretino, the historian and secretary of the Florentine republic.

CHAP. XV.

PISA. LEGHORN. LUCCA. THE BRACCO. GENOA.

FROM Florence, (the road lying on the banks of the Arno, through a fertile and highly cultivated country,) to Pisa, situated in a plain on the Arno, which divides the town into two unequal parts, and over it are three elegant bridges, the central one of which is of white marble. The quays are broad and spacious, and the Lungo l'Arno exceeds in beauty the Lungo l'Arno of Florence.

Pisa was declared a Roman colony by Augustus, and after the fall of the Empire, was an independent republic, with considerable trade, became a maritime power of the first order, took Corsica, Sardinia, and Palermo from the Turks, assisted the Crusaders, and raised the siege of Alexandria. The city was involved in the destructive wars of the Guêlph and Ghibelin factions; sometimes on the side of the Popes, sometimes of the Emperors, but the mortal blow to her power was struck in the war against Genoa, when the Pisans lost forty-nine galleys, and twelve thousand men, and from this she never recovered.

Tyrants arose under the title of Counts, and Ugolino della Gherardesca, aided by the Guelphs, became the master. He was driven out, reinstated

by the Florentines, and finally imprisoned in the Tower of Famine, and his dreadful end furnished the subject of one of the most celebrated pictures of Sir Joshua Reynolds' pencil.

“A. D. 1288. The maritime war, civil commotions, perhaps also the irregularity of the seasons, had made corn both dear and scarce; the people complained of it, and accused the Count of the high price of provisions. Such was, however, the violence of the temper of Ugolino, that no one dared to inform him of the complaints of the people, and of the danger to which they might expose him. One of his nephews undertook the difficult commission, and at the same time proposed to him to suspend the duty on salt, in order to lower the price of provisions. Ugolino, impatient alike of reproof and of advice, struck his nephew on the arm with a poignard, which he drew from his bosom, and would have killed him on the spot, if they had not interposed. A nephew of the Archbishop, intimately acquainted with the wounded youth, whilst he defended him, by interposing between the latter and the Count, broke out into reproaches against Ugolino; the rage of the latter was redoubled, he threw a hatchet, which he found ready to his hand, at the head of the Archbishop's nephew, and stretched him dead at his feet.

“Roger, of the Ubaldini family, whatever might have been his rage and his grief, did not yet give vent to them, as he first wished to assure himself of the support of all the Ghibelins.

“The 1st July, the Council having met in the church of St. Bastian, to deliberate concerning peace

with the Genoese, had separated in the morning without coming to any conclusion, because whilst the Ghibelins pressed the execution of the treaty, the Count continued to throw obstacles in the way.

“On leaving the church, the Archbishop was told that Nino, surnamed *Le Brigata*, was collecting boats, in order to introduce the Guelphs anew into the town, and he hesitated no longer, but ordered his partisans, the Ghibelins, to cry ‘to arms,’ and to toll the tocsin at the palace of the people. The *Gualandi*, the *Sismondi*, and the *Lanfranchi*, with part of the *Orlandi*, the *Ripafraffi*, and other Ghibelin families, ranged themselves round the Archbishop. The Count *Ugolino*, with two of his sons, two of his grandsons, the *Upezzinghi*, the *Gaëtani*, and his satellites, defended the square, and the environs of *St. Bastian* and *St. Sepulchre*; and after a long conflict, his natural son being slain, and the Ghibelins appearing to be the strongest, he shut himself up in the palace of the people, which he continued to defend from mid-day till the evening.

“The besiegers at length resolved to set fire to it, and they entered it in the midst of the flames, and made prisoners the Count *Ugolino*, the youngest of his sons, *Gaddo* and *Uguccione*, and his grandson, *Anselmuccio*, whose father *Lotto* was dead. These are the five persons, whose deplorable death *Dante* has rendered so celebrated.

“After having shut them up in the tower of the *Gualandi*, at the seven roads, in the square of *Anziani*, the Archbishop, at the end of some months, caused the key of their prison to be thrown into the *Arno*,

and forbade any assistance or food to be carried to them. Whatever might have been the crimes of Ugolino, the horror of his punishment caused them to be forgotten, and his name has remained, almost a solitary example in history of a tyrant who inspires pity, and who is punished by his people more severely than he deserved.

“Dante relates that he beheld Ugolino in hell, placed amongst the traitors to their country, in eternal ice: but before him was set the head of the Archbishop Roger, which he was gnawing with that furious hunger which had been his punishment.”—*Histoire des Republiques Italiennes, par. S. C. L. Simonde de Sismondi.*

Pisa was under the Florentine yoke from 1406 to 1494, and was freed by Charles VIII., King of France, but Florence, allied with Louis XII., retook it, and thus it fell into the power of the Medici.

With the hope of liberty, the Pisans lost all emulation, and the population dwindled from one hundred and fifty thousand to fifteen thousand. In vain the Grand Dukes endeavoured to repeople it, and to re-establish the arts, though the University was restored by Cosmo I. in 1543, and produced several celebrated characters; and the military order of the Cavaliers of St. Stephen was instituted by the same prince, yet this was alike unsuccessful.

When the Pisans took Amalfi in the twelfth century, they found there the Justinian Pandects, and the Pisan University had the honour of reviving the study of the Roman civil law. On the middle bridge in June, there used to be a combat between two

parties of the citizens in armour and with clubs, for the possession of the bridge; but as lives were sometimes lost, and great confusion ensued, the battle of the bridge is now forbidden.

This is curious as a relict of the martial games of the Greeks and Romans, and were perhaps established by Nero, who had a splendid palace here.

