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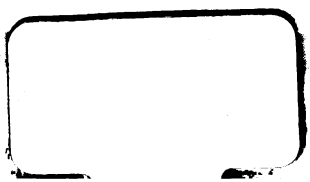
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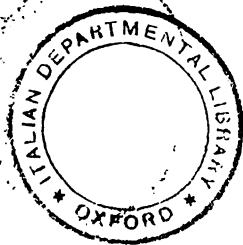
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Vet. Ital. IV B. 847

NEW
GUIDE OF ROME
AND
THE ENVIRONS
ACCORDING TO
VASI AND NIBBY

*Containing a description of the monuments, galleries,
churches and curiosities, a map of Rome, of the
environs and twenty five views newly
engraved, of the principal monuments,*

CAREFULLY REVISED
AND ENLARGED WITH AN ACCOUNT
OF THE LATEST ANTIQUARIAN RESEARCHES.



ROME
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1849.



TO
DON MARINO TORLONIA
DUKE OF BRACCIANO
POLI AND GUADAGNOLO.

ETC. ETC. ETC.

MY LORD DUKE,

In publishing a new Guide of Rome and of the environs, I have not omitted to point out or to illustrate the improvements that have taken place of late years in a city called by some the city of remembrances and which, after the lapse of ages, continues to be the seat of the fine arts.

Nor is there, at the present day, any want of those noble minds who find a delight in seconding the efforts of genius, or of distinguished artists whose works form no disparagement to those of the period of roman greatness.

Among the former the name of your Lordship stands preeminent: To you and

to your illustrious relatives, our city pays a just tribute of admiration and gratitude for the liberal encouragement constantly shown to architects, sculptors, and painters of the past and present generations, in the improvements made for the public utility, and in your own princely possessions.

In presenting to that portion of my readers, by whom the name of your family is so highly appreciated, a work treating in detail of the curiosities of ancient and of modern Rome, I cannot but indulge a hope that under your enlightened patronage it will meet with a favorable reception.

*With sentiments of the most profound
respect , I have the honour to be*

My Lord Duke

Your Lordship's

*Most obliged
and obed. servant*

L. PIALE

Rome Oct.^r 15. 1845.

P R E F A C E.

*A*ccording to the opinion most generally admitted Rome was founded by Romulus, a descendant of Æneas and of the Alban kings, in the 763 year before the Christian era. The city was originally limited to the Palatine hill, the Capitoline was added after the rape of the Sabine women and then the valley, separating those two hills, became the forum.

Numa, the successor of Romulus, enclosed a part of the Quirinal within the city. After the destruction of Alba by Tullius Hostilius, of Tellene, Ficana and Politorium by Ancus Martius, the Cœlian and Aventine hills formed part of the city, and were peopled by the inhabitants of those towns. A wooden bridge, called the Sublician, celebrated for the valour of Cocles, was thrown over the river, and a citadel was built on the Janiculum by Ancus Martius. Servius Tullius enlarged the city by enclosing the remainder of the Quirinal as well as the Viminal and the Esquiline hills; he surrounded it with walls composed of square blocks of volcanic tufa, fortified it with an agger, or rampart, extending from the Quirinal to the arch of Gallienus on the Esquiline; the seven hills and a small part of the Janiculum were thus enclosed within a circuit of about eight miles.

Though the city had greatly increased in the period that elapsed from Servius to Aurelian, the circuit of the walls remained the same; but this Emperor, with the view of repelling foreign invasions,

raised a new line of walls which was completed under Probus in 276. Vopiscus, a contemporary writer, asserts that these walls were 50 miles in circuit, an extent which would appear exaggerated if we did not take into consideration the size of the city, and the dense population which naturally occupied the capital of the world; and in fact, the ruins of the public buildings alone cover so large a space of ground that within the present enclosure it would be impossible to find room for private houses to receive the large population of the ancient city. Of the walls of Aurelian no traces remain; those of the present day embracing $16 \frac{1}{2}$ miles in circumference are of a period posterior to that Emperor; their most ancient part does not go beyond the time of Honorius in 402.

On the right bank of the Tiber the walls are altogether modern, the Vatican not having been enclosed until 852 by Leo IV, to defend the church of S. Peter's against the Saracens. The space occupied by the modern city is about one third of that enclosed within the walls; the other two thirds consist of kitchen gardens, vineyards and villas.

Of the twelve gates of the modern city eight are on the left bank of the river viz; the Flaminian or del Popolo, Salara, Pia, S. Lorenzo, Maggiore, S. Giovanni, S. Sebastiano, and S. Paolo. On the right bank are the Portese and S. Pancrazio, Cavalleggieri and Angelica. Eight of the most ancient gates are closed, viz: the Pinciana, Viminalis, Metronis, Latina, Ardeatina, Pertusa and Castello.

The Tiber passes through Rome in a direction from north to south. There are four bridges, the Ælian or S. Angelo, Janiculense or Sisto, Fabrician or Quattro Capi, and that of Gratian or

S. Bartolomeo. Three are in ruins; the Vatican, Palatine and Sublician.

Servius Tullius divided Rome into four quarters or regiones: the Palatina, Suburrana, Esquilina and Collina. Augustus into 14 viz: I. Capena II. Coelimontana, III, Isis and Serapis, IV. Via Sacra, V. Esquilina, VI. Alta Semita: VII Via Lata, VIII. Forum Romanum, IX. Circus Flaminius, X. Palatinum; XI. Circus Maximus, XII, Piscina publica, XIII. Aventine and XIV. Trans-tiberina.

The present city also is divided into 14 Rioni, viz: Monti, Trevi, Colonna, Campo Marzo, Ponte, Parione, Regola, S. Eustachio, Pigna, Campitelli, S. Angelo, Ripa, Trastevere and Borgo.

The population of the city and its suburbs amounted, according to the census of 1838, to 156,903 souls.

Though plundered and burnt at different periods Rome has always risen like the phoenix out of her ruins. The obelisks, columns, statues and other master pieces of art, the remains of ancient temples, triumphal arches, theatres, amphitheatres, thermæ, tombs and aqueducts are the unrivalled ornaments of this metropolis.

Many of the modern edifices are not inferior in magnificence to those of antiquity; at every step are sumptuous churches, extensive palaces, containing valuable collections of painting and sculpture, fountains, villas filled with ancient and modern works of art. In two public museums are united master pieces of Egyptian, Etruscan, Greek and Roman sculpture. Bramante, Raphael, Michelangelo and other eminent artists have embellished the city with their works.

Monuments of all ages collected here have

rendered Rome the seat of the fine arts. In the number of her literary establishments are the University or Sapienza, founded in the XIII. century, the Roman college and Seminary; the Nazareno, Doria, Clementino, Propaganda, English, Irish and Scotch colleges. Among the academies are those of S. Luca for the fine arts; of the Catholic religion for theological subjects; the Linceian for the mathematical and physical sciences; the Archeological for antiquities: the Tiberina and Arcadian for the Italian language and literature.

Camei, mosaics, sculptures, paintings, engravings, silks, cloth, artificial pearls, strings for musical instruments, beads etc. constitute the principal objects of trade.

Charitable establishments abound in Rome independently of those supported by foreigners for the use of their countrymen. The sick are received, according to the nature of their complaints, in the hospitals of S. Spirito, S. Giacomo, the Consolazione, S. Giovanni Laterano, S. Gallicano and S. Roch. Of the numerous asylums for the poor the principal are S. Michele, the Pio Istituto di Carità, the Conservatorio of the Mendicanti for females and the house of the orphan boys. (1)

At Rome the catholic religion displays all her splendour and majesty. In no city can the ceremonies of the holy week, of Easter, of the Corpus Domini, of S. Peter and of Christmas, vie with those of the Vatican.

(1) On the charitable institutions of this city the reader may consult the writings of monsignor Morichini, or the Reminiscences of Rome, and on the Papal ceremonies their origin and meaning, the publications of the very Rev. Monsignor Baggs entitled the papal chapel, the ceremonies of the holy week and the pontifical mass sung at S. Peter's.

CHRONOLOGY

OF THE ROMAN EMPERORS.

Octavian Augustus founds the empire after the victories of Philippi and Actium 30 years before the Christian era, and at his death, after a reign of 44 years, leaves Tiberius as his successor A. D. XIV.

A. D.

- 14 Tiberius.
- 37 Caligula.
- 41 Claudius.
- 54 Nero.
- 68 Galba.
- 69 Otho.
- Vitellius.
- Vespasian.
- 79 Titus.
- 81 Domitian.
- 96 Nerva.
- 98 Trajan.
- 117 Adrian.
- 138 Antoninus Pius.
- 161 Marcus Aurelius, Lucius Verus.
- 181 Commodus.
- 193 Pertinax.
- Didius Julianus.
- Septimius Severus.
- 198 Antonius Caracalla, Geta.
- 217 Macrinus,
- 218 Heliogabalus.
- 222 Alexander Severus.
- 235 Maximinius I.
- 237 Gordianus I and Gordianus II.
- Maximus, Balbinus.
- 238 Gordianus III.
- 244 Philip, father and son.
- 249 Decius.
- 251 Gallus and Volusianus.

Chronology of the roman emperors. XIII

- 253 Emilianus.
Valerianus.
Gallienus.
268 Claudius II.
270 Aurelian.
275 Tacitus and Florian,
276 Probus.
282 Carus.
283 Carinus and Numerian.
284 Diocletian.
286 Maximian.
305 Constantius Chlorus and Maximian.
306 Constantine the great.
Maxentius.
308 Maximinius II.
Licinius.
337 Constantine II , Constance and Constantius.
361 Julian.
363 Jovian.
364 Valentinian I and Valens.
367 Gratian.
375 Valentinian II.
379 Theodosius I.
383 Arcadius.
393 Honorius.
402 Theodosius II.
421 Constance II.
425 Valentinian III.
450 Marcian.
455 Avitus.
457 Majoran and Leo.
461 Lucius Severus.
467 Anthemus.
470 Olybrius.
473 Glycerius.
474 Nepos and Zeno.
475 Romulus or Augustulus, dethroned the following
year by Odoacer king of the Heruli. With August-
ulus ended the Western empire. 2

CHRONOLOGY

OF THE POPES

FROM S. PETER TO THE PRESENT DAY.

A. D.

- 54 S. Peter of Bethsais in Galilea established the see at Rome.
- 65 Lin. Tuscan.
- 78 Anaclet. Athenian.
- 91 Clement. I. Roman.
- 96 Evariste. Greek.
- 108 Alexander I. Roman.
- 119 Sixtus I. Roman.
- 128 Thelesphore. Greek.
- 139 Hygin. Athenian.
- 142 Pius I. Aquileia.
- 158 Anicet. Syrian.
- 168 Soter. Campania.
- 177 Eleuthere. Greek.
- 193 Victor I. African.
- 202 Zephyrin. Roman.
- 218 Callixtus I. Roman.
- 223 Urban I, Roman.
- 230 Pontianus. Roman.
- 235 Antheres. Greek.
- 236 Fabian. Roman.
- 250 Cornelius, Roman.
- 252 Luce I. Lucca.
- 253 Stephen I. Roman.
- 257 Sixtus II. Athenian.
- 259 Denis, Greek.
- 269 Felix I. Roman.
- 275 Eutychian. Tuscan.
- 283 Caius. Dalmatia.
- 306 Marcellinus. Roman.
- 308 Marcel I. Roman.

- 310 Eusebius. Greek.
Melchiade. African.
314 Silvester. I. Roman.
336 Marcus I. Roman,
337 Julius I. Roman.
352 Liberius. Roman.
355 Felix II. Roman.
366 Damasus I. Spaniard.
385 Sirice, Roman.
398 Anastasius I. Roman.
401 Innocent I. Albano.
417 Zosimus I. Greek.
418 Boniface I. Roman,
422 Celestinus I. Campania.
432 Sixtus III. Roman.
440 Leo I. the great. Tuscan.
461 Ilario. Sardinia.
468 Simplex. Tivoli.
483 Felix III. Roman.
492 Gelasius I. African.
496 Anastasius II. Roman.
498 Symachus. Sardinia.
514 Hormisdas Frosinone.
523 John I. Tuscan.
526 Felix IV. Samnite.
530 Boniface II. Roman.
532 John II. Roman.
535 Agapit I. Roman.
536 Silverius. Campania.
538 Vigil. Roman.
555 Pelagus I. Roman.
560 John III. Roman.
574 Benedict I. Roman.
578 Pelagus II. Roman.
590 Gregory I. or the great. Roman.
604 Sabinian. Blere.
607 Boniface III. Rome.
608 Boniface IV. Marse.

- 615 Deusdedit. Rome.
 619 Boniface V. Naples.
 625 Honorius I. Campania.
 640 Severinus. Roman.
 John IV. Dalmatia.
 641 Theodore. Greek.
 649 Martin I. Todi.
 655 Eugenius I. Roman.
 657 Vitalian. Segni.
 672 Adeodatus. Roman.
 676 Domnus I. Roman.
 678 Agathon, Sicily.
 682 Leo II. Sicily.
 684 Benedict II. Roman.
 685 John V. Syria.
 686 Conon. Sicily.
 687 Sergius I. Syria.
 701 John VI. Greek.
 705 John VII. Greek.
 708 Sisinus. Syria.
 Constantine. Syria.
 715 Gregory II. Roman.
 731 Gregory III. Syria.
 741 Zacchariah. Greek.
 752 Stephen II. Roman.
 757 Paul I. Roman.
 768 Stephen III. Sicily.
 772 Adrian I. Roman.
 795 Leo III. Roman.
 816 Stephen IV. Roman.
 817 Pascal I. Roman.
 824 Eugenius II. Roman.
 827 Valentine, Gregory IV. Roman.
 844 Sergius II. Roman.
 847 Leo IV. Roman.
 855 Benedict III. Roman.
 858 Nicholas I. Roman.
 867 Adrian II. Roman.

- 872 John VIII. Roman.
882 Marin I or Martin II. Tuscan.
884 Adrian III. Roman.
885 Stephen V. Roman.
891 Formose. Roman.
896 Boniface VI, Stephen VI. Roman.
897 Roman I. Tuscan.
898 Theodore II. Roman. John IX. Tivoli.
900 Benedict IV. Roman.
903 Leo V. Ardea.
Christopher. Roman.
904 Sergius III. Roman.
911 Anastasius III. Roman.
913 Laudon. Sabine.
914 John X. Ravenna.
928 Leo VI. Roman.
929 Stephen VII. Roman.
931 John XI. Roman.
936 Leo VII. Roman.
939 Stephen VIII. German.
942 Marin II. or Martin III. Roman.
946 Agapit II. Roman.
956 John XII. Roman.
964 Leo VIII. Roman.
965 John XIII. Roman.
972 Benedict VI. Roman.
974 Domnus H. Roman.
975 Benedict VII. Roman.
983 John XIV. Italian.
985 John XV. John XVI. Roman.
996 Gregory V. Roman.
999 Sylvester II. Auvergne.
1003 John XVII. Roman.
John XVIII. Roman.
1009 Sergius IV. Roman.
1012 Benedict VIII. Roman.
1024 John XIX. Roman.
1033 Benedict IX. Roman.

- 1046 Gregory VI. Roman.
 1047 Clement II. Saxon.
 1048 Damasus II. Bavaria.
 1049 Leo IX. German.
 1055 Victor II. German.
 1057 Stephen X. Lorraine.
 1058 Nicholas II. Burgundy.
 1051 Alexander II. Milan.
 1073 Gregory VII. Tuscan.
 1086 Victor III. Benevento.
 1088 Urban II. Lagery.
 1099 Pascal. II. Tuscan.
 1118 Gelasius II. Gaeta.
 1119 Callistus II. Burgundy.
 1124 Honorius II. Bologna.
 1130 Innocent II. Roman.
 1143 Celestin II. Tuscan.
 1144 Luce II. Bologna.
 1145 Eugenius III. Pisan.
 1150 Anastasius IV. Roman.
 1154 Adrian IV, *Breakspeare*. England.
 1159 Alexander III. Siena.
 1181 Luce III. Lucca.
 1185 Urban III. *Crivelli*. Milan.
 1187 Gregorius VIII. Benevento.
 Clement III. Roman.
 1191 Celestin III. Roman.
 1198 Innocent III, *Conti*. Anagni.
 1216 Honorius III, *Savelli*. Rome.
 1227 Gregory IX, *Conti*. Anagni.
 1241 Celestin IV. Milan.
 1243 Innocent IV, *Fieschi*. Genoa.
 1254 Alexander IV, *Conti*. Anagni.
 1261 Urban IV. Troyes.
 1264 Clement IV, *Foucauld*. Languedoc.
 1271 Gregory X. Piacenza.
 1276 Innocent. V. Savoy.
 Adrian V, *Fieschi*. Genoa.

- John XX or XXI. Portugal.
- 1277 Nicholas III, *Orsini*. Roman.
- 1281 Martin IV, Montpellier.
- 1285 Honorius IV, *Savelli*. Roman.
- 1287 Nicholas IV. Ascoli.
- 1292 Celestin V. Neapolitan.
- 1293 Boniface VIII, *Gaetani*. Anagni.
- 1303 Benedict XI, *Boccasini*. Treviso.
- 1305 Clement V, *De Gouth* Gascony.
- 1316 John XXII, *D' Euse*. Quercy.
- 1334 Benedict XII. Foix.
- 1342 Clement VI. Limousin.
- 1352 Innocent IV. Limousin.
- 1362 Urban V, *Dè Grissac*. Gevaudan.
- 1370 Gregory XI. Limousin.
- 1378 Urbano VI, *Prignani*. Naples.
- 1389 Boniface IX, *Tomacelli*. Naples.
- 1404 Innocent VII, *Meliorati*. Abbruzzi.
- 1406 Gregory XII, *Corario*. Venitian.
- 1409 Alexander V, *Philargo*. Crete.
- 1410 John XXIII, *Cossa* Naples.
- 1417 Martin V, *Colonna*. Rome.
- 1431 Eugenius IV, *Condolmere*. Venitian.
- 1447 Nicholas V. Sarzaau.
- 1455 Callixtus III, *Borgia*. Spain.
- 1458 Pius II, *Piccolomini*. Siena.
- 1464 Paul II, *Barbo*. Venitian.
- 1471 Sixtus IV, *De la Rovere*. Savona.
- 1484 Innocent VIII, *Cibo di Melfi*. Genoa.
- 1492 Alexander VI, *Lenzoli Borgia* Spain.
- 1503 Pius III, *Piccolomini*. Siena.
- Julius II, *De la Rovere*. Savona.
- 1513 Leo X, *Medici*. Florence.
- 1522 Adrian VI. Holland.
- 1523 Clement VII, *Medici*. Florence.
- 1534 Paul III, *Farnese* Rome.
- 1550 Julius III, *Del Monte*. Rome.
- 1555 Marcel II, *Cervin*. Fano.

- Paul IV, *Caraffa*. Naples.
 1559 Pius IV, *Medichini*. Milan.
 1566 Pius V, *Ghislieri*. Liguria.
 1572 Gregory XIII, *Buoncompagni*. Bologna.
 1585 Sixtus V, *Peretti*. Marca of Ancona.
 1590 Urban VII, *Castagna*. Genoa.
 Gregory XIV, *Sfrondati*. Cremona.
 1591 Innocent IX, *Facchinetti*. Bologna.
 1592 Clement VIII, *Aldobrandini*. Florence.
 1605 Leo XI, *Medici D' Ottoiano*. Florence.
 Paul V, *Borghese*. Siena.
 1621 Gregory XV, *Ludovisi*. Bologna.
 1623 Urban VIII, *Barberini*. Florence.
 1644 Innocent X, *Pamphili*. Rome.
 1655 Alexander VII, *Chigi*. Siena.
 1667 Clement IX, *Rospigliosi*. Tuscany.
 1670 Clement X, *Altieri*. Rome.
 167p Innocent XI, *Odescalchi*. Milan.
 1689 Alexander VIII, *Ottoboni*. Venice.
 1691 Innocent XII, *Pignattelli*. Naples.
 1700 Clement XI, *Albani*. Urbino.
 1721 Innocent XIII, *Conti*. Rome.
 1724 Benedict XIII, *Orsini*. Rome.
 1730 Clement XII, *Corsini*. Florence.
 1740 Benedict XIV, *Lambertini*. Bologna.
 1758 Clement XIII, *Rezonico*. Venitian.
 1769 Clement XIV, *Ganganelli*. S. Angelo in Vado.
 1775 Pius VI, *Braschi*, Cesena.
 1800 Pius VII, *Chiaramonti*. Cesena.
 1823 Leo XII, *Della Genga*. Spoleto.
 1829 Pius VIII, *Castiglioni*. Cingoli.
 1831 Gregory XVI, *Cappellari*. Belluno.
 1846 Pius IX, *Mastai*. Sinigallia. Born the 13 May;
 1792, raised to the Papal see the 17 June.
 1846, crowned the 21 June.

CHRONOLOGICAL CATALOGUE

OF THE MOST CELEBRATED ARTISTS

NAMED IN THIS WORK.

PAINTERS.

<i>Birth</i>	<i>Death</i>
1230 Cimabue. Florence.	1300
1276 Giotto. Florence.	1336
1401 Masaccio. Florence.	1442
1421 Bellini. Venice.	1500
1424 Giovanni Bellini. Venice.	1514
1430 Mantegna. Padua.	1505
1446 Pietro Vanucci, il Perugino. Città della Pieve.	1524
1452 Leonardo da Vinci. Tuscany.	1519
1454 Pinturicchio. Perugia.	1513
1469 Frà Bartolomeo di S. Marco. Florence.	1517
1471 Albert Durer. Nuremberg.	1528
1474 Michael Angelo Buonarotti. Florence.	1564
1477 Titian Vecelli. Venice.	1576
1478 George Barbarelli, il Giorgione. Castelfranco.	1511
1479 Giovanni Razzi, il Sodoma. Vercelli.	1554
1481 Balthasar Peruzzi. Siena	1536
Benvenuto Tifi, il Garofolo. Ferrara.	1559
1483 Raphael Sanzio, Urbino.	1520
1484 Gio. Licinius, il Pordenone. Venice.	1540
1485 Sebastiano del Piombo. Venice	1547
1488 Gio. Franc. Penni, il Fattore. Florence.	1528
Andrea del Sarto.	1530
1490 Francesco Primaticcio. Bologna.	1570
1492 Giulio Pippi, il Romano.	1536
1494 Antonio Allegri, Correggio.	1534
Mathurin. Florence.	1528
Gio. Nanni. Udine.	1561

1495	Polydoro Caldari. Caravaggio.	1542
1500	Pietro Buonacorsi, Pirrin del Vaga. Tuscany.	1547
	Daniel Ricciarelli. Volterra.	1557
	Giacomo Palma, il Vecchio. Venice.	1568
1501	Angelo Bronzino. Tuscany.	1570
1510	Giacomo Bassano.	1592
	Francesco Salviati. Florence.	1573
1512	Giacomo Robusti, il Tintoretto. Venice.	1594
	Giorgio Vasari. Arezzo.	1574
1528	Frederic Baroccio. Urbino.	1612
	Jerome Mutian. Acquafredda.	1560
1529	Taddeo Zuccari. Urbino.	1566
1532	Paolo Caolliari, il Veronese.	1588
1543	Frederic Zuccari. Urbino.	1609
1544	Giacomo Palma, il Giovane. Venice.	1626
1550	Scipio Pulsoni. Gaeta.	1588
	Domenico Passignani. Florence.	1638
	Francesco Bassano.	1595
1555	Luigi Caracci. Bologna.	1610
1556	Paul Brill. Antwerp.	1626
1557	Frà Cosimo Piazza. Castelfranco.	1621
	Ventura Salimbeni. Siena.	1613
1558	Agostino Caracci. Bologna.	1601
1560	Michael Angelo. Caravaggio.	1609
	Annibale Caracci. Bologna.	1609
	Giuseppe Cesari, il Cavaliere d' Arpino.	1650
	Gio. De Vecchis. Florence.	16:0
1563	Raphael. Reggio di Modena.	1620
1565	Francis Vanni. Siena.	1609
1570	Bartolomeo Schedoni. Modena.	1615
1575	Guido Reni. Bologna.	1642
1577	Pierre Paul Rubens. Cologne.	1640
1581	Domenico Zampieri, il Domenichino. Bologna.	1641
	Gio. Lanfranc. Parma.	1647
1585	Massimo Stanzioni. Naples.	1656
	Carlo Saraceni. Venice.	1625
1588	Giuseppe Ribera, lo Spagnoletto. Xativa.	1659
1590	Gio. Franc. Barbieri, il Guercino. Cento.	1666

1592 Gerard Hontorst , Gherardo delle Notti. Utrecht.	1662
1594 Nicholas Poussin. Des Andelys.	1665
1596 Pietro Berrettini. Cortona.	1669
1599 Antoine Vandyck. Aulwerp.	1641
1600 Andrea Sacchi. Nettuno.	1661
Claude Gellée. Loraine.	1680
Pierre Valentin. France.	1632
1602 Michel Angelo Cerquozzi. Rome.	1660
1606 Rembrandt. Leyden.	1674
1610 Jean Both. France.	1650
1612 Pietro Franc. Mola. Lugano.	1660
Luca Giordano. Naples.	1705
1613 Gaspar Duquet, Gaspar Poussin. Rome.	1675
Matthias Preti , il Calabrese.	1699
1615 Salvator Rosa. Naples.	1673
1616 Benedetto Castiglione. Genoa.	1670
1617 Pietro Testa. Lucca.	1652
Gio. Franc. Romanelli. Viterbo.	1662
1618 Bartolomeo Murillo. Siviglia.	1682
1621 Jacques Courtois. Burgundy.	1676
1623 Giacinto Brandi. Poli.	1701
1625 Carlo Maratta. Camerano.	1713
1628 Carlo Cignani. Bologna.	1719
1634 Ciro Ferri. Rome.	1689
1638 Luigi Garzi. Pistoia.	1721
1643 Pierre Molyu , il Tempesta. Haarlem.	1701
1656 Franc. Trevisani. Rome.	1746
1657 Franc. Solimena. Naples.	1747
1658 Gio. Gaulli , il Baciccio. Genoa.	1709
1684 Marco Benefiale. Rome.	1764
1699 Pierre Subleyras. Uzés.	1747
1708 Pompeo Battoni. Lucca.	1787
1728 Raphael Mengs. Saxony.	1779
1752 Antonio Cavallucci. Sermoneta.	1795
1776 Giuseppe Bossi. Arsizio.	1814

SCULPTORS.

	Donatello. Florence.	1466
	Simone , his brother. Florence.	
1474	Michel Angelo Bonarotti. Florence.	1564
1477	Giacomo Tatti. Sansovino.	1570
1487	Baccio Bandinelli. Florence.	1559
1500	Benvenuto Cellini. Florence.	1570
	Guglielmo della Porta. Milan.	
1524	Gio. Bologna. Douai.	1608
1551	Pietro Paolo Olivieri. Rome.	1559
1552	Amhrogio Bonvicino. Milan.	1622
1562	Pietro Bernini. Sesto.	1629
1567	Nicholas Cordier. Lorraine.	1612
1569	Paolo Guidotto. Lucca.	1629
1576	Stefano Maderno. Lombardy.	1636
1580	Franc. Mocchi. Montevarchi.	1646
1590	Jacques Sarazin. Noyon.	1660
1594	Francis de Quesnoy. Brussels.	1646
1598	Gio. Lorenzo Bernini. Naples.	1680
1602	Giuliano Finelli. Carrara.	
	Alessandro Algardi. Bologna.	1654
	Jean Theudon. France.	1680
1605	Andrea Bolgi. Carrara.	1656
1608	Lazzaro Morelli. Ascoli.	1690
1610	Ercole Ferrata. Pelsotto.	1686
1614	Paolo Naldini. Rome.	1684
1619	Giacomo Fancelli. Rome.	1671
1624	Antonio Raggi. Milan.	1686
1628	Domenico Guidi. Massa.	1701
1644	Giuseppe Mazzuoli. Volterra.	1725
1656	Pierre Legros. Paris.	1719
1658	Camillo Rusconi. Milan.	1728
	Pierre Nonot. Orcham.	1733
1671	Angelo Rossi. Genoa.	1715
1705	Michel Ange Slodtz. Paris.	1764
1740	Houdon. Paris.	1820
1757	Antonio Canova. Possagno.	1822

ARCHITECTS.

1291	Stefano Masuccio II.	1388
1300	Taddeo Gaddi. Florence.	1350
1377	Filippo Brunelleschi. Florence.	1314
1398	Gio. Battista Alberti. Florence.	
1407	Giuliano De Majano. Florence.	1477
	Bernardo Rossellini. Florence.	
	Baccio Pintelli. Florence.	
1435	Frà Giocondo. Verona.	
1443	Giuliano Giamberti. Sangallo.	1517
1444	Bramante Lazzeri. Urbino.	1514
	Antonio Picconi. Sangallo.	1546
1454	Simone Pallaiuolo. Florence,	1509
1460	Andrea Contucci. Monte Sansovino.	1529
1474	Michel Angelo Buonarotti. Florence.	1564
1476	Girolamo Genga. Urbino.	1521
1479	Giacomo Tatti, or Sansovino. Tuscany.	1570
1481	Baldassar Peruzzi. Siena.	1536
	Sebastiano Serlio. Bologna.	1552
1483	Raphael Sanzio. Urbino.	1520
1484	Michele Sammicheli. Verona.	1559
1492	Giulio Pippi, or Romano. Rome.	1548
	Pyrrho Ligorio. Naples.	1580
1507	Giacomo Barozzi. Vignola.	1573
1511	Bartolomeo Ammanati. Florence.	1586
1518	Bartolomeo Genga. Urbino.	1558
	Andrea Palladio. Vicenza.	1580
	Francesco di Volterra.	1588
1522	Pellegro Pellegrini. Bologna.	1592
1540	Gio. Fontana. Como.	1611
1543	Domenico Fontana. Como.	1607
	Giacomo della Porta. Rome.	
1551	Pietro Paolo Olivieri. Rome.	1599
1552	Vincenzo Scamozzi. Vicenza.	1616
1556	Carlo Maderno. Bisso near Como.	1669
	Martino Longhi. Milanese.	
1559	Carlo Lombardi. Arezzo.	1620

1559	Luigi Cardi. Cingoli.	1613
	Flaminio Ponzio. Lombardy.	
1569	Onorio Lunghi. Milanese.	1619
1570	Girolamo Rainaldi. Rome.	1655
	Martino Lunghi. Milanese.	1657
1531	Gio. Battista Soria. Rome.	1651
1596	Pietro Berrettini. Cortona.	1669
1598	Gio. Lorenzo Bernini. Naples.	1680
1599	Francesco Borromini. Bisso near Como.	1667
1602	Alessandro Algardi. Bologna.	1654
1611	Carlo Rainaldi. Rome.	1641
1613	Claude Perrault. Paris.	1688
1616	Gio. Ant. De Rossi. Rome.	1695
1634	Carlo Fontana. Como.	1714
1637	Matthias De Rossi. Rome.	1695
1642	Andrea Pozzi. Trento.	1709
1653	Antoine Desgodetz. Paris.	1728
1659	Francesco Gaddi Bibiena. Bologna.	1739
1677	Girolamo Teodoli. Rome.	1766
1681	Antonio Canevari. Rome.	
1691	Alessandro Gallilei. Florence.	1737
1699	Ferdinando Fuga. Florence.	
1689	Nicholas Salvi. Rome.	1751
1700	Luigi Vanvitelli. Rome.	1773
1708	Paolo Posi. Siena.	1776
1757	Antonio Canova. Possagno.	1822

STATEMENT

OF WEIGHTS MEASURES AND MONIES USED IN ROME

MEASURES

Palmo architectural viz = 12 ounces = 60 minutes = 0, 6877 of the Paris foot.

The foot = 0, 9170.

Braccio = 2, 63.

Staiolo = 3, 954.

Passo = 4, 585.

Canna = 6, 877.

Catena = 39, 54.

The mile = feet 4584.

The ancient roman mile was divided into 1000 steps or 5000 feet, and was the 75th part of a degree.

Since 1820 the french system has been in practice; the metre is called the canna architetonica.

LAND MEASUREMENT.

Quartuccio = 0, 1130, 8 of the french acre.

Scorzo = 0, 2262.

Pezza = 0, 5170.

Quarta = 0, 9047.

Rubbio = 3, 619.

Palmo = 0, 2090. of the Paris ell.

Braccio = 0, 7141.

Canna = 1, 674.

*33. French feet are equal
to 100 Roman Paces*

LIQUID MEASUREMENT.

Barrel = 32 bocali, = 128 fogliette, = $1, 13/18$ roman
cubic foot.
= 47, 80 pints of Paris.
Hogshead = 16 barrels, = 764, 9 pints.

OIL.

Bocale = 4 fogliette, = 16 quartucce, = 1, 992
pints.
Barrel = 28 bocali, = $2 1/18$ cubic feet, = 55,77
pints.

CORN.

Quartarella = $1, 5/8$ scorzo, = 2, 631 bushels.
Quarta = 5, 262 bushels.
Rubbio = 640 roman pounds, = 10, $2/18$ cu-
bic feet,
= 21, 05 bushels.

WEIGHTS.

The pound = 12 ounces, = 24 deniers, = 576
grains,
= 0, 6929 Paris pound.
Decina = 10 pounds, = 7, 077 french pounds.

MONIES.

According to a government regulation of 10
January 1835 the following proportion has been es-
tablished between gold and silver.

A pound of gold is worth 216 piastres, 22 ba-
jocchi and 9 denari.

A pound of silver 13 piasters, 73 bajocchi, 9 denari and $\frac{9}{10}$. The monies of the country are based on the decimal system.

Quattrini	5 = 1 bajocco.
Bajocchi	5 = 1 grosso.
»	10 = 1 paul.
»	100 = 1 dollar.

The copper monies are.

Quattrino	= 0,0109 a franc.
Bajocchi	= 0,0546 »
	or 5 quattrini.

SILVER.

Grosso	5 bajocchi = 0, 2783.
Paul	10 » = 0, 5566.
Papetto	20 » = 1, 930 francs.
Testone	30 » = 1, 6396 »
$\frac{1}{2}$ Piastre	50 » = 2, 7330 »
Piastre	100 » = 5, 4660 »

GOLD COINS

Gold monies are divided into two classes, those decreed by Governement in 1836 called the new coins are divided into pieces of 10, 5 and 2 $\frac{1}{2}$ dollars. The old coins were also originally decimal but their value has been successively changed; the sequin is now worth 2 dollars and 2 pauls, the doppia dollars 3, 21. Compared with french money their value is :

$\frac{1}{2}$ Sequin	coined since 1758 = 6, 012. fr.
Sequin	d. = 12, 024.
$\frac{1}{2}$ Doppia	» 1755 = 8, 7452.
Doppia	» » = 16, 7998.

The foreign coins current in the state are.

SILVER.

Germany Dollars	=	0, 95	bajocchi.
Austria " "	=	1, 04.	
Crown of Milan	=	0, 83.	
New d.	=	0, 95.	
Spain. Colonnato	}		same value as roman coin.
1/2 Colonnato			
France. Ecu de 6 livres	=	1, 06.	
5 francs piece	=	0, 92.	
Parma. 5 livres	=	0, 92.	
Piemont 5 "	=	0, 92.	
Naples. Piece of 120 grana	=	0, 93.	
Tuscany. Francescone	=	1, 02 1/2	

GOLD.

Germany. Ducat of different states	=	2, 16.
Austria. Hungary	=	2, 18.
Sovereign	=	6, 48.
Sequin of Milan	=	2, 18.
Spain. Pezzetta before 1786	=	1.
" after	=	0, 96.
Doublon before do.	=	3, 88.
" after	=	3, 75.
France. Louis d' or before 1785	=	4, 60.
after	=	4, 35.
Napoleon	=	3, 71.
Parma. Piece of livres 20	=	3, 71.
Portugal. Lisbonina.	=	8, 36.
Piemont. Pistole of Genoa.	=	7, 30.
Savoy	=	5, 25.
Piece of livres 10	=	3, 71.
Naples. Ounce from 1818	=	2, 40.
Tuscany. Sequin.	=	2, 21.

INDICATION

OF THE ECCLESIASTICAL CEREMONIES

WHICH TAKE PLACE IN THE PAPAL CHAPEL
AND IN THE PRINCIPAL CHURCHES.

JANUARY.

1. At 10 high mass in the Sixtine chapel in presence of the pope, the cardinals and the pontifical court.
5. Vespers in the same chapel at 3 PM.
6. Epiphany: At 10 high mass as above; at 4 procession in the church of Aracœli
17. Festival of S. Antonio at his church near S. Maria Maggiore. Blessing of horses and other animals.
18. Chair of S. Peter; at 10 pontifical chapel at S. Peter's.

FEBRUARY.

3. Purification of the Madonna. At 10 pontifical chapel in the Apostolic palace in which the candles are blessed and distributed. - During lent pontifical chapel at the Vatican every sunday; on ash wednesday the blessing and distribution of ashes.

MARCH.

7. Festival of S. Thomas Aquinas at the Minerva; the holy college of cardinals is present at high mass.
9. Festival of S. Francesca Romana at her church near the arch of Titus.

25. **Annunciation of the B Virgin.** The pope and cardinals are present at high mass at the *Minerva*, procession of young girls who have received a dowry from the fraternity of the *Annunciation*.

HOLY WEEK.

Palm Sunday. The pope blesses and distributes palms in the *Sistine chapel*; high mass. The ceremony commences at 1/2 past 9.

Wednesday. About 5 *Miserere* in the *Sistine chapel*.

Thursday. High mass in the same chapel; the pope deposes the holy Sacrament in the *Paolina chapel*; from the balcony of the *Vatican* he reads the bull in *Coena Domini*, gives his blessing to the people; washes the feet and serves at table twelve poor priests of different nations. At 5 o'clock *Miserere* in the *Sistine chapel*. After sun set the pontifical altar in *S. Peter's* is washed.

Friday. At 1/2 past 9 the ceremony takes place in the *Sistine chapel* in presence of the pope and cardinals. In the afternoon the office and *Miserere* as on the preceding days. In many churches and oratories is celebrated the three hours agony in commemoration of the three hours that Christ passed on the cross.

Saturday. At the church of *S. John Lateran* baptism of Jews and Turks newly converted; holy orders granted to those who are destined to the ecclesiastical profession. Houses blessed.

Easter. The pope himself celebrates mass at *S. Peter's* at 10 o'clock; at 12 he gives his blessing from the balcony of the façade.

Monday, tuesday and sunday following, pontifical chapel in the apostolic palace.

APRIL.

25. Festival of S. Mark the evangelist, at his church palazzo di Venezia. At 8 o'clock a procession of all the clergy repairs from this church to S. Peter's to implore the pardon of sins, for this reason it is called *Litaniæ maiores*.

MAY.

2. Festival of S. Athanasius, bishop of Alexandria and doctor of the church. High mass according to the service of the greek church at S. Athanasius via Babuino.

26. Festival of S. Filippo Neri the apostle of Rome Pontifical chapel at the Chiesa Nuova; the pope and sacred college are present.

On Ascension day the pope repairs to S. John Lateran and after mass gives his blessing to the people.

At Pentecost papal chapel at 10 at the apostolic palace or at S. Maria Maggiore. In the afternoon females are permitted to visit the subterranean church of S. Peter's at the Vatican.

Corpus Domini, at 8 o'clock commences the procession of the holy Sacrament attended by the pope, the cardinals and all the clergy at Rome. During this and the following days processions take place in different parts of the town; those of S. John Lateran the following sunday and thursday, or of octave, are attended by the pope and cardinals.

JUNE.

24. Festival of S. John Baptist. High mass at 10 o'clock at S. John Lateran in presence of the pope and cardinals.

28. Eve of the festival of SS. Peter and Paul. At 6 pontifical vespers at S. Peter's. The subterraneous church is opened to the piety of the faithful.

JULY.

14. Chapel of cardinals at the Santi Apostoli, in honour of S. Bonaventure.
31. Grand festival at the Gesù in honour of S. Ignatius.

AUGUST.

1. Festival at S. Pietro in Vincoli. At the church on the Esquiline the chains of S. Peter are exposed during eight days to public veneration.
15. Assumption of the B. Virgin. High pontifical mass at S. M. Major followed by the blessing from the balcony.

SEPTEMBER.

8. Nativity of the B. Virgin. High mass in presence of the pope and cardinals at S. Maria del Popolo.

NOVEMBER.

1. Pontifical mass at the Vatican at 10 o' clock. At 3 vespers for the deceased.
2. This day, sacred in the catholic church to the memory of the deceased, the pope and cardinals are present at high mass in the Sixtine chapel. On the 3d and 5th functions are celebrated at the palace for the deceased popes and cardinals. Passages from scripture or from ecclesiastical history analogous to the subject, are represented in wax in different churches, particularly at S. Maria in Trastevere, at the hospital of Santo Spirito, the Consolazione,

at the church of la Morte in via Ginlia and S. John Lateran.

4. Festival of S. Carlo Borromeo; the pope and cardinals repair to the church of S. Carlo in the Corso where high mass is celebrated at 10 o'clock.

DECEMBER.

The first sunday of Advent, papal chapel at the Vatican at 10 o'clock. After the service the pope carries the holy Sacrament in procession and exposes it in the Pauline chapel which is illuminated with wax candles.

Each sunday of Advent papal chapel at the apostolic palace.

8. Conception of the B. Virgin. High mass in the papal chapel. At 4 o'clock procession from the church of Aracoeli which crosses a part of the forum.
24. Christmas eve. Vespers in the papal chapel. About 8 in the evening midnight mass is celebrated in presence of the pope and cardinals.
25. At 3 in the morning high mass commences at S. Maria Maggiore and the holy cradle is exposed all day on the high altar. At 10 high mass by the sovereign pontiff either at this church or at S. Peter's. From this day till the 1st january the birth of our Saviour is represented in figures in different churches ; that of Araceli is the most interesting.
26. Papal chapel at 10 in honour of S. Stephen.
27. The same in honour of S. John the evangelist.
29. Festival of S. Thomas bishop of Canterbury at his church near the palazzo Farnese.
31. Grand vespers at the Vatican in the Sixtine chapel. At the church of the Gesù a solemn *Te Deum* is sung in presence of the holy college and magistrates of Rome



BANKERS — The oldest banking establishments for English and American travellers in Rome are ;

Mess. Torlonia and C. Piazza di Venezia.

Mess. Freeborn and C. No. 7. Via Condotti.

AGENTS for packing and forwarding works of art. etc.

Mess. Freeborn and C. No. 7. Via Condotti.

Mr. W. Jackson No. 38. Via del Babuino, Agent of Mr. Chinnery No. 67. Lower Thames Street; London.

LANGUAGE MASTERS — For the Italian language and literature Sig. G. Brocchi, Sig. L. Rossi, Signore Eusebj and Rinaldini; — for the French Mr. Bessière, Mad. Rinaldini; — for the German Mr. Hoffer.

These are the professors recommended and to be heard of at Monaldini's Library.

WINE MERCHANTS — Sneid and C. No. 7. Via Condotti. Wine Depôt in the court yard.

ORSERVATIONS.

The mails arrive on mondays, tuesdays, thursdays, fridays and saturdays and letters are delivered between 9 and 10.

The departures take place the same days; the post office is open for the receipt of letters until 3; on saturdays until 5 o'clock.

The Vatican and Capitol galleries are open to the public on mondays and thursdays at the 20 italian hour viz: 1 o'clock in winter and 4 in summer.

Tickets are necessary for admission to the egyptian and etruscan galleries at the Vatican; these are obtained by application to the respective ministers and consuls or to the director of Monaldini's Library.

The private galleries are open daily to the public (festivals excepted) from 10 till 2 o'clock.

GUIDE OF ROME



FIRST DAY

FROM PONTE MOLLE TO THE CAPITOL

Approaching Rome from Viterbo on the ancient Cassian way, or from Civita Castellana on the Flaminian, the Tiber is crossed on a bridge called « Ponte Molle » about two miles distant from the city. In ancient times it was called Molvius, or Milvius. The modern name is evidently a corruption of the word Molvius, the name of an adjacent hill. By some writers it is said to have been built by Æmilius Scaurus and that the word Milvius is derived from Æmilius, but it is known that the bridge existed a century before Scaurus and that, according to Pliny, the population flocked to it in the middle of the VI century of Rome, to meet the messengers who brought tidings of the victory gained by the Consuls over Asdrubal at the Metaurus, which may be considered as having put an end to the second Panic

war. It is not, however, improbable that the bridge was subsequently restored by Scaurus.

The arrest of the Allobrogi Envoys implicated in Catiline's conspiracy, and the battle fought in its vicinity, between Constantine and Maxentius, have given to it a certain celebrity.

A part of the bridge is ancient. In the middle of the XV century it was restored by Pope Nicholas V, and in 1805 by Pius VII, when the statues of S. John and of the Conception were erected on the side towards Rome. Those representing our Saviour and S. John Baptist were raised subsequently. The old tower was reduced to the form of a Roman arch, by Valadier.

On the left of the road leading to Rome is a small round temple decorated with a statue of S. Andrew, and built by Pius II on the spot where he received that apostle's head when it was brought to Rome from the Peloponesus.

A mile further on is the church built by Julius III in memory of S. Andrew, and of the Pope's liberation from the Imperialists in 1527. It is by Vignola, and its architecture is considered as one of the best of modern Rome. The Casino called Papa Giulio, was also built by Vignola.

In the larger palace to the left are some fine fresco paintings by Zuccari. Under Leo XII it was used as a veterinary school; the vicissitudes of the times, the state of neglect in which the building was left during several years, have caused great injury to its various ornaments.

Adjoining it is the "Arco Scuro"; a mile and a half distant is a spring of mineral water called « Acetosa » from its acid flavour; a



PIAZZA DEL POPOLO

P. mi. inc.

building was raised on the spot by Alexander VII on the designs of Bernini.

Further on to the left is the villa formerly of Prince Poniatosky with a casino built by Valadier.

Approaching the gate is the Villa Borghese, the entrance to which is through an elegant structure by » Canina ; » imitated from the Temple of Minerva ; at Priene.

PORTA DEL POPOLO

When the Emperor Honorius rebuilt the walls in 402, a gate was opened in this direction and called the Flaminian gate. It was on the top of the hill in a strong but inconvenient position. Between the VI and VIII century, it was transferred to its present spot and in the XV century it assumed the name of Porta del Popolo from the adjoining church of St. Maria del Popolo. Under Pius IV in 1561 the external façade was decorated by Vignola on the designs of Michael Angelo Buonaroti - This decoration consists of four doric columns two of granite, and two of veined marble ; between the columns are the statues of S. Peter and S. Paul of inferior sculpture by « Mochi » The internal façade was reduced to the present form in 1655 under Alexander VII by Bernini, when queen Christina of Sweden entered Rome - It leads to the

PIAZZA DEL POPOLO

This large and splendid Piazza announces to the traveller his entrance into the metropo-

lis of religion, of arts, and of the ancient Roman world.

Between two large semicircles stands a superb Egyptian Obelisk; on the sides are four buildings of the same style of architecture; on the right the Custom house, the exposition room of the fine arts, the barracks behind which is the public slaughter house. On the left the Augustinian convent; the other two are private houses, all built by Valadier. The semicircles are embellished with fountains furnished by the aqueduct of the acqua Vergine, and adorned with groups by Ceccarini, one representing Rome between the Tiber and the Anio; the other Neptune between two Tritons; on the four pedestals which terminate the semicircles, are the seasons: *Spring* by Gnaccarini; *Summer* by Laboureur; *Autumn* by Stocchi; *Winter* by Baini.

In front of the gate, between two churches of a similar design, and adorned with a tetra style pronaus, three spacious streets lead to the city.

The obelisk is placed on a quadrangular base with four lions of modern work in the Egyptian style at the angles, which pour water into four cups. It is of red granite covered with hieroglyphics, and with the pedestal is 145 palms high, without it 108. It was originally raised by Rhameses, the Sesostris of the Greeks, at Heliopolis in Lower Egypt, to serve as a decoration to the temple of the Sun to which the obelisk itself was dedicated. After the battle of Actium and the conquest of Egypt, Augustus ordered it to be carried to Rome and placed on the spina of the Circus Maximus, re-

newing its dedication to the Sun as we read on the pedestal. In 1587 Sixtus V excavated it from the ruins of the Circus where it was found broken in to three parts, and after its restoration raised it in its present place under the direction of the architect Domenico Fontana. As Rome is the richest city in these kinds of monuments, it is not unnecessary to observe that obelisks were erected by the ancient kings of Egypt prior to the conquest of that country by the Persians under Cambyses; the example of the *Pharaohs* was followed by the *Ptolemies* and the *Romans*; these monuments may thus be ascribed to three different periods. Of those existing at Rome three only are of the first period: those of the Piazza del Popolo, of Montecitorio and of the Lateran; these are easily recognized by the delicate work of the hieroglyphics, by the names which are inscribed on them and which, after the late discoveries, are no longer an enigma; the obelisks without hieroglyphics never belonged to the period of the *Pharaohs*, they are generally the work of the Romans.

CHURCH OF S. MARIA DEL POPOLO

X According to the generally received tradition this church was built about 1099 by Pope Pascal II to liberate the people from the phantoms and nocturnal visions attributed in those times of ignorance to the dead body of Nero which, according to Svetonius, was buried on the collis hortulorum now the *Pin-cio*, in the tomb of the Domitii. In 1227 it is said to have been rebuilt by the Roman peo-

ple from whom it derived the appellation subsequently extended to the adjoining gate and piazza. The façade was raised under Sixtus IV by Baccio Pintelli. Agostino Chigi and others decorated this church which may be considered as one of the most important in Rome particularly for the sculptures and carvings of the XV and XVI centuries.

The interior is divided into three naves. In the first chapel from the right entrance, dedicated to the Virgin and to S. Jerome by Cardinal Domenico della Rovere, the paintings by Pinturicchio are remarkable by the lightness and delicacy of the contours. The second, the Cibo chapel, was built in the shape of a greek cross, the vestibule in front has rendered it a latin cross. It contains sixteen corinthian columns of sicilian Jasper, and is lined with Phrygian and Thessalic marble and with alabaster. It is one of the richest chapels of Rome, and was built by Cardinal Alderano Cibo who died in 1700; his tomb is on the left side, the architecture is by Fontana. The painting on the left represents the martyrdom of S. Lorenzo by Morandi, on the right that of S. Catherine by Daniel; over the altar Carlo Maratta has represented the conception of the Virgin with S. John, S. Gregory, S. Augustine and S. Ambrogio. The cupola, of a fine proportion, was painted by Gozzo.

The third chapel built by Sixtus IV and dedicated to the Virgin and to other Saints was painted by Pinturicchio; it has an elegant balustrade. On the altar of the fourth chapel is a basso rilievo of S. Catherine with S. Antonio of Padua and S. Vincent, a well execu-

ted work of the XV century. The ancient picture of the Virgin placed over the high altar is one of those that are said to have been painted by S. Luke.

The painting under the cross of the choir is by Pinturicchio; the two fine marble tombs ornamented with statues and fine carvings by Sansovino, are considered to be the best specimens of modern ornaments in Rome, both in their design and execution. The assumption in the following chapel is a fine work of Annibal Carracci; the side paintings representing the crucifixion of S. Peter and the conversion of S. Paul, are by Caravaggi; those of the roof designed by the same artist, are by Tacconi and Novarra.

The chapel of the crucifixion, belonging to the Soderini family, suffered so much from damp and neglect that the fine frescoes on the walls had nearly disappeared. They have been restored in 1825 when the chapel came into possession of the Soderini, and represent the discovery and exaltation of the cross.

The Chigi chapel was designed by Raphael who made the cartoons for the mosaic of the cupola, the paintings of the freize, and the picture over the altar which was begun by Sebastian del Piombo and finished by Francesco Salviati who painted the remainder of the chapel, excepting the David and Aaron in the lunettes, which were coloured by Vanni. These paintings have been greatly injured by damp. In the angles of this splendid chapel are four statues: Daniel in the lion's den, Abacuc and the angel; the tombs of Agostino and Sigismondo Chigi are by Bernini. The statue of Elias, that of Jonas seated on the

whale, by Lorenzetto; the Jonas is highly esteemed from having been modelled by Raphael and executed under his direction. On the right pilaster of the adjoining arch is the tomb of the Princess Odescalchi Chigi, designed by Paolo Posi.

This church contains many curious sepulchral monuments of various epochs. Near the right door one with two portraits in oil by Rosa; Opposite the Cibo chapel that of the painter Gaspard Celio, with a portrait of Cardinal Albani, the sculpture by Valsado; in the third chapel that of Albertoni; in the left nave that of Monsignor Rondanini designed and executed by Domenico Guidi; that of Ermola Barbaro a distinguished scholar of the XV century. Near to the left door that of Gislemi a painter and architect by Quaranta; within the transept those of Cardinals Lonato and Podocatario.

Near the entrance door of the convent are various monuments of the XV and XVI centuries; one of Bernardino Anglona Helvino minister of Paul III said to be by Guglielmo della Porta. In the sacristy is a painting on wood of the school of Giotto, found in 1810 in excavating the Pincio, and several other monuments of a fine style of sculpture.

VIA DEL CORSO

X This street derives its name from the horse-races introduced under Paul II; it is the principal street of Rome and forms a straightline a mile in length to the foot of the Capitol. It has been embellished under Leo XII, Pius VIII, and the present Pope Gregory XVI.

The entrance to it is between two churches of the same style of architecture by Rainaldi.

MONTE SANTO

X This church and the one opposite were begun in 1662 by order of Alexander VII and finished by Cardinal Castaldi under the direction of Bernini, on the designs of Rainaldi.

In the first chapel there formerly existed four fine paintings by Salvator Rosa; the two largest represented Christ in his agony and Habacucco with the angel, which had been placed here by Rossi, the intimate friend of that distinguished painter. They have disappeared and four modern very inferior pictures have been substituted in their place. The stucco works are by Papaleo, a sicilian. In the third chapel is a holy family by Nicholas Berettoni a pupil of Maratte.

The stuccoes are by Naldini. On the sides of the high altar are the busts of Popes Alexander VII, Clement IX, Innocent XI, placed by Cardinal Gastaldi as a mark of his gratitude to those pontiffs; they are by Lucenti.

In the third chapel to the left is a picture representing S. Francis and S. James before the Virgin, the work of Carlo Maratte; the side paintings are by Gazzi and Daniel; the following chapel is adorned with paintings relative to the history of S. Maddalena de' Pazzi, by Gemignani; the stuccoes were modelled by Carcani, the picture over the altar is by Puccini.

S. MARIA DE' MIRACOLI

This church, designed by Rainaldi, was built under the direction of Carlo Fontana.

The picture representing S. Anthony on the left entrance is by Guascard. The four angels supporting the picture of the Madonna are by Raggi. The bronze busts on the Gastaldi tombs are by Lucenti, the two virtues, hope and prudence, and the genii supporting the Gastaldi arms, are by Razzi.

The statues of faith and charity by Lucenti. The ceiling was painted by Michel Angelo of Malta; that in the adjoining chapel representing S. Rosalia, by Sottino of Palermo.

Following the Corso, to the right is the Rondanini palace which once contained a fine collection of ancient monuments some of which are still in the yard and on the stair case. On the left is

THE CHURCH OF GESU' E MARIA

Built in 1640 by the reformed Augustinians on the designs of Carlo Milanese and finished by Monsignor Bolognetti, bishop of Rieti, under the direction of Rainaldi who raised the façade, and filled the interior with fine marbles and gilt stuccos which render it one of the richest churches of Rome. It contains several tombs of the Bolognetti family. The painting over the high altar and those on the ceiling, are by Brandi. In the sacristy the altar piece and frescoes are by Lanfranc.

S. GIACOMO DEGL' INCURABILI

X So called from the adjoining hospital. It was founded, together with the hospital, in 1338 by Cardinal Colonna when the name « in Augusta » was added from the neighbouring Mausoleum of Augustus.

It was rebuilt in 1600 by Cardinal Salviati on the designs of Francesco da Volterra and finished by Carlo Maderno. In the second chapel on the right is a bas relief by Legros representing S. Francis de Paule praying to the Virgin for the cure of some sick person; this work is well executed though of indifferent composition. The paintings near it represent subjects relating to the same saint by Passeri.

In the adjoining Vicolo S. Giacomo, is the studio once occupied by Canova who contributed so much to the restoration of sculpture. The studio now belongs to his pupil Rinaldi, a distinguished artist. Following the Corso, on the left is the via Vittoria in which is the Ursuline church and convent built in 1684 by Laura Duchess of Modena, and enlarged about the middle of last century by Benedict XIV. Female children are educated by the ladies of this convent.

Returning into the Corso, on the right is the

CHURCH OF S. CARLO

X Commenced in 1612 by the Lombards on the designs of Lunghi. At his death it was con-

tinued by his son, and the interior finished by Pietro da Cortona. The front was built by Menicucci and Canepina a capuchin, to the exclusion of several architects one of whom was Rainaldi.

The interior is composed of three naves divided by corinthian pilasters and ornamented with paintings and gilt stuccoes.

The chapel to the right under the cross built by Poli is the finest, being decorated with marble, gilt bronze works, and sculptures. The picture over the altar, representing in mosaic the conception of the Madonna, is a copy from the Carlo Maratta in the church of S. Maria del popolo. The statue of David on the right is by Pacilli, the Judith on the left by Lebrun. These works have all the defects of the period and when placed in comparison with those of Canova, the merit of this great artist cannot be too highly appreciated in having brought the art back to its true principles in the midst of such aberrations.

The high altar piece representing S. Charles presented by the Madonna to our Saviour is also by Maratte and is considered as one of his best works.

The paintings of the large nave, of the tribune and chapel, are by Brandi.

The celebrated Italian writer Alessandro Verri the author of the « Notti Romane » is buried in this church on the left of the middle nave.

In the small nave behind the tribune is an altar containing the heart of S. Charles.

The paintings on the ceiling are by Ascenzi and Bonocore.

Over the altar of the oratory is a deposition with two Sybils standing beneath, the work of Giacomo della Porta.

PALAZZO RUSPOLI

X
This palace was built for the Ruccellai family on the designs of Ammanati. It shortly afterwards came into the possession of Cardinal Caetani who made the balcony, the cornice, and the grand stair case which forms the principal ornament of the palace. It now belongs to the Ruspoli family.

The stair case consists of 115 steps, each of a single slab of white marble.

The gallery is 80 feet in length, 26 in height and 11 1/2 in breadth.

The ground floor now forms the largest coffee house in Rome. These rooms were painted by two french artists Leonardo and Francesco.

Opposite this palace is the via Condotti, so called from the aqueducts that pass under it. Near the entrance from the Corso is the church dedicated to the most holy Trinity built in 1741 by Rodriguez a Portuguese, and finished by Hermosilla a Spaniard. It is of the elliptic form and contains seven chapels with paintings by good artists.

On the right in this street is the Nunez palace, now the property and residence of Don Marino Torlonia, Duke of Bracciano.

On the left that of the order of Malta.

Returning into the Corso, and near the Ruspoli palace is the

CHURCH OF S. LORENZO IN LUCINA

X Which probably derives its appellation from its proximity to the ancient Terentium in which, according to Zosimus, sacrifices were offered to the Lucine gods.

This church is said to have been built in 435 under Sixtus III but though no proofs are given of such antiquity it is certain that it existed in the VI century. It was restored by Benedict II in 685, by Adrian I in 780, and rebuilt in 1196.

Paul V gave it to the *minori regolari* by whom it was restored under the direction of Cosimo of Bergamo.

The paintings on the ceiling are by Greuter a Neapolitan; others in the church are by Spadarino and Piccione. The S. Lorenzo in the first chapel, dedicated to S. Anthony of Padua, was designed by Rainaldi. The principal figure of the saint is by Stanzioni a Neapolitan. The church contains some very fine marbles and four columns of *nero antico*.

Over the high altar is Guido's celebrated picture representing the crucifixion, left to this church by the Marquis Angelelli.

The following chapel, dedicated to S. Margherita di Cortona and to S. Francis, was painted, according to general opinion, by Marco Benafiel.

Amongst the artists who were buried in this church the celebrated Poussin claims a particu-

lar notice ; the monument erected to his memory at the expense of Monsieur de Chateaubriand, placed near the second chapel to the right, was designed by Lemoyne, a living artist who made the bust. The bas relief represents the discovery of Sappho's tomb in Arcadia, a subject treated also by Poussin.

The palace adjoining this church belongs to the Ottoboni, dukes of Fiano. Between this palace and the corner of the via della Vite formerly existed the triumphal arch of the Emperor Marcus Aurelius, ornamented with bas reliefs and verde antico columns. As it embarrassed the Corso, Alexander VII ordered its demolition. The bas reliefs belonging to it were placed in the Capitol, on the second flight of steps in the palace of the Conservatori. The columns were transferred to the Corsini chapel at S. John Lateran. An inscription in the street commemorates this alteration made by Alexander VII.

Following the Corso, to the left is the via delle Convertite and

CHURCH OF S. SILVESTER

Called « in Capite » to distinguish it from others dedicated to the same saint, on account of the venerable relic it contains of the head of S. John Baptist. It is said to have been built in 261, but it existed in the VII century and was restored about the middle of the following century by Pope Paul I. It was restored anew in 1286, and assumed its present form in 1690

under the direction of the architect De Rossi; The paintings on the ceiling which represent the assumption of the Virgin, S. John Baptist, S. Silvester and other saints, are by Brandi; those under the arches by Roncalli, those of the tribune by Gemignani; the paintings of the other chapels are very inferior excepting that of the crucifixion. On the right hand returning into the Corso is the

PALAZZO TORLONIA, FORMERLY VEROSPI

✕ This palace was built by Lunghi. It once contained a fine collection of ancient sculptures some of which are now in the Vatican, but it still preserves the celebrated fresco paintings of Albano representing the planets and hours finely composed and executed and which have been frequently engraved.

PALAZZO CHIGI

This magnificent palace was begun on the designs of Giacomo della Porta, continued by Carlo Maderno, and finished by Della Greca for the residence of the nephews of Alexander VII. The vestibule is grand, the yard large and handsome.

A magnificent stair case leads to the first apartment in which are four rooms filled with paintings by celebrated artists.

At the entrance of the second story is a dog in marble, similar in size and style to those

of the hall of animals at the Vatican. In the room to the right are two marble works of Bernini representing life and death in the form of a skull and sleeping child placed on two marble cushions. This room contains the following pictures: one of the X century representing the graces; S. Francis by Bacciccio. S. Peter curing the lame man, Carlo Veneziano; A sketch by Titian; Joseph in prison explaining the dream, Joseph sold by his brothers, Cerquozzi. A perspective with nymphs at the bath, of the Flemish school; A small landscape by Agostino Tassi; Two small Flemish pieces; Two battle pieces, school of Borgognone; Two dogs and a negro by Baglioni.

In the adjoining room are three fine antique statues: a Venus with an ancient greek inscription stating that it is the work of Menophantes taken from the original which existed at Troy. It was found on the Cœlian hill facing the Palatine in the Cornovaglia gardens. It is of Parian marble and of the finest execution. The second is a Mercury with the wand.

The head, which is modern, is in plaster and instead of legs it terminates in a square block. It appears to be one of those hermes called « Attic » by Pausanias. The drapery is very beautiful and the work in all its details belongs to the most flourishing period of art. The third statue, also of Parian marble, represents Apollo with the laurel and the serpent; It is well designed and executed but cold in expression, and may be attributed to the time of Hadrian.

In the same room are some fine paintings. S. Anthony, S. Paschal and S. Cecilia by Bea-

venuto Garofolo. S. Francis, Guercino. S. John Baptist drinking at a spring, Caravaggio. The Ascension, Garofalo. S. Bruno, Mola. A Magdalen, Guercino. S. Barthlemy and S. John, Dossi Dosso. S. Cecilia in the manner of Guido. A Nativity and bambocciata by an unknown author.

Third room: A fresco painting of the Virgin, Filippo Lippi. The portrait of Mantegna, by himself. The infant Jesus in fresco, Lippi. A copy of the portrait of Raphael by one of his school. A guardian angel, Pietro da Cortona. A Madonna and infant said to be by Ciro Ferri. S. Peter and Christ, Annibal Caracci. The adulteress, Carlo Veneziano. Samson killing the lion a sketch by Gennari, or according to others by Andrea Sacchi. A battle between the Romans and Veientes, another between the Horatii and Curiatii, d' Arpino. A sacrifice to Bacchus, Romanelli. A battle, Salvator Rosa. The Virgin with saints by Proccacini. An infant Jesus, with angels holding the emblems of his passion by Albani. A Madonna and two angels Paris of Perugia. A holy family, Beccafumo. The blessed Bernardo Tolomei, Andrea Sacchi. A standard with S. Francis on both sides by Annibal Caracci. The adoration of the Magi, an excellent painting by Mazzolino of Ferrara. Jesus at the column, Luini. A portrait supposed to be that of Laura, Paul Veronese. A small picture with Venus and Cupid of the Parma school. On the front of the windows Joseph and Putiphar by an unknown author. A pietà, Elisabeth Sirani. A cupid, Baglioni. a portrait of Barocci by himself. A magdalen by Spagnoletto. The genius

of painting, Baglioni, and Susan, unknown. Beyond the room containing the portraits of the Chigi family and in the large gallery over the door is a Basiccio. On the right our saviour showing a piece of money to the Pharisee by Titian, badly restored; A madonna of Carlo Maratte; On the opposite side the procession of the ark by Palma the younger. An Archimedes, Calabrese; Joseph explaining dreams Caravaggio; A roman charity, the Cavalier d' Arpino; Our Saviour and S. Thomas, Antonio Caracci; A madonna and child, Albani. A magdalen of the lombard school; the portrait of Pietro Aretino by Titian.

A satyr disputing with a philosopher, by Salvator Rosa. Melchese deck receiving loaves from the priests, Ercole of Ferrara; A holy family, Poussin; Three infants, by the same; the conversion of S. Paul, Domenichino; A female portrait, Tintoretto. Joseph's dream of the flight into Egypt, Luca Giordano; A deposition, Padovanino; A glory with several saints, Giacomo Palma; repose in Egypt, Luca Giordano; deposition, Poussin; S. John Baptist preaching, by Luca d' Olanda; The toilette of Venus by Albano; a flagellation in the manner of Guercino; An assumption by the same; A small portrait Tintoretto; another by Titian. The façade finishes with a sketch by Andrea Sacchi representing divine wisdom: on the sides of the windows, Venus and Endymion of the french school. A bishop distributing alms by Carlo Veneziano; A Madonna of Ghirlandaio; S. John the baptist by Barocci; The marriage of S. Catharine, Sodoma. S. Peter by Lanfranc. The infant Jesus, school

of Guercino ; a S. Jerome , by Ascaldas. The repose of the infant Jesus, Guido. The last supper , Romanelli. A holy family by Pierin del Vaga. An assumption by Zenian, a Madonna of the florentine school.

On the second floor is a cabinet containing original drawings by Giulio Romano, Bernini , Sacchi and an ancient mosaic representing various birds. The library contains several greek, latin , and italian manuscripts. A permission is requisite to visit the gallery and the library.

PIAZZA COLONNA

On this piazza , which is supposed to occupy a part of the ancient Antonine forum, still exists the column raised by the senate and roman people in honour of Marcus Aurelius Antoninus.

The bas reliefs represent the victories of Marcus Aurelius over the Marcomanni and other German nations , and the image of Jupiter Pluvius to whom the Pagans attributed the marvellous rain obtained from the true God by the Christian soldiers of the fulminating legion. The bas reliefs are inferior in merit to those of the Trajan column of which they are an imitation ; the statue of Marcus Aurelius in gilt bronze was placed on the top of the column ; the modern inscription on the pedestal that « Marcus dedicated this column to his adoptive father Antoninus Pius » is altogether erroneous , since it was raised after the death of that philosophic Emperor, and the inscription of Pius was found in the last century near the



PIAZZA COLONNA, ANTONINE COLUMN, AND POST OFFICE

house of the Missions, and its pedestal with the dedication of Marcus Aurelius and Lucius Verus is now in the Vatican garden. An inscription found near the column and now existing in the Vatican museum records a rescript of Septimius Severus in favour of Adrastus, a freedman and keeper of this column; it gives it the name of column of Divus Marcus and thus removes all doubt on the subject.

The column of the doric order is composed of 28 blocks of white marble; a winding stair case in the interior leads to the top. It consists of 190 steps lighted by 41 apertures. Its diameter is $17 \frac{1}{2}$ palms its height 217 as follows: the base of the pedestal under ground at the ancient door 16, the pedestal $33 \frac{1}{2}$ the base of the column 3, the column with base and capital 129, the pedestal and base of the statue 17, the statue 19. Having suffered from fire and lightning it was restored by Sixtus V and the pedestal lined anew under the direction of Domenico Fontana when it was dedicated to S. Paul and the statue of the apostle in gilt bronze was placed on the top. The inscriptions on the pedestal are modern.

In front of the column near the Corso is a fountain of the acqua vergine placed there under Gregory XIII on the designs of Giacomo della Porta. The cup is of the antique marble called porta santa.

The sides of the Piazza are formed by the Chigi, Piombino and Brancadoro palaces and that of the Administration of posts restored in 1839; the columns forming the portico were found at ancient Veii.

Adjoining the Chigi palace is

THE PIAZZA DI MONTECITORIO

X. The hillock by which this piazza is formed is not natural; it arises principally from the ruins of the amphitheatre built by Statilius Taurus and from earth dug up in building the neighbouring houses. The word « Citorio » may be considered as a corruption from Taurus or Toro, the name of Statilius.


In the XIII century it was called « acceptorius » the etymology of which it is difficult to trace.

A great ornament to this piazza is the solar obelisk of Augustus raised on the spot where the pedestal of the Antonine column existed and which was placed there by Benedict XIV. It was transferred in 1789 to the Vatican garden by order of Pius VI who, under the direction of Giovanni Antinori, erected this obelisk of red granite with hieroglyphics; it is 98 palms high without the pedestal which forms 19, and on it is an inscription copied from the obelisk at the Popolo that it was dedicated by Augustus to the sun. The pedestal is on a double base of white marble 13 1/2 palms high, giving an elevation from the earth of 130 1/2 palms without the bronze globe at the top.

This obelisk was in the origin erected at Heliopolis by Psammeticus as appears by the hieroglyphic cartouches and not by Sesostris, king of Egypt as stated by Pliny. It was brought to Rome by Augustus who placed it in the Campus Martius where it served as a gnomon to

the meridian marked in a bronze quadrant enclosed in marble, and thus it was called the solar obelisk. Some pieces of marble were discovered in renewing the foundations of the sacristy of S. Lorenzo in Lucina, the quadrant having formerly been placed there. The obelisk was found near the Impresa where an inscription records the discovery, and was dug up under Benedict XIV in 1784, but being broken into five pieces it was neglected until the pontificate of Pius VI.

PALAZZO DI MONTE CITORIO

 On the remains of the amphitheatre of Statilius Taurus this large building was begun by Innocent X on the designs of Bernini, but not having been finished it was purchased by Innocent XII who completed it under the direction of Carlo Fontana and having established here the courts of law called it the Curia Innocentiana.

On the façade is a belfry with a clock destined to regulate all those of the city. The yard is of a semicircular form; at the bottom is a fountain with a cup of red granite found in the ruins of Porto. On the left towards the «Missione» lies a large column of cipollino found under ground in 1778 in the piazza di Campo Marzo.

On the ground floor are the offices of the Notaries of the Uditore della Camera and of their substitutes; on the first story their apartments and those of the Uditore della Segnatura. on the second those of the Tesoriere or Finance Minister.

CASA DELLA MISSIONE

X
This house, belonging to the congregation of the missionary priests founded by S. Vincent de Paule, was built in 1642 by the Duchess d' Aiguillon. The priests by their institution are sent into the different parts of the Papal states to instruct the secular students who aspire to holy orders in the lithurgy and church practices.

The church is dedicated to the most holy Trinity. It was rebuilt in 1741 by Cardinal Lanfredini on the designs of the superior of the establishment named Torre. The paintings in the chapel are by Vien, Bottani, Conca, Milani, Monosilio and Perotti.

In the garden annexed to the house was found in 1795 the column raised by Marcus Aurelius and Lucius Verus to Antoninus Pius their adoptive father. It was of red granite with a white marble pedestal and high reliefs representing military deeds and the apotheosis of Antoninus and Faustina with the following epigraph.

DIVO . ANTONINO . AUGUSTO . PIO.
ANTONINUS . AUGUSTUS . ET
VERUS . AUGUSTUS . FILII.

The column was 68 palms in length and 25 in circumference. As it was used to repair the obelisks erected by Pius VI, the pedestal that had been placed on the Piazza Montecitorio by Benedict XIV was, as already stated carried by order of Pius VI to the Vatican garden.

A street opposite the obelisk leads to the piazza di Pietra on which stand the remains of the

TEMPLE OF ANTONINUS PIUS.

* The plan of this magnificent structure clearly indicates that it was a temple, while its proximity to the other buildings of the Antonines, its style and a part of the original inscription found in the XV century, were strong arguments to prove that it was dedicated to the Emperor Antoninus Pius by the Roman senate and people, when other discoveries confirmed this opinion.

On the north side of the temple there still remain eleven large columns which support their white marble architrave. Both this and rest of the entablature being greatly damaged, were restored with stucco by Borromini in the XVII century, and the joints being no longer visible it was said to be formed of a single block of marble. A fragment of the original cornice is enclosed in the portico leading from the piazza del Campidoglio to the Tarpeian rock. The columns are corinthian but greatly damaged by fire. They are 6 palms 2 inches in diameter, 58 palms in height. The base is attic, and the capital adorned with acanthus intermixed with olive leaves. In the yard are several large blocks of the cella which was divided into squares.

These columns now form the façade of the Custom house.

PALAZZO SCIARRA

X This palace was built on the designs of Flaminio Ponzio, except the gate in travertine said to be by Antonio Labacco, and which certainly does not deserve the praises bestowed on it.

On the first story is a collection of pictures considered as one of the finest in Rome.

First room: a fine copy of the Transfiguration of Raphael, attributed by some to Valentin, by others to Carlo Veneziano. The sacrifice of Abrabam, Gherardo delle Notti; S. Augustin distributing alms by Carlo Maratte. The holy family, Innocenza da Immola, a Madonna and child, Giovanni Bellini; Cleopatra, Lanfranco. S. Peter healing a sick person, Romanelli. Madonna, florentine school; a portrait, Venitian school; decollation of S. John Baptist, Valentin. Virgin with two saints school of Pietro Perugino; S. Barbara, Pietro di Cortona, Ecce homo, Cav. d' Arpino; portrait of Cardinal Barberini, Carlo Maratte. S. Francesca, Carlo Veneziano. S. Fabian, Vovet; descent from the Cross, Bassano.

Leading to the second room, Rome triumphant with the Tiber and the Tigris, Valentin. the Samaritan, Garofolo; a Madonna, Tinorni; a picture painted on both sides, attributed to Carlo Dolci, on one side Christ on the cross; on the other the prayer in the garden. The murder of the Innocents, Bassano. A holy family, Siena school.

In the next room is a collection of landscapes. In the middle a small Salvator Rosa; the rising and setting sun, Claude Lorraine. Vesuvius, Venetian school; water fall, Both. the one below, Paul Brill, the others by Orizzonte and Lucatelli; three by the brother of Both; facing the window the interior of the Gesù church, by Galiano, the figures by Andrea Sacchi.

Of the six on the side walls the two above by Orizzonte; two by Lucatelli; two fine Boths; Opposite the adjoining front a S. Matthew by Nicholas Poussin; beneath S. John baptizing our Saviour in the Jordan, Breughel; the other two, Claude; the others flemish.

On the right of the above named Poussin the Castle of Naples, Canaletto; over it a small Salvator Rosa; the others by Lucatelli, Orizzonte, and school of Claude; on the sides of the window the two above of the flemish school, those beneath by Paul Brill.

In the adjoining room the first picture on the left is of the flemish school; a Calvary, school of Buonarotti; the nuptials of Cana, Pomarancia; over the door the profaners of the Temple; attributed to Bassano; to this artist are also attributed the prayer in the garden, the departure from Egypt, and the three pictures over the doors; a deposition by Barocci; a Virgin and child Francesco Francia; Circe transforming the companions of Ulysses into beasts, Benvenuto Garofalo; two small pictures representing a chase, and a battle piece, Tempesta; a charity, Elisabeth Sirani; Christ in agony, flemish school; a Madonna, child and saints,

Andrea del Sarto; a flagellation, Scarsellino; a holy family, school of Michael Angelo; a vision, Gaudenzio Ferrari; a holy family, Scarsellino. A S. Peter, preaching, Carlo Maratta.

On the opposite façade a landscape attributed to Breughel; a « *Noli me tangere* », Benvenuto Garofalo; Samson, Coriselli; Moses, Guido; a Madonna by Albano; a Garofolo representing the vestal Claudia dragging the vessel containing the image of Selinuntes; a Teniers; a madonna, school of Coreggio; a copy of Raphael's Fornarina attributed to Giulio Romano. a holy family, Carlo Maratte; a painting, author unknown. On the window sides, the adoration of the angels, Luca Kranath; two landscapes, unkwown; the three ages, Vovet; adoration of the Magi, Garofalo; two small flemings and two Teniers.

In the last room to the left the evangelical parable of the wheat and chaff, a fine painting by Schidone; a Virgin, fra Bartolomeo del Piombo; Dido, Scarsellino; two evangelists, Guercino. Arcadia by Schidone; the violin player, portrait unknown, but supposed to be the celebrated Tebaldeo, by Raphael, painted in 1518, as seen by the original inscription; Herodias receiving the head of S. John, Giorgione.

The departure of Aeneas, Scarsellino; two small flemish pictures, one the prodigal child: the other, the Apocalypse of S. John; conjugal love, Agostino Caracci. Venus ordering arms for Aeneas, Breughel; the Samaritan, Albano; the temptation of S. Anthony, Breughel. The Gamesters, a celebrated work of Caravaggio. Modesty and Vanity, Leonardo da Vinci. Orpheus in

the palace of Pluto, Breughel. A Magdalen, Guido.

On the adjoining wall a small landscape by Breughel; a small Giotto, well preserved; a portrait, Bronzino; the family of Titian painted by himself; S. Sebastian by Pietro Perugino; the martyrdom of S. Erasmus, in reduced proportions of the painting by Nicholas Poussin existing in the Vatican gallery; the celebrated picture of the « *Bella* » of Titian, by Titian; S. James, Guercino; the death of the Virgin, attributed to Albert Durer; S. Jerome by Guercino; between the windows the other Magdalen of Guido, finer perhaps than the one already described, of which it appears to be a repetition with little change.

In an excavation made in this piazza in 1641 to the depth of 23 palms, the ancient pavement was discovered. Opposite the arco di Carbognano sundry fragments of columns were found, with an inscription relative to the Emperor Claudius now in the Barberini palace, and a gold medal having his effigy on one side, and an arch with an equestrian statue on the reverse. This discovery, united with others made in the preceding century in the time of Pius IV and some remains still existing, have confirmed the opinion that the triumphal arch erected by the senate and people to Claudius for the conquest of Britain and of the Orcades was situated at the arco di Carbognano. The inscription of Nardini, as filled up by Ganges di Goze, is as follows.

TI . CLAVDIO drusi f. caisari
 AVGVSTO germanico pio
 PONTIFICI max. trib. Pol. IX.
 COS. V. IMPERATORI XVI. patri patriai
 SENATUS. POPVLVSQVE romanus quod
 REGES. BRITANNIÆ perduelles sine
 VILLA IACTVRA celeriter caiserit
 GENTESQ. extremarum orchadum
 PRIMVS. INDICIO facto imperio adjecerit
 s. p. q. r.

On the corner of the piazza Sciarra is the chapel instituted by padre Caravita, a Jesuit, in 1611, in which devout spiritual exercises are practised every evening. Adjoining it is

CHURCH OF S. IGNATIUS

✓ This church, dedicated to S. Ignatius of Loyola, was begun in 1626 by Cardinal Ludovico Ludovisi, the nephew of Gregory XV; two designs were made by Domenichino from each of which padre Grassi, a Jesuit, selected the one that was adopted. The façade is by Algardi; it is of travertine stone with two orders of columns, corinthian and composite.

The interior is divided into three naves by large corinthian pilasters. The paintings of the ceiling, that on the first altar to the right which is adorned with two fine giallo antico columns, are by padre Pozzi a Jesuit. The finest altars those of the cross are by the same padre Pozzi. They are decorated with fine marbles, gilt bronzes, and four superb twisted columns covered with verde antico. In the right the one

belonging to the Lancellotti family, is a bas relief by Legros representing S. Lewis Gonzaga, of great merit in the execution. Within the urn covered with lapis lazzuli the body of the Saint is preserved. On the altar opposite is the annunciation of the Madonna in bas relief by Valle.

Near the entrance door is the splendid tomb of Gregory XV also by Legros.

The ashes of the Pope are in a verde antico urn, the two fames are by Monnot, the four statues in the niches by Rusconi; under the Pope's tomb is that of his nephew and a fine porphyry urn.

COLLEGIO ROMANO

✓ This extensive building was raised in 1582 by Gregory XIII on the designs of Ammanato. Round a spacious court, with two ranges of porticoes, are the halls in which the latin, greek and hebrew languages, humanity, rhetoric, philosophy and theology are taught by the Jesuits. In the large building annexed, is an observatory, a library and the museum formed by padre Kircher, which contains many marble, bronze and terra cotta antiquities; a collection of the roman assi formed by Cardinal Zelada and many objects of natural history.

Returning to the corso to the right is the palazzo Simonetti, now Piombino, built by Spechi and opposite is

S. MARCELLO

✓ According to the ancient tradition this church was built originally on the house of S. Lucina

a roman matron, about the commencement of the IV century, and dedicated to S. Marcellus who died here. It was restored by Adrian I and in 1369 was given by Gregory XI to the Servites who still officiate in it; it was finally built in 1579 on the designs of Sansovino, except the façade by Carlo Fontana, in the beginning of the XVIII Century.

The most esteemed paintings in this church are those on the roof of the fourth chapel to the right, representing the creation of Eve, a beautiful work of Pierin del Vaga. The S. Mark and S. John, except the head and naked arms, the two angels holding a candlestick are also by the same artist; the remainder by Daniel di Volterra who, with the aid of Pellegrino of Modena, terminated the work on the designs of Pierin del Vaga. The doors of the crucifixion are by Garzi; the tomb of Cardinal Consalvi by Rinaldi; the celebrated traveller Pierre Gilles, who died in 1555, is buried in this church.

In the left lane which corresponds to the ancient « Vicus Isidis » was a temple of Isis, surnamed « Exorata ».

S. MARIA IN VIA LATA

So called from the ancient Via Lata region near the limit of which it is situated; this church is said to be built on the spot where S. Paul resided with the centurion who, according to the acts of the Apostles, conducted him to Rome by order of Festus. It is supposed that the spring still visible in the subterranean church arose for the

baptism of those whom S. Paul had converted to Christianity.

Over the altar are the portraits of S. Peter and Paul, by Fancelli; under ground the spring already mentioned. The church was first built by Pope Sergius I in the year 700; it was rebuilt by Innocent VIII in 1485, when a triumphal arch near it, supposed to be that of Gordian III, was demolished. In 1662 the church was renewed on the designs of Cosmo of Bergamo and Pietro di Cortona. The latter built the portico and the façade, Cosmo the interior with three naves, divided by cipollino columns and lined with sicilian jasper. In the first chapel on the right is a S. Andrew kissing the cross, by Brandi, in the style of Guercino. Annexed to this church is

THE DORIA PALACE,

~~X~~ This palace formerly belonging to the Pamphili, was built at different periods; the part on the Corso by Valvasori, that opposite the Collegio Romano by Pietro da Cortona, except the vestibule which is by Borromino; the wing on the piazza di Venezia by the last Prince Pamphili on the designs of Amati. It now belongs to the Doria family one of the most ancient and most celebrated in Italy who have inherited the property of the Pamphili house.