The Cathedral, built entirely of marble, and the spoils taken at Palermo from the Saracens, was commenced in 1063, and finished in 1098. The western façade is ornamented with a multitude of round arches, and small pillars of different sorts of marble, and the east front is adorned in the same manner. The bronze doors, from the designs of Giovanni di Bologna, are splendid specimens of the art. In the interior are seventy-four lofty columns, sixty-two of oriental granite, two beautiful fluted Corinthian, the others of porphyry and verd antique, brought from ancient temples.

The high altar is covered with lapis lazuli, Spanish brocatello, verd antique, giallo di Siena, and bronze. Twelve altars, designed by M. Angelo, and executed by Stagio Stagi, adorn the buildings, and the roof is gilt, and ornamented with mosaic by Gaddi, and the pulpit, of inlaid marble, is supported on marble lions, said to be the finest specimens of the kind in Italy.

The architrave is massive, the black and white marble in horizontal layers, one above the other, have a remarkably heavy effect.

The Baptistry, built by Dioti Salvi, 1153, is of marble, with a dome, surmounted by a statue of the Baptist. The interior is plain, the twelve arches are

supported by six immense pillars of Sardinian, two of Elba granite, and above them another range of pillars, the capitals of which are carved with figures of birds and animals. The font in the middle is raised on three steps, and is adorned with finely executed mosaic; in the centre is a large basin for the immersion of adults, and around are four smaller for the immersion of infants, but the custom is now discontinued, and baptism is performed in another font at the side. The marble pulpit, resting on eight pillars of precious marble (one of porphyry) standing on lions' backs, is one of the most celebrated works of Nicolo Pisano.

The Leaning Tower, the most singular edifice of the kind in Europe, is the campanile, or bell-tower of the Cathedral. It is built entirely of marble, one hundred and eighty-eight feet in height, of a circular form, and declines fifteen feet Italian, thirteen feet French, from the perpendicular, and was commenced from the designs of Gulielmo d'Almon, of Nuremberg, continued by Bonano Pisano, and terminated by Tommaso of Pisa, 1174. There is a staircase of one hundred and ninety-three steps, and the eight stories are ornamented with two hundred and seven columns of marble and granite, many of them taken from ancient buildings. There are seven rows, one above the other; the lower are coarse Corinthian, and the greater part of the upper are the same.

• The opinions as to the cause of the declination are various and contradictory. Vassari thinks that it arises from the foundation on the soft soil having given way, whilst others suppose that after the four

first stories were finished the soil sunk, and that the architect, unwilling to demolish what he had built, strengthened the foundations, and altered the three upper rows of columns, making them longer on the leaning side; but this opinion is not borne out by the reality. Some think that an earthquake may have produced the present extraordinary declination; and Forsyth seems to ridicule the idea of any other than a natural cause. "As to the obliquity, I am surprised that two opinions should exist as to its cause. The Observatory in the next street has so far declined from the plumb-line, as to affect the astronomical calculations of the place. A neighbouring belfry declines to the same side, and both these evidently from a lapse in the soft soil, in which water springs every where at the depth of six feet."

The Observatory has been pulled down, but from late measurements taken by Mr. Taylor, an English architect, the conclusion has been made, that the Tower was built so originally as a trial of skill, and, had the sinking of the soil, or an earthquake, been the cause, there must have been cracks and fissures apparent, but there is nothing of the sort. The highest story, in which are the bells, is smaller in circumference than the others, and is decidedly inclined in the opposite direction, thus serving as an equipoise.

The Campo Santo, the ancient cemetery of Pisa, is a vast quadrilateral portico of sixty arcades, from the designs of Giovanni Pisano, and finished in 1281. The style is Gothic, the material white marble, and the pavement the same. Ubaldo Lanfranc, a

contemporary of Richard I., brought to Pisa large quantities of earth from Mount Calvary, and placed it on the spot now surrounded by the porticoes, and to this holy earth was ascribed the property of consuming bodies in twenty-four hours, a fabulous story; congenial to the superstition of the times, and depending only on the *wondrous fact* of quick lime being mixed with the mould. The cloistered arcades are wide and lofty, the Gothic shafts are elegant, and the sarcophagi (several of Parian marble) are numerous; the walls are covered with frescoes of the fourteenth and fifteenth centuries, interesting from their antiquity, as displaying the costume of the period, and the rise and progress of the art.

“Such cloistered cemeteries as this were the field where painting first appeared in the dark ages, on emerging from the subterranean cemeteries of Rome. The Campo Santo exhibits the art growing through several ages, from the simplicity of indigence to the simplicity of strength. Some of these frescoes have been exposed to the air for five hundred years.”—*Forsyth*.

Here is also a bronze gryphon or winged monster, which formerly stood on the cupola of the Cathedral, said to be Egyptian, and perforated by balls fired by the Spanish soldiers when they were at Pisa.

The Church of the Cavaliers of St. Stephen was built by Vasari, and the roof is richly gilt and ornamented with paintings by Ligozzi, Empoli, and Allori, alluding to the achievements of the Order, and the walls are covered with standards and banners taken from the Turks. On the porphyry altar is a superb sarcophagus, said to contain the relics of the proto-

martyr, and the bronze chair, suspended over it, was given by Pope Innocent XII. to the bigot Cosmo III.

The Palace of the Order, in the same piazza, was also built by Vasari, and is adorned with the busts of the six grand masters. Cosmo I. instituted the order to defend the Mediterranean against Turkish pirates, and each knight was obliged to serve on board the galleys three years before he could be admitted. Near the Palace stood the Tower of Famine.

To Leghorn, fifteen miles, the country a dead flat, but fertile, and in parts marshy; the road running along the banks of the Canal.

Leghorn is situated in a large plain, is about two miles in circuit, and contains sixty thousand inhabitants, of which nearly twenty thousand are Jews. The fortifications are extensive, but in bad condition, and there is a strong garrison. Leghorn, the *Liburnus Portus* of the ancients, was subject to the Genoese, and Cosmo I. exchanged the city of Sarnano for the then small and unimportant village of Leghorn, a master-stroke of policy, and the foundation of the wealth of Tuscany. He drained and cultivated the surrounding country, thus improving its salubrity, and made Leghorn the first free port on the Mediterranean.