Entering by the gate opposite the Roman college the vestibule leading to the great staircase is remarkable for the construction of the roof which is flat, and is supported by columns of oriental granite; the marble staircase is solid and spacious. The apartments to which it

leads are well distributed, and filled with a rich and splendid collection of paintings by the great masters.

In the first room is a collection of oil paintings by Poussin ; four over the windows by Rosa , three between the windows of the Neapolitan school; the others by Poussin . S. Eustachius , and the Samaritan ; Christ going to Emaus . Opposite the windows and over the doors are two sea pieces by Monpair; a Turkish woman on horseback , Castiglione ; the others by Poussin ; the Lucano bridge on the road to Tivoli; S. John in the desert surrounded by animals of various kinds , probably Orpheus playing on the lyre. S. Augustin ; S. Maria Egyziaca , Cain killing Abel , Eve offering the apple to Adam . The triumph of David , Moses saved from the waters by the daughter of Pharaoh are unknown ; the birth and rape of Adonis by Poussin.

In a room to the left is a collection of landscapes in water colours by Gaspar Poussin, three by Francesco Napoletano , three by Rosa , the one opposite the windows by Nicholas Poussin.

Second room. The marriage of S. Catherine by Scipio Gaetani ; S. Dorothea , Lanfranc . holy family, school of Andrea del Sarto ; the deluge , venitian school; landscape by Both ; Assumption of the virgin , Caracci school; two landscapes over the windows, Poussin , sea piece Tempesta; landscape, flemish school.

On the adjoining wall a snow piece by Bartolomeo; a flemish piece between two landscapes of Both ; a large picture by Castiglione representing a Turkish horseman , an imitation of

the one in the first room; S. Eustache, Albert Durer; a child seated on a lion by Titian; a Transfiguration, school of Lanfranc; two landscapes, Poussin; three pictures by Bassano representing Christ driving the dealers out of the temple; the flight of Jacob; the temptation on the rock; the conversion of S. Paul, Zuccari; the sacrifice of Noah after the deluge, Bassano; the virgin, school of Perugino. Venus surrounded by the seasons, Filippo Lauri; a game piece, Castiglione; over the door, a landscape by Poussin; the madonna, child and S. John, Bellini; the apparition of Christ to the disciples in Emaus, Bassano. Galatea, Lanfranco. Above a flower piece, unknown. An ecce homo, Noah's ark and the prodigal son, Bassano; A sea storm, Molini; a small Giorgione representing two half sized figures; a S. Sebastian, Agostino Caracci; over the door a landscape by Poussin.

Third Room. Beginning at the left from the entrance a holy family, Benvenuto Garofolo; a portrait, Giorgione; a Virgin, Mola; a portrait, Titian. Deposition from the cross, Paul Veronese; a portrait of Macchiavelli, Bronzino; S. Joseph half size Guercino; a female portrait, Van Dyk; another, Gaetani. Over the windows, Jesus worshipped by angels, author unknown; two parts of the world, Solimene; the four game pieces over the windows, Galli surnamed the Spadarino. Between them a landscape by Monpair; the portrait of a nun of the flemish school; the sermon of Jesus, also flemish. The upper portrait, by Paul Veronese; the lower one that of Donna Olympia the

niece of Innocent X unknown ; the death of Abel , Salvator Rosa ; portrait of a young man , unknown. Christ bearing the cross , Frangipane ; a portrait by Titian. The portraits of Bartolo and Baldo , wrongly attributed to Raphael. Jansenius , by Titian. Icarus and Dedalus , school of Andrea Sacchi ; a deposition from the cross , Giorgio Vasari ; a graceful figure by Pierin del Vaga ; landscape with the apparition of Emaus , by Both ; a female head by Titian ; a Pietà , an excellent work by Annibal Caracci ; over this a landscape by Monpair ; a picture by Simon of Pesaro. Agar sent away , Neapolitan school ; a holy family Pietro Perugino. landscape by Both , a head with a turban , copy from Rubens.

In the gallery and opposite the windows is a very fine Rubens , representing Diana and Endymion ; beneath two portraits : one , school of Vandyk , the other of himself ; at the angle two others , the one above by Titian , the other by Vandyk representing his widow. Narcissus at the fountain , Guido Cagnacci. Agar and Ismael , attributed to Caravaggio ; Christ at the sepulchre , Mazzolino. A fine flemish landscape ; a Bronzino , Christ and Simon Cinerean ; portrait of his wife by Rubens ; Noah's ark , Bassano ; the landscape above , unknown ; the sacrifice of Abraham , Castiglione. Repose in Egypt , Luca d' Olanda ; landscape , school of Claude. S. Jerome , Annibal Caracci.

Fourth room. portrait of a woman , on the left , Rubens ; another by Conca. The following picture represents the celebrated Admiral Andrea Doria , by Dosso Dossi , of Ferrara .

Another the same subject, by Sebastian del Piombo; the two sea pieces above, unknown; two portraits, one by Rubens, the other, by Conca; the landscape near the window, Eremiti. the murder of the Innocents, Gemignani; the wife of Holbein, by Holbein; two half figures by the Genoese priest; our Saviour paying the tribute, Calabrese; Proserpine and Orpheus attracting animals to the sound of the lyre, Bassano. Holbein painted by himself with a purse and flower in his hand, a half figure of an old man by the Genoese priest; a prophet by Andrea Sacchi. Having passed the door there is a very fine portrait of the Flemish school; the two following portraits are not deserving of observation. Of the two pictures between the windows the lower one is a fine landscape by Swanevel; the other representing Semiramidis seems to be of the Caracci school; finally an Archimedes by an unknown author, and two portraits of the Flemish school.

Fifth room. the flight of Jacob, Bassano. S. Jerome, Spagnoletto. Icarus and Dedalus, Albano; Bersabea in the bath, Bronchurst; a presepio, Bassano. Magdalen, school of the Caracci. Lazzarus and the rich Epulon, Luca Giordani. Jupiter and Juno, Guido Cagnacci. S. Antonio Abbate, Brandi; above a holy family, a fine work by Luigi Caracci; on the sides a fishmonger and fruiterer, Caravaggi; a small picture beneath in the style of Salvator Rosa; the one above of an ancient style of painting; the Christ and rape of the Sabine women, unknown; two of the side pictures below Gasparo « degli occhiali »; two, style of Salvator

Rosa; a roman charity, Valentin; a holy family, Garofolo; four small round pictures, Michael Angelo; S. Jerome, Spagnoletto; on the right S. Jerome by Palma and two by Caravaggio.

This room leads to the gallery, the most splendid in Rome. On the left the first small picture represents Christ disputing with the doctors of the law, by Dossi of Ferrara; the female by Holbein. S. Philip, Barocci; two small pictures, unknown; a small picture by Mazzolino. two battle pieces, Borgognone; the Magdalen, Calabrese; Autumn, Romanelli; the Visitation, Garofolo; two small oval landscapes by Domenichino; two landscapes, Breughel; a Madonna, Sassoferrato; landscape by Domenichino; Spring by Romanelli.

Beyond the arch a franciscan friar, by Rubens, said to have been his confessor; a Scarsellino; a magdalen, Titian; six fine semicircular landscapes by Annibal Caracci representing the flight into Egypt, the visitation, assumption, Christ taken to the sepulchre, the birth of Christ, and the adoration of the Magi.

Over the flight into Egypt is a celebrated picture by Claude Lorraine called the windmill; a S. John Baptist, Valentin; a repose in Egypt, Caravaggi; a country feast, Brandeberg. Christ going to the calvary, Brill; S. Anthony tempted by devils, Mantegna; a landscape, Both; virgin and child, Albert Durer. S. Francis dying, supported by two angels, Annibal Caracci; the supper at Emaus, Lanfranc. Christ at dinner in the house of the Pharisee, Tintoretto. Loth with his daughters, Gherardo delle Notti; an Albert

Durer; a S. Francis, Annibal Caracci; the flight of Jacob, a copy from Bassano; two landscapes, Both. S. Louis distributing alms, Mantegna; a struggle between cupids and the genii of Bacchus, Gessi; the death of Tancred, Guercino. S. Roch, Schidone; a magnificent landscape by Claude Lorraine representing a sacrifice to Apollo at the temple of Delphi; a youth, Guercino; a sketch, Correggio.

The second wing is splendidly adorned with gilt stuccos, and fine looking glasses. The roof is painted in fresco by Milani. It leads to the apartment consisting of four rooms containing landscapes by Poussin, Orizzonte, Rosa, and Torregiani; sea pieces by Manglard; views by Gasparo degli occhiali; paintings by Breughel, Guido, Guercino etc.

Returning to the gallery at the beginning of the third wing is a splendid landscape of Claude representing the repose in Egypt the figures of which were painted by Lauri. Christ praying in the garden, school of Michael Angelo; a half figure of a female, Murillo; holy family, Garofolo; a head by Rubens; a Magdalen, Feti, the murder of the Innocents, Luca Giordano. two small landscapes and S. John writing the Apocalypse, the other a Luca d' Olanda; a landscape by Brill; two other landscapes, one a Breughel, the other flemish. Juno putting the eyes of Argus in her peacock feathers, Saraceni, the prodigal son, Guercino; a landscape, Torregiani; two landscapes by Claude Lorraine a Magdalen by Annibal Caracci; a S. Agnes, Guercino; a Pharaoh painted on stone by Tempesta is placed between a Breughel and a Ma-

donna of Garofolo; a Virgin by Guido; a portrait of Innocent X, Velasquez; a Virgin, Parmeggiano; Marsyas and Olympus, Annibal Caracci; a Parmeggiano; a S. John Baptist drawing water, Guercino; the birth of the Redeemer, Passignani; a landscape, Torreggiani; the marriage of S. Catherine, Garofolo. four flemish landscapes; a Judith supposed to be by Guido, the Virgin, child, and S. Joseph, Sassoferrata; a small S. Eustache, Albert Durer; the Virgin and saints, Luigi Caracci.

Above this picture, Belisarius, Salvator Rosa. Christ in the desert attended by angels, Both. S. John, Schidone; two by Luca d'Olanda; the portraits of Luther, Calvin, and Catherine copied from the original of Giorgione in the Pitti palace at Florence; a Madonna by Sassoferrata, another with several saints, Luigi Caracci, a Garofolo representing the birth of Christ, S. John the Baptist, S. Francis and the Magdalen; a Madonna and two saints, Francia: an old Faun in the style of Rembrandt; a picture representing an assembly of Muses, by the Antwerp farrier; a Madonna, school of Guido; a figure holding a skull, Luca Giordano.

Fourth wing. An Ecce homo, Luigi Caracci; a holy family, copied from Raphael. Erminia and the shepherd Pietro di Cortona; a Madonna, Carlo Maratte; another by Bronzino; a holy family and two angels frà Bartolomeo; Mars and Venus, Paris Bordone; a landscape, Domenichino; a picture on slate by Luigi Caracci, representing the virgin, child, S. Joseph and two saints; the Madonna, child and S. John, Schidone. Susan, Annibal Caracci; the four ele-

ments, Breughel, a landscape, Domenichino. Samson, Guercino; Noah's ark Bassano; two landscapes by Both: S. Peter visited by the angel, Lanfranc; repose in Egypt, Simon di Pesaro. S. Peter weeping, Lanfranc; a Magdalen, Luca Cambiagi; S. Paul, Guercino; Christ on the cross, Michael Angelo Buonaroti. S. Catherine, Garofolo; the sacrifice of Abraham, Titian; a bambocciata, Reichert; the holy face by Barocci. S. Joseph, school of Guercino: two small pictures, Monpair. S. John Baptist, Caravaggio; a splendid Teniers representing a country festival at a marriage; two small Gherardo delle Notti; two landscapes, Both; a Sybil, Massimi; a female, Gherardo delle Notti; a poet, by Titian. S. Peter disputing with Simon Magus, by Tearino; a Magdalen, Caravaggio; Queen Jane the younger, Leonardo da Vinci; a copy of the celebrated antique painting known as the « Nozze Aldobrandine », Poussin; a duke of Ferrara, Tintoretto; a portrait by Titian; a deposition from the Cross, Padovano; a Virgin, child, S. Joseph and Catherine, Titian; two small pictures by Gherardo delle Notti; S. Jerome by Spagnoletto.

Opposite the Doria palace is one which formerly belonged to the French Academy, now to the order of Malta; the architecture is by Rainaldi.

Along the Corso is the Piazza di Venezia. on the right hand the palazzo Buonaparte, built by Rossi, on the left

THE PALAZZO TORLONIA

✕ This palace was built on the designs of Carlo Fontana for the Bolognetti family ; it was purchased at the beginning of the present century by the late Duke Torlonia and has been greatly embellished by the present Prince Alexander. It contains a choice collection of paintings by celebrated artists and some fine works of ancient and modern sculpture ; amongst the latter the celebrated colossal group of Hercules Lycas , by Canova. Opposite is the

PALAZZO DI VENEZIA

✕ This magnificent building once belonged to the Venetian Republic and has given its name to the piazza at the end of the Corso. It was built in 1468 by Gaetano da Majano, who employed in its construction blocks of stone that had fallen from the Colosseum. It has been the residence of several Popes , and was inhabited by Charles VIII king of France in 1494 when on his way to the conquest of the kingdom of Naples. It was ceded by Clement VIII to the Venetian Republic who made it the residence of their Ambassador, to the Holy See , and is now occupied by the Austrian Embassy. Within the palace is the

CHURCH OF S. MARK

Built in 336 by Pope S. Mark and after various repairs renewed from its foundations in

883 by Gregory IV. In 1468 Paul II, a Venetian, leaving intact the ancient mosaic tribune, rebuilt it under the direction of Majano. It was afterwards restored and embellished with paintings and stuccos at the expence of Cardinal Quirini.

The body of S. Mark is in an urn of grey antique granite under the altar. The balustrade and steps are of the finest marble.

Over the portico gate of the piazza is an ancient piece of sculpture of the XIII century representing the Evangelist S. Mark. The church is divided into three naves; the centre supported by twenty Ionic columns of sicilian jasper, the stuccos, representing the history of the apostles, were modelled on the designs of Orlandi. At the tribune are four porphyry columns, and a fine candlestick for the Paschal candle formed of a column of rare breccia corallina. The mosaic represents the Saviour and the emblems of the Evangelists. On the right S. Felician, S. Mark, Pope Gregory IV holding the church in his hand without a glory denoting that it was built in his time. On the left, Pope S. Mark, S. Agapit and S. Agnes. On one side Bethlem, on the other Jerusalem.

The paintings representing battles are by padre Casino a Jesuit; the frescoes round the portraits of Popes, the sybils in the lunettes, are by Bernardino Gagliardi.

The paintings in the first chapel by Gentili, in the third, Carlo Maratte; the other by Gagliardi.

The S. Mark in the chapel at the end of the nave by Pietro Perugino. On the sides, Borgognone. In the tribune of the high altar are

three pictures, the middle one Romanelli, the two others, Borgognoni. The altar piece near the sacristy, Ciro Ferri. On the following altar, Mola. The bas relief of the Barbarigo chapel by d'Este.

Near Macel de' Corvi, and on the left of the via di Marforio, are the ruins of .

THE TOMB OF C. PUBLICIUS BIBULUS

By the inscription on this very ancient sepulchral monument it appears that the spot on which it is raised was granted to Cajus Publicius Bibulus, edile of the people, in consideration of his services.

C . POBLICIO . L . F . BIBVLO . ÆD . PL.
 HONORIS . VIRTVTISQVE . CAVSSA
 SENATVS . CONSVLTO . POPVLIQVE . IVSSV
 LOCVS . MONVMENTO . QVO . IPSE
 POSTEREIQVE . EIVS . INFERRENTVR
 PVBLICE . DATVS . EST.

It was originally out of the walls of Servius Tullius on a cross road leading to the Porta Ratumena since the inscription, which is entire on the west front, was repeated on the south front, and some remains of it are still to be traced. When the circuit was extended, with several monuments of the kind it was inclosed within the walls particularly with that supposed to be of the Claudian family, from which it is little distant.

The tombs of Bibulus, of the Scipios, of Cajus Cestius, Cecilia Metella, and of Servilius Quartus having all preserved their inscriptions,

may be considered as the five sepulchral monuments the most remarkable in Rome or in the vicinity.

That of Bibulus is in travertine; It has four pilasters which support a fine cornice and these are curious as they decrease from the middle upwards. The tomb consisted of two orders, the first of which is now underground.

Returning to the piazza di Venezia is the palazzo Ercolani built by Arcucci, now belonging to the Grazioli family.

Adjoining it is the palazzo Altieri, one of the finest and largest of Rome. It was built by De Rossi at the time of Clement X of the Altieri family. It is on the piazza del Gesù, and opposite is the Petroni, now Bolognetti palace.

THE GESU'

✧ This church, one of the richest and most splendid in Rome, belongs to the Jesuit order. It was begun in 1575 by Cardinal Alexander Farnese on the designs of the celebrated Vignola, and continued by Giacomo della Porta who added the cupola and front, ornamented with two orders of corinthian and composite pilasters. The interior is decorated with composite pilasters, gilt stuccos, marble sculpture and fine paintings.

The chapel of the cross to the right was built on the designs of Pietro di Cortona. It contains some fine marbles, four columns and a picture by Carlo Maratte representing the death of S. Francis Xavier. The high altar by Giacomo della Porta has been renewed, and is adorned with fine marbles and four giallo antico columns.

On the side of the altar is the monument of Cardinal Bellarmino with various marble figures by Bernini. The fresco paintings over the tribune of the great cupola and of the ceiling representing the ascent of S. Francis Xavier into heaven, by Bacicci. In the transept is the sumptuous chapel of S. Ignatius, by padre Pozzi, a Jesuit, one of the richest and most magnificent of Rome. It is decorated with four superb columns lined with lapis lazuli, and threaded with gilt bronze, the base and capitals being of the same metal. The pedestals of the columns, the cornice, the front supported by these columns are of verde antico. In the centre is a marble group representing the most holy Trinity by Bernardino Ludovisi, excepting the figure of our Lord which is by Ottone. The globe in the hand of the Eternal is lined with lapis lazuli. The portrait of S. Ignatius over the altar is also by padre Pozzi. Behind it is placed the statue of the saint in stucco lined with silver the mantle of silver and covered with precious stones. The body is preserved under the altar in a splendid urn of gilt bronze, adorned with precious stones, and has relief of gilt bronze, and marble representing several facts connected with S. Ignatius. On the sides of the altar are two marble groups, one faith adored by the most barbarous nations by Teudon, the other, Religion with the cross overcoming and destroying heresy, expressed under the emblem of a man holding a serpent, and that of a decrepit old woman. These works are by Legros.

The paintings in the chapels are worthy of observation; the S. Andrew apostle by Ciampelli

the S. Francesco Borgia, by padre Pozzi. In that of the Virgin, S. Charles by Romanelli, who painted the side walls. The paintings at the top, Pomarancia. In the little round chapel near the high altar, is the image of the Madonna « della Strada »; the angels by Pozzi, a Milanese, the oil paintings under the cornice by padre Valeriano, a Jesuit.

The accompanying chapel opposite near the high altar is dedicated to S. Francis of Assisi, designed by Giacomo della Porta. The side paintings by various flemish artists.

Annexed to the Church is the residence of the Jesuits and of their General. This extensive building was raised by Cardinal Odoardo Farnese on the designs of Rainaldi.

The church possesses an organ answering internally, a complicated work of a new mechanism, invented and made by the Serrazzi brothers, of Bergamo. It is considered to be the finest at Rome.

The sacristy is full of valuable objects: the painting is by Ciampelli; the picture over the altar possesses merit. In it are the rooms once inhabited by S. Ignatius the founder of the Jesuit order, now reduced to sacred purposes, and before them are several perspective views painted by padre Pozzi. Here are instituted various congregations; that of the Conception is on the designs of Nicoletti; the altar piece by Caeciniga.

The street on the left of the church presents a prospect of the Capitol which will shortly be described. At its base is a spacious staircase consisting of 124 steps, formed of pieces

of various kinds of white marble taken from ancient edifices, and not solely from the temple of Quirinus, on the Quirinal, as erroneously asserted. These stairs were built under the direction of Lorenzo, a Roman artist, in 1348 as appears by a contemporary inscription on the left of the principal door of the Araceli church.

GUIDE OF ROME



SECOND DAY

FROM THE CAPITOL TO THE LATERAN

CAPITOLINE HILL

This hill, one of the most celebrated of ancient Rome, has had different appellations at different epochs. In the most remote times it was called *Saturnius*, from Saturn who built a city on it called *Saturnia*. In the times of Romulus, *Tarpeius*, from *Tarpeia*, a Roman girl, the daughter of Spurius Tarpeius who was killed by the Sabines. Under Tarquinius Superbus, *Capitolium*, or *Mons Capitolinus* from a man's head found in digging the foundations of the temple of Jupiter, considered as an omen of the future greatness of Rome. From the ancient word *Capitolium* is derived, by corruption, the present word Campidoglio.

This hill is of an oval form; at the extremities are two elevations separated by a valley.

That to the north was denominated *Capitolium* from the temple of the Capitoline Jove. That to the south *Arx* or fortress being the citadel of Rome. The intermediate valley, *Intermontium*. The circumference was 4400 ancient feet; the height above the level of the sea, 46 metres.

In describing these different parts, according to the notices that have come down to us through the writers of antiquity, I shall confine myself to the most essential, so great is the number of buildings and monuments that once existed on this hill.

On the northern summit, where the church of Araceli now stands, little space remains beyond what was occupied by the temple of Jupiter which was begun by Tarquinius Priscus, finished by Tarquinius Superbus, and dedicated by Marcus Horatius. This primitive temple was probably of Etruscan architecture, surrounded by porticoes with pilasters. Having been destroyed by fire, it was rebuilt by Sylla, who added to it the columns of the temple of Jupiter Olympus, at Athens. This second temple was dedicated by Catulus, whose name appears in the inscription. It is ascertained, from Dionysius Halicarnassus who saw it complete, that it formed nearly a perfect square, there being a difference of only 15 feet between its length and breadth, the length being about 200 feet and the breadth 185. In front there were three orders of columns, on the sides, two, the façade turned towards the south, that is towards the Forum and Aventine. The back part had no portico, but was joined to the Capitoline walls. The interior was divided by three naves with three « *edicoli* »

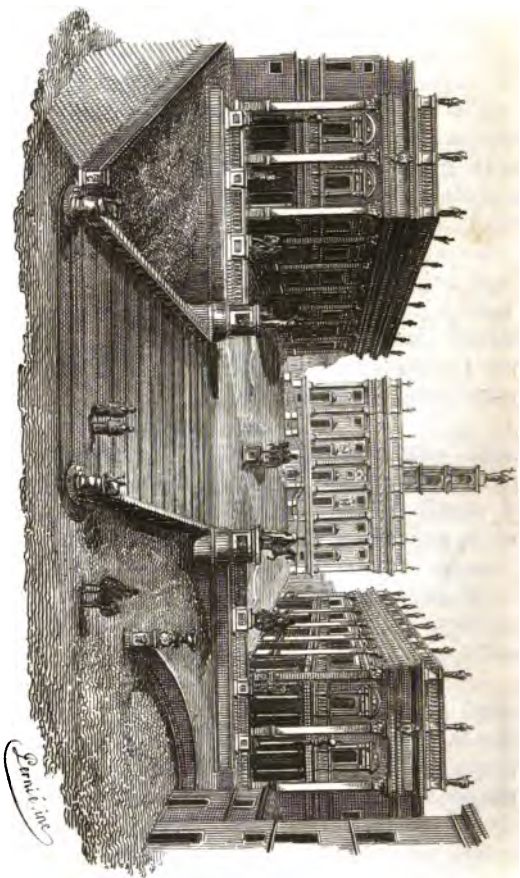
at the end; the central one was consecrated to Jupiter, the right to Minerva, and the left to Juno. It was burnt anew during the war between Vespasian and Vitellius, and rebuilt by Vespasian. It was again destroyed by fire, under Titus but rebuilt with still greater splendour by Domitian, who, by Plutarch's account, brought from Athens the columns of Pentelic marble. Its magnificence and riches it would be no easy task to describe; it is sufficient to say that the temple of Jupiter Capitolinus was the principal temple of the City, then the queen of nations.

In the *Intermontium*, besides the Asylum established by Romulus, which occupied a part of the present piazza del Campidoglio, was the *Tabularium* or the archivium of the State where the *Senatus consulti*, the *plebisciti* and other public acts were preserved on bronze tables. When Vespasian decided on reestablishing those which had perished in the Vitellian conflagration the number, according to Svetonius, amounted to three thousand. The *Tabularium* and its wall were built by Q. Lutatius Catulus; the latter still exists under the Senatorial palace, with a part of the inferior portico on the side of the Forum. It was arched with half columns, and made with Gabine stone, the entablature and capitals in travertine, of the doric order which are still visible being enclosed in the modern walls and those of the middle ages. The upper portico was composed of fluted travertine corinthian columns, behind which was the Archivium. The pedestals of these columns found some years since were covered with stucco, which was probably added in the successive repairs.

On the citadel stood the houses of Romulus, Tatius, Manlius Capitolinus the latter changed into the temple of Juno Moneta. The Curia Calabra, from which the pontifex announced the new moon to the people, and the temple of Jupiter Feretrius dedicated by Romulus to the preservation of the *Spolios opimæ*. To obtain these it was necessary that the Roman General should have killed with, his own hand, the leader of the enemy's troops. Of this three instances only occur in Roman history. Romulus who killed Acro king of Cenina. Cornelius Cassus, Polumnius chief of the Veientes, M. Claudius Marcellus, Viriadamar, the Gallic chief. Augustus restored and enlarged this temple which however was always of limited dimensions.

The citadel was separated from the other parts of the Capitol by walls and towers which were rebuilt after the defeat of the Gauls by Camillus. Of these some remains are visible under the palazzo Caffarelli; they consist of quadrilateral blocks of « peperino » or alban stone. Within the palace and in the garden are remains of the citadel in large square blocks of the Alban stone.

On the Tarpeian rock from which were thrown Manlius and all those convicted of conspiracy, is also seen a fine remnant at the piazza della Consolazione about 50 feet high. Considering the encrease of the valley below, the diminution the rock has undergone in the course of ages, it may, without exaggeration, be calculated as having been upwards of a 100 feet high.



THE CAPITOL

Parv. inc.

At present several roads lead to the Capitol. Three only existed in ancient times, all three by the Forum. The first by the hundred steps of the Tarpeian rock which began near the Mammer-tine prison, behind which it passed, and reached the Citadel on the side of the rock nearly in the direction of the street to the west of the Tabularium which continues to Monte Tarpeio or Caprino.

The second road was by the hill called *Clivus Capitolinus*: from the Forum where it commenced, it divided into two branches, one under the arch of Tiberius near the hospital of the Consolazione, and the other near the Arch of Septimius Severus passing between the Temples of Fortune and Jupiter Tonans. These two branches united at the Temple of Fortune near the Tabularium whence the *Clivus Capitolinus* led to the temple of Jupiter in crossing the Intermontium.

The third ascent was under the Arch of Septimius Severus and called *Clivus Sacer*, *Clivus Asyli* which, following the direction of the present flight of steps, led to the Intermontium though not in a straight line but between these steps and the prison, where it reached the base of the temple. By this road passed the Generals honoured with the triumph. The other parts of the Capitol were all rocks and crowned with walls.

THE MODERN CAPITOL

∨ Differs altogether from the ancient; in stead of a severe and formidable grandeur it

presents light and pleasing objects which render it one of the finest spots in Rome. The modern decoration is by Paul III who raised the two lateral buildings on the designs of Buonaroti, the new façade of the senatorial palace, opened the street towards the west, and the steps which lead to the ascent.

The two Egyptian lions of black granite placed at the base by Pius IV. were found before the church of « S. Stefano in Cacco » and probably served as an ornament to the temple of Serapis which existed on that spot.

On the top of the steps are two colossal statues of Castor and Pollux, of pentelic marble, standing beside their horses; they were found under Pius IV near the Synagogue of the Jews and placed here under Gregory XIII. The two trophies, called the trophies of Marius, are supposed by some to have been raised in honour of the Dacian victories of Trajan; their sculpture is not of the same style as the Trajan column, but seems to belong to the early times of Septimius Severus. They served originally to decorate the large fountain of the acqua Julia, on the Esquiline, built by the same Emperor, and remained there till transferred to this spot by Sixtus V who also placed here the statues of Constantine and Constantine Augustus, which were found on the Quirinal in the thermæ of Constantine. On the balustrade are two columns; the one near the « palazzo dei Conservatori » is the military column which by number I indicated the first mile of the Appian way; the ball on the top, though antique, does not belong to it. It has been asserted that this bronze

ball is the same that was placed in the hand of Trajan and contained his ashes on the statue of the column, but this assertion has been contradicted by Victor and Eutropius who affirm that the Emperor's ashes were placed under the column, that is in the room now closed which is under the large pedestal. The column on the opposite side is modern.

The principal ornament of the piazza del Campidoglio which forms a perfect square, is the equestrian statue of Marcus Aurelius. It was found on the piazza S. John Lateran and erected there by Sixtus IV. Under Paul III it was brought to this piazza and placed on a large pedestal of a single marble block taken from the Forum of Nerva. This is the only equestrian bronze statue that remains of all those of ancient Rome. It was greatly praised by Michael Angelo under whose direction it was erected.

Of the three edifices on the Capitol the one facing the steps is

THE SENATOR'S PALACE

Built in the form of a rock, by Boniface IX on the ruins of the Tabularium. The façade of the corinthian order with pilasters was begun under Paul III by Buonaroti, and finished on the designs of Giacomo della Porta. The large double stair case leading to the palace is decorated with a fountain in which are three statues, the centre statue of white marble and draped with porphyry representing Minerva, was found at Cora, where still exists a beautiful marble altar sacred also to Minerva, ornamented with Me-

dusas and ram's heads. Though the character of the head, and the large shield leave no room to doubt that the statue represents the daughter of Jove, the moderns have thought proper to call it Rome. The recumbent colossal statues represent the Nile and the Tiber; they were found on the Quirinal in the Colonna garden where they belonged to the Serapeum.

The hall on the first story is the Senatorial Tribunal. It contains the statues of Paul III, Gregory XIII, and of Charles of Anjou king of Naples, who was Senator of Rome in the XIII century. The top of the palace commands a fine view of the city, and environs; on it stands the statue of Christian Rome holding the cross; the height is 290 feet and a half above the level of the sea.

The other two palaces were built by Buonaroti. The one on the right of the Senator's palace contains.

THE CAPITOLINE MUSEUM

This Museum, containing splendid monuments of antiquity, was begun by Clement XII, continued by his successors Benedict XIV, Clement XIII, and completed by Pius VII. In giving a description of it I shall confine myself to the most remarkable objects.

THE COURT YARD

In the centre is the celebrated statue of the Ocean, known under the name of *Marforio* from the forum of Mars and Augustus, near

which it was situated. On the sides of the statue are two Satyrs, in the form of cariatides, formerly in the palazzo Valle, found on the piazza of the Satyrs near the theatre of Pompey. On the walls are several busts of little value and sundry inscriptions of the Pretorian Guards found near the Villa Albani in the vineyard of the del Cinque family which seems to have been their cemetery. The two sarcophagi on the right and left were found in the catacombs; they are both of coarse work but the cover of the one to the left is interesting from the dress used in the Chase with arms and nets.

THE ATRIUM

On the left entrance are worthy of observation a semi colossal trunk found at Bevagna. A Minerva, found in the present walls of Rome, near S. John Lateran, where it was placed either as a material or as a protecting Goddess. A Cippus supporting a statue of Apollo; on the Cippus is an inscription relative to Caius Cestius found near his pyramid on which are the names of his heirs; it proves that Cestius lived at the time of Augustus; four Consular faeces within a gate a large pedestal representing in bas relief a Roman province; it was found with many others in the piazza di Pietra, where they probably belonged to the forum of Antoninus Pius. The word « Ungaria » written on it, is probably modern. On the pedestal is a Colossal head of Cybele found at Hadrian's Villa at Tivoli. Opposite the gate is the fragment of the lower part of the statue of a Captive King,

of pavonazetto marble, formerly belonging to the arch of Constantine. Another inscription relative to Caius Cestius, found near his tomb.

On the right side of the atrium is a fine statue of Diana, remarkable for its drapery. Another of Diana, of colossal size. On the opposite side the Cyclop Polyphemus; and a statue of Adrian offering a sacrifice found near S. Stefano Rotondo.

Opposite the stairs a colossal statue found on the Aventine, supposed to be Mars, whose cuirass is of the purest style. At the end of the atrium, Hercules killing the Hydra, found near S. Agnese on the Nomentana way. Adjoining it, a valuable fragment in porphyry of a female draped statue.

On the right is the Chamber of urns

I ROOM

In this room there were formerly several works of the Egyptian style found in the ruins of the Canopus, at the Villa Adriana, and which are now in the Vatican. It still contains a square-ara representing the labours of Hercules of the finest Greek style and was brought from Albano to Rome about the middle of last century.

II ROOM

The walls of this room are covered with 122 Inscriptions, in marble or terra cotta, deposited in chronological order relative to the Emperors, Empresses, Cæsars and Consuls, from Tiberius to Theodosius. There are few monuments

of sculpture in this room. The most remarkable is the large marble urn found in the vigna Ammendola, on the Appian way on which is represented the battle between the Romans and Gauls, in year 355 before the Christian era, which we know from history to have taken place near Telamone, in Tuscany, celebrated by the death of Attilius Regulus, the Roman Consul, and the Gallic chief Ancorestus who died by his own hand. The barbarian warriors are remarkable for their resemblance to the celebrated statue called the dying gladiator not only in the roughness of the hair but in the nudity of the limbs and form of the arms. Towards the left window is the sepulchral Cippus of Attilius Aprus, near which are various architectonic instruments and the measure of the ancient Roman foot divided into sixteen inches.

III ROOM

The large sarcophagus, called that of Alexander Severus, forms the principal ornament of this room. It was found about three miles from Rome on the modern Tusculan way. The names of Alexander Severus and of Mammaea were given to the two recumbent figures on the cover which are unknown portraits. Within the sarcophagus a glass vase was found containing ashes. It was formerly in the Barberini palace and is now in the British Museum to which it was presented by the Duke of Portland; this is the celebrated Portland vase. The front and sides of the sarcophagus are of a very fine execution, the back part, having been turned towards the

wall, is in a rough state. The first side represents the anger of Achilles when Agamemnon threatens to carry away Briseis; the subject of the first book of the Iliad. It contains the figures of Agamemnon, Nestor, Ulysses, Diomed, and Calcas; Achilles is represented at the moment when he is stopped by Minerva.

On the side towards the window are recognized Licomedes, Deidamia, and the departure of Achilles from Sciros. On the opposite side the Grecian chiefs supplicating Achilles to return to the war. On the back part Priam on his knees offering a ransom for the body of Hector.

On the wall to the right of this monument is a marble with mosaic ornaments and a picture of porphyry in the centre, around which in a semi barbarous style of sculpture are seen the deeds of Achilles from his birth till the moment of his revenge on the dead body of Hector. This monument was found in the Ara-cœli church. Near it is a small mosaic representing Hercules conquered by Cupid and dressed as a female. It was found in the woods of Antium. It is followed by a Greek Palmyrene inscription on bas-relief of the Sun and Moon revered in Palmyra under the names of Aglibolus and Malachbelus, and by another bas relief of a square form representing an archigallus or priest of Cybeles, with symbols of the goddess, found at Civita Lavinia; near the door is a small statue of Jove, and one of Pluto, found under the Thermæ of Titus.

Along the walls of the stairs are fragments of the ancient plan of Rome found in the tem-

ple of Remus on the Via Sacra. Amongst these fragments particular attention is due to those which have preserved entire or in part the plan of the Sura baths mentioned by Dio, of the portico of Octavia, the Æmilian Basilic, the Græcostasis, the Julian, and Ulpian Basilica, the theatres of Marcellus, and of Pompey.

This room leads to the long gallery filled with statues. The first to the right is the

HALL OF BRONZES

So called from the various bronze works it contains. The bronze vase at the entrance was found in the sea, at Antium, and was a gift of the celebrated Mitridates, king of Pontus to the gymnasium of the Eupatoristi, as appears by its Greek inscription. The greater part of the busts are unknown. Those particularly worthy of observation are a Hecate, or triple formed Diana in bronze, which still preserves the traces of its ancient gilding. On its left is the Iliac table representing the events of the Trojan war. On the other side a bronze table with an inscription relative to Septimius Severus, Julia his wife, and Caracalla, with their portraits. An ancient balance found beyond the Salara gate. A fine sarcophagus representing Diana and Endymion on which is placed a mosaic with masks found in 1824 on the Aventine. A fine bronze statue of one of the twelve Camilli, ministers of the sacrifices.

The sarcophagus opposite the other window is badly carved but is interesting for the subject as it shows the doctrines of the latter Platon-

cians on the formation and destruction of man. Above it is the mosaic of the doves, found in Villa Adriana, the finest monument of the kind that has come down to us. It is a copy or imitation of the mosaic made by Sosus of Pergamus and recorded by Pliny.

THE GALLERY

—Opposite the stair case are the busts of Marcus Aurelius and Septimius Severus well preserved. On the walls, several inscriptions of the freedmen of Livia, found in 1726 on the Appian way. On the left a statue of drunkenness found on Via Nomentana; opposite the first window a sarcophagus representing the rape of Proserpine, as described in the poem of Claudian. The statue of a wrestler falling in the fight; a colossal head of Juno; the statue of one Niobe's sons; the bust of Jove; the Nile placed on a sarcophagus on which is represented the infant Bacchus delivered into the hands of Ino. After various other objects is the bust of Scipio Africanus, and a fine Hermes with the head of Ammon. On the opposite side after the group of a Muse with a Genius is a head of Tiberius. On the left side the bust of Adrian in different kinds of alabaster. A Marcus Aurelius in his youth, and a statue of Pallas from the original now in Paris. On the left Domitius Enobarbus, the father of Nero. A splendid vase of Pentelic marble found near the tomb of Cecilia Metella. It stands on an antique ara of white marble, of the early Greek style, and represents the twelve great Gods, Jupiter, Juno Minerva, Venus, Ve-

sta, Hercules, Apollo, Diana, Mars, Mercury, Neptune and Vulcan. It is said to have been found at Nettuno, though doubted by Winkelman-

HALL OF THE EMPERORS

So called from the collection of portraits of the Emperors and of their families. The most interesting bas reliefs are the hunt of the Calydonean boar by Meleager. Perseus liberating Andromeda. Endymion sleeping. The first was found in the foundations of the Muti palace; the Endymion on the Aventine. Over the door leading to the hall of the philosophers is a very rare bas relief of Ida carried away by the Nymphs. In the middle of the room is the so called statue of the elder Agrippina, the wife of Germanicus, and mother of Caligula.

Of the imperial statues, disposed in chronological order, those well ascertained and most remarkable for merit will alone be mentioned. The series commences from above on the right of the door. The most remarkable, are Tiberius, in alabaster; his brother Drusus, the father of the Emperor Claudius. Antonia, the wife of Drusus. Caligula, in basalt. Messalina, Agrippina the younger, wife of Claudius, two busts of Nero, one in his youth, the other in maturer years; his wife Poppea, found at S. Lorenzo out of the walls. Galba, Otho, and Vitellius, rare. Julia, the daughter of Titus. Plotina, the wife of Trajan, Marciana, his sister, and Matidia, his daughter, two busts of Adrian. His wife Julia Sabina, in alabaster, and Elius Cæsar his adopted son who died before coming to the Empire at Civita Lavinia.

Under the busts forming the beginning of the series ; Commodus , his wife Crispina, Pertinax , Didius Julianus , Pescenius Niger ; two fine busts of Septimius Severus. Macrinus, Diadumenianus. Maximian and his son Decius. Julian surnamed the apostate. Flavius Valens. Outside the window is an antique Solar clock.

HALL OF PHILOSOPHERS

This room derives its appellation from the philosophers , historians , poets and other literary persons whose portraits it contains. Of the bas reliefs on the walls the most remarkable are those representing the body of Hector carried to the funeral pile accompanied by Hecuba and Andromache in tears. A sacrifice to Igia in rosso antico. The fragment of a Bacchanalian festival with the name of Callimachus a celebrated sculptor mentioned by Pliny and Pausanias. In the middle of the room is the statue of Marcellus, the conqueror of Syracusæ.

The series of portraits begins on the left near the entrance with three heads of Socrates, one of Alcibiades; those bearing the name of Plato down to no 18 are so many heads of Bacchus , not having the slightest resemblance with the celebrated philosopher in the Florence gallery , but being identic with the terminal Hermes of Bacchus; a head of Theophrastus; Marcus Aurelius; Diogenes, the Cynic; Archimedes; the celebrated physician Theo , a Platonician; Apuleius; Demosthenes ; two busts of Sophocles, one improperly called Pindar. Aratus. Three heads of Euripides.

The busts opposite the window are unknown. In the series below are four busts of Homer, Thucydides, Epicurus and Metrodorus, a double headed hermes found in building the portico of S. Maria Maggiore. Pithodorus, a victorious athlet. Antisthenes the founder of the sect of Cynics; two heads of Julian. A fine bust, called a Cicero but resembling the portraits of Mecænas. The last, a bust of Gabriel Faerno a distinguished writer of Cremona of the XVI century, by Buonaroti.