The principal street, the *Via Ferdinanda*, is wide and straight, leading from the great square towards the port, full of shops and bustle, and a strong contrast to the sombre stillness of Pisa. The port is fine, and the roads, about two miles distant, will admit vessels of large burden. The island of Gorgona, famous for its anchovies, and the rock Meloria, on

which is an arch visible at a great distance, are on the right of the entrance of the harbour; and the light-house, a circular stone tower on a rock in the sea, is a pretty object. On the quay is a colossal statue of Ferdinand I., in marble, and at the base of the pedestal four African slaves in bronze, chained, by Giovanni dell' Opera.

The Jews' Synagogue, one of the handsomest in Europe, is in the centre of the dirty quarter inhabited by the *twelve tribes*. The new Protestant Cemetery is planted with cypresses and weeping willows; the monuments are chiefly of marble, many of elegant design, and in this climate appear as fresh as if erected yesterday. In numerous instances they record the ravages of consumption, for Pisa and Leghorn are the Clifton and Hastings of Italy.

Here is the tomb of Smollett, the historian and novelist, with the inscription, "Memoriæ Tobię Smollett, qui Liburni animam efflavit 16th Sepr. 1773, quidam ex suis valde amicis civibus hunc tumulum fecerunt."

The peasantry of Leghorn wear cumbrous and ugly gold ear-rings, and on the breast large crosses.

The country between Pisa and Lucca is cultivated like a garden. Lucca is situated in a plain on the river Serchio, surrounded by ramparts and fortifications, three miles in circumference, the bastions planted with trees, forming an agreeable promenade, and contains twenty-four thousand inhabitants. The streets are narrow but clean, and paved with smooth flag-stones.

The territory of the Grand Duke is about four hun-

dred square miles in extent, abounds in oil and silk, and the peasantry are industrious, and excellent labourers.

The apartments of the Palazzo Reale are elegantly furnished, and the walls are hung with rich silk, the manufacture of Lucca, and contain some fine specimens of the old masters, lately purchased of Lucien Bonaparte, and magnificent tables of pietra dura.

The Cathedral of St. Martin, of white marble, was built in 1070, and the west front, ornamented with numerous Saxon Lombard arches, and columns of various design, is handsome; and above is the figure of St. Martin on horseback, giving his cloak to the beggar. The arches of the nave are lofty, and the capitals of the pillars richly foliated; and at the entrance is an inscription to the memory of Adalbert the Rich, A. D. 925.

A chapel here is sacred to a miraculous picture of the Crucifixion, begun unsuccessfully by a certain Nicomedes, and finished by angels, who seeing him at work, took pity on him and seized the brush, but it is only shown thrice a year. It is said that this picture *transplanted* itself from the church of St. Frediano to St. Martin, and in memory of this there is an annual procession from the former to the latter. The numerous silver lamps which once burnt round this chapel have shared the fate of the republic.

Under a Turkish standard, a horse's tail, is an inscription purporting that Stephen Count Orsetti, in the army of the Emperor Charles VI. placed this trophy taken from the Turks in 1718.

At the corners of several of the old palaces at

Lucca are fixed iron lanterns, as at Florence, the mark of services rendered to the state.

Viareggio, the insignificant port, is fourteen miles from the town; the baths, thirteen miles distant, are celebrated, and the resort in the summer of the courts of Florence, Lucca, and Modena, and of the Italians in general.

From Lucca, a rich country to Pietra Santa, in Tuscany, formerly strong, judging from the walls and bastions which remain. This town was given up by Pietro de Medicis to Charles VIII., King of France.

A plain, luxuriant in maize, vines, rye, and mulberry trees, extends to Massa, in the duchy of Modena, an old town near the sea, with a chateau on the rock above. Here is a palace of the Duke of Modena, but the square in front, surrounded with stunted trees, was choked up with weeds.

Beyond Massa the country is beautiful, the road winding down a steep hill, commanding varied views of the Mediterranean and the Apennines. Passed through Carrara, in the duchy of Modena, celebrated for the quarries in its vicinity, producing the finest marble in Italy.

Lavenza, the Aventia of the ancients. From this small port the Carrara marble is embarked.

Sarzana, the Luna of the Romans, famous also for its marble, in the dominions of the King of Sardinia, a bishopric, and surrounded with walls, was exchanged with the Genoese for Leghorn by Cosmo I.

Beyond is Lerici, and until 1824 travellers could proceed no farther by the road, but were obliged to

embark in a felucca for Genoa, and in winter at Viareggio, the port of Lucca. The present post road was begun by the Genoese government, and is rather narrow, and the hollows would be improved by small bridges. Spezia is a small town, with a population of three thousand, picturesquely situated on a gulf of the same name, and environed by wooded hills. The English wished formerly to purchase it of the Genoese, and offered four millions for it in vain.

Beyond Spezia the ascent becomes steep, and to Maltorana on the Bracco, one of the highest ridges of the Apennines, the ascent is upwards of seven miles. The view of the Mediterranean is splendid, the mountains piled, as it were, one above the other, and at Sestri, the marble and granite rocks have been blasted to form a passage. In the plain are immense quantities of aloes, and after crossing the Fumera, you arrive at Chiavari, a neat town, containing six thousand inhabitants, with a fine old castle, now used as a prison. Here there was a fête to celebrate the Visitation of the Virgin, dignified by illuminations, fireworks, and *idleness*, for three successive nights.

From Chiavari the same grand and beautiful scenery continues to Rapallo, on a gulf of the same name, where we passed through two short galleries, and near Recco, through another gallery cut in the rock, the whole line of coast, and Genoa in the distance, is seen with a most striking effect.

Genoa, called "La Superba," from the quantity of marble used in its palaces and houses, boasts of such remote antiquity, that an inscription on the Cathedral attributes its foundation to Janus, a Trojan prince !!

The ally of the Romans, and therefore ravaged by the Goths, re-established by Charlemagne, and in the tenth century again destroyed by the Saracens, and successively under the French yoke, the Duke of Milan, and its own doges, Louis XI. used to say, that if Genoa gave herself up to him, he would give her to the devil.

Intestine divisions, its own fickle inconstancy, the factions of Guelph and Ghibelin, and the ambition of the doges, reduced Genoa to the brink of ruin, when Andrew Doria, surnamed the Father of his Country, with the aid of the French troops, arrested the course of these revolutions, gave a fixed form to the government, instituted a senate, and elected a doge, limiting his power to two years. This form of government continued from 1528 to 1797, when the French revolution changed the state of the affairs of the whole of Europe. Genoa existed no more as a free and independent state; and in 1800 was occupied by the French army under Marshal Massena, and stood a long siege and blockade by the Austrians, numbers of the inhabitants dying of hunger, and in 1805 was annexed to the French empire, and formed into three departments.

In 1814 Genoa was taken by the English, under Lord W. Bentinck, and was re-established as a republic; but in the following year passed under the dominion of the King of Sardinia, and was sacrificed by the Congress of Vienna.

The republic was about eighty leagues in length, and ten in breadth; the produce of silk, and the manufactories of velvet, and of Voltri paper, sent to

America and the Levant, proof against the worm; from the sulphureous water used in the making, were immense, and Genoa had also a large trade in salt, coral, oil of vitriol, cotton, and marble.

Genoa boasts among her natives Christopher Columbus, born 1447; and Andrew Doria. The statue erected to his honour in the square of the Palazzo Publico, was thrown down and destroyed by the Vandals of 1797, and the palace voted to him by the state was sacked, and his titles of nobility, which extended two hundred feet in front of the edifice, were effaced by the revolutionary rabble.

Genoa is splendidly situated at the base of the Apennines, on the shores of the Mediterranean, and built like an amphitheatre on the sides of the hills which surround it. The port, in the shape of a vast semicircle, round which terraces on the walls offer a promenade for nearly the whole of its extent, is formed by the old mole to the east, and by the new mole to the west, near which is the lighthouse, a lofty tower on a bold isolated rock. The fortifications next the sea are strong, and also on the land side towards the mountains, and the walls are almost three leagues in circuit.

The population is ninety thousand. In general the streets are steep and narrow; the Strada Balbi, the Strada Nuovissima, the Strada Nuova, are in the same line, and the latter boasts no less than thirteen palaces, all from the designs of Galeas Alexis, of the school of M. Angelo. These palaces have been described by Rubens, and the façades are grand and imposing, though perhaps rather too much orna-

mented. The houses, which are very lofty, add greatly to the striking appearance of Genoa, and on the stuccoed fronts are frequently painted columns and figures. "The black and white fronts of the ancient palaces were once the distinction of the highest nobility, but most of these marble mansions have disappeared, the modern palaces are faced with stucco, and some are painted in fresco, introduced at Venice by Giorgione. Nothing can be grand in architecture that bears a perishable look."—*Forsyth*.

Genoa is well supplied with water; the aqueducts, begun in 1279 and completed in 1355, extend for nearly six leagues across hills and mountains, and leaden pipes convey it to the houses.

Amongst the churches may be mentioned St. Lorenzo, the Cathedral, said to have been built on the site of the "hospice" in which the saint lodged in his journey from Spain to Rome, where he was martyred under Valerian. The style is Lombard, and the exterior is covered with black and white marble: the square tower is heavy, and the alternate layers of black and white marble in the nave have an ugly effect. On the altar is a colossal bronze statue of the Virgin and Infant, also of St. John Baptist and St. Lorenzo, the three protectors of the city, and the roof of the choir is painted and gilt profusely, with the martyrdom of St. Lorenzo in the centre. In the Baptist's Chapel, the relics of the saint are believed to be contained in an iron vase, brought hither in 1088 from Myrrha in Lycia, and carried in grand procession every year; and in the sacristy is shown an emerald vase or dish, "sacro catino," found at the

capture of Cæsarea in 1101, and selected by the Genoese in preference to all the other spoils of the place. It is kept with especial care, under two locks, and you are obliged to have an order, and to pay besides, for a sight of this *precious rarity!!* The shape is hexagonal, with two handles, and the thickness considerable, and it is alleged that our Saviour ate the last supper in this dish; by others that it formed part of the presents made by the Queen of Sheba to Solomon, and was kept in the treasury of the Temple at Jerusalem. This cup was taken away by the French in 1809, and remained at Paris till 1815, when it was restored amongst other *plunder*.

The Church of the Annunciation, built by the Lomellini family, is the largest in Genoa, except the Cathedral, but the front is unfinished. In the nave are ten Composite columns of white marble, with red marble flutings, very lofty; and the roof is gilt, and painted by Carloni. In the chapel of St. Louis, a marble slab covers the remains of the Duke de Boufflers, who died at Genoa 1747, the general of the French troops sent to the succour of the republic when menaced by the Austrians; but the arms and epitaph were entirely obliterated by the French at the Revolution.

The Church of St. Ambrose belongs to the order of the Jesuits, the Palavicini family being large contributors, covered with various-coloured marbles, and the seven domes are painted by Carloni. Here is the famous picture of the Circumcision, by Rubens, and a magnificent one by Guido, of the Assumption of the Virgin; St. Ignatius (the Jesuit saint) casting

out a devil! Believe the miracle if you can, but it is a noble production of Rubens, and superior to the Circumcision.

The Church of St. Maria, in Carignano, on the model of St. Peter's, was built in 1552, from the designs of the celebrated architect Galeazzo d'Alessi, agreeable to the will of Bendinetti Sauli, at an enormous cost, jealous, it is said, of the Fiesque family, who had founded a church near it, now converted into a warehouse.