THE SALOON

✓ Two fine porta Santa columns 17 palms high have been substituted to the two in giallo antico about 22 palms in height which have been placed in the nuovo braccio of the Chiaramonti Museum. The two winged victories supporting the arms of Clement XII belonged to the arch of Marcus Aurelius on the Flaminian way near the Fiano palace. In the middle of the room are five fine statues: a Jupiter, an Esculapius, both of yellow black marble found at Antium. Two fine Centaurs, of the same marble found in the Villa Adriana, at Tivoli with the names of the sculptors Aristeas and Papias of Aphrodisium. A young Hercules found on the Aventine. This statue is placed on a square ara with a fine bas relief of the birth, life and apotheosis of Jupiter. On the part facing the niche is a recumbent Rea, in the pains of childbirth. Rea saving the life of Jupiter by offering a stone wrapped in linen to Saturn. Jupiter sucking the goat Amalthea. The Corybantes dancing to drown his cries

Jupiter in the assembly of the Gods. This ara was found at Albano. The other statues most deserving of notice in this room are: **Marcus Aurelius**, a wounded Amazon; a group commonly called, **Coriolanus and Veturia**, both unknown portraits under the forms of **Venus and Mars** found in the « *Isola Sacra* »; **Minerva**; **Apollo**; a colossal bust of **Trajan** with an oaken crown; **Adrian**; a female draped statue of **Julia Pia**, the wife of **Septimius Severus**. A bronze gilt **Hercules** nearly colossal found in the XV century near the church of **Bocca della Verità**. A **Gymnasiarch** from **Adrian's Villa**, at **Tivoli**. **Hecuba** weeping for the death of **Polydorus** and **Polyxenes**; a colossal bust of **Antoninus Pius**; a hunter, by **Politimus Libertus**. **Harpocrates**, the god of silence, found in the **Villa Adriana**.

HALL OF THE FAUN

So called from the rosso antico **Faun**, found in the **Villa Adriana**, and placed in the middle of this hall. Of the inscriptions it contains, the most remarkable is the one in bronze, commonly called the « *lex regia* » being a part of the law decreed by the Senate which confers on **Vespasian** the Imperial authority such as it was granted to his predecessors **Augustus**, **Tiberius**, and **Claudius**. This interesting monument had been placed at **S. John Lateran** by the celebrated **Nicola di Rienzi**.

On a sarcophagus to the left are represented **Diana** and **Endymion**. Over it, a head of **Tideus**, in high relief. An ara consecrated to **Isis** on which are the mystic **Cista**, **Anubis** and

Arpocrates. A child playing with a masque ; another with a swan , a copy of the one in bronze by Boetus a Carthaginian , recorded by Pliny.

An ara consecrated to the Sun with a latin and Palmyrene inscription and a magnificent sarcophagus representing the war between the Amazons and Athenians; the bas reliefs are finely executed and in high preservation. The grief of the captive Amazons carved on the lid of the sarcophagus , is admirably expressed. This monument was found near the springs of the « Acqua Vergine.

HALL OF THE GLADIATOR

✓ In the centre is the celebrated statue of the so called dying Gladiator , a monument of ancient art which, for the beauty of the work, and its preservation , may be ranked with the most splendid statues ; it represents a subject far more noble than that of a gladiator, a class of men not known in Rome before Commodus, to which period it would then be necessary to assign this statue ; but the work is pure Greek and far anterior to that epoch.

By an attentive observation of the head, the mustachios , the collar , the torques of the ancients , the rough flowing of the hair , and all the other accessories, no doubt can remain that it represents a Gaul and in all probability it formed part of a group alluding to the invasion and defeat of the Gauls in Greece.

On the left side are a semi-colossal statue of Juno , but which represents a Muse , of a majestic pose and elegant drapery. A fine head of Alexander the great, An Amazon drawing the

bow ; a fine head of Ariadne; a Scesora , holding the vase with offerings to the Manes, perhaps Electra carrying libations to the tomb of Agamemnon; a statue of the Lycian Apollo found near the Solfatara, on the Tiburtine way. Zeno, the Grecian philosopher found at Civita Lavinia. A young girl playing with a dove. A copy of the Faun of Praxiteles from the Villa Adriana; the celebrated Antinous. Flora , a beautifully draped statue from the Villa Adriana. A statue of Isis ; a rare bust of Marcus Brutus who killed Cæsar. The columns of oriental alabaster, nero antico , and breccia traccagnina are worthy of observation.

THE CABINET

X Contains three celebrated works of art . The Capitoline Venus , in Parian marble , of excellent work and well preserved found near San Vitale. The beautiful group of Cupid and Psiche found on the Aventine in the last century , and another statue of Venus.

The building opposite the Museum called the palace of the Conservatori will be described hereafter. Under the portico to the right is

THE PROTOMOTECA

For upwards of two centuries it was customary to place in the Pantheon the monuments and portraits of the illustrious men of Italy, but the number having greatly increased Pius VII dedicated to this object sundry rooms in the Capitol to which were transferred

the busts existing in the Pantheon, and those that may be judged worthy of this honour will be placed here in future.

In the first room is a long latin inscription with the statutes of the establishment divided into six sections. No. 1. this place is destined to perpetuate the memory of the Italians. No: 2. it is to contain not only the busts in the Pantheon, but others that may be deemed proper. No 3. none can be received but of men of the highest order of talents, and never before their death. No. 4. The three » Conservatori « of Rome will receive proposals of admission, and take the opinion of the sundry academies; the decision to be reserved to the sovereign who in case of difference of opinion will select judges. No. 5. The portraits can be no other than busts and hermes; the former on the dimensions of that of Leonardo da Vinci; the latter on that of Galileo; and to be exclusively of statuary marble; No 6; the » Conservatori « are charged with the keeping of the place and with the execution of the statutes from which they cannot in any manner deviate.

In the first room are the portraits which existed in the Pantheon of some celebrated foreigners who passed the greatest part of their lives in Italy. Joseph Swée, Nicholas Poussin, french painters, Mengs, Winckelman and Angelica Kaufman.

II. Room. Men distinguished in Music and in arms of the XVII and XIX Centuries. Emmanuel Philibert Duke of Savoy. Sacchini, Corelli, Marcello, Zingarelli, Paisiello, celebrated musical composers.

III. Room. Besides the portrait of Leo XII this room contains several of other distinguished personages. Cimarosa, by Canova. De Marchi, a Bolognese Engineer by Biglioschi; Mantegna by Rinaldi. Morgagni, the anatomist, by Tadolini, presented by Alessandro Manzoni. Donatello the florentine sculptor, by Ceccarini, presented by Canova, with the hermes of the Blessed Angelico of Fiesole. The following were also executed at the expense of Canova. Tiraboschi the historian, by d'Este. Masaccio, by Finelli. Correggio, by Albacini; Torquato Tasso, by d'Este. Palladio, the Architect, by Biglioschi. Titian by d'Este. Dante Alighieri, and Giotto. Galileo Galilei is by Manera. Buonaroti by d'Este. Ariosto by Finelli. Christopher Columbus by Trentanove. Muratori by Tadolini. Pietro Perugino, by Trentanove; Petrarch by Finelli.

Raphael is by Naldini, at the expense of Carlo Maratta. The last bust is that of Canova.

IV. Room. Artists who flourished in the XIII, XIV, XV, and XVI Centuries. Brunelleschi, by d'Este. Paul Veronese and Manera at the expense of Canova who executed himself the bust of Pius VII. Leonardo da Vinci. Nicola di Pisa sculptor and architect, Andrea Orgagna, Ghiberti and the other portraits down to the architect Sammichele were made at the expense of Canova. Bramante. Fra Bartolomeo di San Marco. Luca Signorelli. Andrea del Sarto. Giulio Romano. Sammichele

The following series represents Flaminio Vacca; Pierin del Vaga; Garofolo; Ghirlandaio; Nanni, of Udine, the three last at the expense of Canova; Taddeo Zuccari; Baronino, the ar-

chitect; Marc' Antonio the engraver; Polidor Caravaggio, and Fra Sebastiano, these three presented by Canova.

— *V Room* Artists from the XVI to the XIX century. Rusconi, a Milanese Sculptor; Pietro Bracci; Annibal Caracci, the head of the Bologna school, at the expense of Carlo Maratte; Domenico Zampieri, called Domenichino, at the expense of Canova; Pietro Berettini, of Cortona; Marco Benafiel a Roman painter; Piranesi, the sculptor and engraver, at the expense of Canova; Raphael Stern, a Roman architect, who made the nuovo braccio of the Museo Chiaramonti at the Vatican; Pickler, an engraver in pietra dura; Rapini, an Engineer.

— *VI room* are the bust of Trissino, a poet of Vicenza; Vittorio Alfieri, at the expense of Canova; the chemist Saluzzo; Ridolfino Venuti, an antiquarian of Cortona; Annibal Caro by D' Este, at the expense of the Duchess of Devonshire; the Jesuit Bartoli of Ferrara; Bodoni, the celebrated typographer; Beccaria. Verri, the author of the *Notti Romane*; Padre Cesari, of Verona; Goldoni, at the expense of Canova; Metastasio by Ceracchi.

The *VII room* contains the monument decreed to Canova by Leo XII, and executed by Fabris.

PALAZZO DE' CONSERVATORI

So named from the Conservatori of Rome who hold in it their sittings. On the right entrance of the portico is the statue of Julius Cæsar, the only one known of that great man in Rome. On the left, one of Augustus with a ro-

strum » at his feet, in allusion to the battle of Actium, and near it the figure of a Bacchante. Around the yard are various fragments and other antique monuments.

On the left a colossal head of Domitian placed on a pedestal representing a province, found towards the close of the XVII century near the Antonine temple. A sepulchral Cippus of Agrippina, the wife of Germanicus, with a fragment of a statue. A bronze colossal hand and head, ascribed to Commodus though differing essentially from his head on medals; fragments of two porphyry columns joined in one supporting this hand found on the south side of the so called temple of Peace.

At the bottom of the yard are Barbarian chiefs in grey marble and a sitting statue of Rome placed on a marble pedestal in which is inserted the remnant of a triumphal arch probably of Trajan's as may be argued by the style on which is represented a conquered province, perhaps Dacia.

On one of the sides is a fine group damaged by water of a lion ripping open a horse; found in the Almone, a stream out of the Porta San Paolo. The restoration is attributed to Michael Angelo. The colossal feet and hands, and other fragments formed part of a seated statue, altogether different from the one to which the head of Domitian belonged. The large pedestal, with an inscription in honour of Adrian, probably supported his statue.

On the stair case is a modern copy of the rostral column of the Consul Duilius who gained the first naval victory over the Carthaginians,

in the year of Rome 492. The original was covered with metal rostra taken from the enemy's ships. Beneath is a part of the ancient marble inscription to Duilius, a curious monument of the old latin language. It was found in the Forum, near the arch of Septimius Severus.

STAIR CASE

On the first flight of steps between two niches are statues of Urania and Thalia. On the walls four fine bas reliefs relative to Marcus Aurelius: A sacrifice before the temple of Jupiter Capitolinus; the Triumph; in the third the Emperor on horseback with the prætor on his left asking peace for the Germans who are in the act of kneeling; in the fourth Rome offering him a globe, the symbol of Imperial power. These bas reliefs were formerly in S. Luke's church.

A small bas relief on the wall represents Metius Curtius, the Sabine, passing the marsh in the forum during the combat between Tatius and Romulus. This work of ancient style was found near S. Maria Liberatrice. Opposite is an interesting inscription recording the taking of Milan by Frederick II.

On the wall of the following flight of steps are the bas reliefs of the arch near the Fiano palace in the Corso, already mentioned. In one Marcus Aurelius is in the act of haranguing the people; the other represents him seated and the younger Faustina carried up to heaven, in allusion to her apotheosis.

HALLS OF THE CONSERVATORI

✕ In the first room the cavalier d' Arpino has painted several subjects of Roman history. Romulus and Remus found by Faustulus, the shepherd, at the foot of the Palatine, under the Ruminal fig tree; Romulus, tracing with the plough the circuit of Rome; the rape of the Sabine women; the sacrifice of Numa and the Vestals; the engagement between the Veientes and Romans; the combat of the Horatii and Curiatii.

This room contains statues of Leo X, of Urban VIII by Bernini; Innocent XI in bronze by Algardi; the portraits of Christina of Sweden; of Maria Casimir; two unknown busts and a sturgeon in bas-relief; of the sturgeons caught in the Tiber exceeding this measure the upper part indicated by the cut over the neck was given by right to the Roman Conservatori.

In the first antechamber are fresco paintings by Laureti of other Roman historical subjects. Mutius Scævola burning his right hand in presence of Porsena. Brutus condemning his sons. Horatius Cocles repulsing alone the Etruscan army on the Sublician bridge. The battle at the Lake Regillus gained by the Dictator Aulus Posthumius, which destroyed all hopes in the Tarquins of returning to Rome.

This room also contains several statues of General of the Papal troops. Marc' Antonio Colonna who defeated the Turks at the battle of Lepanto: Tommaso Rospigliosi, Francesco Aldobrandini, Alexander Farnese, distinguished in the Flemish wars and Carlo Barberini the brother of Urban VIII. On a column of verd' antico is a head of

Trajan. A lunachella bas-relief of the wolf with Romulus and Remus. On another verd' antico column a head of Septimius Severus.

The third room contains a fine bas-relief by Daniel da Volterra, representing the triumph of Marius after the defeat of the Cimbri. Romulus and Remus suckled by the wolf, an antique bronze, found under the Palatine, between the churches S. Maria Liberatrice and S. Theodore, near the Ruminal fig tree where this work was placed in the year 458 of Rome by Cneius and Quintius Ogulni Curule ediles, which Livy and Dionisius mention as having existed in their time; it cannot therefore be the same monument which existed in the Capitol at the time of Cicero prior to the conspiracy of Catiline, which was struck and rent by lightning. The present monument is worthy of notice from its state of preservation, the two children are modern. The apparent marks of lightning are no proof that it was the monument mentioned by Cicero, as besides other proofs alledged, Cicero speaks of the Capitoline wolf as no longer existing in his time « *fuisse meministi.* »

In this room is a graceful bronze statue of a young man appearing to take a thorn from his foot commonly called the shepherd Martius; probably the *puerum distrigentem se* praised by Pliny which was in the baths of Agrippa; a half sized figure of Adonis; a Diana; a bust of Poppea; one in bronze of Lucius Junius Brutus, the first Consul; two unknown female busts in niches; a pretended bust of Cæsar; that of Adrian: On the wall a bas relief of an ancient sarcophagus in which between the genii is the door of Ades

or Orcus half open. Two fine pictures, one the Saviour, by Piazza; the other, Santa Francesca Romana by Romanelli.

The fourth room contains the Capitoline fasti, found in the XVI century near S. Maria Liberatrice, and some of them in the beginning of the present century. These fasti were probably placed in the Comitium or in the Curia Hostilia; the modern inscriptions relate to the victories of Marc' Antonio Colonna and to those of Alexander Farnese; the paintings are supposed to be of the school of Pietro Perugino; over the door is a fine head in basso rilievo, supposed to represent Mitridates King of Pontus; busts of a Bacchante, of Pallas, and two boys holding birds' nests.

In the audience room a frieze representing Olympic games; busts of Scipio Africanus and of Philip King of Macedon; Tiberius; Socrates; Appius Claudius in rosso antico; Buonarroti by himself, the head in bronze, the bust in black marble; a head of Medusa, by Bernini; two bronze ducks; a picture of the holy family by Julio Romano.

In the following room, called that of the arras works, Annibal Caracci has represented the exploits of Scipio Africanus. The « arazzi » were made at S. Michele, an establishment of charity at Rome and represent Rome triumphant. The Vestal Tutia; the wolf sucking Romulus and Remus; the chastisement of the Faliscian school master; the portraits of Cæsar, Pompey, Emilius, Scipio Africanus, and Camillus; in the angles are two unknown busts and those of Ariadne and of Flora.

In the last room are various works of sculpture, statues of Consuls, those pretended to be of Virgil and Cicero; those of Polymnia, Ceres, and Cybele. The fresco paintings by Pietro Perugino relate to sundry deeds of Roman history at the time of the Punic wars.

In the adjoining chapel are several good pictures. The altar piece representing the Virgin, on slate, is by Nucci; the Evangelists in the four angles are by Caravaggio. The Eternal father and others, school of the Caracci. S. Eustache, S. Cecilia, S. Alessio, and the Blessed Louisa Albertoni are by Romanelli. The Madonna to the left is by Pinturicchio.

The adjoining rooms contain the fasti of the modern Conservatori and an ancient inscription of the time of Commodus to whose name has been substituted that of Pertinax. There is also on a large pedestal an inscription in honour of Adrian by the heads of the « Vici » of the fourteen regions of Rome; the names of five of these « Vici » exist; it is a valuable monument of ancient topography. In the angles are the normal measures of wine, corn and oil used in the XIV century.

THE GALLERY OF PAINTINGS

These rooms were built by Benedict XIV who formed the collection, and some changes were introduced under Pius VII. The works are numbered and begin by the side on the left entrance. The first picture is a female portrait by Giorgione. A Madonna and saints, a copy from Paul Veronese, by Bonatti; angels appearing to

the shepherds, Bassano; the sacrifice of Iphigenia, Pietro da Cortona; portrait of a female, Bronzino; S. Lucia, Benvenuto Garofalo, one of the painter's best works; portrait of a man of the Venetian school; a Madonna, Garofalo; the adoration of the Magi, Scarsellino; a portrait of Guido, by himself; the baptism of our Saviour, school of the Caracci; S. Jerome, Guido; the espousals of S. Catherine, Garofalo; a Virgin in repose, a copy of Titian, by Pietro da Cortona; a holy family, Agostino Caracci; another holy family with S. Jerome, Garofalo; a portrait, Velasquez; The coronation of S. Catherine, Garofalo; a Virgin and Saints, Botticelli; the adoration of the Magi, Scarsellino; a holy family, school of Raphael; S. Francis, Ludovico Caracci; a landscape with the martyrdom of S. Sebastian, by Domenichino; the adoration of the Magi, Bassano; Urban VIII, Pietro da Cortona; Orpheus playing on the lyre, Poussin; a Madonna, Gaudenzio of Ferrara; a man caressing a dog, Ludovico Caracci; the Samaritan, Palma Vecchio; the triumph of the cross, Domenico Palembourg.

On the second wall a copy of the Judith of Guido, by Carlo Maratte; Agar and Ismael quitting Abraham's house, Mola; Christ disputing, of the Ferrara school; another by Dosi of Ferrara; a charity, Annibal Caracci; Bacchus and Ariadne by Guido or by one of his best imitators; the celebrated Sibilla Persica of Guercino; the Virgin, S. Cecilia and a Carmelite, by Annibal Caracci; a Virgin and S. Francis, by the same; a holy family by Garofalo behind which is a sketch of the circumcision, by

the same artist; a miniature representing the repast of our Saviour with the Pharisee, by Subleiras; the marriage of S. Catherine, a Madonna by Albano, a work highly esteemed; a Magdalen, Tintoretto; David with the head of Goliath at his feet, Romanelli; Esther by Mola; a sketch by Annibal Caracci of the Communion of S. Jerome, at Bologna; a holy family, Schiavone; the espousals of the Madonna, in the old manner of the Ferrara school.

On the third wall are S. John Baptist, by Daniel de Volterra; Christ disputing with the doctors, Valentin; The Cumean Sybil, Domenichino, inferior to the same Sybil by the same artist in the Borghese collection; Herminia and the shepherd, Lanfranc; Jacob and Esau Rafael del Garbo; a view of Nettuno near Antium, Vanvitelli; the Magdalen, Guido; The adoration of the golden calf, Luca Giordano; Flora on a triumphal car, Poussin; view of Grotta Ferrata, Vanvitelli; S. John Baptist, Guercino; Joseph sold by his brothers, Pietro Testa; a landscape with the Magdalen, Caracci; a Magdalen, Albano; the triumph of Bacchus, Pietro di Cortona; an horizon, Vanblæmen; S. Cecilia, Romanelli; Moses striking water from the rock, Luca Giordano; Madonna and Saints, school of Correggio; the beatification of the soul, by Guido.

Fourth wall. A portrait by Dosi of Ferrara; one by Domenichino; an architecture in chiar'oscuro, Polidore Caravaggio; a sketch of the soul's beatification, Guido; the Virgin, S. Anne and angels, Paul Veronese; Romulus and Remus sucking the wolf and found by Faustu-

lus, Rubens; a portrait Giorgione; Rachel, ^e Lea and Laban, by Ciro Ferri; a bishop, Giovanni Bellini; the Vine dressers, Feti; Circe offering a beverage to Ulysses, Sirani; portrait of a monk, Giorgione; a Madonna, Venetian school; S. Sebastian, Bellini; the dispute of S. Catherine, Giorgio Vasari; The Virgin, in adoration before her divine son, Pietro di Cortona; another Madonna, Francia; a portrait, Bronzino; a picture with two portraits, Titian; a Meleager in chiaroscuro, Polidor Caravaggio; The coronation of the Virgin with S. John, unknown.

SECOND ROOM

Beginning on the left and following the numbers are the Holy Ghost, by Paul Veronese; the Madonna, child and S. Joseph, Giorgione; a copy of the Galatæa of Raphael; Pietro da Cortona; the Ascension, Paul Veronese; the Virgin with S. Jerome and a saint, Campi of Cremona; an allegorical picture of the Caracci school; the adoration of the Magi, Garofalo; a stable Gaudenzio; the banquet of the rich Epulon, Cairo; Christ disputing in the temple, Lippi; the Madonna in gloria, Garofalo; two landscapes of Claude; the nativity of the Madonna, Albano; views of monte Cavallo and Ponte Sisto, Vanvitelli; a flemish kermesse, Breughel; the temple of Vesta, the two bridges of the Isola Tiberina, the Tiber at Ripetta, S. Giovanni de' Fiorentini, the Castle S. Angelo, the meadows behind the castle, and the broken bridge, are all by Vanvitelli; a landscape, Crescenzo; a young man, Caravaggio; a Cupid, Guido; the

crown of thorns, Tintoretto. Christ bearing the cross and meeting Veronica, Cardona; S. John the Evangelist, Caravaggio; two sketches by Guido, one a half sized female figure, the other the Virgin; a holy family Girolamo da Carpi; a battle piece, Borgognone; an Ecce homo, Baroccio; portrait of Pope Julius II, unknown; a young man, in the Caravaggio style; a battle piece, Borgognone; Christ and the adulteress, Titian; Bambocciata, Cerquozzi; a portrait Annibal Caracci; Europa, Guido; the defeat of Darius at Arbelæ, one of the best works of X Pietro da Cortona; a view of the alum mines, Cortona; a portrait by Titian; Polyphemus, Guido; a landscape, Crescenzo; a female figure, half size, school of Raphael; Judith, Giulio Romano; the presentation of Christ, a fine painting attributed to fra Bartolomeo di S. Marco; a holy family, Andrea Sacchi; the journey to Egypt, Scarsellino; the Madonna with two franciscan saints, Garofalo; a manger, Gaudenzio; the Annunciation, Garofalo; S. John Baptist, Parmigiano; S. Francis, Annibal Caracci; two small flemish pieces, representing an old woman and a peasant; the following piece is by some attributed to Domenichino, by others to Caracci; a landscape, by Claude; a Madonna, Cignani; the manger, Garofalo; Christ bearing the cross, Florentine school; The Virgin, child and S. John, Garofalo; the judgment of Solomon, Bassano.

X The second front is almost entirely filled by the large picture of Guercino, which was formerly in the Vatican; the style is grand, the pencil masterly; it represents the death of S.

Petronilla. On the left of this classic picture is an allegory, by Profeta; the transit of the Madonna, the assumption, by Cola; a Magdalen, school of Guercino; the birth of the Madonna, Albano.

The third wall contains the baptism of Christ by Titian, his own portrait is introduced in profile; S. Francis, Ludovico Caracci; Christ and the adulteress, Gaudenzio; Simeon the elder, Passignani; a holy family, Ludovico Caracci; a gypsy and a young man, Caravaggio; a Madonna, child and two angels, Perugino; S. Matthew, Guercino; S. Bernard, Giovanni Bellini; a soldier seated, Salvator Rosa; S. Jerome, Faccini; a portrait, Giovanni Bellini; a landscape, Domenichino; a fine portrait of Michael Angelo, by himself; a Madonna, Annibal Caracci; Giovanni Bellini, painted by himself; the Virgin and S. Francis, Annibal Caracci; Christ and S. John, a sketch by Guido; a Spanish priest, Giovanni Bellini; a magician Salvator Rosa; a flower piece, unknown; The flagellation, Tintoretto; Christ in glory, Bassano; a S. Sebastian, Ludovico Caracci; Innocence holding a dove, Romanelli; a Madonna, manner of Correggio; a portrait, Bassano; Cleopatra in presence of Augustus, Guercino; Endymion, Mola; S. John Baptist, Guercino; a head, style of Titian; Diana in a hunting dress, Cav. d' Arpino; the baptism of Christ, Tintoretto; Christ driving the dealers out of the temple, Bassano; S. Sebastian; by Guido; flower piece, a boy seated, Sirani; the marriage of S. Catherine, Calvasi; two portraits, flemish school; Lucretia, a sketch by Guido; a manger Mazzolino

of Ferrara ; the fall of S. Paul, Scarsellino; the workshop of Vulcan or rather a tinker's shop, Bassano ; a holy family, Mantegna; S. Barbara, a beautiful half sized figure attributed by some to Annibal Caracci, by others to Domenichino; S. Sebastian, Garofalo ; a holy family, Parmigiano ; flemish portraits ; a female head, Venetian school ; S. Cecilia, Ludovico Caracci ; a sketch of Guido's Cleopatra.

The last side contains two philosophers, by Calabrese, a work of the venetian school, a Madonna by Liberi ; The Magdalen kneeling, Paul Veronese ; S. Sebastian, Caracci school ; Nathan and Saul, Mola ; Christ with the Pharisee, Bassano ; The rape of Europa, a fine work by Paul Veronese ; a S. Francis, by Giordans.

Behind this edifice was the *Arx* or ancient citadel mentioned when treating of the Capitol; here the Archæological institute holds its sittings.

CHURCH OF ARACOELI

This church was built in the early ages on the spot where the celebrated temple of Jupiter Capitolinus once stood, and was called S. Maria de Capitolio ; when and for what reason it was called Aracoeli is unknown : Till 1252 it was a Benedictine abbey when Innocent IV gave it to the Franciscan friars. In 1464 it was restored by Cardinal Oliviero Caraffa, and having suffered much in 1798, it was repaired in the beginning of the present century.

On the ground before the principal entrance is the tomb of Flavio Biondo of Forli, the first

who wrote on Roman antiquities in the XV century.

The church is divided into three naves by 22 columns of various diameters and of different work all of Egyptian granite except three which are of marble. It is therefore not correct to say that they were taken from the ancient temple of Jupiter since these, according to Plutarch, were of pentelic marble. It appears that the present columns were taken from different places; on the third, near the entrance by the great door, is the following doubtful inscription.

A . CVBICVLO . AVGVSTORVM

The first chapel on the right of the large entrance dedicated to S. Bernardino of Siena, formerly belonged to the Buffalini family; The frescoes relative to the life of S. Bernardino are considered as the best works of Pinturicchio. They have been restored under the direction of Camuccini. In the adjoining chapel the oil painting is by Marco di Siena, the others by Pomarancio. In the following chapel is a S. Jerome by Giovanni de Vecchis. After the fourth, which contains nothing worthy of observation, is the one dedicated to the apostle S. Matthew whose actions were painted by Muziano. The S. Pietro Alcantara in marble, and the other works in the following chapel are by Maille; the stuccoes by Cavallini, and the paintings on the walls by Marc' Antonio, a Neapolitan. The paintings of the following chapel dedicated to S. Diego and the altar piece by Nucci, and Strada, are spoiled. The altar piece in the chapel of S. Pascal

Baylon is by Vittoria of Valencia; the walls were painted by Soites, the stuccoes are by Cavallini and the decorative parts by Stanghellini. The chapel in honour of S. Francis was rebuilt in 1727 under Benedict XIII. It belonged to the Savelli family and contains several of their monuments; the altar piece is by Trevisani. The painting in the adjoining chapel dedicated to S. Rosa di Viterbo is by an unknown author. The adjoining chapel of S. Francesco Solano was built on the designs of Antonio Gherardi, who painted the altar pieces; the Madonna and four half figures are by Ghezzi. On the right of this chapel is that of S. Carlo Borromei, with two verde antico columns. Over the high altar is an ancient picture representing the Madonna, which, in the times of S. Gregory, was carried in procession during the plague, a circumstance recorded in a small painting by Giovanni de Vecchi on the pilaster opposite the altar of S. Charles. In the choir is a fine painting of the school of Raphael, probably by Giulio Romano, which has often been taken for that of the Madonna of Foligno. It represents the Virgin with S. John Baptist and S. Elisabeth. On the left is the tomb of Giovanni Battista Savelli, by a scholar of Sansovino. On the left of the high altar the picture representing the espousals of the Virgin is in the Bassano style. In the following chapel, that of the knights, the Madonna, with S. Gregory and S. Francis, by Semenza. The holy chapel near the sacristy is supported by eight broccatello columns; it was demolished in 1798, and rebuilt by the Archiconfraternity of the Gonfalone in 1832.

On the other nave is the chapel of the Madonna di Loreto; the frescoes by Marzio are nearly destroyed, the altar piece is by Ganassini. The following chapel is dedicated to S. Margherita di Cortona; the principal painting by Barbieri, those on the walls by Evangelisti relate to the conversion and death of the saint. In the chapel dedicated to S. Michael the tomb of Cardinal Mancini is by Francesco of Bologna. The Ascension in the next chapel by Muziano the others by Niccola da Pesaro. In the chapel dedicated to S. Paul is another painting by Muziano and in that of S. Antonio of Padua the lunette is by the same artist, and the others are by his school. The transfiguration in the adjoining chapel is by Girolamo of Sermoneta. The last chapel was painted by Niccola di Pesaro.

A miraculous image of the infant Jesus adorned with many valuable jewels is preserved in this church, and is exposed to public veneration in a scenic representation of the stable, from the 25 December till the 6 January. At the same time the images of Augustus and the Sybil are shown in memory of the prophecy; this image of the infant is kept in a little chapel contiguous to the sacristy, which contains the statue of S. Francis, the first statue raised to this saint in Rome.

Annexed to the church is the Franciscan Convent in which is one of the principal libraries of Rome. In the refectory is a painting of the marriage of Cana in Galilee and others by frà Umile of Foligno.

From the Capitol to the Forum the steps are in the direction of the *Clivus Asyli* already

mentioned; under the Senatorial palace are remains of the Tabularium consisting of large blocks of Gabine stone. On the left is the

MAMERTINE AND TULLIAN PRISON.

This building, which was not in the Forum but near it, as related by Pliny, was erected by Ancus Martius, and from him called the Mamertine prison «Mamers» and «Mamertius» in the ancient language of Latium, having the same signification as Mars and Martius. According to Varro, it was encreased by a stronger prison under Servius Tullius, and called the Tullian prison. This dark building is composed of large tuffo blocks linked together without cement, nine Roman feet in length and two and a half in depth. The front towards the Forum though not in a direct line is 45 feet long and 18 deep, the remainder being under ground.

According to the the inscription on the front travertine block the prison was restored by a decree of the Senate in the 22. year of Tiberius, by the Consuls C. Vibius., C. F. Rufinus., M. Coecius Nerva. The building, as seen by its present form, was divided into the upper and lower prison. The descent in the upper prison is by two modern flights of steps, as in ancient times no steps existed, the prisoners being let down by the opening in the middle. The first prison was of a quadrilateral form 27 feet long, 20 wide and 16 in height. Towards the north are remains of the loop holes through which the light penetrated.

The lower prison is of a semi elliptic form 21 feet long, the steps are also modern, formerly the prisoners were let down through the round opening above. This is the Tullian prison, mentioned by Sallust, in which, according to Plutarch, Jugurtha died of hunger, and according to Sallust, Lentulus and Cethegus, the accomplices of Catiline, were strangled by order of Cicero. These prisons are so very narrow that it may be conjectured that the upper one extended to the site where the altar now stands. The ascent was by steps which finished at the Tarpeian rock and these were called the *Scalæ Gemoniæ* from the lamentations of the prisoners whose bodies were dragged through the Forum to the Tiber.

This building is now dedicated to the Apostle Peter, from the tradition that he was confined in it, and that he caused a spring to rise for the baptism of Processus and Martinian the keepers of the prison. This spring is still visible in the under prison, together with the column to which it is said the apostle was bound.

Over this building is the church called San Giuseppe de' Falegnami from its belonging to the confraternity of carpenters. It contains a painting by Carlo Maratta, representing the nativity of Christ.

Towards the west of this church and near the arch of Severus, is the

TEMPLE OF FORTUNE.

Till latter times this edifice was supposed to be a remnant of the temple of Concord, built

by Camillus, and restored by Tiberius, although the position, style, and inscription were opposed to this opinion; the Temple of Concord was turned towards the Forum and the Comitia, according to Dio, circumstances that are not applicable to the temple in question; in addition to which the style of the columns, all of different diameters, that of the capitals which are of a bad taste, clearly show that this edifice belonged to the period of the decline; finally it is attested by the inscription on the frontispiece

SENATUS . POPULUSQUE . ROMANUS .
INCENDIO . CONSUMPTUM . RESTITUIT .

that it was restored after a fire, while another inscription found in the XVI century asserts that the real temple of Concord was restored, *Vetustate collapsum* so that it cannot be the temple destroyed by fire.

The real temple of Concord having been discovered in 1817, it has been supposed that the one now mentioned was that of *Juno Moneta*, but this was situated on the citadel on the site of the house of Manlius. Others have made it a temple of Vespasian; others a second temple of Concord without reflecting that the passage in Plutarch relating to the temple of Concord built by Camillus, declares that the front was turned towards the Forum, which does not accord with the position of the present temple, and there exist no traces of two temples of Concord under the Capitol.

Of late years an opinion has arisen that it was the temple of Saturn but this is contradicted by passages of Tacitus, Svetonius, and Plutarch relative to the death of Galba, which prove that this temple was near the church of the Consolazione towards the western angle of the Forum.

The most probable opinion respecting this temple is that of Nardini, who judged it to be that of Fortune, since it is known that a temple to that goddess existed on the slope of the Capitoline hill, near the temple of Jupiter Tonans, according to the Prenestine verses, which temple was burnt, as stated by Zosimus, in the time of Maxentius, and was rebuilt either then, or under Constantine by the Senate, and the style belongs precisely to that period.

This temple had six front columns, all of granite, of different base and diameter some 5 1/2 feet ancient measure in diameter and 45 high. The base, capitals and cornice are of white marble; the capitals Ionic, of bad taste; of the internal ornaments around the frieze some which are remains of the primitive temple may be ascribed to the first century of the Empire; others are coarse and of the period of the restoration; the whole building stands on a fine travertine basis which was lined with marble, opposite were the steps leading to the temple.

The three beautiful fluted columns adjoining it are remains of

THE TEMPLE OF JUPITER TONANS.

That the temple of Jupiter Tonans was situa-



Perrin inc

TEMPLE OF IUPITER TONANS

ted on the Clivus Capitolinus, is asserted by Victor; Svetonius relates the motive for which it was built. Augustus was travelling in the night during the war in Spain when his lettiga was struck by lightning and one of his servants was killed. On his return to Rome the Emperor raised this temple to the thundering Jove and it was subsequently restored by Septimius Severus and by Caracalla, as appears by the fragment of the inscription. . . ESTITVER existing on the frieze which is of a very different style from the cornice, architrave, capitals and columns, since the cornice, loaded with ornaments, and of a harsher style betrays the Septimian era, while the remainder is known at first sight as belonging to the times of Augustus. The front towards the Forum consisted of six columns, of which two alone remain with one of the lateral columns. These are of white Luni marble, fluted corinthian of about four and a half ancient feet in diameter; they were excavated of late years when it was discovered that the steps were placed between the columns. In the subsequent excavations of the Clivo Capitolino it was found that this building, on account of the irregularity of the ground and the narrow spot on which it was built, was raised on a substruction covered with marble and supported by small pilasters two of which still remain. The edifice is highly ornamented, the cornice finely wrought. On the side frieze are carved several instruments of sacrifice, amongst which the *galerus*, struck by lightning a species of helmet or cap worn by the *Flamen Dialis*, one of the chief priests of the pagan Religion.

A branch of the Clivo Capitolino passed between this temple and that of Fortune, the pavements of which was formed of large polygons of basaltic lava found in 1817.

Between these temples and under the tabularium is a half broken « Edicola » in which a votive ara dedicated to Faustina, the wife of Marcus Aurelius, was found in 1824.

X *PORTICO OF THE « DII CONSENTI »* y

Between the façade of this temple and the slope leading to the Tarpeian rock several rooms were found in 1834 with a portico of cipollino columns of the corinthian order and capitals ornamented with trophies and victories. The capitals and work of the columns evidently belong to the commencement of the III century the time of Septimius Severus; the side constructions and several marks on the bricks bear the date of the reign of Hadrian from which circumstance it may be concluded that the original building was raised under Hadrian and restored under Septimius Severus. It is known from history, and particularly from Orosius, that this part of Rome suffered by fire under Commodus, a catastrophe that induced Septimius Severus to repair this building and the temple of Jupiter Tonans. An inscription over the portico indicates that these rooms contained statues of the « Dii Consenti » which were replaced by Pretestatus, the Prefect of Rome in the year 368 of the Christian era. The « Dii Consenti » were the twelve great Gods placed by Ennius in the following order.

Juno, Vesta, Minerva, Ceres, Diana, Venus, Mars, Mercury, Jupiter, Neptune, Vulcan, Apollo. It is probable that some other restoration was made by Prætestatus, particularly in the pavement.

On the left of the temple of Jupiter Tonans are the remains of the

X X *TEMPLE OF CONCORD.*

These ruins so interesting for the history and topography of ancient Rome were discovered in 1817, with four inscriptions allusive to Concord. The temple was built by Camillus to commemorate the concord established between the patricians and the plebeians, was rebuilt by Tiberius, burnt under Vitellius, restored and ornamented by Vespasian. It was preserved till the middle of the XII. century, though from the VIII. it appears to have been ruined, since a part of the building was occupied by the church of S. Sergius and Bacchus which was demolished by Paul III when Charles V came to Rome. It was in the temple of Concord that Cicero assembled the Senate during the conspiracy of Catiline.

In the last excavations four votive inscriptions to Fortune were found, all of the times of Augustus and Tiberius; of these the most remarkable is that of Marcus Antonius Geminus, the legate of Augustus, and prefect of the military treasury. The real situation of this temple is proved not only by inscriptions but by the authority of ancient writers; these ruins are near the prison, as stated by Dio, are turned towards the Forum and the Comitium, accord-

ding to Plutarch, and finally are between the Capitol and the Forum, according to Festus.

Besides the inscriptions are the remains of the cella which extended on one side to the temple of Jupiter Tonans and on the other to the steps. It is lined with giallo antico or Numidian, by pavonazzetto or Phrygian marble; the pavement with these and with African marble. Over the threshold composed of a single block of porta santa is the sign of a wand which must have been of bronze, the symbol of the deity to whom it was consecrated. Several columns were also found of numidian and phrygian marble which belonged to the interior, and numerous fragments of architecture of an admirable execution and of the finest style of sculpture, together with fragments of colossal statues, but these and others were consumed or calcined by fire which prove that the temple of Concord was burnt in the middle ages. Among the fragments of the plan of ancient Rome is one of a part of the temple of Concord showing that owing to the narrowness of the site, the front of the porticoes was smaller than the cella of the temple; the best preserved fragments of the interior of this temple and of that of Jupiter Tonans are placed in the Tabularium. On comparing those of the temple of Concord with the cornices of the temple of Jupiter Tonans the difference is easily perceived.

THE ROMAN FORUM

The most celebrated spot of ancient Rome was the Forum, called Romanum, either from its antiquity, the period of the alliance between



FORUM ROMANUM

the Romans and Sabines under Romulus and Tatius, or from the splendour of its buildings. The etymology of the word Forum is derived by the ancients, « a ferendo, » bringing things for sale, the Forum having been in the origin a market place.

The celebrity of this spot, the most classic of ancient Rome, induced the antiquarians during the last four centuries to trace the limits and fix the situation of the buildings by which it was surrounded. Till later times Nardini seems more than any other to have come near the truth, and if he has extended his limit too far to the east, it must be borne in mind that in his time, the middle of the XVII century, it was extremely difficult to form any idea, the soil being choked up and disfigured with towers and small houses, both modern and of the middle ages. Without any assistance he was guided solely by the authority of ancient writers; his system was consequently the most probable, but the excavations undertaken by Government since 1827 have established facts which limit the axe of the Forum towards the east; these however, do not affect Nardini's plan respecting the disposition and situation of the edifices, which has been confirmed by the late discoveries.

That the existence of the Forum dates from the alliance between the Romans and Sabines, all antiquarians agree; when each people occupied the Palatine and Capitoline hills, exclusively, it was necessary that a point of contact should exist, and this naturally presented itself in the species of isthmus which, commencing on the sides of the Tarpeian rock, joined the Pa-

latine near the north angle of the hill. This isthmus bathed in the right and left by marshes was, according to Halicarnassus, an unequal wooded valley partly covered with water. It is seen by the recent excavations that, notwithstanding the ameliorations made in the height of the Roman power, the soil has a sensible slope to the west in the direction of the Velabrum and of S. Martina, and consequently that at the remote period of Romulus and Tatius, when the two people amounted together to about 3000 souls, they naturally profited of the valley that presented the least difficulties to be reduced to a regular form; the trees were then felled which encumbered the isthmus; the springs filled up, and a more regular form given to the ridges which, to the right and left, were covered with woods, and terminated in the extensive marshes of the Velabrum and of the « *Acquæ Lautole* » which stretched towards the Quirinal.

In turning back to the primitive times of Rome, it must be acknowledged that the soil descended greatly from the granary near the column of Phocas, towards the Forum of Nerva, since it appears by the late excavations that, even under the Emperors, it was not levelled but descended into by steps. At this epoch, before the construction of the Trajan Forum it is known, by the testimony of Dio, and by the inscription on the pedestal of the Trajan column that the Quirinal and Capitol approached so nearly that it became necessary to cut the side of the Quirinal; it is thus evident that a hollow was created between these two hills and the Palatine, which received the springs and rains until they could be carried into the Velabrum.