Near the church is a bridge, built by the Sauli family, connecting the two hills Sarnano and Carignano, to serve as a communication between the church and the palace of the family. The three central arches are of immense height, overtopping even the houses of seven stories.

The Ducal Palace, where the Doges and the Signiory of Genoa resided, and where the secret Council of Two Hundred and the tribunals of the Senate assembled, solid as a fortress, exists no more, having been burnt down in 1777. The present building, appropriated to public offices, is the largest in the city, but the barracks block up the view of the front entirely. The hall of the council is a magnificent room, but the statues of the illustrious Genoese who had served the state were destroyed by the Vandals of the eighteenth century, the two statues of the Dorias at the foot of the grand staircase were thrown down, and the inscription on the tomb of Andrea Doria in the church of St. Matthew was erased.

The Arsenal is the ancient Dominican convent of St. Esprit, suppressed by the French in 1798. Here

are forty thousand stand of arms, and fourteen thousand Tower musquets, sent by Lord W. Bentinck in 1814, ancient halberds and crossbows of the Genoese infantry, spoils taken from the Turks, cuirasses, and one of the breastplates of the Genoese women who volunteered to join in a crusade against the Turks, but the Pope, at the moment of embarkation, wrote to persuade them to desist from such masculine enterprises, and hinted that their zeal would be sufficiently shown by contributing towards the armament. Here is also a bronze prow of a galley, found in the harbour in 1597, supposed to have been sunk there since the naval action between the Genoese fleet and the Carthaginian, commanded by Mago. This is a rare and valuable piece of antiquity; the head is that of a boar, but it has suffered much from the effects of the salt water.

The Naval Arsenal scarcely deserves the name; the maritime power of Genoa is no more, the wet dock in which the galleys were launched is unfit for use, and the navy is perfectly contemptible.

The space at the base of the mountains on which Genoa is built being so confined, there is a scarcity of promenades, of which the Acquasola is the most considerable. The lighthouse, near the new mole, a lofty square tower on a precipitous rock, is a bold and striking object; the rock is fortified, and close to the Porta della Lanterna there is a battery, and the approach to Genoa on this side is so defended by art and nature, as to render it almost impregnable.

The Durazzo Palace was lately bought by the King of Sardinia for three millions of francs, and is

the largest in Genoa. In the hall are two pictures, one representing the audience given by the Grand Signior to Augustine Durazzo, ambassador of the Genoese republic, the other the sumptuous banquet given by the same. Here are some splendid paintings, and amongst them the chef d'œuvre of Paul Veronese, the Magdalen washing Christ's feet in the Pharisee's house; and a bust of the Emperor Vitellius, the finest extant.

The Palace Brignole, or the Red Palace, from the colour of the façade, is a handsome building in the Strada Nuova, and boasts one of the finest galleries of paintings in Genoa; and the Palace Serra, magnificently furnished, contains the grandest saloon in Europe. It cost one million two hundred thousand francs; the pillars, fluted Corinthian, are gilt, the walls are coloured with powdered lapis lazuli and gold, lined with mirrors, and the furniture is of Lyons silk embossed. On the ceiling is a painting of the apotheosis of Ambrogio Spinola, formerly the proprietor, one of whom is said to have lost it as a stake at play. The proportions (oval) are considered as perfect, and it is mentioned in the French Encyclopedia.

Palazzo Doria Panfili, out of the town, is neglected and crumbling to ruin. The front, four hundred and fifty feet in length, bears the following inscription: "Divino munere Andreas D'Oria Cavæ F. S. R. Ecclesiæ Caroli Imperatoris Catholici Maximi et Invictissimi Francisci Primi Francorum Regis et Patriæ classis Triremium IIII Præfectus ut maximo labore jam fesso corpore honesto otio quiesceret,

ædes sibi et successoribus instauravit MDXXVIII.” The paintings, by Pierino del Vaga, are nearly destroyed, and the frescoes on the outside can hardly be traced.

From the want of ground at Genoa, the gardens are small, and they are laid out on terraces, and in some houses on the different stories ; and the streets being narrow, the beauty and exterior decorations of the palaces are lost.

The Albergo de Poveri, founded in 1650, capable of holding two thousand two hundred persons, and the Hospital of Pammatone, are immense buildings. The Hospital of Incurables appals us by its very name ; and Forsyth has well observed, that “forbidding the patient to hope, and the physician to struggle, cuts off at once two sources of recovery.”

The lower orders are as dark and copper-coloured as the Naples lazzaroni, and the fishermen in their red caps look almost like Lascars. The women of the lower and middle classes wear large silver pins in their hair, and a white veil is thrown over the head. Fans are also universal.

The national character of the Genoese is not popular in Italy ; and there is a proverb that they have “a sea without fish, land without trees, and men without faith.” The first is true, for the greater part of the fish is caught near Spezzia and Chiavari ; the second holds good ; and the last was certainly the opinion of the ancients.

“Assuetumq. malo Ligurum.”—*Virg. Georg. ii.*

“Vane Ligur ! frustra q. animis elate superbis,
Nequicquam patriæ tentasti *lubricus* artes.”—*Æn.*

CHAP. XVI.

ALESSANDRIA. TURIN. SUSA. MONT CENIS.
LES ECHELLES.

FROM Genoa to Novi, in a plain at the base of the Apennines, formerly in the territory of the Genoese republic, but now belonging to Sardinia, contains six thousand souls, and was taken by the Austrians in 1746. Between this place and Alessandria we passed over the plain of Marengo. Dessaix fell in the decisive charge which turned the scale in favour of the republicans, gave all this part of Italy to the French, and established the power of the First Consul. He was supposed to have been jealous of Dessaix's popularity with the army, and some say that he did *not* fall by the *enemy's* hand. The pillar, surmounted by the imperial eagle, which marked the spot where Dessaix received his death-wound, has been removed.

Crossed the Tanaro, and passed the out-works of Alessandria.

The "Place" is spacious, and surrounded with avenues of acacias; and on one side is a palace of the King of Sardinia, of brick, like most of the houses. The streets are narrow, and infamously paved.

Alessandria, the Alexandria Statiellorum of the ancients, a bishopric, and the capital of the district Alexandrino, is seated on the Tanaro, which divides it. The present town was built by the inhabitants of Milan, Cremona, and Placenza, and attached itself to the party of Pope Alexander III. against the Em-

peror Frederic Barbarossa. Its name, "della paglia," is supposed to have been derived from the original walls having been thrown up in haste of straw, wood, and clay mixed together, and the Ghibelins called it in derision "Alessandria della paglia;" but when the Emperor besieged it, he experienced so vigorous a resistance, that after six months of obstinate attack, he was forced to raise the siege. According to other accounts, it derived the appellation because the German emperors were formerly crowned here with a diadem of straw.

Crossed the Tanaro by a long and lofty covered bridge, at the foot of which is the citadel, one of the strongest in Europe. The fortifications of the town were razed in 1814, but the citadel is in good repair, and there is a strong garrison.

Asti, the Asta Pompeia of the Romans, the capital of the Comté d'Asti, on the river Tanaro, is celebrated for its wine, and contains ten thousand inhabitants. The streets are narrow, the people appear sunk in wretched poverty, the chateau and fortifications are in ruins, and of its hundred towers there is hardly a vestige.

Asti is a bishopric, and Victor Alfieri was a native of the town.

Turin, the capital of Piedmont, is situated on an extensive plain on the banks of the Po, backed by a fine range of hills covered with villas, the view being bounded by the distant Apennines.

The French took Turin in 1536, and kept it till 1562. Lord Harcourt took it again in 1640, and the French army, commanded by the Duke of Or-

leans, was defeated under its walls by Prince Eugene and Victor Amadeus, with immense loss, A. D. 1706.

The circumference of the town is about a league; the Piazza Castello is surrounded on three sides by arcades, and the fourth is formed by the façade of the Palace, and in the middle is the ancient Castle of the Dukes of Savoy, but the massive brick towers, and the deep fosse, ill accord with the modern stone buildings, and the pillars, balustrades, and statues which have been plastered upon it. From this square the three principal streets diverge; and at their extremities are the entrances from Genoa, Nice, and France. The Contrada del Po is three quarters of a mile long, well paved, and arcades extend on both sides of the street, and is terminated by a very handsome stone bridge over the river, built by Bonaparte.

The elevation of the palace is plain, but the interior is splendidly furnished, and contains a noble collection of pictures. On the grand staircase is the equestrian statue of Amadeus the First, in complete armour of hammered iron, and the horse is sculptured out of a solid block of marble.

All that ornament can bestow, has been lavished on the churches of Turin, and in many instances entirely at variance with good taste. That dedicated to St. Philippe de Neri is the largest. Corinthian columns and pilasters of the purest marble support the roof; the chapels are of the same material, and the high altar is adorned with twisted pillars of veined marble from the valley of Aost. The massive columns of black Como marble, under the organ, have a very striking effect.

The church of Corpus Domini displays a gross instance of superstition, recorded on a slab in the pavement. A peasant had stolen some rich offerings from an altar, and the spoil having been placed on an ass, was about to be carried away to a place of safety by the sacrilegious thief, but when the animal approached this spot, he not only threw the holy burthen from his back, but dropped upon his knees, and the church was founded in consequence, A. D. 1453!!!

The royal chapel of Sainte Suaire, built by the Dukes of Savoy, in the beginning of the sixteenth century, behind the high altar of the Cathedral, is circular, and entirely of black marble, the cupola being supported by fluted Corinthian columns, with capitals and bases of gilt bronze. Six large arcades rise from these columns; and from the alcoves placed one above the other, the dome has a very striking effect, the marble crown at the summit appearing almost to be suspended in the air. A relic of the "holy napkin" is enshrined upon the altar, and above it is a cross of rock crystal, supported by angels. The Corso della Citadella is extensive, and planted with avenues of fine trees; in the fronts of the houses many cannon balls still remain, the effects of the cannonade when the Austrian army, under General Mêlas, and the Russians, under General Suwarrow, besieged the French under General Friel, in the citadel, who, after an obstinate defence of seven months, surrendered.

The promenades of Valentin, at the extremity of the Contrada del Po, were planned by order of

Bonaparte, and command a beautiful view of the fertile plains which surround the city, the river, the Convent of the Capucins, on a richly wooded eminence, the Superga, on the hill above, and the chains of the Apennines.

The citadel is one of the strongest in Europe, and commands the town completely. The subterraneous communications are numerous; there are three lines of mines, one above the other, and it is well supplied with water. A large well was pointed out, in which more than two thousand French soldiers, during the siege, were buried; in another three hundred; in another two hundred were thrown.

Rode to the church of La Superga, on a lofty eminence, five miles from the town.

Victor Amadeus having been expelled from his dominions by the French, fled to the court of the Emperor of Germany to solicit his assistance, and Prince Eugene was sent at the head of a formidable force to reinstate the Duke in the possessions of his ancestors. The army under this great leader, and Victor Amadeus, approached Turin, then vigorously besieged by the allied French and Spanish armies, and reduced to the last extremity A. D. 1706; and on the spot where the church stands, the two leaders determined on the plan of attack. Before an image of the Virgin, the Duke made a vow, that should victory crown his arms, he would raise a temple as the monument of his gratitude.

It is said, that at the commencement of the siege, the French regarded an eclipse, which happened at the time, as a bad omen, the sun being the favourite



Engraved by C. Hollman del.