Uniting these facts to the authority of Dionysius who openly declares that the Forum was situated between the Capitol and the Palatine it may be asserted that the primitive eastern limit of the Forum is determined by the steps lately discovered to the west of the Phocas column the area of which is out of the limits of the Roman Forum, but within those of the addition made to the Forum by Julius Cæsar, called the Forum of Cæsar. A passage in Varro which seems to have escaped the notice of anterior topographers declares that in his time, before the addition made by Cæsar, the extent of the Roman Forum was seven jugera, each according to Columella being equivalent to a quadrilateral 120 feet by 240, consequently the area of the Forum was 201600 square feet. The Forum was not however square but quadrilateral, since Vitruvius expressly says that the « Fori » of the Italian cities were of an oblong form, generally in the proportion of 2 to 3, when the ground offered no obstacle. We may then assert that the Roman forum was 550 feet long and 366 broad, a small extent, but it is to be borne in mind that the city was small, and when it began to encrease, the forum was at first reserved solely to public affairs, to legal matters, excluding dealers, and not being sufficiently large it was extended in after times towards the east and north by Cæsar, by Augustus, by Domitian, Nerva and Trajan, by whose names the new Fori were called. The limits of Cæsar's Forum, and that of Augustus, were situated to the west of the Phocas column and of the church of S. Martina near the arch of Septimius.

From the excavations made at different epochs, and in various spots, it has been ascertained that the Forum, including the additions of Cæsar, of Augustus etc: existed in the beginning of the VII century of the Christian era, and that it was ruined principally by Guiscard in 1080, who destroyed and burnt all this part of Rome while supporting the interests of S. Gregory VII; from that period it was deserted and served as a deposit for filth and rubbish which in the course of ages encreased to a depth of 24 feet. Many excavations were made under Paul III in 1547, with the sole view of pillage, which caused new devastations even in the material parts and no designs were taken. It afterwards became a cattle market particularly for oxen and in past times its name was degraded into that of « Campo Vaccino » but the ancient denomination has of late years been resumed.

The limits of the Roman Forum properly called are thus determined by the church of the « Consolazione, » by that of S. Theodore formerly the temple of Vesta, by the three columns near S. Maria Liberatrice, and by the temple of Fortune. The Phocas column, the arch of Severus were comprized in the forum of Cæsar. The church of S. Martina, probably built on the ruins of the temple of Mars the avenger, was in the Forum of Augustus and three large remnants of it are still visible in a yard at the beginning of the « Salita di Marforio. »

Although the Forum has been stript of its ancient splendour, the remains still existing of its primitive magnificence, the remembrance of the events of which it has been the scene, its

splendid fragments of art, render it the most interesting spot of Rome.

Before describing what it still contains we think it necessary to premise the general indication of

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EDIFICES OF THE FORUM

In the centre facing the Capitol were the « rostra » or tribune from which the people were harangued, they were so called from the bronze rostra taken by the Romans from the ships of the « Antiati »; Cæsar transferred the rostra, according to Dio, to the angle towards the Velabrum. Near the rostra were exposed the heads of the proscribed as happened to Cicero.

Behind the rostra stood the curia Hostilia; on the right the Comitium and the Græcostasis. Between this edifice and the temple of Antoninus and Faustina and opposite the arch of Severus was the Fabian arch situated on the via Sacra which passed by the eastern side of the Forum. This arch derived its name from Fabius the censor, the conqueror of the Allobrogi. Near this arch and the Comitium, without the Forum, were the temple of Concord and the Basilica of Opimius. The basilic was of a form similar to the Christian basilic and served for commercial and judicial affairs. They consisted of three and five naves, three times longer than broad with a tribune at the end. In the Roman Forum and its vicinity besides that of Opimius were the Portia, Sempronia, Julia and Emilia basilics.

Beyond the curia towards the Velabrum were the Juturna spring, and the temple of Castor

and Pollux of which Caligula made the vestibule of his palace. This temple was erected on this spot in memory of the two youths who, covered with perspiration, gave drink to their horses at the fountain. They brought news of the victory gained by the dictator Aulus Posthumius over the Latins and other allies of the Tarquins at the lake Regillus; they disappeared and were supposed to be the twin gods. The same occurrence happened during the war with Perseus when two similar youths announced the victory of Paulus Emilius over the Macedonians. This temple of Castor and Pollux was rebuilt by Tiberius.

Near it and under the Palatine were the temple and sacred wood of Vesta, not far from the Juturna fountain. In the temple were preserved the sacred fire of Vesta, the Palladium, a statue of Pallas brought from Troy by Æneas placed by Ascanius in Albalunga, and transferred to Rome by Tullus Hostilius. This image was never shown to profane eyes. The Vestal Virgins were attached to the service of the temple and to the preservation of the sacred fire; their residence was annexed; they enjoyed the privilege of burial within the sacred precincts of the wood, as proved by the twelve mortuary inscriptions found near S. Maria Liberatrice. The palace of Numa was near the temple of Vesta; these edifices closed the southern side of the Forum towards the Velabrum; the west side was occupied by the temple of Julius Cæsar, the Julia basilic, the area of Saturn.

On the side under the Capitol were: the temple of Saturn and the Erarium; the arch

of Tiberius at the « *Consolazione* »; the temple of Vespasian; the « *Schola Xantha*, » a notarial office and residence of the heralds of the curule ediles, found in the XVI century and so called from its founder Aulus Fabius Xanthus; finally the arch of Septimius Severus.

On the last side were the « *Secretarium Senatus* » where the senate gave their decisions, the basilic of Paulus Emilius, a still more ancient basilica Emilia, and the « *Tabernæ* » where Virginius seized the knife with which he killed his daughter.

The centre of the Forum formed a piazza decorated with statues and other monuments; the rostral column of the Consul C. Duilius, raised in memory of his naval victory over the Carthaginians; the military column on which were marked the distances of the principal towns of the empire; the pila Horatia, a pilaster supporting the spoils of the Curatii; the column of C. Menius, the conqueror of the Latins; that of Julius Cæsar, of Claudius the Goth, and that of Phocas.

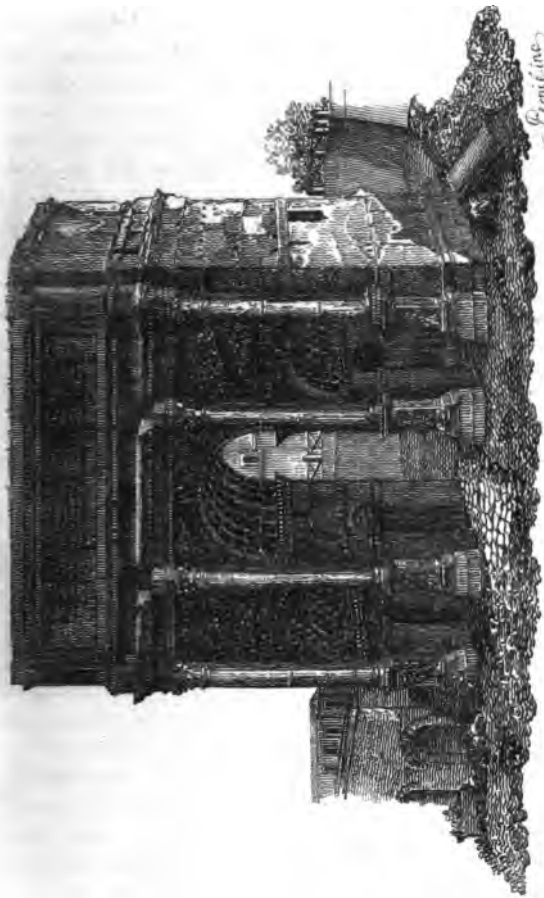
The Curtian marsh was also in the Forum, and though filled up it still preserved its name from Metius Curtius the general of the Sabine cavalry who was envelopped in it. It is said by others to have been so called from Curtius a Roman knight, who threw himself into it with his horse. On this spot stood the equestrian bronze statue of Domitian described by Statius.

After this general indication of the buildings in the Forum we will proceed to describe the present state of the monuments that still exist.

X
 ARCH OF SEPTIMIUS SEVERUS

About the year 205 of the christian era this triumphal arch was raised by the Roman senate and people in honour of the Emperor Septimius Severus and of his sons Caracalla and Geta for the victories gained over the Parthians, Arabians, Adiabeni and other eastern nations, as stated in the inscription: at the end of the third line, and in all the fourth, was the phrase **ET P. SEPTIMIO L. F. GETÆ. NOB. CÆSARI** which was effaced after the death of Geta by Caracalla who substituted the following **P. P. OPTIMIS. FORTISSIMISQVE PRINCIPIBVS.** The arch is of pentelic marble with three arcades, eight composite and fluted columns, bassi rilievi of middling style, consumed by time, in these the battering ram is seen in two places. Under each arch are roses divided into square compartments. The bas-reliefs represent eastern wars, and although the sculpture and architecture show a decay of art yet being an imitation of more ancient monuments this arch conveys a grand idea of Roman magnificence.

A marble stair case in the interior leads to the upper plan on which was a car with Septimius seated between Caracalla and Geta, with six horses in front, two foot and two horse soldiers on the sides, as seen in the medals of Severus and Caracalla. This monument was half underground and was opened in 1803 by Pius VII; the excavations having been renewed since 1830 the form and disposition of the monument have been better ascertained. On the left is



ARCH OF SEPTIMIUS SEVERUS

S. LUKE'S

This church, one of the most ancient in Rome, was restored by Alexander IV in 1256, and dedicated to S. Martina. In 1588 it was given by Sixtus V to the academy of painters, and was rebuilt under Urban VIII on the designs of Pietro di Cortona and dedicated to S. Luke the Evangelist. The picture in the right chapel representing the martyrdom of S. Lazarus is by Lazzaro Baldi; that over the high altar representing S. Luke painting the Madonna, is a copy by Grammatica, a scholar of Raphael, of Raphael's original preserved in the large hall of the academy; on the same altar is the statue of S. Martina by Menghino. The subterranean church deserves particular notice for the rich chapel built by Pietro di Cortona at his own expense; under the altar ornamented with precious stones and gilt bronze, reposes the body of S. Martina. Here were found the four fine bas reliefs of the time of Marcus Aurelius which are now in the Conservatori palace at the Capitol.

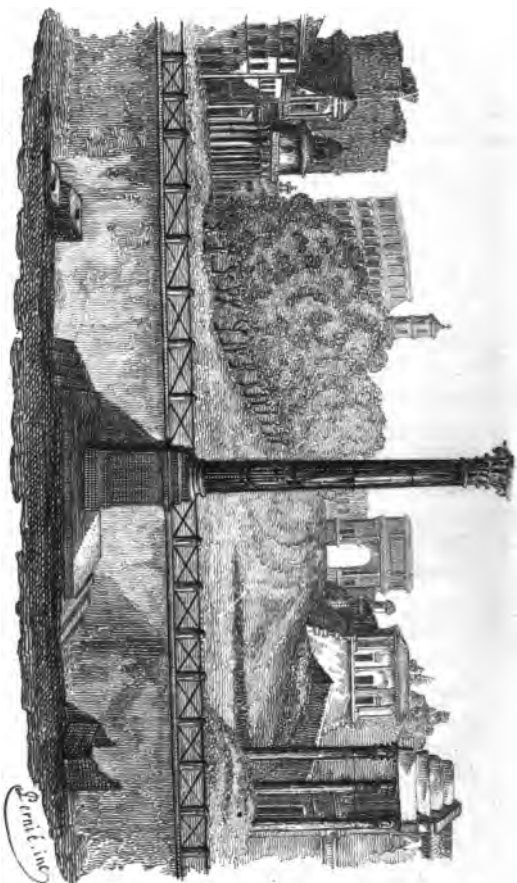
The house adjoining the church is the academy of S. Luke founded by Sixtus V; it is composed of painters, sculptors, architects and amateurs of the fine arts. It has the direction of the arts of design now established in the Roman University. On the walls of the academy are portraits and pictures the works of the academicians, and paintings by celebrated artists of past ages; two landscapes by Gaspard Poussin; a S. Jerome, by Salvator Rosa; a flemish portrait; Christ with the Pha-

risee, Titian; Fortune, Guido; Lucretia, Guido Cagnacci; a Sybil, Gherardo; profane love, a fresco painting of Guercino transferred to canvass; Diana discovering Callisto in the bath, Titian; a fine fresco, Raphael; Sisara, Carlo Maratte; S. Luke painting the Virgin by Raphael who has introduced his own portrait; S. Jerome, Spagnoletto; a holy family, Albano; several drawings and terra cotta models of artists who have obtained prizes.

CHURCH OF S. ADRIAN.

The façade of this building is ancient, though of the period of decline as seen by its construction. The wall in terra cotta was plastered with stucco; some remnants are still visible; the bronze door of a good style was taken by Alexander VII to S. John Lateran where it now stands. Though called by some the temple of Saturn, by others the Emilian basilica, the style of this building shows that it belongs to the V century. It appears by an inscription found in the XVII century that Gavinius Vettius Probianus Prefect of Rome in 378 had placed a statue in the basilic, but this is no proof since the inscription was on a marble employed in the materials; as to the temple of Saturn the ancient writers agree in placing it under the Capitol near the Tarpeian rock, « in faucibus clivi capitolini », that is at the angle of the forum near the Consolazione. Nearly opposite is

COLUMN OF PHOCAS



G. P.

THE COLUMN OF PHOCAS.

Before the late excavations this monument was supposed to be the temple of Jupiter Custos, or the bridge of Caligula, though it is affirmed by ancient writers that the former was situated on the Capitol and the latter destroyed by Claudius. In 1813 it was ascertained that it was a column erected to the Emperor Phocas in 608 by Smaragdus, Exarch of Italy, as seen by the inscription on the pedestal; the name of Phocas was erased after his death by Heraclius his successor.

When the excavation was renewed in 1817 the column was found to stand upon a pyramid of steps many of which have preserved their place, and the level of the Forum was here 10 palms lower than at the arch of Severus; several ancient inscriptions, half greek half latin, to the Dii Averrunti, to Minerva Averrunca, and one to Marcus Cispus the son of Lucius the prætor, are worthy of notice. The inscription on the column has been recently restored and is as follows.

† optimo . CLEMENTIS . felicissimoqve
 PRINCIPI . DOMINO . n. focae imperatori
 PRRPETUO . A . DO . CORONATO . TRIUMPHATORI
 SEMPER . AVGVSTO
 SMARAGDVVS . EX . PRAEPOS . SACRI . PALATHI
 AC . PATRICIVS . ET EXARCHVS . ITALIAE
 DEVOTVS . EIVS . CLEMENTIAE
 PRO . INNVMERABILIBVS . PIETATIS . EIVS
 BENEFICIIS . ET . PRO . QUIETE
 PROCVRATA . ITAL . AC . CONSERVATA . LIBERTATE
 HANC . STATVAM . MAIESTATIS . EIVS
 AVRI . SPLENDORE . SVLGENTEM . HVIC
 SVBLIMI . COLVMNAE . AD PERENNEM
 IPSIVS . GLORIAM . IMPOSVIT . AC . DEDICAVIT
 DIE . PRIMA . MENSIS . AVGVST . INDICT . VND.
 PC . PIETATIS . EIVS . ANNO . QVINTO

It appears by this inscription that on the column was a gilt statue of Phocas, the column itself is greatly anterior to his time; the style would seem to indicate that of the Antonines. It is of white marble, corinthian and fluted, 4 1/2 ancient feet in diameter, 47 high. the pedestal 12. Facing this column to the south is

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 THE GRECOSTASIS

This ruin of fine ancient architecture cannot have belonged either to the temple of Jupiter stator, or to that of Castor and Pollux, since the first, according to ancient writers, was more towards the Velabrum and the Palatine and the second towards the Capitol. The passages of the ancient writers and the plan of this

monument agreeing with the fragment of the plan in the Capitol on which is the word GRECOST leave no doubt that these three columns formed part of the « Grecostrasis », a building erected for the reception of foreign ambassadors from the time of Pyrrhus whose ambassadors were the first received in it, and being Greeks it was called the Grecostrasis, or greek station. It had perished at the time of the elder Pliny and was rebuilt in a style of greater magnificence by Antoninus Pius on the site of the primitive Grecostrasis and of the Comitium. The Comitium was annexed to the curia and served for the promulgation by the Comitii of the senatus consulti and the election of the Flamen and Curioni priests. Justice was sometimes administered in this building, near it were found in the XVI century the celebrated « Fasti Capitolini » and subsequently other fragments; the façade of the Grecostrasis was opposite the temple of Antoninus and Faustina. The steps were in three directions uniting in a larger stair case, the front was composed of eight columns the sides of thirteen or fifteen; it is uncertain whether there were any columns on the side of the curia; the whole edifice stood on a high substruction covered with marble and ornaments.

Of this edifice three columns and the cornice alone remain; they are of white marble, fluted and corinthian of the justest proportions and finest style; they serve like the Pantheon as a model of the corinthian order, their diameter is about $4 \frac{1}{2}$ ancient feet, their height 48 comprizing the base and capital, the entablature they support, though large and majestic, is of the most delicate and finished work.

The site of this monument is opposed to the opinion of those who call it the temple of Castor and Pollux or of Jupiter Stator; the former, according to Svetonius, became the vestibule of Caligula's palace and the position of these three columns does not admit of their serving as a vestibule to the Palatine towards the Capitol. It was on the left of the Curia according to Cicero in looking towards the Capitol, and these ruins are on the right; still more improbable is the opinion that they belonged to the temple of Jupiter Stator which was on the skirts of the Velabrum and the Forum Boarium as stated by Livy and by Tacitus, it could not then be in the Forum, besides the temple of Jupiter Stator was placed by the Regionarii in the X region and the Forum Romanum to which this edifice belonged was in the VIII region. Proceeding from these ruins to the Velabrum are the remains of

THE CURIA

This edifice which served for the meetings of the Senate faced the Forum and the Rostra. The entrance was by steps from which Tarquin precipitated Servius Tullius. In the origin it was called curia Hostilia, having been built by Tullus Hostilius the third king of Rome, and was restored by Sylla; burnt in the times of Cicero, it was rebuilt according to Dio by Augustus, who called it Julia from the name of his adoptive father. The remains are still visible on the western side of the Forum and consist of three finely built walls which were covered with marble.



TEMPLE OF JUPITER STATOR

The front was probably decorated with columns.

Between the Curia and Comitium was the famous Ruminal fig tree, so called from the word « Ruma » supposed to signify breast, under which Romulus and Remus were nourished by the wolf. Near the Curia and towards the Velabrum is

THE CHURCH OF S. THEODORE.

This round building is said to be built on the spot where Romulus and Remus were exposed, but the bronze wolf now in the Capitol, dedicated by the ediles Cneus and Quintus Ogulni near the ruminal fig tree, where the temple of Romulus really stood, was found nearer to S. Maria Liberatrice and not near the church of which we now speak, which occupies the site of the temple of Vesta. When changed into a church it seems to have preserved its primitive form. A church of S. Theodore existed near this spot under Adrian I who restored it in 774. It was built by Nicholas V. in 1450, whose name is still over the entrance door; the picture over the altar is by Zuccari, the two others by Baccici and Ghezzi.

Near this temple was the Lupercal under the Palatine, a cavern consecrated by Evander to Pan, in which the Lupercal priests celebrated sacrifices; beyond the forum is the

VIA SACRA

This celebrated way was so called from the peace concluded on it between Romulus and

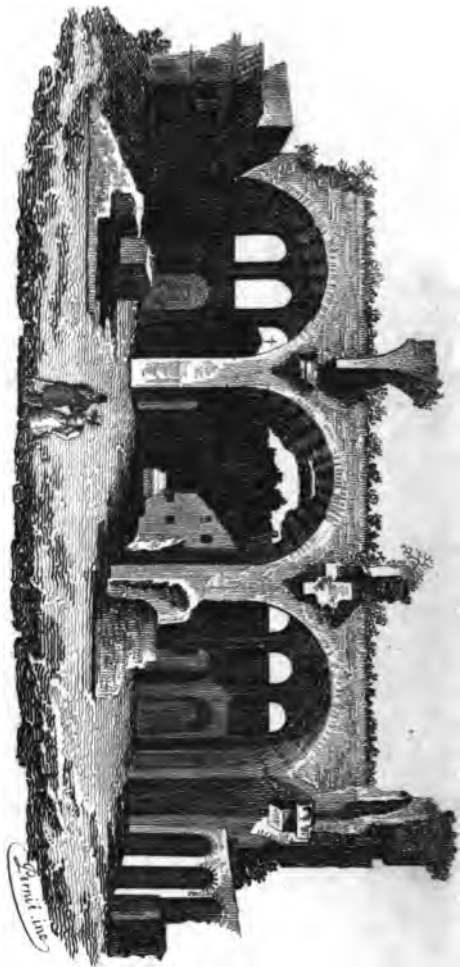
Tatius. It began on the spot where the Colosseum now stands, crossed the site where Adrian built the temple of Venus and Rome, followed the southern side of the so called temple of Peace and passing under the temples of Remus, Antoninus and Faustina and the Fabian arch it entered the forum; one branch of it was detached to the left on the east side of the Grecothesis and went behind the Curia, the temples of Castor and Pollux, of Vesta, and reached the Palatine near S. Athanasia, uniting with the other branch at the *via nuova*, a street which commenced at the extremity of the forum before the temple of Vesta and crossing the Velabrum finished at the Circus Maximus. The first building on the left of the *Via Sacra* is

X *THE TEMPLE OF ANTONINUS AND FAUSTINA.*

Erected by the Roman Senate and people in honour of the Emperor T. Elius Antoninus Pius and his wife Faustina. The two sides of the cella still exist, together with the whole portico formed of ten large columns, all of one piece of carystian or cipollino marble, each 15 feet in circumference and about 47 in height, comprizing the base and capital. The splendid cornice of large marble blocks is of fine execution. The lateral friezes are carved with griffins, chandeliers and other ornaments; on the front is the dedication to Antoninus and Faustina; the ascent to the temple was formerly by 21 steps; from the base of the columns at the portico to the level of the *via sacra* there are about 16 feet.



TEMPLE OF ANTONINUS AND FAUSTINA



TEMPLE OF PEACE OR BASILIC OF CONSTANTINE

On the ruins of this temple stands the church of S. Lorenzo in Miranda, so called perhaps from the ruins surrounding it.

TEMPLE OF ROMULUS AND REMUS.

+ This temple was built during the decline of art as seen by the style and by an inscription found near it, probably about the epoch of Constantine; the only remains are the cella and two cipollino columns at the chapel of the via crucis.

In 527 S. Felix IV built the adjoining church of SS. Cosma and Damiano, and used the cella of the temple as a vestibule; some mosaics are still over the tribune, the modern pavement is supported by four large pilasters; on it was the plan of Rome fragments of which are now in the Capitol; in the subterranean church are the high altar, chapels and some paintings; a bronze door brought from Perugia and two porphyry columns form the entrance, the two cipollino columns, measuring from the base to the capital 33 feet were a part of the portico leading to the temple of Remus. The three large arcades near these columns are remains of the

BASILIC OF COSTANTINE

+ These ruins were formerly supposed to belong to the temple of Peace; it is stated by Svetonius that Vespasian erected a temple to Peace near the forum, which, according to Galenus, Dio, and Herodian, was burnt under Commodus about the year 191 of the present era, and

since that period no further mention of it is found in ancient writers while Procopius expressly says, that in his time it was levelled with the ground, having been destroyed by fire. This passage shows that the temple of Peace was built partly of wood, particularly the roof, and that after the first conflagration it was not restored. These large arches have however been considered to be ruins of the temple of Peace; on an impartial examination of this edifice it appears that it was not that monument, not only by the authority of ancient historians but by the character of the ruins which are not those of a temple, being without either cella or portico. The style of building is greatly posterior to the time of Vespasian, being composed of irregular bricks united by cement, while the carved and ornamental fragments found on the spot, the stuccoes still remaining, do not belong to that epoch, but are proper to the taste and style of the era of Diocletian.

These ruins may then be considered as the remains of the basilic of Constantine, this opinion agreeing with the authority of Victor and of the Regionarii who place the building in this direction. It was raised on the *Horrea Plperataria*, or the store houses for spices built by Domitian, according to Cassiodorus.

This basilic was built by Maxentius as asserted by Aurelius Victor, and after his death dedicated to Constantine. In october 1828 a block fell from the roof in which was found a silver medal of Maxentius; the question is thus set at rest. It is besides worthy of observation that the tiles of this edifice are identic with those

of Diocletian's baths and other buildings of that epoch. The inscriptions beginning with the words « *Paci Æternæ* » said to have been found in these ruins were found in 1547 according to Graterus near the arch of Severus.

The basilic was formed of three naves, separated by three large arches, covering the whole breadth of the nave. The middle arch was subsequently formed into a tribune, and the three ornamented with squares and niches; the corresponding arch and the middle nave have fallen. On the pilasters of the three arches are fragments of the marble cornice which was supported by eight columns one of which remained till the time of Paul V when it was placed at the piazza S. Maria Maggiore. It is of the corinthian order, of white fluted marble, 18 roman feet in circumference, and 48 in height; the whole building was about 220 feet broad and 330 long. This column and the three large remaining arches may bear witness to its magnificence; it was covered with earth which was cleared away in 1812 and it was then observed that there was no tribune on the side of the Via Sacra, but that the principal one was opposite the façade that looked towards the Colosseum. The pavement consisted of compartments of giallo antico, pavonazzetto and cipollino marble; it was used in early times as a christian church; towards the Palatine there was another entrance decorated with four porphyry columns opened after the first construction of the edifice; the principal façade, as already said, was towards the Colosseum.

S. FRANCESCA ROMANA

This church is of a very remote origin. It was built by Paul I, rebuilt under Leo IV, restored by Paul V, who made the façade and travertine portico; the roof is finely carved and the chapels possess some good pictures. A double stair case leads to a presbytery, over the high altar of which is an ancient image of the B. Virgin which, about the year 1100, was brought from Troy by Angelo Frangipani on his return from Asia. Between the two stairs is the tomb of S. Francesca a roman matron of the noble family of the Ponziani now extinct. It is enriched with metals, precious stones, and jasper columns; in the tribune are ancient mosaics of the time of Nicholas I.

On the left of the high altar is the tomb of Gregory XI by Olivieri who has represented in the bas relief the return of the Holy See to Rome under this pontiff in 1377 after an absence of 72 years.

A stone is preserved in the wall on which the holy apostles are said to have kneeled when in the act of prayer; the paintings on the side of the altar representing their martyrdom are by Canini. In the vestibule of the side door are two monuments worthy of notice: that of the Cav: Vulcani a Neapolitan who died in 1332 and of Antonio Rido of Padua, a captain at arms and commandant of the castle S. Angelo under Eugenius IV. Over the doors of the sacristy are two fine paintings of the school of the XV century both on boards; that on the left is by Sinibaldo Ibi of Perugia a scholar of

Pietro Perugino ; adjoining it is the tomb of Alamanno degli Adimari a Pisan who died in 1422. In the chapter room of the convent is a painting by Pierin del Vaga , representing Paul III and Reginaldo Polo. Behind this church are the ruins of the

†
 TEMPLE OF VENUS AND ROME

This edifice was built on the designs of the Emperor Hadrian who directed its constructions, and according to Dio who determines its position, dedicated it to Venus and Rome each divinity having a mutual affinity from the origin of Æneas. It was burnt down and according to Aurelius Victor was rebuilt by Maxentius. It occupied an area of 500 parisian feet in length, and 300 in breadth, the ascent by the east and west sides was by a portico of grey granite columns many blocks of which $3 \frac{1}{2}$ feet in diameter are scattered over the ground; the portico was 333 feet long and 160 broad; it had a double façade and two rows of columns on each front and one on the sides; the two façades were composed of 19 columns of parian marble, the sides of 20 fluted and corinthian about six feet in diameter. In the area between the internal portico and the peristyle of the temple were two large columns of carystian marble of the same diameter, isolated, and supporting statues, as verified by medals and by recent excavations. The cella was divided into two parts, covered with large quadrilateral blocks of parian marble $5 \frac{1}{2}$ feet deep; the portico was also paved with parian marble. The roof was covered with bronze



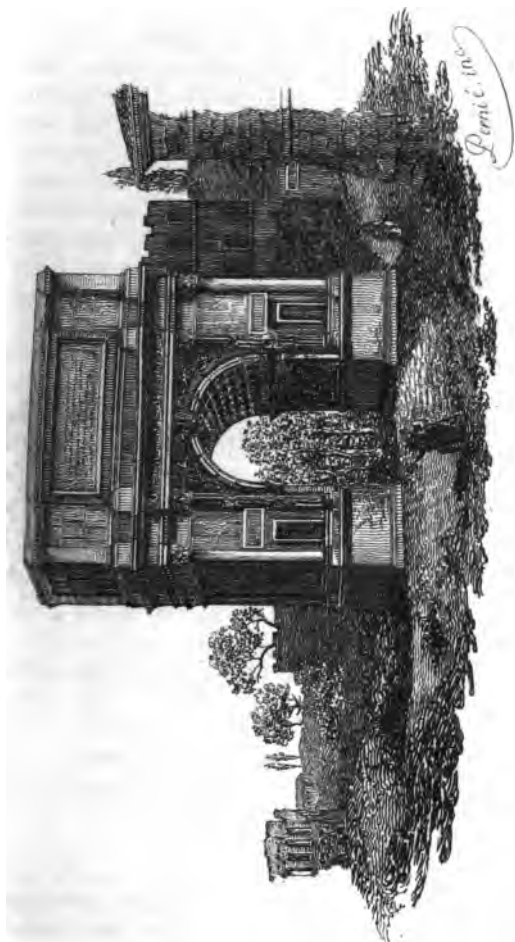
which was taken away under Honorius I and served as the covering of the Vatican basilic. The ascent to the vestibule was by seven, and thence to the cella by five, steps; the interior of the cella, or rather of the two celle, was adorned with porphyry columns two feet two inches in diameter, the roof with stucco squares; the walls and pavement were lined with giallo antico and serpentine marbles; of all this magnificence nothing remains but the foundations and the cella walls with the niches occupied by the two goddesses. Of the identity of this edifice with the temple of Venus and Rome no doubt can exist from the conformity of its plan to the medals of Hadrian, of Antoninus Pius, and its topographical situation which perfectly agrees with the assertions of Dio and Prudentius. The opinion that it was the temple of Isis and Serapis, of the Sun and Moon, is deprived of all foundation. Near the ruins of this temple is the

ARCH OF TITUS

It is proved by the inscription towards the Colosseum

SENATVS . POPVLVSQVE . ROMANVS
DIVO . TITO . DIVI . VESPASIANI F.
VESPASIANO . AVGVSTO

that it was raised by the roman senate and people in honour of Titus, the son of Vespasian as a memorial of the conquest of Jerusalem; from the word DIVUS in the inscription it is evident that this monument was erected under



ARCH OF TITUS

Domitian, after the death of Titus, which opinion is confirmed by the apotheosis under the central arch and by the flowery style corresponding with that of the Palladian forum begun by that Emperor. This arch, the finest monument of the kind extant, is of pentelic marble. On each side were four fluted columns of the composite order, four of which having fallen two only remain on either side and those in the direction of the forum are not entire.

The bas reliefs under the arch, though greatly injured, may be ranked amongst the finest of Rome; one represents Titus in a car drawn by four horses abreast, and led by a female figure, emblematic of Rome; the other Victory crowning the Emperor, is followed by soldiers, citizens, senators and lictors. The bas relief opposite represents a triumphal march with Jewish captives, the golden table, trumpets or silver horns, the gold candlestick and other spoils of the temple of Jerusalem; in the centre of the roof is the apotheosis of Titus seated on an eagle; in the angles four fine figures representing victory. On the frieze round the cornice is the remainder of the triumphal procession: the Jordan, carried by two men, oxen led to the sacrifice, soldiers of the Minerva legion bearing round shields with the image of the Gorgon.

This monument was restored by Valadier by order of Pius VII. It is situated on the Via Sacra near the ascent leading to

THE PALATINE HILL

† The most celebrated of Rome, having been the site of the city founded by Romulus. It is nearly the central point of the other six hills except on the side of the Velabrum, the shape is a trapezium with the following limits: S. Maria liberatrice, S. Anastasia, the extremity of the Circus Maximus, the arch of Constantine; the perimeter is 6400 roman feet, about a mile and a quarter, its height, over the level of the sea 52 metres. Amongst the various etymologies assigned by ancient writers, the name of *Palatium* is most probably derived from *Pallantium* a city of Arcadia, and it was so called by Evander. The primitive city having been built on the hill, it is not surprizing that it was inhabited by most of the kings and by many of the principal personages of the republic; that it was inhabited by the kings is known from many ancient writers, particularly from Plutarch, Solinus, Dionysius, and Livy. The house of Romulus was situated on the side facing the Aventine near the steps which led to the Circus Maximus; that of Numa, near the temple of Vesta, at S. Theodore afterwards called *Atrium Vestæ*; those of Tullus Hostilius, on the *Velia*, overlooking the Forum; of Ancus Martius, on the site of the temple of Venus and Rome; of Tarquinius Priscus on the slope towards the Velabrum; the two last kings lived on the Esquiline. In the early times of the republic Valerius Publicula wished to build his house on the Velian where Tullus Hostilius had resided, a point overlooking the forum, but the jealousy of the people being

excited it was built at the bottom of the hill, as stated by Cicero, Dionysius and Livy. In the last century of the republic this hill was occupied by the houses of the Gracchi, of Fulvius Flaccus, of Quintus Catulus, Lucius Crassus the orator, Gneius Octavius, Marcus Emilius Scaurus, Quintus Hortensius, Cicero, Claudius, Lucius Catilina, Mark Anthony, Tiberius Claudius Nero the father of the Emperor Nero, and of Caius Octavius, the father of Augustus who founded

THE PALACE OF THE CÆSARS

T The house in which Augustus was born was situated in the street called « ad capita Bulbula » as proved by Svetonius, in opposition to modern writers who pretend that Velletri was his birth place. Svetonius distinctly states: *Natus est Augustus, M. Tullio Cicerone, et Antonio Consulibus, IX kalendas octobris, paulo ante solis exortum, regione Palatii ad Capita Bulbula*: where, according to the same writer, an altar was raised to him after his death. He afterwards resided near the forum, over the anularia steps, in the house that had belonged to Calvus the orator, and subsequently returned to the Palatine in the house of Hortensius which he rebuilt, and united to it that of Catiline; to this modest mansion he added a temple dedicated to Apollo, with a portico of numidian columns and a library with a bronze statue of Apollo 42 1/2 parisian feet in height; this palace was subsequently increased and called the « Domus Augustana ». Under Tiberius it exten-

ded in the direction of the Velabrum ; when it was called the « Domus Tiberiana », Caligula increased it on the side of the forum , built a bridge which united the Palatine to the Capitol , but this bridge and the house built by Caligula on the Capitoline hill were demolished by his successor Claudius. Nero enclosed the plain between the Palatine , the Celian and Esquiline hills , and a part of the Esquiline , as appears by Tacitus who states that his palace joined the gardens of Mecænas on the Esquiline , where the villa Negroni now stands. This new palace having been destroyed in the great fire of the 64 year of the christian era , was rebuilt by Nero in such a style of splendour and magnificence that it was called the « Domus Aurea ». The columns around the portico amounted to 3000 ; the entrance was on the via sacra towards the so called temple of Peace and the arch of Titus. In the vestibule was the celebrated colossus 160 palms high ; it contained gardens, baths, an extensive pond surrounded by so many edifices that it seemed a sea lined by a town ; innumerable halls and rooms were adorned with columns , statues and precious stones. The riches of the whole empire were united in this palace ; Severus and Celer, who , according to Pliny, were the architects , applied all their talents in its embellishment ; Amulius , a celebrated painter, employed his life in painting it. On taking possession of the palace Nero said that he was at last lodged in a manner suiting a man. It was not however completed under his reign as proved by the following passage of Svetonius that Otho , « *nec quidquam prius pro potestate*

subscripsit quam quingentias sestertium ad peragendam auream Domum, fifty millions of sesterces, or 1,250,000 scudi to complete it; but his reign was too short, and it is certain that **Vespasian** and **Titus** demolished or converted to another use, those buildings not comprized within the **Palatine**. The baths of **Titus**, the **Colosseum** were in fact built upon these ruins, **Domitian** embellished the whole palace. **Trajan** stript it of its ornaments which he applied to the temple of the **Capitoline Jove**; his successors introduced various changes; after **Valentinian** and **Maximus** it suffered greatly from the ravages of the **Vandals**; **Procopius** asserts that **Genseric** carried away all the bronzes comprizing the vases of the temple of **Jerusalem**. It probably suffered also under **Totila**. It was however inhabited by **Heraclius** in the **VII** century, and in the **VIII** under **Pope Constantine** a great part of it still existed. Some ruins of the principal rooms and of the foundations alone remain; mingled with the oak, the laurel, the cypress the ivy, and the acanthus, they present many picturesque points of view, particularly in the direction of the **forum** and **circus maximus**. A part of the palace is occupied by the

ORTI FARNESIANI

†
Pope Paul III, **Farnese**, built on these ruins a villa, called the **orti Farnesiani**, which now belongs to the court of **Naples**; the principal gate, opposite the **basilic of Constantine**, with the two **doric columns** supporting a **balustrade** was designed by **Vignola**; formerly it

was embellished with alleys, groves, and fountains, statues, bas-reliefs and various marbles which have been transferred to Naples. It is easy to recognize in these grounds the position of some of the Augustan buildings, of the palaces of Tiberius, of Caligula and of Nero; the most considerable ruins are those that supported the external porticoes which had been successively strengthened and enlarged as the palace encreased, in order to preserve the same level. In the upper part are several remnants of the Palatine library built by Augustus, and of the temple of Apollo annexed to it which was raised after the victory of Actium. Towards the circus are the foundations of the theatre of Caligula adjoining the front of the house of Augustus. At a modern casino near which stood the house of Romulus and the temple of Apollo, are two small subterranean chambers, supposed to be remains of baths known by the appellation of Livia's baths, some paintings and gildings of a good taste are well preserved; the denomination of these chambers is as uncertain as their primitive use, it is however certain that they served as a foundation to the pronaus of the temple of Apollo. To the north is a grove of evergreens in which are scattered pieces of entablature, friezes, cornices, jonic composite and corinthian capitals, all of Luni marble, of fine execution, which were found in the ruins of the Palatine library in 1726; it was also called the Apollo library. The ornamental parts of the frieze and cornice consist of griffins, tridents and dolphins; the first allusive to Apollo the second to the naval victory; there are also trophies and fig-

res of victory. To the right of the Farnese gardens is

THE VILLA PALATINA

Built at the beginning of the XVI century by the Mattei family. It afterwards belonged to the *Spada*, *Magnani* and *Clocci* families, and is now the property of Mr. Mills, an English gentleman. Its situation, the beautiful and extensive views it commands on all sides, the associations of antiquity connected with the spot, render it one of the most interesting villas of Rome. The front part occupies the site of the celebrated portico and garden of Adonis mentioned by Philostratus; the west adjoining the Farnese gardens is situated on a side of the portico of the Palatine Apollo; the southern, the most agreeable, is on the ruins of the house of Augustus. Nor is it wanting in modern embellishments; a chamber on the ground floor of the modern casino having a small portico with four columns of grey granite on which are paintings by Raphael representing on the sides Venus and the Nymphs, on the roof, the Zodiacal signs, Muses, Apollo, Hercules; several of these works were engraved by Marc' Antonio who has thus preserved the remembrance of these productions of Raphael which have passed unnoticed by his biographers. They had been greatly injured through the neglect of the former proprietors but have been restored by Camuccini, and all are preserved excepting one which is irretrievably lost. A convenient flight of steps leads to the subterranean halls of the house of Augustus

interesting by their size, their preservation, and good distribution. These halls and the adjacent chambers which never served as baths, as has been asserted, were discovered in 1777 by Rancoueil, who rendered them accessible to the amateurs of art and of antiquity.

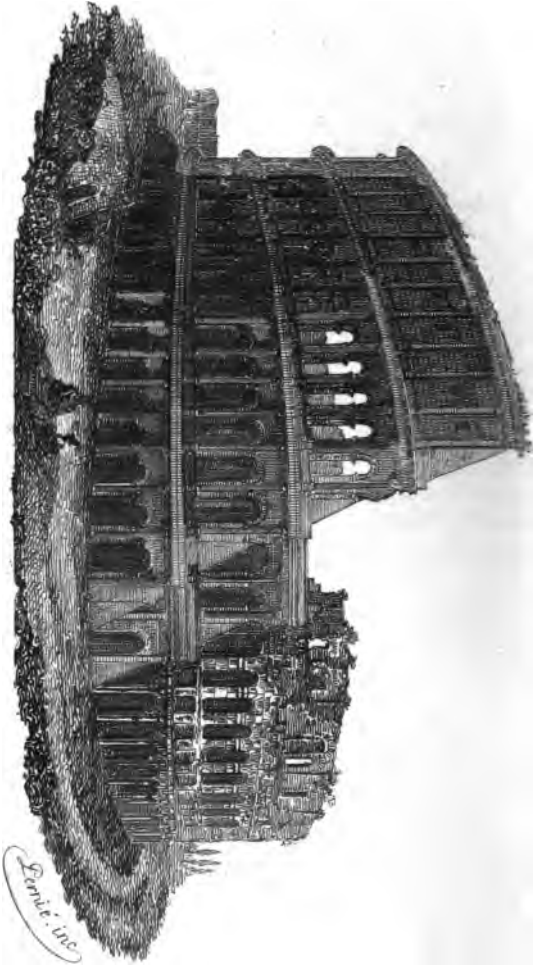
On the eastern side of the garden is an oblong yard commonly called the Hippodrome though without any foundation; it appears, however, to have been used for baths and gymnastic exercises. In the middle there appears to have been a fountain, and the tribune or apsis seen on the east side was probably a place of repose. On the level with the yard is a hall, the roof of which is well preserved. In the adjoining garden are remains of the galleries of the palace and of the spot from which the Emperor could see the games of the circus. It commands a fine view of the ruins of Rome and of the environs.