VIEW OF THE SUPERIOR & CALISTOGUEN CONVENT, TURIN.

device of Louis XIV., and the event justified their fears; the French and Spaniards, after a bloody conflict, were defeated with immense loss, and obliged with precipitation to raise the siege. In commemoration, therefore, of this event, the Duke of Savoy founded the church of La Superga. The exterior consists of a dome and two towers, and the entrance is under a square portico, surmounted with balustrades, the columns supporting it being larger than those of the peristyle of the Louvre.

Architects have, however, remarked, that the portico is too large in proportion to the building, and that the turrets are not elegantly terminated. Over the entrance is the following inscription: “*Virgini Genetrici Victor Amadeus Sardiniae Rex Bello Gallico vovit pulsus hastibus Extruxit Dedicavitque.*”

Eight Corinthian columns of gray marble, upwards of four feet in diameter, support the dome, which is two hundred feet high, and above is another range of columns of red marble, and the chapels are adorned with bas-reliefs; and on the high altar is one of the battle in which the besiegers were defeated. In a small chapel is a wooden image of the Virgin, before which Victor Amadeus made his vow. The cemeteries of the royal family under the church, are ornamented with pillars of polished marble. A pyramidal obelisk, at the base of which are warlike trophies, and adorned with the figures of Liberality and Justice, commemorates the founder. Died November, 1732, aged sixty-six years. Behind La Superga is a quadrangle, with apartments for twelve canons,

from which number the bishops in Piedmont are chosen. The anniversary of the foundation of the church is observed by the court with great pomp.

The population of Turin is about seventy-six thousand, and the principal branch of trade is the manufacture of the fine Piedmont silk so greatly esteemed throughout Italy.

From Turin to Rivoli, a dirty ill-paved town, with a palace of the King of Sardinia. Suza is situated in a valley, at the foot of Mount Cenis, on the banks of the river Doire. This was the Segusium, the Seguniensium civitas of the Romans, and was reckoned among the most illustrious cities of the Cottine Alps. *Plin.* lib. iii, c. 20. It was ruined by Flavius Valens, the armies of Constantine sacked and destroyed it, and afterwards the Emperor Barbarossa, on his way from Germany, reduced it to ashes. The triumphal arch, about which so much has been written, is situated in the grounds of the chateau, and is in a very good state of preservation. It is of marble, and each façade is ornamented with two Corinthian columns; and on the frieze is a representation of a triumph and a sacrifice, and the meeting or alliance between Augustus and Cottius, corroborating the opinion that this arch was erected in honour of Augustus, by King Cottius, an ally of the Romans, or by the towns under his government. The streets of Suza are narrow and filthy; the Doire in winter is so much swollen by the melting of the snow, that it frequently causes great ravages by its inundations.

At Suza the heat was intolerable, though the

mountains above us glistened with snow, and when we approached the summit of Mount Cenis we were refreshed by a fine cool air, which we had not felt for months past, and the ruddy countenances of the children were strongly contrasted with the livid unhealthy hue of the Romans and Neapolitans. The marks of the auger in the rock show the labour and difficulty in making this splendid road, which in winter is kept open as long as possible by working parties stationed in small houses at regular distances.

At the post-house, on the summit, we had some excellent trout, taken out of the lake opposite, about a league in circumference; its transparent dark blue water surrounded by crags of white rock, and the bleak, barren ridges of the Alps. The summer lasts but three months, and then vegetation is exuberant, and the difference between autumn and winter is hardly discernible. Fuel is a scarce article, as it is brought from the valleys at great trouble and expense.

Near the lake is the Hospice des Pelerins, a large stone edifice, with a chapel, and containing numerous apartments, and three monks reside here constantly, whose duty it is to give succour, food, and lodging to travellers, an establishment similar to those on the St. Bernard, the St. Gothard, and the Simplon. The space in front of the building is surrounded with walls, with double rows of loop-holes for musketry, and batteries, mounting one hundred pieces of cannon, were also thrown up here by the late ruler of France, but the Austrians have so completely razed them, that the vestiges are hardly seen. The highest

point of the road is one thousand and sixty toises above the sea. The plain, about a league and a half in length, and a quarter of a league in breadth, is clothed with turf and clover, and being enclosed by mountains, the temperature, except in the depth of winter, is mild, but there is not a tree to be seen, and the heights around are clad in eternal snow.

From the post-house to Lanslebourg the distance is about twelve miles, and such was formerly the impracticable nature of the road, that travellers were carried in litters borne by two men, and during the winter the only mode of descent was in a sort of sledge, guided by a person in the front, and rushing down with frightful rapidity.

The Alps, amongst which Mount Cenis is conspicuous, rear their snowy summits round Lanslebourg (on the frontier of Savoy) in the most majestic style. At the extremity of the long, straggling street is an inn, built by Bonaparte, with barracks adjoining, capable of holding three thousand men, and one thousand horses, and when on his journey into Italy they were always occupied by a body of the imperial guard.

Leaving Lanslebourg, the road lies by the side of the foaming Arc, through a valley girt in by the majestic and towering Alps of Savoy, resembling some of the wildest scenery in Switzerland, and crossing a bridge thrown over a mountain torrent, we passed an immense isolated rock, which overhung the abyss, on which, in 1818, I had observed preparations being made for the erection of a fortress, now completed at the joint expense of the Emperor of

Austria and the King of Sardinia, and which must serve as a strong check against any incursions of the French in this quarter, the road being such a complete defile, that any column of troops passing along it must be annihilated by the fire from this fortress.

Through the miserable village of Modane, and approached St. Michel by a narrow valley, or rather mountainous pass, the Arc dashing its foaming waters over huge blocks of granite.