On quitting the Palatine villa at the arch of Titus a splendid view of the Flavian amphitheatre strikes the eye. Near it is the

META SVDANS

+ This was an ancient fountain which existed at the time of Nero, as noticed by Seneca, and was rebuilt by Domitian, as stated by Cassiodorus. Its form, though despoiled of ornaments, is recognized by medals representing the Colosseum, as that of a meta of the circus or of a cone from the top of which water flowed, and for this reason it was called the « Meta Sudans »; the water fell into a large basin 80 Roman feet in diameter. Four ancient regions

COLOSSEUM



met at this point : the II comprizing the sides of the Celian ; the III , that of the amphitheatre ; the VI , comprizing the « Meta » ; the X the Palatine ; it is probable that from this circumstance the form of the fountain was that of a « Meta ».

X *THE COLOSSUS OF NERO*

When Nero built his immense palace he ordered Zenodorus, a celebrated sculptor, to execute his colossus in bronze which was placed in the vestibule of the « Domus Aurea » ; it was transferred by Vespasian to the site afterwards occupied by the temple of Venus and Rome and under Adrian it was removed by means of 24 elephants to the place where the large pedestal now stands. After Nero's death, his face was changed into that of the Sun, under Commodus it resumed its primitive image, and after Commodus it again represented the Sun. It still existed at the beginning of the V century ; its height was 120 feet.

X *THE FLAVIAN AMPHITHEATRE*

The amphitheatres were buildings erected for spectacles, such as those of gladiators and wild beasts, games unknown to the Greeks until they fell under the Roman power ; thus these buildings were not known in Greece although the word is taken from the Greek, which signifies a round circular or elliptic theatre. The theatre is a semi-circular, the amphitheatre an elliptic edifice. Although the games of the am-

phitheatre are of italic institution, the romans had no fixed amphitheatre before Augustus, under whom one was built in the Campus Martius, on the spot where Monte Citorio now stands, by Statilius Taurus. Augustus intended to have built one in the centre of Rome an idea which was followed out by Vespasian who, availing himself of the site once occupied by the extensive ponds of the golden house of Nero, laid its foundations two years before his death, it is the one of which we admire the prodigious ruins. It was dedicated by Titus, and according to the anonymous writer of Eccardo, finished by Domitian, and called the Flavian amphitheatre from the Flavii; many centuries afterwards, it was named the Colosseum, the first mention of it being in Beda, a writer of the VIII century; this appellation does not arise from the colossus of Nero which Adrian placed near it but from its colossal dimensions, an appellation given also to other amphitheatres in the lower ages, and particularly to that of Capua.

It is related by Svetonius and by Dio, that the dedication by Titus was sumptuous: The games lasted a hundred days, five thousand wild beasts were destroyed, several thousand gladiators lost their lives, a naval battle was fought in the amphitheatre, a proof that there existed means of inundation. Some parts were originally of wood which rendered it subject to fires, one occurred under Macrinus from which time the parts consumed were repaired with solid materials.

The gladiatorial games having been abolished by Honorius, those of wild beasts were

continued in the V century, and though the amphitheatre suffered greatly from earthquakes in 439 and 480, it was always carefully restored, nor was it damaged during the invasions under Alaric, Genseric or Odoacer. It was perfect in 523 when the last games of wild beasts took place, and that it was entire in the VIII century is ascertained from Beda. It was the barbarism of the following ages that destroyed a part of this magnificent edifice.

In the XI century it became a fortress of which the Frangipani and the Annibaldi, two rival families, disputed the possession. The latter retained it in 1312 when it became public property; in 1332 it was the scene of a splendid tournament but this new destination soon disappeared and thirty years afterwards it was in such a state of abandonment that it became a stone quarry; in 1381 it was transformed into a hospital when the part facing the Celian hill had already perished. In the following century it continued to furnish materials for the roman palaces; Paul II built the palazzo di Venezia, Cardinal Riario, some years after the Cancelleria an example followed by Paul III in 1540 who built the magnificent Farnese palace and by Clement XI at the beginning of last century who, with the materials of one of the arches built in 1703 the Ripetta port; the Barberini palace was also built from its ruins. Although the arena was consecrated by Clement X in memory of the holy martyrs to the passion of Jesus Christ, yet under the same Clement XI above cited, the outward galleries were used as a receptacle for rubbish and dung. This degradation of the amphitheatre

lasted until the pontificate of Pius VII who not only cleared but restored it in several parts, and reinforced it towards the east. To Leo XII we owe the repairs towards the west and south; the works were continued by Pius VIII. Under these pontiffs, protectors of the arts, the Colosseum has resounded after so many centuries with instruments of restoration, which before had been heard only for its destruction, and in our days no expense is spared for the preservation of what remains of this magnificent and imposing monument. Its plan is an ellipse 2416 palms in circumference; the external façade, composed of large travertine blocks, though ruined to the west and south, is preserved in the remainder and shows that the decoration was formed of superposed orders 232 palms high; each external order corresponding to a story or internal passage leading to the steps. The three first orders were formed of eighty arches supported by half columns, doric, ionic and corinthian. The fourth order instead of arches had windows each of which corresponded to two lower arches; eighty arcades were separated by intermediary columns. The arches of the first order being so many entrances are numbered; that between numbers XXXVIII and XXXIX corresponding to the minor axis of the ellipse towards the Esquiline, is without any number and it is supposed that the other three now wanting were entrances depending directly on the public authority. These entrances, probably privileged, were more richly ornamented, as in that towards the Esquiline there are traces of two fine marble veined columns which formed a

kind of propyleum. This arch is besides wider than the others, and leads to a splendid internal hall lined with stucco, of which some parts are visible and to one of the first places on the podium. It may be considered as one of the entrances to the imperial seat which seems to have been on the minor axis of the arena from the Esquiline, Palatine and Celian as the parts perfectly correspond. In the external cornice are apertures between every five square palms corresponding with travertine stands below; the former served to contain, the latter to support the bronze beams of the awning which sheltered the spectators from the sun. In the interior, nothing can give a better idea of the size and magnificence of this monument than by examining it from the second story which can be reached with the utmost facility the arches having been propped up and the pavement cleared of ruins. These excavations were made in 1812, when arriving at the primitive level of the arena, which had been filled with substructions in the lower ages, the secret passage was discovered in which Commodus was attacked by the conspirators; numerous fragments of marble columns, of statues, bas reliefs and inscriptions were also found; the most remarkable inscriptions are those of Lampadius and Basilius Prefects of Rome the former in 430, the latter in 480 under Theodoric; it appears by that of Lampadius that he restored the arena, the podium, the doors and the seats; in that of Basilius that he rebuilt the arena and podium thrown down by an earthquake. The two entrances into the arena were by the great axe; the arena was the spot where the games

were celebrated, it was so named from the sand which covered the soil, the length was 420 palms and the width 268, a circular wall of sufficient height to prevent the beasts getting up it, with openings at intervals closed by iron gates through which the gladiators and wild beasts entered the arena, was called the « Podium »; on this were placed the seats of the emperors and of the imperial family, of the senators, chief magistrates and vestals.

Over the podium began the steps for the spectators; the doors leading to them were called vomitorii; these steps were divided into three rows, called « meniani » or « precinctioni »; the first of which consisted of 24 and the second of 16 steps both of marble; the third, the greater part of wood, was replaced by Héliogabalus and Alexander Severus by a more solid material after the fire under Macrinus. At the end of the steps was a gallery composed of 80 columns, first built of wood afterwards of marble, supporting a roof under which were placed the keepers of the awning; the « meniani » were divided into *scalaria*, or small stairs, under the vomitorii; there was room on the benches for 87,000 persons, and in the upper porticoes for 20,000. The public garden near the amphitheatre was opened in 1812.

ARCH OF CONSTANTINE

† This triumphal arch was raised to Constantine the great, by the roman senate and people in commemoration of his victory *ad saxa rubra* over Maxentius; it consists of three arches



ARCH OF CONSTANTINE

with eight fluted corinthian giallo antico columns and has reliefs of different periods, some of the time of Constantine, others, as seen by the style, were taken from the arch of Trajan; those below represent an allocution to the soldiers, the taking of Verona, the victory at Ponte Molle; the lunettes under the arch represent the sun and moon; the victories on the pedestals, the four figures of fame are of a coarse style; the arts at the time of Constantine being in a state of great decay. Eighteen are of a fine style there are ten long bas reliefs on the attic, eight round ones on the small arches, these were taken from one of Trajan's arches; the position of Trajan's arch despoiled by Constantine is not known; it was certainly not that of his forum which was entire long after that period.

The four bas reliefs on the side of the Colosseum placed in the attic between the statues, represent the triumphal entrance of Trajan into Rome; the restoration and enlargement of the via appia; the audience with Partomasiris, king of Armenia and his dethronement; the two bas reliefs on the attics of the side are the most magnificent, they were formely of a sole piece; they represent the battle, and the victory gained by Trajan over Decebalus king of Dacia; the Emperor declaring Partomaspatus, king of the Parthians, the conspiracy of Decebalus against Trajan, an address to the army, and the *Suovetaurilia* sacrifice. The rounds over the small arches represent a chase and sacrifices to Apollo, Mars, Sylvanus and Diana, the two under the middle arch, though superior to those of the time of Constantine, are greatly inferior to those

of the time of Trajan and are probably of an intermediary epoch.

To the arch of Trajan belonged the eight giallo antico columns, a part of the entablature the seven Dacian prisoners in Phrygian marble whose heads are said to have been taken away by Lorenzino de' Medici and carried to Florence; the other figure of a prisoner in white marble is modern, the ancient statue being broken into fragments was placed in the capitoline Museum by Clement XII who formed upon ancient models the heads that had been taken from the other statues; there is a void in the attic and on the upper plan stood the triumphal car with four bronze horses; the frieze of the arch and the squares containing the eight round bas reliefs were lined with porphyry of which there are still some remains.

The soil of Rome having been raised, a part of this arch was underground; in 1804 under Pius VII it was cleared and encircled with a wall which was removed under Leo XII; the arch is now restored to its primitive magnificence. On a fine road opened from this arch between the palatine and celian hills stands the

CHURCH OF S. GREGORIO

+ S. Gregory the great, of the ancient and noble Anician family, had his paternal mansion on this spot, which he converted in 584 into a monastery of friars; he lived in it prior to his election to the papacy and built a church in honour of S. Andrew the apostle which still exists. After his death a church was built

in his honour to which Cardinal Scipio Borghese added in 1633 the façade and double portico on the designs of Soria ; the architecture of the church was renewed in 1734 by the Camaldulose monks to whom it now belongs ; it is composed of three naves with 16 columns chiefly granite.

The painting on the roof is by Placido Costanzi ; the first altar piece on the right representing S. Silvia the mother of S. Gregory , is by Parker , an english artist ; S. Damian, on the second altar , by Mancini ; S. Romuald in his agony , by Fernandi , the fine painting in the chapel at the end of the nave representing S. Gregory , is attributed to Andrea Sacchi ; the altar is remarkable for its fine sculptures and a painting by Signorelli. The picture over the high altar is by Balestra ; that of the conception in the following nave by Mancini ; the Madonna with several camaldulose saints is considered as one of the best works of Battoni ; the blessed Michael is by Bonfreni.

At the end of this nave is the chapel dedicated to S. Gregory the great who is represented over the altar piece ; it is a copy, by an unknown hand , of the original by Annibal Carracci which is now in England. The chapel was designed by Daniel da Volterra and finished by Carlo Maderno ; the paintings of the cupola are by Ricci.

Adjoining this chapel is a terrace offering a fine view of the ruins of the imperial palace ; the three ancient chapels standing on it were rebuilt by Cardinal Baronio ; the first is dedicated to S. Silvia whose statue placed over

the altar between two porphyry columns, is by Cordieri, a scholar of Buonarotti; the paintings of the roof are by Guido Reni, they were ordered by Cardinal Borghese in 1608; the second chapel is dedicated to S. Andrew, the painting over the altar between two verd' antico columns is by Roncalli surnamed Pomarancio; the S. Peter and S. Paul are by Guido.

On the walls of this chapel are the two frescoes by Domenichino and Guido. The one representing the flagellation of S. Andrew is by Domenichino; the other the saint kissing the cross while led to martyrdom, by Guido.

In the last chapel, that of S. Barbara, there is a statue of S. Gregory, begun by Buonarotti and finished by Cordieri. The marble table in the middle of this chapel is the same on which S. Gregory used every morning to feed twelve poor pilgrims.

MONTE CELIO

✕ This hill the longest and most irregular of the seven roman hills having a circumference of 16100 ancient feet, was originally called *Querquetulanus*, as asserted by Tacitus from the oak wood which covered it; under Romulus or Tarquinius Priscus it assumed its present name from Celes Vebenna, an Etruscan chief who came to the assistance of Rome. The height on which stands the church of S. Gregorio was called *Celiolius* the little *Celius*. The *Celian* was added to the city by Tullius Hostilius the third king of Rome who assigned it as an habitation to the Albans brought to Rome after the de-

struction of Albalunga. A fire broke out here under Tiberius, as related by Tacitus, and the place having been rebuilt by that emperor it was called Augustus; having been destroyed by fire and sword by Robert Guiscard in 1080 it was no longer inhabited. Under the arch way to the right on quitting S. Gregorio is the church of

SS. GIOVANNI E PAOLO

+ Built on the house of those martyrs by S. Pammachius, a monk, in the IV century. It belonged to various religious orders till the time of Clement XIV who granted it to the « Passionisti ». The portico, which is ancient, is supported by six granite jonian, and two marble columns of different orders; the interior divided into three naves by 16 granite columns was built by Canevari. The pavement is a species of mosaic composed of various coloured stones mixed with porphyry serpentine etc. taken from ancient buildings, forming what the ancients termed an *Opus Alexandrinum* from having been carried to perfection under Alexander Severus; it is seen in all ancient churches. The urn, under the high altar, is also of porphyry. The best pictures are those of the tribune by Pomarancio, and that of Benafiel representing S. Sebastian in the last chapel of the right nave. In the passage leading to the sacristy are the busts of Innocent VII and of Cardinal Paolucci, by Pietro Bracci.

To the left on quitting the church is a large travertine building commonly called the Curia Hostilia, but this edifice, as already seen, was

in the Roman forum, and no author speaks of two curiæ Hostiliæ. This building is supposed to have belonged to the vivarium, where the wild beasts were kept for the use of the Colosseum, being of a contemporaneous style. It was more probably an ornament of the Nymphæum of Nero, and of the temple of Claudius which was situated in the garden of the Passionisti. This portico formed a double archway the lower order of which is still underground; on these arches the church belfry was subsequently raised. Behind this building is an extensive ancient lomia, or tufa lithoid quarry.

Opposite the church are ruins said to be those of the house of Scaurus, in contradiction to ancient writers who place it on the Palatine. They appear rather to have belonged to the *Macellum Magnum*, a large meat and fish market which was on the Cælian. The people seem to have a tradition of its primitive use as they still designate it by the name of « *Pescaria Vecchia* ». Following the road opposite the church is

THE ARCH OF DOLABELLA

Built of travertine in the X year of the Christian era by the consuls Publius Cornelius Dolabella, and Caius Junius Silanus, who was also *Flamen Martialis*, as stated in the inscription on the eastern façade; his title of Silanus has led to the supposition that the arch formed an entrance to the *Campus Martialis* where the *Equiria*, or equestrian games in honour of Mars, were celebrated when the *Campus Martius* was inundated by the Tiber. This field is to

the left of the arch, towards the west side is a part of the Nymphæum of Nero and of the temple of Claudius. The arch of Dolabella was used by Nero as a supporter of his aqueduct the arch of which still remains. To this aqueduct belong the arches extending between the Cælian and S. John Lateran.

S. MARIA IN DOMNICA

+ This very ancient church called *in Domnica* corresponding to the greek word *kiriake* was built on the spot once occupied by the house of S. Ciriaca a Roman matron. It is now called the Navicella from a small marble vessel placed by Leo X before the church which was restored on the designs of Raphael. In the interior are 18 granite and two porphyry columns. The freize was painted in chiar'oscuro by Giulio Romano and Pierin del Vaga; the altar pieces are by Lazzaro Baldi; at the angles of the absis are two porphyry columns.

Between this church and that of SS. Quattro were the quarters of the foreign soldiers, the *Castra Peregrina* as ascertained from numerous inscriptions. Chonodomar king of the Alemanni, who was taken prisoner by Julian at the battle of Argentoratum near the present city of Strasbourg, finished his days in these barracks, as related by Ammianus.

Adjoining this church is the villa Mattei filled with fragments of all sorts of antiquities; in the middle of a large meadow is a small Egyptian granite obelisk of two pieces on the upper part of which are ancient hieroglyphics.

In the portico are two large pedestals with inscriptions relating to the V Cohort of the vigili, whose quarters were between the villa and the navicella. Sundry mosaics, a double headed hermes of Socrates and of Seneca, identifying the features of the latter, were found on the grounds. On the right of the road leading to the Lateran is the church of

S. STEFANO ROTONDO

x This edifice, situated on the road called *Caput Africæ* has been considered by antiquaries as a temple of Bacchus, of Faunus, of Claudius; by others as a Macellum. It is merely a church of the V century built by Pope S. Simplicius in honour of S. Stephen, as related by Anastasius, whose authority agrees with the irregularity observed in the base, the diameter, the orders and capitals of the fifty six interior columns, nearly all granite which are spoils of more ancient buildings; its denomination is derived from its round form. It formerly had a double spheric perystile but at its restoration under Nicholas V the first row of columns was enclosed and thus a wall was formed by the outward circumference.

It contains paintings by Pomarancia and Tempesta representing the martyrdom of several saints which have been restored in latter times; two have been repainted by Manni, a Sicilian artist.

Over the altar, in the centre of the church is a tabernacle of curious design and execution by a Swedish baker. Following the line of Ne-

ro's arches, on the left is the church of SS. Quattro Coronati rebuilt by Pasqual II; it contains eight middle sized granite columns, supporting eight smaller ones and some paintings of Giovanni da S. Giovanni in the choir. On the main street leading to S. John Lateran is

S. CLEMENTE

T This church is said to be built on the house of S. Clement, one of the early successors of S. Peter; his remains and those of S. Ignatius, bishop of Antiochia, are under the high altar. It is known that it existed in the V century as Pope Zosimus here condemned Celestius in 417. It was restored by Pope Adrian I and Nicholas I, the choir was rebuilt by John VIII, the absis or tribune by cardinal Tomasio who added the mosaic still existing. Under Clement XI it was completed in its present state.

This church is one of the most interesting of Rome being the only one preserving the form of the primitive churches. The vestibule is on the modern piazza di S. Clemente having a small portico supported by four columns, a work of the IX century; the atrium surrounded by porticoes leads to the interior which is divided into three naves by two rows of columns taken from ancient edifices. In the middle nave is a species of marble enclosure with the monogram of John VIII IOHANNES similar to that found on the coins of this pope which determine the period of its construction. This enclosure was used as the choir in ancient churches; on the sides are the ambones or pulpits from which the epistles

and gospel were read to the people. Further on is the Sanctuary which is isolated and contains the confessional, seats for the bishop and for the assisting priests. Besides the paintings by Conca, Grecolino, Odazzi, Chiari, and Ghezzi, the chapel of the Passion contains some fine fresco works by Masacci, one of the early restorers of the art; they represent our Saviour on the cross and deeds of S. Catherine the martyr. The evangelists on the roof, the only works that have not been retouched, are also by Masacci. Near the high altar are the tombs of Cardinals Raverdella and Venier of Recanati, the former is a white marble sarcophagus of fine design and execution of the XV century. The convent of S. Clemente is now occupied by Irish Dominicans.

GUIDE OF ROME



THIRD DAY

FROM THE LATERAN TO THE QUIRINAL

PIAZZA S. JOHN LATERAN

In the middle of this piazza is the obelisk raised at Thebes by Thoutmos III as ascertained by the cartouches. It is related by Ammianus that by order of Constantine it was conveyed down the Nile to Alexandria for the purpose of sending it to Rome, but that in consequence of that Emperor's death this project was suspended, and that subsequently it was erected in the Campus Martius by Constantius his successor.

After the ruin of this circus the obelisk remained under ground at a depth of 34 palms until it was excavated under Sixtus V, and being broken into three parts it was restored and raised on this spot by Domenico Fontana.

The lower part was repaired with granite and the traces of the latin inscription which is

preserved in the Vatican library are still visible. It is of red granite covered with hieroglyphics; the height, without the base and pedestal, being 144 palms, and the width at the lower part 14. Adjoining it is a statue of S. John the Evangelist.

The piazza is occupied by two hospitals for women, by the Basilic and the Lateran palace where the Roman Pontiffs resided in early times; it was enlarged and embellished until they transferred their residence to the Vatican, the proximity of which to the castle S. Angelo offered them a retreat and refuge. It suffered and fell to decay during the residence of the holy see at Avignon. In 1585 Sixtus V entrusted the care of its restoration to Domenico Fontana who built two sides; the third was completed by Alessandro Galilei under Clement XII. The rooms were painted in fresco by Nogari, Croce, Ventura, Salimbeni, Ricci, Andrea d' Ancona, the first artists of that day. It was occasionally the residence of Sixtus V, but after his death it was again abandoned and remained in a state of neglect until its restoration under the present Pope Gregory XVI whose views were ably seconded by Cardinal Tosti the Finance Minister, and under the direction of the architect Poletti it has resumed its former splendour; the paintings and gildings have been restored and this palace is now destined to form the third Museum of Rome.

The rooms on the ground floor contain various monuments of early christian antiquities, casts of the bas-reliefs of the Parthenon, now in London, of the Egina marbles now at Mu-

nich. In the third room is the mosaic representing gladiators found in the baths of Caracalla; in the first to the left sundry fragments, a stag in grey marble and a cow. In the second, statues of Germanicus, Drusus, Agrippina, a fine cinerary urn. In the third a statue of Aristides; in the fourth one of Bacchus found in the Villa Adriana at Tivoli. In the last a mosaic representing our Saviour, S. Peter holding the keys, and S. Paul.

The rooms of the third wing contain fragments of sculpture: a statue of Cato; a captive king from the arch of Constantine; two casts of the statue of Aristides one from the original existing in the second wing, the other from that at Naples; two small columns of pavonazetto marble lately found in the Tiber.

The first story is destined to form the gallery; in the second room are various old paintings on boards, a fine copy by Silvagni of the martyrdom of S. Andrew, by Domenichino, existing in the church of S. Gregorio; the paintings on the roof are by Zuccari. In the third room are two Madonnas with saints by Parmegianino; the baptism of S. John, Cesare da Sesto; two draperies representing S. Peter and S. Paul copied by the students at S. Michele; two pictures by Bartolomeo di S. Marco. In the following rooms are cartoons by Giulio Romano, Camuccini, and sundry mosaics found out of the porta S. Sebastiano; the annunciation by the Cav. d' Arpino; the portrait of George IV by Lawrence; a copy, by Bruni, of the assumption of the Virgin from the original by Guercino now in Russia. A superb mosaic found in the absis of

the wrestling place at the baths of Caracalla, considered to be the finest monument of the sort that has come down to us from antiquity. Under the arches of the loggie are several landscapes by Paul Brill

THE BAPTISTERY

It is said that Constantine built this sumptuous chapel in order to receive baptism from Pope S. Silvester; it is known that it existed in the V. century and that in the IX it had the form and columns it possesses at the present day. It was despoiled of its ornaments and ruined in the frequent pillages of the city but was restored by Gregory XIII and by Urban VIII.

The baptismal font, formed of an antique basaltic urn with a bronze gilding, is placed in a circular spot lined with marble to which the descent is by three steps. Here on the saturday of holy week the Jews, the Turks and others converted to the faith receive baptism. Around this font is an octangular balustrade covered with a cupola supported by a double row of columns; the first eight of porphyry support a cornice composed of antique fragments; the others are of white marble; between the pilasters of the second row are eight large pictures relating to the acts of S. John, painted by Andrea Sacchi; the frescoes are by Gemignani, Camassei, Carlo Maratta, Mannoni; in the chapel dedicated to S. John are two columns of serpentine; in the one opposite, that of the Evangelist, are two of oriental alabaster, the statues of both these saints are of bronze, the for-

ST JOHN LATERAN



mer by Luigi Valadier, the latter modelled by Gio: della Porta; the two porphyry columns on the wall supporting a cornice of antique fragments formed the ancient entrance to the Baptistery.

THE LATERAN BASILIC

† This temple, the first of Rome and of the Catholic world, is denominated *Ecclesia Urbis et Orbis*, *Mater et caput Ecclesiarum*, it is also called *Constantiniana*, from Constantine the Great its founder; *Lateranense* from the site of the house of *Plautius Lateranus* |who was implicated in the conspiracy against Nero; of the *Salvatore* to whom it was dedicated by Pope S. Silvester; *Aurea*, from the rich gifts it contained and finally *Basilica S. Giovanni*, having been subsequently dedicated to the Baptist and the Evangelist; it is the cathedral of the sovereign Pontiff who, after his elevation to the Papacy, takes solemn possession; it has been the seat of twelve councils, either general or provincial.

This basilic, preserved during ten centuries by the successive restorations of sundry Popes was totally destroyed by fire, together with the palace, in 1368 under Clement V, when the apostolic see was at Avignon; it was rebuilt with the funds sent by the Pope, embellished by Urban V, Alexander VI, and Pius IV who made the gilt ceiling and the lateral façade to which Sixtus V added the double portico on the designs of Domenico Fontana; the arabesques are by Salimbeni, the bronze statue of Henry IV of France by Cordieri, erected by the chap-

ter to the benefactor of the basilic ; Clement VIII rebuilt the upper nave on the designs of Giacomo della Porta , and Innocent X the large nave on those of Borromini.

At length Clement XII completed the temple and added the principal façade by Alessandro Galilei ; it is in travertine , decorated with four half columns and six composite pilasters supporting a cornice and balustrade on which are placed ten colossal statues of various saints with that of our Saviour in the middle ; there are five balconies , the central one , which has four granite columns , is destined to the Papal benedictions ; at the end of a splendid portico supported by 24 marble composite pillars , is the colossal statue of Constantine the Great , found in his thermae ; the central door was taken from the Emilian basilic in the Roman forum , and was placed here by Alexander VII ; the walled door to the right is the « porta santa » opened only in the year of the great Jubilee. The bas-reliefs over the doors represent S. John the Baptist announcing the coming of the Redeemer by Maini ; S. Zaccariah naming S. John by Ludovisi ; the death of the Baptist by Valle ; S. John reproaching Herod with his passion for Herodias by Bracci.

The interior is composed of five naves with six pilasters on each side , the centre one was altered by Borromini who covered the columns with six large pilasters forming five arches corresponding to the same number of chapels ; two fluted pilasters of the composite order support the cornice ; within these are twelve niches with two verde antico columns each , containing the co-

ossal statues in marble of the apostles executed by the best artists of that day, S. James the elder, S. Matthew, Andrew and John by Rusconi, S. Thomas and Bartholomew by Legros; S. Thaddeus, by Lorenzo Ottoni, S. Simon, Moratti; S. Philip, Mazzuoli; S. James the younger de' Rossi; S. Peter and Paul by Monot; the stucco bas reliefs, executed on the designs of Algardi, represent various passages of the old and new testament. In the ovals over these bas reliefs are painted the greater prophets: *Nahum*, the first near the right entrance by Muratori; *Michea*, the one opposite, by Ghezzi; *Jonas* by Benafiel; *Abdias* by Chiari; *Amos* by Masini; *Joel* by Garzi; *Oseas* by Odazzi; *Daniel* by Proccaccini; *Ezekiel* by Melchiorri; *Baruch* by Trevisani; *Jeremiah* by Conca; *Isaiah* by Luti; the ceiling of this nave was made by Pius IV of the house of Medici, the design is attributed to Michael Angelo.

The Corsini chapel, the first near the left entrance, is one of the richest and most magnificent in Rome; it was built by Clement XII in honour of S. Andrea Corsini, his ancestor, on the designs of Alessandro Galilei who decorated it with columns of the corinthian order, and lined it with the finest marbles. Over the altar between two verde antico columns, is a mosaic portrait of S. Andrea Corsini, copied from a painting by Guido; on the front are the figures of Innocence and Penitence by Pincellotti; the bas relief represents S. Andrea Corsini protecting the florentine army at the battle of Anghieri; in the large niche supported by two porphyry columns is the tomb of Clement XII,

with the antique porphyry urn formerly in the portico of the Pantheon; the bronze statue was modelled by Maini; the marble statues by Monaldi. On the tomb of cardinal Neri Corsini, the uncle of Clement XII, is the cardinal's statue, with a child and a seated figure of Religion, by Maini; in the four niches are statues representing the four cardinal virtues, surmounted by marble bas-reliefs: *Temperance* by Valle; *Force* by Rusconi; *Prudence* by Cornacchini; *Justice* by Lironi. The corresponding bas-reliefs are by Benaglia, Anastasio, Bracci, Adami. The cupola is ornamented with gilt stuccoes, the pavement with choice marbles, the balustrade with gilt bronze. Over the altar is a fine group representing a dead Christ supported by his mother; under the chapel are the tombs of the Corsini family.

In the large nave near the high altar is a bronze monument of Martin V Colonna who died in 1431 the work of Simon the brother of Donatello; in the large arch of this nave are two columns of red oriental granite 50 palms high. On the high altar of the transept four granite columns support a gothic tabernacle containing, among other remarkable relics, the heads of S. Peter and S. Paul.

On the right nave are the tombs of Paolo Millini who died in 1527, and of Giulio Acquaviva created a cardinal by Pius VI when only 20 years of age.

The second chapel, dedicated to S. John Nepomucene, is now undergoing various improvements on the designs of Raimondi, and will

be splendidly decorated at the expense of the Torlonia family.

In the fourth chapel are the tombs of cardinal Rusponi who died in 1675 the figures by Filippo Romano, and that of cardinal Martini of Chaves in Portugal placed here in 1447. In the second nave the tombs of Silvester erected in 1003 by Sergius IV; of Alexander III in 1181, who held the council of Lateran; of his nephew Cardinal Bandinelli; of Pope Sergius IV who died in 1013; and the cenotaph of Cardinal Farnese executed by Valsoldo, on the designs of Vignola.

In the first chapel to the left dedicated to S. Ilario whose portrait was executed in fresco by Guglielmo Borgognone, is a door leading to the ancient cloister which contains several curious monuments remarkable by their design and execution.

In the Lancellotti chapel is the tomb of cardinal Casanate by Legros.

III Chapel, the Christ over the altar by Civoli, or by Stefano Maderno; the tomb of cardinal S. Severino, by Pinelli of Carrara, and that of Cardinal Valeriano.

IV. The fresco representing the assumption, S. Domenick, S. Filippo Neri was begun by Odazzi and finished by Hern. Below is a painting of the Giotto school representing the death of the Virgin, the tombs of cardinals Antonelli and Caraccioli are of the XIII century, that of cardinal Annibaldi of 1240.

Along the second nave are those of Porti, Lanciuti, Garimberti, Burgio, of cardinal Sasso and of Elena Savelli by Delduca, a pupil of Buonaroti.

On the roof of the absis is a large mosaic of 1291 by fra Jacopo da Turruta who was assisted by fra Jacopo da Camerino, both artists being represented in small proportions on the sides, and the name of the first is above. After the death of Turruta the work was completed by Gaddo Gaddi; between the Madonna and S. Francis is Pope Nicholas IV on his knees. Over the central arch of the tribune a fine painting by Agricola has recently been placed at the expense of the Torlonia family; it represents the Saviour, S. John the Baptist and the Evangelist.

At the end of the transept, renewed on the designs of Giacomo della Porta by Clement VIII in 1600, is the splendid altar of the most holy Sacrament; the tabernacle is adorned with fine marbles and four verd' antico columns, the architrave and front are supported by four fluted columns of gilt bronze, of the composite order 13 palms in circumference. Some antiquaries assert that these columns are formed of the bronze taken in the Egyptian vessels at the battle of Actium which was deposited in the Capitol by Augustus. The four marble statues completing the altar represent *Elias*, *Moses*, *Melchisedech*, *Aaron*: these, together with the respective bas-reliefs, were executed by Mariani, Vacca, Egidio, and Silla; the ascension of our Saviour is by d' Arpino whose tomb is behind the tribune near that of Andrea Sacchi; the other subjects are: Constantine presenting the sacred vases to the basilic, by Baglioni; the apparition of the Saviour by Paris Nogari; the triumph of Constantine, by Cesari; the apparition of the Apostles by Nebbia, S. Silvester on Mount Soracte

by Pomarancio; the building of the basilic by Nogari; its consecration by Ricci; the angels are by Mariani, Buzi, Cordieri, Valsodino, Stefano Maderno. In the sacristy is a fine painting of the « Annunziata » by Venusti made on the designs of Buonaroti.

In the chapel of the choir is the tomb of Lucretia Tomacelli the wife of Philip Colonna, by Theodore della Porta. The columns are of paragone marble; the bronze works are by Lorenziani; the altar piece representing the Baptist and the Evangelist, is by the Cav. d'Arpino; the roof by Croce, the portrait of Martin V by Scipio Gaetani.

In the chapel of the *Presepe* the subjects are painted with much skill by Trometta; SS. Peter and Paul by d' Arpino; the monument to Cardinal Rezzonico is by d' Este. Two giallo antico fluted columns support the organ; they are 40 palms in height and are the first known of this kind of marble; the basilic also contains a painting by Giotto representing Boniface VIII proclaiming the first Jubilee of the holy year in 1300, it is on the wall behind the first large pilaster on the right of the chief entrance.

The small semicircular nave behind the tribune was formerly an open portico built probably by S. Leo I; in it is preserved part of the table said to have been used at the last supper of Christ and the apostles; the ancient tombs are those of Gio : Muti Papazzuri, Gabriel Filippucci, executed by Cametti and designed by Costanzi; on the altar behind the tribune is an ancient crucifix and some statues on the side. Opposite are the tombs of Alessandro Galilei, of

the duchess of Ascoli who died in 1496 ; of Elisabeth Sforza ; of the poet Teobaldo ; of de-Rossi a Roman ; of Scannarolo who died in 1636 and finally two ancient mosaics. The ancient door leading to the sacristy was placed here by Celestin III in 1196. Over the altar , under which are the remains of Flavio Orsini a literary character of the XVI century is a painting of the « Assunta » by Venusti, designed by Buonaroti. The small picture of the Magdalen is of the old school ; that of the Trinity by Ciampelli ; S. John led by the disciples to the cave is by d' Arpino ; the vocation of the Apostles , unknown ; the walls are lined with inscriptions to various Popes the benefactors of the basilic.

In the sacristy of the canons are represented various acts of Pope S. Clement, painted by Ciampelli. Over the altar the Virgin and S. John of the old Florentine school ; in the small sacristy to the left a picture by Maturino da Caravaggio and a cartoon of a holy family attributed to Raphael ; amongst other sacred vestments a cope of the V century is deserving of notice. Nearly opposite the palace is

THE SCALA SANTA.

When Sixtus V rebuilt the Lateran palace and a part of the Triclinium of S. Leo III which had not been injured in the conflagration of the ancient building the part extending to this spot underwent no change. A portico was by the Pope's orders raised in front of the chapel by Domenico Fontana with five stair cases, leaving in the middle the holy stair case formed

of 28 marble steps, formerly in the house of Pilate, which had been brought to Rome; this stair case is called *holy* from having been sanctified by the blood of Christ who ascended and descended it several times at the period of his passion; it is therefore held in great veneration by the faithful who ascend it only on their knees and descend by the lateral stairs; so great has been the concourse of christians to this spot that in the lapse of ages the steps sunk in and to prevent further degradation the whole was covered with wood which, for the same motive, has been frequently renewed.

Within the chapel at the top of the steps is a very ancient image of the divine Saviour 7 palms high which is held in great veneration. S. Leo placed under the altar a box of cypress containing three smaller ones filled with relics, and inscribed *Sancta Sanctorum*, an appellation given to the chapel, which contains many other relics; a spot inspiring veneration and respect.

To the south of this sanctuary is a tribune to which Benedict XIV transferred the mosaics destined by Leo III as an ornament to his trichlinium in the Lateran palace; this monument was restored by Camuccini and Valadier. The ancient arches on the piazza di S. Giovanni are ruins of Nero's aqueduct which brought the aqua Claudia to the Celian hill.

PORTA S. GIOVANNI

This gate was substituted by Gregory XIII to the ancient porta Asinaria which is closed.

It was so named from the Via Asinaria having been opened by some person named Asinius. The modern name is derived from the basilic; the architecture is by Giacomo della Porta. It was through this gate, opened by the Isaurian mercenaries, that Totila, according to Procopius, entered Rome. At a distance of two miles the high road is intersected by the Via Latina along which are ruins of tombs one of which is well preserved; a little further on is a little temple supposed to have been erected to female Fortune on the retreat of Coriolanus which was restored by the younger Faustina; but the style of building is not of that period, and the distance from Rome does not correspond to that of this celebrated edifice which was situated near the hamlet called « Roma vecchia » on the via latina at the fourth mile from the ancient Capena gate where, according to the testimony of Dionysius and other ancient writers, Coriolanus pitched his tents and yielded to the supplications of his mother and wife.

At a distance of 2 1/2 miles is the « acqua santa », a spring of mineral water held in some estimation in cutaneous cases; within the gate a road to the right under the walls, fortified in the V century, leads to the basilic of

SANTA CROCE IN GERUSALEMME

This church, one of the seven basilics of Rome, was built by S. Helena, the mother of Constantine, on the site of the *Variani* gardens, the residence of « Eliogabalus » and of « Alexander Severus » his successor. The palace was cal-

led *Sessorium*, and the basilic *Sessoriana*. S. Helena having deposited here the third part of the holy cross which she had found at Jerusalem the church assumed the denomination of *Santa Croce in Gerusalemme*. It was consecrated by Pope S. Silvester and restored at various periods by other Popes; Lucius II rebuilt it in 1144; Pius IV granted it to the cistercian monks of the congregation of Lombardy. It was restored by Benedict XIV who built the façade and portico, supported by pilasters and columns, four of which are granite.

The interior is composed of three naves divided by pilasters and by eight large egyptian granite columns; the high altar is isolated; the « baldacchino » supported by four fine breccia corallina columns. Under the altar a basaltic urn with four lions' heads contains the bodies of the martyrs S. Cesarius and Anastasius; the frescoes over the tribune are by Pinturicchio, those in the subterranean chapel dedicated to S. Helena by Pomarancio, the mosaics by Peruzzi. At the entrance to the chapel is an ancient inscription in honour of S. Helena.

In the next chapel is a Pietà in marble; the paintings on the roof are by Nappi and Nanni; the library of the monastery contains several manuscripts and various pictures that were once in the basilic; a statue of Benedict XIV by Marchionni and paintings by Pannini; a small picture of the Virgin, the child and S. Joseph by Mancini. In the vineyard marked N. XI to the right of this church are remains of

THE VARIANI GARDENS

It is stated by Frontinus that the arches of Nero began *ad spem veterem* a spot probably so called from some monument erected to Hope in ancient times. In the quarter *ad spem veterem* Lampridius, who wrote the lives of Heliogabalus, and Alexander Severus, places the «*horti Variani*» so called from the family name of Heliogabalus, the son of Sextus Varius Marcellus; as the arches of Nero begin in the vineyard annexed to the Santa Croce basilic, the site of the *ad spem veterem* is evident, and consequently we must recognize as ruins of the Variani palace all those existing both in this villa and in the adjoining villa Conti now without the walls; nor is the style of building opposed to this supposition as it evidently is not anterior to the times of Caracalla, the reputed father of Heliogabalus. In the garden is the ruin of an absis which, from its size, must have belonged to some large edifice; of this absis nothing remains but the large niche and portions of the lateral walls the remainder having been demolished to provide materials for the façade of the basilic.

This ruin was supposed to have been the temple of «*Venus and Cupid*» a statue of a female with a boy at her feet having been found here which is now in the Vatican Museum; but it has been ascertained to be the portrait of the wife of Alexander Severus and the style of building is very different from that of a temple; it was rather a hall or a basilic, such perhaps was the *Sessorium* which the ecclesiastic

writers and the scholiast of Horace place in this direction, nor are the arguments adduced sufficient to prove that this was the temple of Venus and Cupid.

Near it is a fine remnant of the Claudian aqueduct communicating with the porta Maggiore; the Neronian aqueduct of a very fine construction branches off at this point and conveys a part of the acqua Claudia to the Celian hill. In the Villa marked N. XIV are the ruins of the

ANFITEATRO CASTRENSE

From what remains of this amphitheatre it is evident that the exterior was composed of a double row of columns, one half corinthian, the other corinthian pilasters. In the origin it was out of the walls of Servius Tullius but was enclosed when the arches were filled up under the Emperor Honorius. The exterior is visible when going out of the porta S. Giovanni, the style of the columns proves that the construction is of the first century of the christian era; of the first row nothing now remains but a pilaster and part of an arch; the amphitheatre was called « Castrense » from the martial exercises, the combats of the soldiers against wild beasts, and the military games practised within the precincts. In the excavations made in the arena, the bones of huge animals were found together with an Egyptian statue inscribed with hieroglyphics.

Beyond the walls and in the vicinity of the amphitheatre and Claudian aqueduct was a cir-

cus, probably that of Heliogabalus on which was found the obelisk now erected on the Pincian hill.

Between the amphitheatre and the porta Maggiore was the Vivarium, a square building used for the wild beasts destined for the public games. It appears by the ancient inscriptions that the Vivarium was entrusted to the care of the Pretorian guards.

The first road to the right of the Santa Croce basilic, passing under the fine arches of the Neronian aqueduct, leads to the

PORTA MAGGIORE

As it was customary among the ancients to give an imposing aspect to those parts of the aqueducts which crossed the public roads, the Emperor Claudius raised at this spot a building in the form of a triumphal arch. It has three inscriptions: the first « that this great work was » completed by the Emperor Tiberius Claudius » the son of Drusus, who, by means of two » separate channels, brought to Rome the acqua » Claudia derived from the Cerulian springs, » from the Curtia, and that called the Anio » novus ». The second inscription records the » restoration of the aqueduct by Titus », the third that of Vespasian; the city walls having been enlarged by Honorius, this building served to establish the Prenestine and Labican gates so named from the respective roads; on the Labican gate now closed was the inscription « that » in 502 Honorius repaired the walls ». The Prenestine which remains open was called Porta

Maggiore either from its being stronger than the others, or from its leading to S. Maria Maggiore the gate having been so called in the lower ages.

The monument of the acqua Claudia is one of the finest of ancient Rome. It is composed of large blocks of travertine and peperino united without cement, supported by two large arches in which the gates were placed. It was very solid but was weakened by the opening made by Sixtus V for the passage of the « acqua Felice »; in the early ages this monument was disfigured by numerous buildings which of late years have been cleared away. On this occasion an ancient sepulchre was found within the wall of a tower; it belongs to the latter times of the republic and bears an inscription to Marcus Virgilius Eurysaces a bread contractor. Many fragments found at the same time are placed on the right side of the gate. The arches on the left were channels of the Julia, the Tepula, the Marcia waters; a few feet distant and on a level with the ground is that of the « Anio vetus » brought to Rome by Curius Dentatus and so called to distinguish it from that of Claudius.

Of these six aqueducts the Anio Novus was the largest; it began at a distance of 43 miles from Rome; its course was 62 miles.

The Claudia on a lower level was formed of the Cerulea and Curtia springs, 38 miles distant and having a course of 45; both were made by Claudius who followed out the project of Caligula his predecessor.

The Julia built by Agrippa in the year 708 of Rome under his edileship was inferior in level only to the « Anio vetus » and the « Clau-

dia ». It began 12 miles from Rome a couple of miles distant from the via Latina near the modern « *ponte de' squarciarelli* » and had a course of 15 miles. Two miles distant from the Julia were the Tepula springs brought to Rome by Gnaeus Servilius Cepio and Lucius Cassius Longinus in the year of the city 627.

On a lower level was the Marcia which commenced 33 miles from Rome with a course of 60 miles; it was the most salubrious of all the waters and was conveyed to the city in the year 608 by the praetor Q. Marcius Re.

The Anio vetus aqueduct was constructed in the year of the city 482 by Manlius Curius Dentatus who did not live to see it completed. Its course was 43 miles; it brought the waters of the Anio from a distance of 20 miles; according to Frontinus it was erected with the spoils of Pyrrhus king of Macedon which added to its interest. Its direction near the walls could still be traced in 1834 but these venerable ruins have disappeared through the ignorance of those who preside over these works, a loss still more to be regretted as it was all that remained of this aqueduct near Rome. Three roads branch off from the porta Maggiore, the one to the right follows the line of the

VIA LABICANA

This road led to Labicum, a town of Latium mentioned by Livy and by Virgil the position of which corresponds to the modern village called Colonna. A mile and half on the right of the gate are ruins of an ancient aqueduct which,

from the style and direction, are ascertained to be the aqueduct of the « Acqua Alexandrina »; this water, coinciding with the present acqua Felice, was brought to Rome by Alexander Severus for the use of his thermæ and of the Variani gardens; the spring is at the XIII mile from Rome about a mile to the left of the road where a part of the ancient aqueduct is still visible; the acqua Felice has been placed on a higher level and three other springs have been added to it comprizing that of the Pantanelle hills near Colonna. At the distance of about another mile, at the place called « Tor Pignattara », are ruins near the road all decayed excepting those of the mausoleum of S. Helena in which stands the little church of SS. Peter and Marcellinus, built by Clement XI to perpetuate the memory of the ancient basilic dedicated to those saints in the environs of the Mausoleum; the fine porphyry urn in the Vatican museum, known under the name of S. Helena's tomb, was found in these ruins. At the end of the forty ninth step are ancient catacombs the burial place of these two saints which also contain a small chapel with funeral inscriptions relative to the *Equites Singulares*, a choice troop in the times of the Emperors; some are on the walls of the mausoleum and of the church, and having been found in the environs this was probably their place of sepulture as the Celian is supposed to have been that of their residence. Returning to the porta Maggiore the road to the left of the via Labicana joins the ancient

VIA PRENESTINA

This road, called the Gabina in Livy, as it led both to Gabii and to Preneste (now Palestrina) commenced, like the Labicana, at the Esquiline gate of Servius, near the arch of Gallicenus; about three miles distant are the ruins of the villa that belonged to the Gordians which, according to the Augustan history, was decorated with porticoes, basilica, and thermae. Many of the ruins are still visible: reservoirs for water, two bathing rooms half destroyed one still preserving some stucco ornaments, a temple with a round cella now called « Tor de' Schiavi ». It seems to have been both a temple and a mausoleum destined for the sepulture of the members of the Gordian family. The third road on quitting the porta Maggiore to the left of the Prenestina way leads to the

BASILIC OF S. LORENZO.

On the spot called *Campo Verano* was a cemetery belonging to S. Ciriaca, a Roman Matron, on which Constantine is said to have built this church in 330; it was rebuilt by Pelagius II, and under Honorius III about 1214 it was extended from the present door to the confessional when the level of the church built by Pelagius II was raised and formed into a presbytery closing the primitive door which was turned to the east, the modern door being towards the west. After many restorations in the XV and XVI centuries, in 1647 it assumed its present form. It is one of the seven basilica of Rome;

the portico is decorated with six antique columns of the period of decay, with frescoes of sundry deeds of S. Lorenzo the martyr, and of Pope Honorius III who crowned in this church Pierre de Courtenay Count d'Auxerre and Emperor of Constantinople, when he passed through Rome to take possession of the empire in 1216.

The interior is divided into three naves separated by 22 columns the greater part of oriental granite; this part was added by Honorius III. Near the great door is an antique sarcophagus with a bas relief representing a Roman marriage now the tomb of Cardinal Fieschi. In the middle nave are two marble pulpits called in latin *Ambones* used, like that in the church of S. Clemente, for chaunting the gospels and the epistles; in the tribune, which is the church built by Pelagius II is an ancient pontifical chair covered with mosaic figures; in this tribune are twelve antique fluted columns of pavonazzetto marble the greater part of which have remained under ground since the elevation of the pavement under Honorius III; the capitals are corinthian and support a large cornice formed of pieces all of a different kind of fine ornaments. Upon the cornice are twelve smaller columns ten of pavonazzetto and two of green porphyry, behind the tribune is a sarcophagus of the lower ages with figures of Bacchanalian geni.

The high altar is isolated, the marble baldacchino supported by four porphyry columns. Under this altar is a chapel called the confessional of S. Lorenzo in which the body of this saint is

preserved with that of the protomartyr S. Stephen.

Near the small nave to the left in the subterranean chapel which enjoys many indulgences are two monuments designed by Pietro da Cortona, and the bust of Guglielmi by Duquesnoy, the Fleming. This chapel leads to the catacombs of S. Ciriaca.

Adjoining the basilic is the great cemetery of modern Rome which was consecrated by the Cardinal Vicar in 1834; it contains some fine monuments. Returning into the city by the Tiburtine way, at the distance of half a mile is the

PORTA S. LORENZO

The inscription over the gate states that it was built by the Emperor Honorius in the year 402 and was called « Tiburtina » from the Tivoli road; it was also called « Collatina », from « Collatia » now « Castel dell' Osa » the residence of Collatinus where Lucretia died, now *Porta S. Lorenzo* from the name of the Basilic. It stands against the monument of the Marcia, the Tepula, and the Julia aqueducts; the inscriptions allude to the restorations made by Caracalla. Sixtus V profited of this arch for the conveyance of the Acqua Felice to the fountain at Termini; the road to the left within the walls leads to the church of S. Bibiana, near which, in a vineyard to the right marked number I is the pretended temple of

MINERVA MEDICA

The term « Galluzze » applied to this quarter led some writers of the XVI century to suppose that this edifice was the basilic of Caius and Lucius raised by Augustus ; others for the same reason that it was the temple of Hercules Callicus founded by Brutus. After the discovery of the fine statue of Minerva with a serpent at her feet, (now in the nuovo braccio of the Vatican Museum) it was supposed to be the temple of « Minerva Medica », cited by the Regionarii ; the form is not that of a temple but rather of a hall, and the construction corresponding with the epoch of Diocletian it probably formed part of a building erected in the gardens of Licinius which were in this direction. The serpent at the feet of Minerva has no relation to medicine being particularly sacred to that goddess, as the eagle to Jupiter and the griffin to Apollo as the tutelary gods of cities ; the « Minerva Polias » of Athens ; « the Minerva of the Parthenon », were represented by Phidias with the serpent at their feet ; thus it cannot be pretended that these statues were representations of medicine, nor were any of the kind found in these ruins, with the exception of an Esculapius, to which the term could be applied ; it may then be concluded that the Minerva in question merely served as an ornament to the Licinian palace.

The edifice is of the decagon form ; the distance between the two angles being 33 palms the circumference was 330 ; it had ten windows and nine niches for statues, the tenth niche forming the door. Besides the « Minerva » and « Es-

culapius » the statues of *Pomona*, *Venus*, *Faun*, *Hercules*, *Antinous* together with other marble works found in these ruins, are proofs of the magnificence of this edifice which offers on all sides picturesque points of view.

Between these ruins and the porta Maggiore are two Colombari one of Lucius Aruntius, consul under Augustus, who built it for his freedmen; his name is over the entrance. It consists of two small rooms now underground, one with small cinerary urns, the other with some paintings and stucco ornaments.

The second columbarium, a single room, was destined for sundry plebeian families. Near the peasant's house in the vineyard are remains of a reservoir which probably belonged to the Claudia or to the Anio Nuovo waters; a few steps to the left is the

CHURCH OF S. BIBIANA

On this spot, anciently called « ad ursum Pileatum », Olympia a Roman matron is said to have built this church in 336 which was consecrated by Pope S. Simplicius in honour of S. Bibiana who had resided in the palace. It was restored by Honorius III in 1224; the façade by Bernini and the paintings were added by Urban VIII. The three naves are separated by eight antique columns six of which are of granite; the frescoes in the middle nave represent the history of S. Bibiana, those to the right are by Ciampelli, to the left by Pietro da Cortona; the latter have been restored by Camuccini. Over the high altar is the statue of S. Bibiana one of

the best works of Bernini and under the altar a valuable antique urn of oriental alabaster contains the remains of SS. Bibiana, Demetria and Dafrosa their mother, all three martyrs. On the road to the west are ruins of an arch of the aqueduct which conveyed water to a large fountain now called the

TROPHIES OF MARIUS

Although many antiquaries have supposed that this monument belonged to the acqua Marcia the observations of Piranesi have proved that its level can only be attributed to the acqua Julia; by recent discoveries it would appear that instead of having been a reservoir it was a large fountain that furnished water to this part of the city. As already stated it was brought to Rome by Marcus Agrippa who profited of the arches of the Acqua Marcia.

The building was known under the name of the « Trophies of Marius » from the marble trophies found in its niches which are now on the balustrade of the Capitol. Though supposed to be raised to Marius in commemoration of his double victory over the Cimbri and Teutons they seem, on an attentive examination of the style, execution and construction of the building, to be coeval with Septimius Severus who restored the aqueducts and other ancient monuments.

This fountain forms the original section of the Labicana and Prenestina ways which passed through the Esquiline gate of Servius near the gardens of Mecænas and of Lamia. On the site of the Esquiline gate is the

ARCH OF GALLIENUS

Erected, as seen by the original inscription in honour of the Emperor Gallienus and his wife Salonina by Marcus Aurelius Victor.

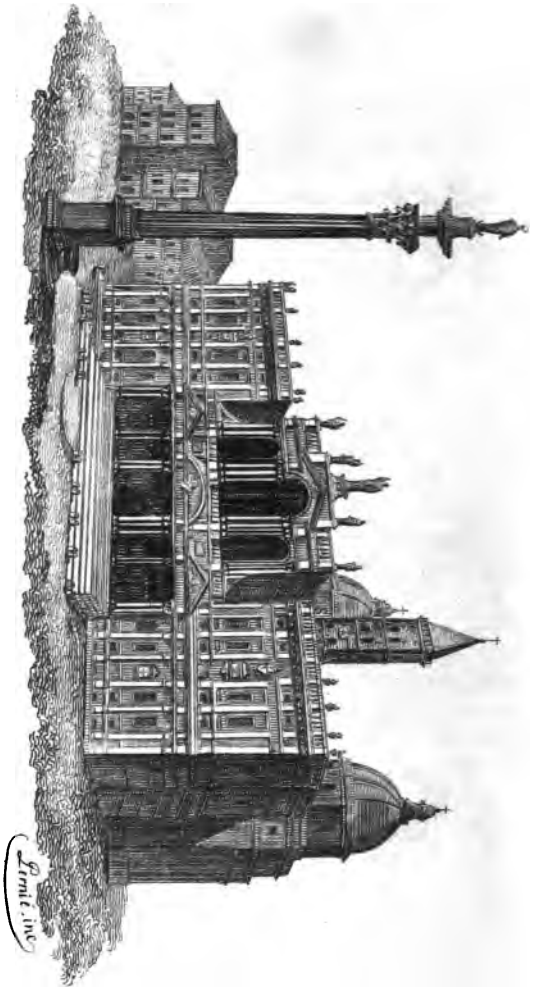
This arch had four pilasters with a double buttress formed of large travertine blocks of a middling style of architecture. Till lately part of a chain was suspended to the arch with the keys of the Porta Salsicchia of Viterbo captured by the Romans in the XIII century; the inscription is as follows:

GALLIENO . CLEMENTISSIMO . PRINCIPI
 CVIVS . INVICTA . VIRTVS
 SOLA . PIETATE . SVPERATA . EST
 ET . SALONINAE . SANCTISSIMAE . AVG
 M . AVRELIVS . VICTOR . DEDICATISSIMVS
 NVMINI . MAIESTATISQVE . EORVM.

Near this arch is the church of S. Vito in « Macello » so called from the Livianum fish and meat market near which site it stands; the word « Macello » added to the name of the church gave rise to the opinion that the martyrs were put to death here, and it is sometimes called « Macello Martyrum ».

THE CHURCH OF S. EUSEBIO

Is said to be built on the house of the saint to whom it is dedicated in which the Emperor Constantius died of hunger. It was already titular under Constantine the great; the painting on the roof representing S. Eusebius surrounded



ST MARY MAJOR

by angels is one of the best works of Mengs; the high altar is by Onorio Lunghi, the painting by Croce. Leo XII granted the church with the house annexed to the Jesuits.

In the gardens were found rooms with paintings of a good style and a spiral alabaster column now in the Vatican library.

Near it is a kind of granite column surmounted with the cross and figure of the Madonna, a monument erected in 1595 by Clement VIII in memory of the absolution given to Henry IV king of France.

The church of S. Antonio Abate is said to be built on the ruins of a temple of Diana or on the basilic of Sicinius.

On the piazza S. Maria Maggiore is a white fluted corinthian column taken from the principal nave of Constantine's basilic; it is 24 palms in circumference and 64 in height without the pedestal and capital. It was raised here in 1614 by Paul V under the direction of Carlo Maderno; the bronze gilt statue of the Madonna on the top was modelled by Bartholot.

BASILIC OF S. MARIA MAGGIORE.

This church is on the part of the Esquiline called Cispius not far from the ruins of the temple of Juno Lucina. It was built about the year 352 under the pontificate of S. Liberius in consequence of a vision that he and John the Patrician had the same night and which was confirmed the following morning, the 5 August, by a miraculous fall of snow which extended over the space the church was to occupy; for this reason it

was called « S. Maria ad Nives » and Basilica Liberiana. It is now named S. Maria Maggiore from being the principal church dedicated to the most holy Virgin, and is one of the four basilics having the porta santa; it is served by a chapter of canons the chief of whom is always a Cardinal.

It was enlarged by S. Sixtus III in 432, restored and embellished by sundry Popes, particularly by Benedict XIV who decorated it with marbles, stuccoes and a façade which has two rows of columns jonic and corinthian, a double portico and several statues in travertine: the lower portico is formed of eight granite columns, various pilasters of white marble, four bas reliefs, a bronze statue by Lucenti of Philip IV king of Spain, a benefactor of the basilic. In the upper portico is the loggia for the Papal benedictions containing the mosaic of the former façade by Gaddo Gaddi, a contemporary of Cimabue.

The interior is composed of three naves with 36 fine jonic columns of white marble probably taken from the temple of Juno, and four of granite supporting the large arches of the principal nave. Near the entrance are the tombs of Clement VII by Guidi and of Nicholas IV by Leonardo of Sarzana.

The baptismal font has been embellished by Leo XII; its principal ornament is the fine antique porphyry vase which was formerly in the Museum at the Vatican.

The chapel of the holy sacrament, built by Sixtus V on the designs of Fontana, is lined with fine marbles and decorated with paintings

and corinthian pilasters. On the right is the tomb of Sixtus V with his statue by Valsoldo; it has four verde antico columns, various bas reliefs, a statue of S. Francis by Flaminio Vacca, one of S. Anthony of Padua by Olivieri.

Opposite is the tomb of Pius V whose remains are preserved in a fine verd' antico urn, adorned with gilt bronze; the tomb is decorated with columns, bas reliefs and marble statues; that of Pius V is by Leonardo of Sarzana.

In the centre of the chapel is the altar of the sacrament with a tabernacle supported by four angels of gilt bronze. Beneath it is the altar dedicated to the nativity of the Redeemer, containing the objects in which he was wrapt up in the stable. The paintings in the chapel are by Pozzo, Ercolino, Arringo, Nogara, Andrea of Ancona, Nebbia, the sacristy contains some landscapes by Paul Brill.

The high altar is isolated and formed of a large porphyry urn covered with a marble slab and supported by four angels in gilt bronze. Over the altar is a baldacchino placed by Benedict XIV resting on four porphyry corinthian columns; the angels above are by Bracci; the painting at the end of the tribune by Mancini; the mosaics are by frà Giacinto of the time of Nicholas IV; those over the arch and above the columns of the large nave, which represent various passages of the old testament and some actions of the Madonna, are works of the year 434 under S. Sixtus III.

Opposite the chapel of the sacrament is the one dedicated to the Madonna, and built by Paul V of the Borghese family, on the designs of Fla-

minio Ponzio. It is of the corinthian order, lined with fine marbles, and filled with good pictures. The tomb of Paul V supports a statue of that pontiff by Silla; the bas relief to the right is by Stefano Maderno; the one to the left by Buonvicino; the centre one above by Buzj; the one to the right Valsoldo, the one to the left by Stati. In the niches are the statues of S. Basil and of S. David, by Cordieri.

The tomb opposite is that of Clement VIII Aldobrandini; the statue by Silla, the bas reliefs by Buonvicino, Mochi, Buzi and Pietro Bernini. In the niches are the statues of Aaron and S. Bernard by Cordieri.

The altar of the Madonna is decorated with four fluted columns of oriental jasper; the base and capitals in gilt bronze support a cornice with a rich agath frieze, the pedestals of the columns are also of agath; in the centre, on a ground of lapis lazuli, is an ancient image of the Virgin enclosed with precious stones, and supported by four angels of gilt bronze representing the miraculous snow; the paintings are by d' Arpino; those of the cupola by Civoli, those near the windows over the tombs and upper arches are by Guido Reni.

The adjoining sacristy was built by Flaminio Ponzio, the paintings are by Passignani. The chapel is under the patronage of the Borghese family and the service is performed by a college of chaplains.

The first chapel in the right nave is that of the « Patrizi » the basilic having been founded by Giovanni Patrizio; the picture representing his dream is by Bastaro; the holy family by Ma-

succi; the Beato Albergati by Pozzi; the annunciation by Battoni. Near the crucifix are ten porphyry columns and pilasters; this chapel contains the holy cradle, consisting of five boards which formed part of the Presepio' in which the infant Jesus was deposited; this precious relic is enclosed in a fine silver urn, substituted in the present century to the ancient urn which had been given in 1606 by Margaret of Austria, the wife of Philip III of Spain. Near this chapel was buried in 1590 the painter Muziano over whose tomb was placed the picture representing the resurrection of Lazzarus, now in the Vatican.

At the end of the nave is the tomb of Cardinal Gonsalvo who died in 1299 and his recumbent statue, the ancient mosaic above by Cosimati represents the Madonna, S. Matthias and S. Jerome.

In the opposite nave are the tombs of Merlini by Borromini and of Platina the biographer of the Popes.

In the left nave the first chapel is that of Sforza, by Buonaroti, now used as the choir. The assumption and portraits are by Sermoneta, the other paintings by Nebbia; S. Francis by Placido Costanzi, the Virgin and S. Leo by Caccarini, the altar piece by Sermoneta represents the martyrdom of S. Lucia; the marriage of S. Catherine is by Cessi; SS. Peter and Paul by Novarra; the dispute by Canini. On the tombs of cardinals Cessi are two fine urns of paragone marble, the bronze recumbent statues were modelled by Guglielmo della Porta. At the bottom of the nave the tomb of Monsignor Favo-

riti is by Gemignani, the statues by Carcani, the busts near the tomb of Segardi are by Algardi; above is the mausoleum of cardinal Toledo, the paintings in the nave over the mosaics are by Ferrace, Croce, Salimbeni, Ricci, Andrea d' Auncona and Gentileschi.

The façade behind the tribune ordered by Clement IX and Clement X is by Carlo Rainaldi. On the piazza stands an Egyptian obelisk said to have been brought to Rome by the Emperor Claudius; this obelisk and that of Monte Cavallo were placed before the Mausoleum of Augustus; Sixtus V under the direction of Fontana erected the latter which is of red granite, without hieroglyphics, 66 palms high without the pedestal which is 30.

THE CHURCH OF S. PRASSEDE

Built in 882 by S. Paschal I, restored and embellished by S. Carlo Borromeo; it has three naves divided by 26 granite columns; the high altar is isolated and decorated with a baldacchino supported by four porphyry columns; the ascent to the tribune is by a double staircase the steps of which are of rosso antico; the blocks are the largest known of this quality of marble; the most remarkable chapel is the one over the altar on which is a large remnant of a column brought from Jerusalem to Rome in 1223 by Cardinal Giovanni Colonna, on which it is supposed that our divine Redeemer was bound and flagellated; the well situated in the middle of the great nave is the same in which S. Prassede collected the blood of the holy martyrs. In the sa-

cristy is a fine picture by Gialio Romano representing Christ at the column; this church is officiated by the monks of Vallombrosa.

In the presbytery are two small choirs; under the great arch six fine fluted columns of white marble; in the tribune the mosaics are of the IX century of the time of Paschal I; the mosaic under the arch represents the holy city with the elect and guarded by angels as described in the Apocalypse. Over the absis is the mystic lamb to which the 24 elders offer homage, on the absis the Saviour with several saints. The painting in the middle is by Dom. Muratori; under the altar is a small chapel containing many relics, amongst others the body of the titular saint, the angels at the ciborium are by Rusponi, the paintings of the roof, representing the apostles Peter and Paul are by Bicchierai; it was erected by Paschal I in honour of S. Leo I, adorned on all sides with rich mosaics which still exist and celebrated by their antiquity being of the year 819. Over the altar on which are two fine columns of oriental alabaster is an ancient mosaic image of the Virgin. At a short distance from this church is that of

S. MARTINO

✕ It is said that at the time of Constantine Pope S. Silvester built a church on this spot over which Pope S. Simmacus raised the present one about the year 500, which was restored in 1650 by Pietro da Cortona; it was further embellished at the end of the last century and is now one of the most elegant churches of Rome.

It consists of three naves separated by 14 antique corinthian columns of different kinds of marble ; the landscapes on the walls of the small nave by Gaspard Poussin , the figures by Nicholas , are highly esteemed ; the two near the altar of S. Maddalena de' Pazzi were painted by Gio : Francesco Bolognese , and represent acts in the life of the prophet Elias from whom the carmelite order derives its origin. The chapel at the end of the lateral nave , dedicated to the Madonna del carmine , contains fine marbles and good paintings by Cavallucci who was buried near it ; the high altar was painted by the same artist.

Some marble steps under the high altar lead to another altar under which are the bodies of Popes S. Silvester, S. Martino and other saints. This spot was ornamented with columns by Pietro da Cortona. The subterranean church is said to be the one founded by Constantine , in which the council of Rome was held in 324. It consists of three naves ; the ground is paved with coarse white and black mosaics , over the altar is an image of the Madonna also in mosaic of the period of decay.

Near the ancient church called « S. Lucia in selce » some steps to the left lead to the piazza della Suburra , a name derived from the celebrated quarter of ancient Rome ; the long street to the right called the via Urbana agrees in all respects with the ancient Vicus Patricius between the Viminal and the Esquiline. At the left end of this street is

THE CHURCH OF S. PUDENTIANA

It is said that the house of S. Pudens a Roman senator stood on this spot and that in it he received S. Peter by whom he was converted to the faith together with his children Novatus, Timotheus, Pudentiana and Praxedes. Others with greater probability suppose that here were the thermæ of Novatus, but what admits of no doubt is that the church is united to an extensive building of the first century of the empire as proved by the ruins in the court yard and under the church; it is also pretended that Pope Pius I in 164 built here an oratory which subsequently became a church, was frequently restored and finally rebuilt by Cardinal Caetani, the titular, in 1508, under the direction of Francesco da Volterra; it is divided into three naves by 14 antique marble columns; the altar piece representing S. Pudentiana is by Nocchi; the paintings on the roof by Pomarancio; in the chapel to the right of the high altar is the altar at which S. Peter is said to have celebrated mass; the delivery of the keys by our Saviour to S. Peter is represented in marble by Gio: della Porta. The chapel of the Caetani family possesses fine marble columns and sculptures; in the well before this chapel S. Pudentiana collected the blood of the holy martyrs who, to the number of 3000, were buried in the church.

Opposite is the Bambin Gesù a church erected by Clement XII together with the adjoining monastery; it belongs to the nuns called of the Bambin Gesù, who direct the education of young girls, particularly for their first communion.

Returning to the piazza della Suburra, and leaving to the right the via Leonina which leads to the Madonna de' Monti and is on the line of the ancient Vicus Ciprius, near the via S. Francesco di Paola is the church of S. Pietro in Vincoli; this ascent records one of the most atrocious historical deeds of Rome: the turn of the via Leonina, or Vicus Ciprius, was the scene, according to Livy, of the execrable deed of Tullia who drove her car over the dead body of Servius Tullius her father. It was called the *Vicus sceleratus*.

S. PIETRO IN VINCOLI.

This church was built about the year 442 under the pontificate of S. Leo the great by Eudoxia the wife of Valentinian III Emperor of the west to preserve the chain which bound the apostle S. Peter in the prison at Jerusalem. It was rebuilt by Adrian I and restored under Julius II who granted it to the canons of the most holy Saviour to whom it still belongs. In 1705 it assumed its present form under the direction of Francesco Fontana.

This fine church is composed of three naves supported by 20 antique fluted columns of the doric order each 10 palms in circumference; two larger granite columns support the middle arch. Over the first altar to the right is a picture of S. Augustin by Guercino; the tombs of cardinals Margotti and Agucci were designed by Domenichino who painted their portraits; the S. Peter in prison over the next altar is a copy of the

same subject by Domenichino which is preserved in the sacristy.

In the transept is the tomb of Julius II designed by Michael Angelo Buonaroti and the statue of Moses, the master piece of that celebrated artist, by the grandeur of expression and the truth of its details. The prophet, of a colossal form, is seated; under his right arm he holds the tables of the law, casts a haughty look on the people as if doubtful of their new and apparent resignation. The statues of the niches were terminated after Buonaroti's death by his pupil Rafaelle di Montelupo.

The S. Margaret over the altar in the following chapel is a fine work by Guercino. The paintings at the end of the tribune are by Coppi a florentine; in the small nave is a S. Sebastian in mosaic of the VIII century, with the costume of the time of Diocletian; over the last altar a Pietà with the three Marys said to be by Pomarancio. The large picture on the ceiling is by Perodi, to the left of the principal entrance is the tomb of the Pollajoli, celebrated bronze artificers of the XV century; near the high altar that of *Clovio* a miniature painter of the XVI century whose works, ordered by the Dukes of Urbino, are now in the Vatican library.

In the sacristy is the fine picture of the liberation of S. Peter by Domenichino, possessing a surprizing effect of light. The altar in which the chain is deposited is a fine work of the XIV century; it contains many antique pavements from the

THERMÆ OF TITUS

As these are the first ruins of thermæ yet met with in our itinerary, which constitute so interesting a part of Roman ruins, it may not be improper to premise by some general notions of these sumptuous edifices of ancient Rome.

In the early times of the republic the Romans seem to have had no other baths than the waters of the Tiber; by degrees baths were introduced into private houses and the villas of great personages, but these consisted merely of a single room or cella if we may be guided by Seneca who describes that of Scipio in his villa at Liternum. The thermæ, a word derived from *thermos*, a warm bath, introduced in the latter times of the Republic, increased considerably under the Emperors, and in the times of Nero they became immense palaces uniting all that could afford exercise to the body and enjoyment to the mind. These edifices may be divided into two parts: that of the baths, that of the exercises: to the former belong the *calidarium*, *tepidarium*, *frigidarium* which are not to be confounded with the warm, tepid and cold bath; these were called, *calida*, *tepida*, *frigida lavatio*; by the *calidarium* was meant a place of perspiration called also *sudatio* and *laconicum*, by the *tepidarium* a room having a tepid temperature, *frigidarium* a place exposed to the open air within the precincts of the thermæ; these baths formed the *Lavationes*, a part of the thermæ. Annexed to these were the *apodyterium* or dressing room; the *elæothesium* or *cella unguentaria*, the rooms for perfumes and other bathing purposes.

In the part destined to exercise was the *xistis* or area planted with trees and flowers, the *stadium* an open space in which were seats for the spectators where the people indulged in gymnastic exercises, racing, the pugilate, the discus and others; they contained the *exedra* or tables with marble seats, libraries for orators poets and philosophers where they read their works. The *pinatotechæ* were decorated with objects of art where the artists exposed their works. This notice will suffice to give an idea of the uses to which the *thermæ* were applied, and the sort of edifices they were by their decoration; nothing could exceed their splendour; statues, columns, foreign and precious marbles, paintings, stuccoes, mosaics as seen by the ruins discovered up to this day. Although private and public baths were previously in use the *thermæ* were not known in Rome before Marcus Agrippa who built one near the Pantheon some remains of which are still visible. According to Dio he left these *thermæ* with his extensive gardens to the people; the *Laconicum* was for the first time introduced into Rome by Agrippa. Nero following his example built new *thermæ* in this vicinity on a larger and more splendid scale as will be noticed hereafter.

Titus, availing himself of that part of the Neronian palace which was near the amphitheatre and which, according to Martial, contained the gardens, built his *thermæ* on the Esquiline using the substructions of Nero as a foundation in order to obtain a plain equal level on the upper part of the hill. Although Trajan placed his *thermæ* near those of Titus, they always re-

mained distinct among the ancients as seen by the inscription of Orsus Togatus now in the sacristy of the Vatican; they might however be considered by their proximity as separate parts of the same edifice and were probably provided with water by the same aqueduct.

The thermæ of Trajan appear from the inscriptions found to have been situated between S. Martino, S. Pietro in Vincoli and the sette sale. The thermæ of Titus, as related by Svetonius and Martial, were built in a very short time; they were annexed to the palace in which, according to Pliny, the celebrated group of Laocoon was discovered under Julius II between the sette sale and S. Maria Maggiore in the villa de Fredis; the fate of these thermæ in the lower ages is uncertain; they probably served as a place of defence to some noble family of Rome perhaps the *Conti*. On the revival of letters and arts at the close of the XV century, these subterranean rooms were frequented by artists, amongst others by Raphael who derived from them the fine ornamental drawings we now admire in the Vatican loggie, a tradition confirmed by contemporary accounts. That after having discovered these fine ornamental works he caused the rooms to be filled up and closed, is a calumny invented by those who sought to sully the fame of that immortal artist; it is in opposition to his character, his love of the arts and of antiquity. It is besides well known that the rooms were always accessible after his death, in the time of Paul III, in that of the Caracci, and in after times as proved by the inscriptions accompanied with

dates of the visitors of those days but subsequently they were forgotten. It was only in 1776 that they were reopened and excavated in part by Mirri who published the plan and ornaments. The entrance was difficult, being through a narrow aperture and by torch light; the paintings being seen too near lost a part of their effect and were subjected to a continual decay from the indiscretion of visitors who carried away the best preserved pieces. These abuses were put a stop to in 1812 and 1813 when many chambers were completely cleared and at present the traveller, the amateurs of fine art, of antiquity, can with every facility enjoy the original effect of these paintings which have suffered more from the hand of man than from the injuries of time.

A part of the edifice of Titus and the thermæ have perished; a few walls alone remain in the adjoining grounds near the saltpetre works. A plan was published by Palladio when they were more perfect which has been rectified by the architect Canina who found, amongst the unknown fragments of the Ichnography of Rome preserved in the Capitoline Museum, the part belonging to these thermæ; its analogy to these ruins was ascertained from the interior and the outward enclosure being separated by an area. This area is recognised in the thermæ of Caracalla and Diocletian, surpassing those of Titus in extent and preservation but not in taste. By means of the external lines it is easy to trace the position of the *stadium*, of the *exedrae*, or tables surrounded by seats and other divisions of the interior, a large pile in the great hall,

the southern court yard , the chambers on the line of the *stadium*. The partition walls have been stript of their ornaments but the construction of the whole edifice is grand and imposing.

Far more interesting are the walls on which are paintings; these, in the origin, formed part of the constructions of Nero and were covered with ornaments , but the rooms not being sufficiently completed to serve as baths , Titus stript them of their marbles and decorations , filled up the empty parts, raised in some spots the soil and added to their solidity by means of the materials which still obstruct them; this may explain their present state of obscurity ; though the foundations are filled up the vaults are intact ; no paintings are found at the right angles or on the axis of the upper building. The rooms discovered in the late excavations are without marbles, while amongst the materials no object worthy of observation has been found , either in the rooms designated by *Mirri* or in the long *cripto portico*. A small stair case leads to these rooms; it is situated in the area of the stadium, and can be reached by the road to the left of the amphitheatre erroneously called *via Labicana*. The first object presented to the sight is the fabric of Titus supporting the *Neronian* walls which give to the upper area the form of a semicircle. In one of the passages formed by these separate constructions, all the fragments found in recent excavations were united , with the exception of a small statue of *Pluto* which is now in the *Capitoline museum*; these buildings of the semicircle do not meet

the primitive fabric at right angles, nor do they unite, being of a different construction; nor were they ever ornamented or covered with stucco, an evident proof that they are posterior to the times of Nero and that they served in the upper part of the edifice to the style of which they correspond.

To the left of these ruins is a chapel dedicated to S. Felicita founded in the VI century within one of the ancient chambers. Near it is the original entrance to the Thermæ of Nero containing paintings and other objects worthy of the attention of amateurs. The part of the Neronian palace hitherto brought to light is, by its state of preservation, the only monument that conveys an idea of the disposition, the decorations, the splendour of ancient Roman houses of the period preceding the decay. A plan and a description of these subterranean chambers was lately published with plates by the architect Antonio De Romauis; it is one of the most interesting works published of late years on roman antiquities. To these thermæ belongs the large reservoir called.

THE SETTE SALE.

✕
✓ This edifice, of the class of those called by the ancients « Piscine, » seems to be anterior to the baths of Titus, not being on the same axis but added subsequently. It consists of two stories the first of which is still underground; the upper part is divided into nine chambers. It probably derived its appellation from being situated in the quarter called by the ancients

septisolum ; another tradition attributes this appellation to the number of chambers being originally seven. The construction is very solid, the pavement and walls are of a fine terra cotta work strengthened by what the ancients called the *opus signinum* adapted to the parts of the edifice in contact with water, and in some parts a deposit formed by water is visible and has the hardness of stone. The communications between the passages are by a diagonal line that the vacuum should not affect the strength of the walls. Each passage is $17 \frac{1}{2}$ by 12 palms in breadth ; the lengths are unequal; the middle passage is 54 palms long, the others decrease progressively.

On the *via del Colosseo* is the small church of S. Andrea in *Portogallo*, a word said to be derived from the ancient street denominated *ad busta gallica* from the funeral piles on which the bodies of the Gauls were burnt after the victory of Camillus. It is certain that in this direction was the street called *Carine*, one of the most celebrated of ancient Rome, so called from its shape resembling the keel of a ship ; of this street a slight record remains in the little church of S. Maria in *carinis*. After this church is the *piazza delle carrette* and the *Conti* tower built under Innocent III in 1207 over the ruins of the temple of *Tellus* near which stood the house of *Pompey*. On the « *piazza delle colonacce* » are the ruins of the

FORUM PALLADIUM
FORUM OF NERVA
FORUM TRANSITORIUM

It is stated by Svetonius that a forum near that of Cæsar was begun by Domitian and dedicated to Pallas his tutelar deity, that it was finished by Nerva from whom it derived its appellation. It was also called *transitorium* by Lampridius, *pervium* by Aurelius Victor, as it served as a passage to the fori of Augustus, of Cæsar, of Trajan between which it was situated, or rather from its position near the lower part of the city, the Viminal the Quirinal and the Esquiline hills. It was here that Alexander Severus put to death, by means of the smoke of straw and damp wood, one of his favorite courtiers named « Vetronius Turrinus », condemned as a vile adulator who received presents for situations he promised in the name of his sovereign; the sentence was carried into execution amidst the cries of *Fumo punitur qui vendidit fumum*.

The two columns still existing, called erroneously the ruins of the temple of Pallas, belonged to the enclosure of the forum. The figure of Minerva and the bas reliefs still visible on the frieze allude to the goddess to whom the whole forum was dedicated. These works are of the finest execution though not of the purest taste and are half underground, the two columns that remain are fluted corinthian 14 palms in circumference and 42 in height; the cornice is richly ornamented, the bas relief of the frieze of a fine style of composition and exquisite execution represent the arts of Pallas

whose statue is placed in semirilievo over the cornice.

The temple of Pallas was in the middle of the forum towards the west near the church of S. Agatha. Of this temple seven large fluted columns existed in the time of Paul V, together with a magnificent cornice bearing the name of Nerva who had dedicated it, as seen by various old engravings, but Paul V ordered the whole to be demolished to provide marbles for his large fountain on the Janiculum, that of S. Pietro in Montorio.

The external wall of this forum is remarkable for its height and for being composed, like other ancient edifices of the kind, of blocks of alban stone called peperino, united without cement and with hinges of wood; the solidity of the construction, the direction forming various angles never connected with the internal edifices, are sufficient arguments to believe that it is anterior to Domitian by many centuries, and that he and his successors only profited of it as a support to their fabrics. The street to the right of this temple leads to the arco de Pantani under which are the ruins of

THE TEMPLE OF NERVA

X By the testimony of the younger Pliny this temple was consecrated by Trajan to the memory of Nerva, his adoptive father, and was one of the most elegant and most splendid edifices of ancient Rome, by its incomparable magnificence, its excellent style of architecture, and the splendour of its ornaments. The façade con-

THE TRAJAN COLUMN



sisted of eight columns, the sides of eleven, placed in an area formed by two semicircles with a double row of niches, some parts of which are visible. Of the temple itself nothing remains but a portion of the western portico consisting of three splendid columns and a pilaster supporting the architrave and a part of the cella formed of large square stones. These columns are of white marble, fluted, corinthian, 24 palms in circumference, 74 in height; the architrave and roof of the portico are richly adorned. The front of this magnificent temple was towards the roman forum, the back part near the wall of enclosure; it was surrounded by columns, eight on the façade, ten on the sides, on the back part stood a single pilaster from want of space.

Near the forum of Nerva and the church of S. Maria in campo Carleo, are remains of an ancient semicircular terra cotta building supposed to have belonged to the baths of Paulus Emilius. The part adjacent to the Quirinal is now called monte *magnanapoli* said to be a corruption of *balnea pauli* the ancient appellation. It is probably a construction of Trajan to strengthen the hill and cover the fabrics he destroyed when he built his forum. At the foot of this hill between the Quirinal and the Capitol is the

FORUM OF TRAJAN

Y This forum, built by Apollodorus of Damascus, surpassed all others in taste, regularity and magnificence. In order to enlarge it towards the north Trajan cut the Quirinal hill,

which formed an obstacle, to the height of the present column, a work justly praised by Pausanias, Dio, and Ammianus Marcellinus. The late discoveries which have conveyed a juster idea of this forum, the fragments found in it prove, that the idea formed of it by the ancients was not exaggerated. Even S. Gregory the great, struck with admiration at its splendour, is said to have offered up prayers to the Almighty for the salvation of Trajan's soul.

The site selected for this forum was a quadrilateral area in the proportion of 1 to 3, the length from south to north being 2000 ancient feet, the breadth 600. The south side was preceded by a quadrilateral piazza surrounded by arched porticoes; a triumphal arch stood in the middle of the south side as ascertained from medals; this arch was discovered in the XVI century near the church of S. Urbano. Adjoining it was the Ulpian library, a square edifice, in the direction of east to west, which like the other basilics served for the administration of justice, for the assemblies of poets and philosophers, and the communication of their works; three doors towards the south can still be traced. The interior was divided by four rows of columns forming five naves, the entrance was by five steps formed of blocks of giallo antico, the pavement divided into compartments of various forms covered with yellow, africano and pavonazzetto marbles. The columns were of grey granite, the walls lined with white marble, the interior decorated with pilasters corresponding to the columns, the remnants of broken columns have been replaced on the spot where they originally

stood. The entablature of the basilic was of bronze as related by Pausanias; between the pilasters of the walls that enclosed the edifice were pedestals supporting the statues of illustrious men; those that have been found belong to the IV and V centuries, one discovered in the last excavation was erected to « Merobandes, another to Flavius Eugenius was found in the XVI century. Towards the column the basilic was enclosed by a wall lined with marble; the column, as seen by the inscription, is a year posterior to the southern part of the forum. It was erected in the centre of a square court 76 feet long and 56 broad, covered with marble slabs and enclosed towards the southern side of the basilic; on the other sides a small portico supported a double row of columns some bases of which still exist in their place towards the ascent to the Quirinal. Near the lateral columns to the east and west are the ruins of the Ulpian library which was subsequently transferred to the thermæ of Diocletian. When the forum was enlarged to the north by the cut made in the hill, the small portico was removed which enclosed the part of ground where the column was erected; remains of this portico are still visible on the level of the soil; at some distance from the column a temple was erected to Trajan some remains of which are under the imperial palace in the piazza SS. Apostoli. On the space between the column and the temple was the equestrian statue of Trajan mentioned by Ammianus Marcellinus which excited the admiration of the emperor Costantius; the temple was probably amphiprostyle, to the north was a piazza and arched

portico which led to the triumphal arch corresponding to the opposite side of the forum.