In the vicinity of the rude town of St. Jean de Maurienne, the valley, about a mile in breadth, and watered by the Arc, abounds in barley, rye, pasturage, and flax. Here Charles the Bald, King of France, was poisoned, A. D. 877, according to the quaint account given by Mezeray, "by Sedecias, his physician, a Jew, and a reputed magician, who took this opportunity of giving him poison, a chance common enough to the great, who employ such people."

Aiguebelle consists of a long, narrow street, enclosed by a complete amphitheatre of rocks, and abounding in "goitres."

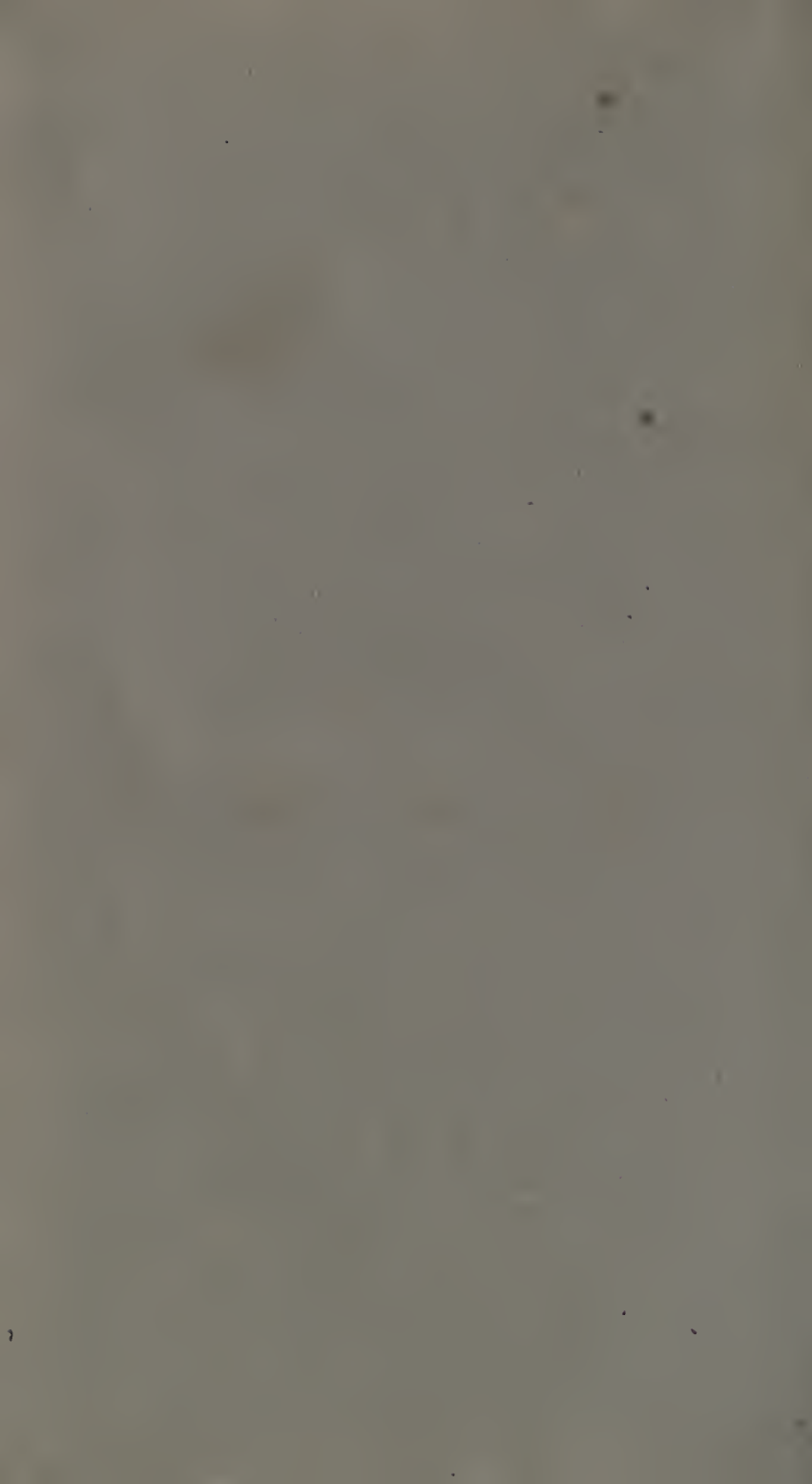
The gloomy and steep streets of Montmelian are built on the banks of the Isere, beneath the castle, which is situated on a lofty mountain. It belonged to the Counts of Savoy; Amadeus IV. was born there, 1197, and Thomas II. 1199, and it was so strongly fortified as to be deemed impregnable. Francis I. and Henry IV. took it, but in both cases by means of treachery. Louis XIII. besieged it ineffectually for thirteen months; but in 1691, Louis XIV. was more fortunate, and razed it to its foundations.

(Chambery) The streets of the capital of Savoy, are narrow and crooked, and the public buildings, with the exception of the hospital, are insignificant; the cathedral has neither tower nor steeple, and the arches of the nave are badly proportioned. The fortifications were destroyed in the French revolution, but many of the old stone walls and the ditches may be traced.

La Chaile, the most dangerous part of the passage of Les Echelles, is avoided by a gallery cut through the rock, nine hundred and fifty feet long, twenty-four feet wide, and twenty-four feet high, and commenced by the Duke of Savoy, and nearly finished by Bonaparte, and lighted at night with lamps. This gallery was not completed in 1818; the traces of the batteries raised by Marshal Suchet, who commanded on this frontier in 1815, for the defence of the pass, were visible, and the loop-holes for musketry still remained. Between Les Echelles and Pont de Beauvoisin, the scenery of the rocky defile on the banks of the Gard, dashing its waters through crags covered with the pine and fir, is extremely romantic, and at the latter place, so called from its bridge over the Gard, a French sentry posted at one end, a Sardinian at the other, we entered France.

From Pont de Beauvoisin to Lyons and Paris.

THE END.





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