The column may be considered as one of the most remarkable monuments of Roman greatness that have come down to us. The pedestal was uncovered under Sixtus V in 1590 but the column was nearly concealed by modern buildings which were demolished in 1812 and 1813. It stands, as already stated, in the centre of the forum and was raised to Trajan by the Roman senate and people in commemoration of his German and Dacian victories. The following inscription, relative to the cut in the hill, is on the pedestal.

SENATVS . POPVLVSQVE . ROMANVS
 IMP. CAESARI . DIVI . NERVAE . F. NERVAE
 TRAIANO . AVG . GERM . DACICO . PONTIF.
 MAXIMO . TRIB. POT. XVII. IMP. VI. COS. VI. P. P.
 AD . DECLARANDVM . QVANTAE . ALTITVDINIS
 MONS . ET . LOCVS . TANTIS . OPERIBVS
 SIT . EGESTVS.

It served as a sepulchre to the ashes of Trajan as stated by Eutropius and Cassiodorus and is of white marble; it is remarkable for its dimensions and the fine execution of the bas reliefs which represent the first and second Dacian campaigns of Trajan and his victories over Decebalus, the full and half sized figures amount to about two thousand five hundred exclusive of horses, arms, machines of war, military ensigns, trophies, and a great variety of other objects. The invention and design of the bas reliefs are by the same artist, the figures by va-

rious artists but all of excellent execution and each figure about three palms high: these works have always been considered as master pieces of sculpture and served as a model to professors of the fine arts; Raphael, Giulio Romano, Polidoro Caravaggio have profited by them.

The column of the doric order is formed of 34 blocks of white marble; the pedestal, adorned with beautiful trophies of 8, the trunk of 23, the capital of 1, the pedestal of the statue 1. The total height comprizing the statue is 193 $\frac{1}{2}$ palms as follow: the large pedestal 22, base 4, column with base and capital 131; base of the statue 20, statue 16 $\frac{1}{2}$; the lower diameter 16 $\frac{1}{2}$ palms, the upper 15. Comparing this monument with the Antonine column, that of Trajan comprizing base and capital, exceeds it in height by two palms; the ascent to the top is by a winding stair case cut in the marble consisting of 185 steps, each three palms and two inches long and lighted by 43 apertures. An iron railing encircles the top from which the view embraces all Rome. Here stood the bronze gilt statue of the Emperor which was replaced under Sixtus V by that of S. Peter modelled by Tommaso della Porta; the height of the column is equal to that of the Quirinal hill which was levelled in this direction to make the forum as attested by the inscription on the pedestal of the column; this pedestal is ornamented with trophies, eagles, garlands of oak leaves finely carved and of an excellent style of architecture.

Two churches have been built on the ruins of this forum, one dedicated to the Virgin on

the occasion of the deliverance of Vienna in 1683;
the other to

S. MARIA DI LORETO.

Of an octagon form, decorated with corinthian pilasters and a double cupola, the architecture is by Antonio Sangallo; the only objects to remark in this church are the painting over the high altar, one of the best works of Pietro Perugino, and in the second chapel a statue of S. Susan by Quesnoy, called il fiammingo. *See Roman L.*

PALAZZO COLONNA

† This palace, situated at the base of the Quirinal hill, was begun by Martin V Colonna, completed and embellished at different periods by the cardinals and princes of the family; though the exterior is without any architectural decoration it is one of the principal palaces of Rome in extent.

The apartments on the ground floor were painted by Gaspard Poussin, Tempesta, Pomarancio, Allegrini, the Cav. d' Arpino and others.

On the great stair case are a colossal statue of a captive king and a head of Medusa in porphyry. In the servants hall a colossal bust and in the room contiguous to the gallery two fine Titians representing Luther and Calvin; Europa by Albano; a caricature by Annibal Carracci; a portrait, Tintoretto; two other portraits by Titian; the guardian angel by Guercino; Christ with two angels, Bassano; S. Charles

by Daniel Crespi; a portrait of Francesco Colonna by Stall; a Paul Veronese, a holy family by Bonifacio; two portraits by Tintoretto; a Madonna by Guercino; a portrait by the Antwerp farrier; a holy family by Bronzino; Music by Paul Veronese; a S. Jerome by Gio: Spagna; a large picture in the manner of Titian; a holy family Domenico Pulego; the resurrection of Lazzarus by Parmigianino.

In the vestibule of the gallery are several landscapes by Poussin and Orizzonte; two battle pieces of the flemish school; landscapes by Berghem, Svanevelt, Breguel, Paul Brill; the death of S. Stephen by Flore; the flight into Egypt by Van Everdingen, and a battle piece by Ledue.

The gallery 209 feet long and 35 broad is one of the most splendid in Rome. It contains an assumption by Rubens; a reunion of portraits in one picture by Giorgione; S. Francis by Guido; another by Muziano; a picture with two portraits, Tintoretto; the two SS. John, Salvator Rosa; Ecce Homo, Albano; the martyrdom of S. Agnes, Guercino; the Magdalen, A. Carracci; a picture with portraits, Pordenone; the last supper, S. Peter in prison, Lanfranc; S. Jerome, Spagnoletto; a portrait of Frederic Colonna by Suttermans; a Roman charity, Jordaens; Christ by Bronzino; Adam and Eve, Salviati; Agar and Rebecca, Mola; a family, Scipio Gaetano; a holy family with S. Peter, Giovanni Bellini; Venus, a satyr and child, Bronzino; S. John Baptist, Guido Cagnacci; Lucretia Colonna by a flemish artist; a holy family and S. Lucia by Titian; the portrait of Giacomo Sciarra Colonna by Giorgione; a caricature, Ca-

ravaggio ; S. Francis by Muziano ; shepherds asleep by Nicholas Poussin ; S. Sebastian by Guido Reni ; the Magdalen in glory A. Caracci ; the Sabines and Romans , by Ghirlandaio.

In the upper apartment are several pictures by Orizzonte and Vanvitelli ; in the first room Parnassus by Castello ; the four seasons by Martin de Ross all described by Lanzi in his history of painting. A landscape and animals by Vander Does ; two Teniers ; an infant by the deaf Urbinese ; four landscapes by Gaspar Poussin ; three portraits of the Venitian school ; a holy family school of Leonardo da Vinci ; a convivial scene, Breughel ; S. Christopher and a presepio, Giacomo da Ponte ; a Magdalen, Calvart ; several flemish pieces ; a landscape by Salvator Rosa ; two Rosa di Tivoli, an alchemist by Wick. In the following room four landscapes by Gaspar Poussin ; a battle , and a robbery by Borgognone ; a landscape , Salvator Rosa ; the portrait of cardinal Pompeo Colonna by Lotto ; S. Charles distributing alms by Antonio Caracci ; the portraits of the Doge Andrea Gritti and his wife , by Paul Veronese ; a picture by Miel ; a holy family F. Barocci ; S. Francis supported by an angel, Tiarini ; Adam and Eve , Breughel Velour ; a grotto and dogs by Pietro Laer ; other flemings.

The next rooms contain twenty paintings by Brill ; others by Bauer, David Winckembooms, four sea pieces by Manglard, a landscape by Eltzheimer, and other flemish pieces : two landscapes , Grimaldi ; two Cornelius Bruyn ; a John Miel ; two Stembroker ; two battle pieces by Borgognone ; several marines by Henry Uroom ; a sketch by Rubens ; a rape , Rostenhamer , two

landscapes Agostino Tassi ; two pictures of animals by *Undicidita* ; two Peter Laer and other Flemings ; a marine by Bonaventura Peters ; a Madonna and child Aldograft ; two Carlo Dujardin ; other Flemish pieces.

The apartment containing the spiral column of rosso antico is destined to receive pictures. The following are already disposed : a crucifixion by Scarsellino ; a S. Sebastian of 1400 ; Christ bound to the column, Leonello Spada ; a holy family, Giulio Romano ; S Andrew and S Catherine, Vasari ; S Sebastian of the old Bolognese school ; a marine, Peters ; the calumny of Apelles, Gherardi ; Moses, Guercino ; the death of Abel, Andrea Sacchi ; several family portraits, Scipio Gaetano ; Cardinal Pompeo Colonna, Antonio Carracci ; an allegory, Luca Giordano ; the temptations of S Anthony, Luca Kranack ; Martin V, of his time ; Coviello, Callotta ; a deposition, Salviati ; another, Bonifacio ; a Pietà, Palma the younger ; the ages of the world, Venetian school ; two landscapes relative to Erminia, Albano ; a portrait of Sophonisbe Anguistrola by herself ; a holy family, Procaccini ; a picture by Bagnacavallo ; a portrait by Cigoli ; Susan, Gennari ; S. Francis, Cignoli ; portrait of a man on horseback, Rubens ; S. Julian, Pontormo ; a holy family, Filippo Lippi ; others by the nun Plautilla Nelli ; the Madonna and various saints, Tintoretto ; and several others.

In the garden belonging to the palace are two large pieces of a marble frontispiece of very fine execution, commonly, but without any foundation, supposed to be remains of the temple of the sun ; there are also ruins of the thermæ of

Constantine. Adjoining the palace is the church of

SS. APOSTOLI.

One of those said to have been built by Constantine. It was restored at various periods and rebuilt by Martin V but at the beginning of last century it threatened ruin when it was rebuilt in a style of greater taste and magnificence on the designs of Francesco Fontana who preserved the portico, a work of Sixtus IV. On the right side of the portico is an antique bas relief of an eagle holding in its claws a crown of oak. Opposite is the monument of Volpato, a celebrated engraver, executed and erected by his friend Canova. The bas relief represents friendship expressed under the figure of a female weeping near Volpato's bust. The church has three naves divided by corinthian pilasters which support the roof; in the centre is the triumph of the Franciscan order by Bacciccio, the chapels are decorated with marbles and good paintings; those of the first altar to the right by Lapiccola; the altar by Carquinto. In the chapel of S. Anthony are eight fine columns and a good picture by Luti, the altar piece representing the martyrdom of the Apostles SS. James and Philip is by Muratori, over the sacristy is the tomb of Clement XIV by Canova, with the statue of the Pope, and figures of meekness and temperance. The chapel of S. Francis was painted by Chiari; the tomb of the last Constable Colonna is by Pozzi. The altar piece of the last chapel representing S. Joseph, is by Cades. The deposition from the cross in the last chapel by Manao.

The convent annexed was chiefly built by Sixtus V who embellished it with courts and fountains. The large marble vase in the first court is antique; of the various monuments preceding the cloister the most worthy of observation is that of Cardinal Bessarion and a cenotaph in honour of Buonaroti reposing on a bed of an antique form on which are placed emblems of the various branches of art in which he excelled.

The portrait resembles all those known of Michael Angelo; it has even the break in the nose occasioned by the blow he received from Torregiani. The great artist died in the parish of the SS, Apostoli the 17 february 1564 and for some time had his sepulture in this church.

On the piazza della Pilotta are the barracks of the dragoons: adjoining it the church of the holy cross belonging to the Lucchesi. In this direction were the ancient *Forum Suarium* and *Vicus Cornelius*.

GUIDE OF ROME



FOURTH DAY

FROM THE QUIRINAL TO THE MAUSOLEUM

THE QUIRINAL.

The most ancient name of this hill, as mentioned in Tacitus and Festus was « Agonalis », « Agonus » and « Egonus » from the numerous heights by which it is formed, the word *Agones* in the Sabine tongue signifyng hills; for the same reason it is called by Dionysius « Collinus » by other writers *collis* the hill by excellence. Its subsequent name Quirinal is derived, according to Varro and Festus from the *Curetes* who settled on it in the time of Tatius or of Quirinus. This denomination is still preserved though it is commonly called Monte Cavallo from the colossal horses and statues that adorn the principal piazza. Its narrow oblong shape gives it the resemblance of an elbow; it is about 15700 ancient feet in



THE QUIRINAL

circumference, 293 Paris feet 5 inches comprising the cross over the palace clock, above the level of the sea.

PIAZZA DEL QUIRINALE

✓ This piazza is one of the finest in Rome by its situation and the edifices which decorate it. Its principal ornament consists in two colossal figures in the act of taming horses. The figures of the young men, 25 palms high, are two master pieces of the Greek chisel, and if credit could be attached to the latin inscriptions they would be the work of Phidias and of Praxiteles; but though these inscriptions are ancient, they are not anterior to Constantine who placed these colossi in his thermæ; these inscriptions dating from at least seven centuries after the completion of the statues and at the period of the decay of art, inspire but little confidence. The same uncertainty prevails respecting the subject they represent, but the opinion that they are intended for *Castor* and *Pollux* is the most probable. They are certainly monuments of great skill from the exactness of the proportions, the delicacy of the work, the grandeur and correctness of the style; they were raised on this spot by Pope Pius V.

Under Pius VI these groups assumed their present direction, and in the centre the obelisk was erected which was found near the Mausoleum of Augustus. It is of red granite 66 palms high without the pedestal. Pius VII completed the monument with the large basin of oriental granite 111 palms in circumference, found in the roman forum, and which receives the wa-

ters of the fountain placed here by the same Pontiff.

PALAZZO DEL QUIRINALE

✓ About the year 1573 this palace was commenced under Gregory XIII on the designs of Flaminio Ponzio ; it was continued, enlarged and completed by Mascherino, Domenico Fontana, Carlo Maderno, Bernini and Fuga.

The court yard is 442 palms long 240 wide ; on three sides is a portico supported by pilasters, on the fourth side a façade of the jonic order ; under the clock is a portrait of the Madonna in mosaic, from the original by Carlo Maratte.

A large marble stair case richly carved and gilt having a frieze painted by Lanfranc and by Carlo of Venice leads to the chapel. Over the door is a bas relief representing the washing of the Apostle's feet, by Landini. This chapel, called the Cappella Paolina is of the size and form of the Sixtine at the Vatican ; in the hall preceding the chapel are several paintings worthy of observation ; SS. Peter and Paul by frà Bartolomeo, S. Jerome, Spagnoletto ; the resurrection of our Saviour, Vandyk ; a Madonna by Guido Reni ; David and Saul by Guercino ; Christ disputing with the doctors of the law, Caravaggio ; the frescoes of the chapel representing various acts of the Virgin are by Guido, the annunciation over the high altar is of singular beauty. The rooms besides their rich furniture contain bas reliefs in stucco of the triumph of Alexander

by Thorwaldsen ; of the triumph of Trajan by Finetti , now changed into that of Constantine.

The garden attached to the palace is filled with statues , fountains , and shady walks ; the casino in the centre built by Fuga is adorned with paintings by Orizzonte , Battoni , Pannini and Masucci.

PALAZZO DELLA CONSULTA

✓ This splendid palace was built by Clement XII on the designs of Fuga. It is the residence of the Cardinal secretary of the Briefs , and of the secretary of the Consulta.

PALAZZO ROSPIGLIOSI

✕ This extensive palace , the architecture of Flaminio Ponzio was begun by Cardinal Scipio Borghese on the ruins of the Thermae of Constantine , the last that were built in Rome. It subsequently belonged to Cardinal Bentivoglio , to the Mazzarini family who completed it under the direction of Carlo Maderno , and is now the property of the Rospigliosi house.

The casino at the left entrance and the first story of the palace belong to Prince Pallavicini. On the roof of the saloon is the celebrated Aurora of Guido represented by a figure scattering flowers , followed by phosphorus holding a torch and by the sun under the figure of Apollo seated on a car drawn by four horses abreast , and surrounded by seven nymphs dancing , probably emblematic of the hours though incomplete in number ; by the beauty of the composition ,

the grandiose of design, the airs of the heads, this painting is allowed by all to be one of the best works of Guido. The freize representing the triumph of love and of virtue is by Antonio Tempesta. This room also contains some landscapes by Paul Brill, an antique statue of Diana and a bronze horse.

In one of the contiguous rooms are : an antique bust of Scipio Africanus, a large painting by Domenichino of Adam and Eve in the terrestrial paradise, Samson overthrowing the temple by Ludovico Caracci.

In the next room are the twelve Apostles in half size by Rubens; Andromeda delivered by Perseus, Guido; Eve offering the apple to Adam by Giacomo Palma; Christ bearing the cross, Daniel di Volterra; the two lovers, Giorgione; David conquering Goliath, Domenichino; a charity, Cignani; a Pietà by Annibal Caracci; S. Jerome by Albert Durer.

The second story and the ground floor belong to Prince Rospigliosi, the former apartement contains a collection of choice pictures. In that on the ground floor are : a large verd' antico vase; several antique busts and statues; eighteen large and small fresco paintings, taken from the thermae of Constantine. Amongst the pictures are a S. Cecilia and the sketches of the four angles under the cupola at S. Andrea della Valle by Domenichino; one of the rooms was painted by Brill and by his brother, others by Giovanni da S. Giovanni.

S. SILVESTER

This church ; which formerly belonged to the Domenican and Teatin orders , is now the property of the missionary priests. The paintings in the first chapel are by Nucci ; the one in the second is a highly esteemed work of Giacomo Palma ; the assumption over the left altar is painted on slate by Scipio Gaetani ; the lunettes at the base of the cupola in this chapel are by Domenichino , they have been restored by Camuccini and represent David dancing before the ark ; Judith showing the head of Holophernes to the Betulians ; Esther fainting in presence of Assuerus ; the queen of Saba and Solomon seated on the throne ; the Magdalen in the adjoining chapel is by Albertinelli ; the paintings on the side by Maturin and Polidor Caravaggio ; the one on the roof by d' Arpino. In this church are the tombs of cardinal Bentivoglio the historian of the wars in Flanders in the XVII century and of Farinaccio a Roman jurisconsult.

SS. DOMENICO AND SIXTO.

This church and the annexed monastery were founded by Pius V for the Dominican nuns who enlarged it under Urban VIII on the designs of the architect Della Greca ; the façade is formed of corinthian and composite pilasters. The paintings in the interior are by Mola , Gentile , Canuti , Allegrini and Romanelli who painted in the last chapel the Madonna giving a rosary to a nun.

Opposite is S. Caterina di Siena , a church and monastery of Dominican nuns built about

1563; the pilasters are marble and of the corinthian order.

In the yard of the monastery is a large brick tower called *delle milizie*; it is said to have been built by Augustus or by Trajan for the soldiers who guarded the fori situated in the proximity.

It is erroneously called the tower of Nero which was placed by Svetonius in the gardens of Mecænas on the Esquiline far distant from this spot: it has been ascertained that this building was raised by the sons of Pietro di Alessio, partisans of Pandolfo di Suburra, Senator of Rome in 1210.

The adjoining villa Aldobrandini contains many antique marbles and some paintings. Behind it is S. Agatha called in Suburra in the lower ages now the Irish College; to the right the church of S. Bernardino of Siena and the via de' Serpenti which forms the opening of the Quirinal valley, separating the Quirinal from the Viminal hill, and covered at the present day with vineyards and kitchen gardens. On the part of the former hill overlooking the valley stood the temple dedicated to Romulus under the title of Quirinus. It was built on this spot as Proculus Julius, a roman patrician, declared on his oath he had seen Romulus descend from heaven into this valley, and that he had been charged to announce to his people that Rome would become the capital of the world.

S. VITALE.

The origin of this church is very remote having been built under Innocent I in 416 when it was dedicated to S. Vitale and his sons Gervasius and Protasius, both martyrs. After several repairs it was renewed and united to the church of S. Andrea at Monte Cavallo; the frescoes on the façade and portico formed into a vestibule and the oil paintings near the high altar are by Fiammeri; the Christ in the Tribune the angels and the two martyrs by Comodi; the other works chiefly by Ciampelli. Opposite S. Vitale are considerable remains of ancient walls which sustain the sides of the

VIMINAL HILL.

The etymology of the name given to this hill seems to be from the osiers which grew on it. It is about 6600 roman feet in circumference; its form resembles a tongue the roots being common to the Esquiline and the Quirinal; on its sides are the church and monastery of S Lorenzo in Panisperna and the Cimarra palace now a barrack.

S. PAUL THE FIRST HERMIT.

This church was built in the form of a greek cross about the year 1765 on the designs of Orlandi. Over a semicircular portico supported by columns is a palm tree with two lions on the sides alluding to the saint. The altar piece to the right representing S. Stephen king of Hun-

gary is by Concioli; the statue of S. Paul on the high altar by Bergondi; the guardian angel over the third altar by Borgognone.

S. DIONISIO.

This church and the annexed monastery were built in 1619 by some french trinitarians and restored in 1815. It is now occupied by french nuns of the order of S. Basil dedicated to the education of young females; the church is of a light architecture and contains some good pictures. Over the altar to the right is a work by Dasi; the conception on the high altar and the lateral paintings are by Carlo Cesi; on the left a miraculous image of the Madonna under the appellation of « Buon rimedio » which belonged to Gregory the great; S. Denis and S. Louis by Lebrun; the « Ecce homo » by Luca Giordano.

PIAZZA DELLE QUATTRO FONTANE

✕ This piazza is formed by the junction of two long and fine streets, one called Felice leading from the Trinità de' Monti to S. Maria Maggiore and S. Croce in Gerusalemme, the other from Monte Cavallo to the Porta Pia; it derives its name from the fountains placed in the four angles, on one of which is the Albani palace, and on the other

THE CHURCH OF S. CARLO

Built in 1640 by Borromini, the church and convent belonging to the spanish Trinitarians fill the same space as one of the pilasters of the cupola of S. Peter's. On the façade is a double row of columns, in the interior 16. In the court yard of the convent is a double portico supported by 25 superimposed columns.

S. ANDREA.

This church was erected in 1678 by Don. Camillo Pamfili, the nephew of Innocent X on the desigus of Bernini as a noviciate for the Jesuits. The façade is of the corinthian order, the small circular portico is supported by two jonic columns, the interior of an oval form contains fine marble pilasters, four corinthian columns and some good paintings. In the chapel of S. Francis Xavier are three pictures by Baciccio; the crucifixion of S. Andrew over the high altar is by Borgognone; the chapel of S. Stanislas is adorned with fine marbles; the picture over the altar is by Carlo Maratte; those on the sides by Mazzanti, on the ceiling by Odazzi. The body of this saint, deposited in a rich urn of lapis lazuli, is placed under the altar.

In the interior of the noviciate the room occupied by S. Stanislas has been formed into a chapel; the marble figure of the saint in his dying moments is by Legros, the head, hands and feet of white, the habit of black, the bed of yellow, marble.

Near the high altar is the tomb of Charles

Emmanuel IV king of Sardinia who abdicated in 1802 and retired to Rome; in 1815 he embraced the institute of the Jesuits in which he died in 1819.

S. BERNARDO

One of the round edifices situated at the angle to the west of Diocletian's thermæ, supposed to have been a *tepidarium* or a *calidarium*, was converted into a church in 1598 by the Countess Sforza who built the adjoining house for the monks of S. Bernard.

The eight large stucco statues are by Marianni; that of S. Francis and other marble works in the chapel by Fancelli; in the choir are the tombs of cardinals Bona and Gabrielli both belonging to the order. In the garden is a chapel dedicated to S. Catherine, a martyr, in which are two large pictures by Lauresi, a sicilian artist.

In the garden there are also ruins of a kind of semicircular theatre or of seats for the spectators of the gymnastic games practised in the baths of Diocletian. Opposite is the church of S. Susan.

ACQUA FELICE.

This fountain is so called from the name of Sixtus V who, as already mentioned, united the springs of the acqua Alexandrina with those near Colonna, and availed himself of the materials of the ancient Marcia and Claudia aqueducts. It is in a great measure the same water

as the *acqua Alexandrina* ; the architecture of the fountain is by Domenico Fontana. It is of travertine with four granite columns of the jonic order and three niches; in the middle niche is a colossal statue of Moses striking the rock, an indifferent work of Prospero da Breccia; the bas reliefs representing Aaron conducting the people of Israel to the miraculous spring by Gio: della Porta ; Gedeon selecting the soldiers who are to lead the people over the river by Flaminio Vacca. The waters fall in abundance by three apertures into marble basins on the sides of which four lions pour water from their mouths.

CHURCH OF S. MARIA DELLA VITTORIA.

Paul V built this church in 1605 in honour of S. Paul the apostle and presented it to the carmelitan order; it was called S. Maria della Vittoria from the numerous victories obtained by the catholics over the hereticks and the Turks through the intercession of the image of the madonna which is preserved over the altar piece and is adorned with precious stones. The façade by Soria was raised at the expense of Cardinal Scipio Borghese, in return for the present made to him of the celebrated sleeping hermaphrodite which was found in the gardens contiguous to the church.

The interior was lined by Carlo Maderno with marbles and ornamented with pilasters of fine sicilian jasper, gilt stuccoes, good sculptures and paintings of merit. The Magdalen, in the first chapel to the right, is by padre Raffacelle, a capuchin; the S. Francis in the second, the paintings on the walls, by Domenichino. On the

altar of the cross between four verd' antico columns is the statue of S. Joseph in the act of sleeping, with the angel appearing to him in a dream, the work of Domenico Guidi; the lateral bas reliefs are by Monot; the S. Joseph in glory by Lamberti; the paintings of the cupola are by Domenico Perugino; those of the large arch by the brothers Orazzi; the sumptuous chapel of S. Theresa was built and decorated at the expense of Cardinal Cornaro on the designs of Bernini who executed the Cardinal's bust and the statue of the saint represented in the ecstasy of divine love while the angel holding the dart is in the act of piercing her heart; this group is considered one of the finest works of Bernini; the roof of this chapel was painted by Abatini; the adjoining chapel contains some very fine marbles; the picture over the altar representing the most holy Trinity is by Guercino; the crucifixion, and the portrait unknown, by Guido Reni; the frescoes by Francesco Bolognese; the other paintings by Niccolai; the S. Andrew apostle by padre Raffaele.

THERMÆ OF DIOCLETIAN.

These baths were built by the emperors Diocletian and Maximian, and dedicated by their successors Galerius and Constantius. It is stated by Olympodorus that 3200 persons could bathe here at the same time; some idea may be formed of their extent in considering that within their limits were enclosed the church of S. Bernardo, the garden and house annexed, the church of

S. Maria degli Angioli with the adjoining monastery, the two extense piazze, the granaries and other houses; the whole circuit amounted to about 4275 feet. They were of a square form and at each angle stood a round building; one still remains at the gate of the Villa Massimi, the other in the church of S. Bernardo. By some it is supposed that these round edifices served as warm or tepid baths; these thermæ contained numerous porticoes, splendid halls, and all that has been narrated of those of Titus. We know by Vopiscus that the celebrated Ulpian library was transferred here from the forum of Trajan; the pinacoteca has been converted into

THE CHURCH OF S. MARIA DEGLI ANGIOLI.

Y Pius IV wishing to reduce to some sacred usage the principal hall of Diocletian's baths entrusted the operation to the celebrated Buonaroti who formed the present church on the plan of a greek cross, and rendered it one of the most magnificent and best proportioned edifices of Rome. To protect it against humidity a new pavement was raised which has left under ground the base and part of the eight granite columns to which bases of white marble have been adapted. The church has been restored at different periods and particularly in 1749 by Vanvitelli who made some alterations; the large entrance became the altar of the blessed Nicola Albergati; the lateral door alone remaining became the principal entrance, the altar of the Madonna the high altar, and as at the nave which first served as the entrance there

were eight large granite columns, to form the correspondence he raised eight others of brick varnished like granite which they resemble.

The entrance is now by a round vestibule, one of the rooms of the *thermæ*, of the size of the one changed into the church of S. Bernardo. In this vestibule are two chapels; that of the crucifixion contains a painting of S. Jerome by a scholar of Daniel da Volterra, the other, one of Christ and the Magdalen by Henry the Fleming, the tombs of Carlo Maratte, Salvatore Rosa, of Cardinals Parisio and Alciati. The transversal nave of the church was formerly the grand hall or the *Pinacoteca*; the eight granite columns are 23 palms in circumference, 62 in height comprizing capital and base, the length of the nave 406, the height 124 palms; for the greater embellishment of this splendid temple Benedict XIV adorned it with some original pictures from S. Peter's, which had been copied in mosaic. The crucifixion of S. Peter is by Ricciolini, the fall of Simon Magus a copy by Vanni, in the chapel of the Blessed Nicholas; a Graziani, the lateral pictures Trevisani, those on the roof Biccherai and Mazzetti; S. Peter resuscitating Tabitas, a copy from an original of Baglioni in S. Peter's and a fine original by Muziano.

In the nave of the high altar is a chapel with paintings by Baglioni, and on the walls are four large compositions; the presentation of the Madonna at the temple by Romanelli, the martyrdom of S. Sebastian a fine work of Domenichino, transferred to this spot with remarkable dexterity by Zabaglia, the baptism of

our Lord by Carlo Maratta, the punishment of Ananias by Pomarancio, restored by Camuccini; Over the high altar is an ancient image of the Madonna surrounded by seven angels from which the church has taken its name.

In the transversal nave are: the conception of the Madonna by Bianchi, the picture adjoining by Placido Costanzi; the S. Bruno in the following chapel by Odazzi, the lateral paintings by Trevisani, the evangelists on the roof Procaccini, the fall of Simon Magus by Pompeo Battoni, S. Basilius presenting a chalice to a deacon, Subleyras; the roofs of the three large altars were painted by Biccherai, those between the windows by Ricciolini.

On the marble pavement of this church a meridian was traced in 1701 by monsignor Bianchini; the line marked on brass is enclosed within two long marble lines on which the signs of the Zodiac are expressed in various coloured stones.

In the sacristy are paintings by Odazzi; the Cibo chapel is richly ornamented and has a painting by Ricciolini.

Annexed to the church is the cloister of the Cistercian monks built on the designs of Michael Angelo; it contains a square portico supported by one hundred travertine columns with four extensive corridors.

Behind the baths of Diocletian and in the direction of the walls, are some remains of the Agger of Servius Tullius consisting, according to Dionysius Halicarnassus, of a ditch 100 feet long and 30 deep, lined with large blocks of tuffo forming a hillock, which extended from the Collatina to the Esquiline gates, or the angle

of the Barberini villa till the arch of Gallienus on which space of ground its traces are still visible. Near the walls were

THE CASTRA PRÆTORIA.

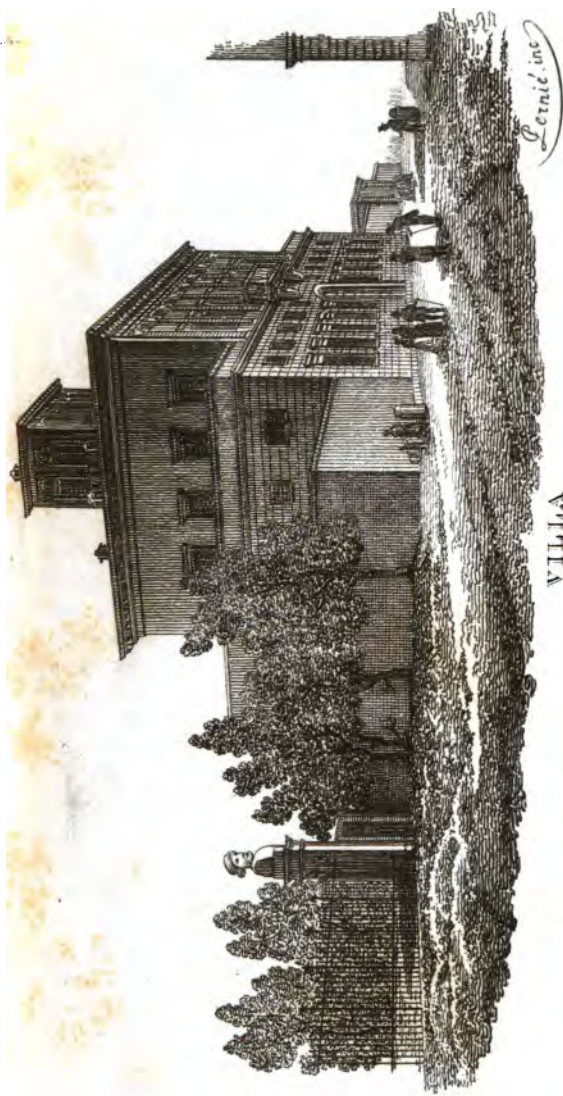
Established by Sejannus under Tiberius for the quarters of the Prætorian Guards; they were demolished by Constantine the great and three sides were enclosed by Honorius in the walls; the form of these castra is easily traced on the right out of the porta Pia and conveys a just idea of a roman camp. On the left of the Porta Pia is the villa Buonaparte and opposite that of

DON MARINO TORLONIA.

This villa in a delightful position, formerly belonged to the Androsilla family and has been greatly embellished by its present possessor, on the designs of the architect Sarti. The vestibule built on the model of that of the Farnese palace is composed of four ionic columns on each side supporting a fine gilt stucco roof. The interior contains a fresco by Carta representing Telemachus and Calypso, another by Capalti representing Parnassus, harmony, poetry and music, finely executed. and other frescoes by eminent artists; the chapel in the gothic style is painted with great taste by Bromiti.

PORTA PIA.

This gate was substituted in 1564 by Pius IV to the Nomentana gate of Honorius which



VILLA

of Don Massimo Torlonia
Duke of Bracciano
at the Porta Pia.

stood a little to the right and was so called from leading to Nomentum a latin colony in the Sabine country about 12 miles from Rome, now a small village called Mentana; the interior part is on the designs of Buonaroti.

On the high road are the Patrizi, Bolognetti and Massimi villas and at three quarters of a mile from the gate

THE VILLA OF PRINCE TORLONIA.

Many architects, sculptors and painters have been employed of late years at this villa which is at length completed in a style of great splendour and magnificence. The casino is of the style of architecture used in the XV century, and on the attic are several ancient statues; the first room is painted by Caretti with views of the principal cities of Greece and medallions of some of her greatest men, the ceiling is covered with bas reliefs; the frescoes in the second room are by Coggetti, on the ceiling are gilt stuccoes, the pavement is of fine marble intermixed with mosaic works, on the walls are views of Naples and above the three Graces by Carta.

The amphitheatre is smaller than the mausoleum of Augustus but well distributed; the small broken temple in its vicinity is supposed to be sacred to Minerva, the casino has a portico of eight cipollino columns and several ancient marble busts. At a short distance is the temple dedicated to Saturn with a portico of eight granite columns and a frieze representing human life by Gajassi.

A flight of steps supported by four ancient

colossal statues leads to the palace which was built on the designs of Carretti. On the frontispiece is a terra cotta bas relief by Rinaldi representing the return of Bacchus from the conquest of the Indies, the entrance is by twelve doric columns.

The ground floor is composed of twelve rooms and of a large saloon, the frieze is covered with gilt stuccoes intermixed with figures of Cupids, Dolphins and other allegorical subjects by Caretti, and the triumph of Galatea by Paoletti who also executed the Dante in the library; the hall of Psiche is by Caretti.

The hall of the italian poets and artists was painted by Paoletti; the ball room in which are marble columns and pilasters, by Massabò and Tojetti. In the lunette is a fine painting by Coghetti of Apollo on Parnassus surrounded by the Muses, the philosophers and poets of antiquity and of modern times, on the pavement is a copy of the celebrated Palestrina mosaic.

On the first floor in three lunettes are Aurora, day, and night by Trabalza; in the hall of Bacchus the birth and expeditions of the God were painted by Podesti; the pavement is filled with mosaic figures. In another room Venus at the toilette by Coghetti; in the egyptian room the mosaic pavement represents the history of Cleopatra; the walls are decorated with fluted pilasters, the niches filled with marble statues representing Apollo and the nine Muses; the frieze is an estimable work of Thorwaldsen; the marble pavement is interspersed with mosaic figures and on the walls Coghetti has represented in fresco the deeds of Alexander the Great.

The chapel dedicated to Pope S. Alexander contains the portrait of that saint by Bombelli and some sculptures by Aureli.

In an extensive plain stands an obelisk ; another is situated between two small lakes near the swiss cabin and the ruins of an old castle on which is a moorish tower with an hexagon room richly decorated in the moorish style; the doors are of coloured glass, at the entrance are two marble lions; the front is painted on a blue ground with gold stars in relief, the interior filled with mirrors.

The field for the tournaments is in the form of a parallelogram; at the extremity is the tent of the prince of the tournament, the theatre is built on the designs of Raimondi, the principal prospect being closed by a portico of columns ; the interior is decorated with great taste and elegance and possesses many objects worthy of observation.

S. AGNES.

This church was built by Constantine the great at the solicitation of his daughter Constantia over the cemetery of S. Agnes where the body of the saint was found; the descent is by a large stair case consisting of 45 steps; on the walls are many ancient sepulchral inscriptions ; the church is formed by a double portico, superior and inferior, and by three naves supported by 16 antique columns , two of granite , four of *porta santa* and two of *pavonazzetto* marble. The upper portico is supported by 16 smaller columns ; over the high altar is a *baldacchino*

with four very fine porphyry columns ; under the altar , composed of precious stones, reposes the body of S. Agnes whose statue is cut out of the trunk of an ancient statue of oriental alabaster , the head , hands and feet being of gilt bronze ; the work is by Franciosini. The name of S. Agnes is written on the tribune ; in the chapel dedicated to the Madonna is a head of our Saviour by Buonaroti and an antique marble chandelier with acanthus leaves of a very fine work. This church more than any other conveys an idea of the Basilica of the ancient Romans. In the chapel to the right is the tomb of Cima, the chamberlain of Leo XI whose bust was executed by Salviati. The 21 January, the festival of S. Agnes , two lambs are blessed by the Pope which are entrusted to the care of a nunnery; the wool of these animals forms the sacred *palli* used by the Pope, the bishop of Ostia, and the archbishops. A few steps distant is

S. COSTANZA.

This edifice which has been recently restored was too inconsiderately attributed in past ages to a temple of Bacchus from the figures of boys holding leaves and bunches of grapes which are on the circular nave ; these symbols were also found in bas relief on the porphyry urn discovered at this spot; the bas reliefs of the urn being of the same style as these mosaics they may be considered of the same period, and as no doubt can exist that the urn served for a tomb it was natural to suppose that these symbols had another allusion than to Bacchus ; in fact, in the early

christian monuments they were symbolic of the Saviour, of the church, and of future life. Anastasius the librarian says that when Constantine built the church of S. Agnes he built near it a baptistery of a spheric form, in imitation of that of S. John Lateran for the baptism of the two Constantias his sister and daughter. That this edifice should have been used for their sepulchre is proved by the porphyry urn found here greatly resembling the one known as the tomb of S. Helena found at Tor Pignatarra; they were both placed by Pius VI in the Vatican museum. Ammianus Marcellinus also speaks of a sepulchre of Constantine's family existing on the via Nomentana. Alexander IV converted this splendid mausoleum into a church under the dedication of the same SS. Constantia whose bodies he took from the urn and deposited under the altar; the church is of a spheric form, 100 palms internal diameter with a modern cupola supported by the ancient portico formed of 12 double granite columns, corinthian and composite, being the first example of binary columns.

Near the church are some ruins of an ancient oval building supposed to have been an Hippodrome of Constantine and forming a large piazza surrounded with porticoes used for horse and military exercises. But no ancient writer makes any mention of a hippodrome of Constantine at this spot and as the construction seems to be posterior to Constantine this opinion must be excluded on reflecting that the enclosure united the churches of S. Agnes and S. Constantia, nor can the gravity of the early ages

of christianity admit the existence, in such a place, of profane spectacles. It is then reasonable to suppose that these walls are merely remains of the enclosure of the two churches, made probably by Honorius I in the VII century, and it is still used as a cemetery.

In the Rufini vineyard is a columbarium well preserved, belonging to plebeian families, discovered in 1822; about a mile beyond S. Agnes the Anio, now the Teverone, is crossed on the *Nomentano* called by corruption the *Lamentano* bridge, which was rebuilt by Narses and restored by Nicholas V; from the bridge is a view of the celebrated

MONS SACER.

It was upon this hill, situated on the right bank of the Anio, that in the year of Rome 261 the people withdrew from the oppression of the rich and nobles and that they were persuaded to return to Rome by the apologue of the human body and limbs used by Menenius Agrippa as related by Livy; on this occasion the tribunes of the people were created. The second retreat took place after the death of Virginia when the tribunate was reestablished and a law passed, binding the people on oath never to take up arms against the tribunes; this law was called *sacra* and the hill on which it was promulgated hitherto called « *Velia* » assumed the appellation of *sacer*.

A mile beyond the Lamentano bridge, between the Nomentana and Salaria ways, was situated the Villa of Phaon, a freedman of Nero

where this Emperor died by his own hands; the ruins of the villa are still visible in the farm called the *Vigne nuove*. Returning to the Porta Pia on the right along the walls is

THE PORTA SALARIA.

When Honorius rebuilt the walls this gate was substituted to the Collina gate of Servius and called Salaria from the road, a name used at the present day. It was through this gate that Alaric, king of the Goths, entered Rome in 409 in the time of Honorius, and plundered the city and the adjoining gardens of Sallust; this seems to have been the weakest defence of the city as the Gauls had entered previously by the porta Collina, and Hannibal himself meditated an attack in this direction. About a quarter of a mile from this gate is

THE VILLA ALBANI.

About the middle of last century Cardinal Alexander Albani built this villa, one of the most magnificent of Rome. He made the design of the casino and villa, and entrusted the execution to the architect Marchionni. The Cardinal collected a prodigious number of statues, busts, bas reliefs, urns, columns, inscriptions and antique marbles for the embellishment of the villa which may be considered as a rich museum of antiquities; in their distribution he was assisted by the celebrated Winkelmann, the restorer of the archeological science.

The principal casino is composed of a large

apartment under which, towards the garden, is a fine portico with columns and statues; the vestibule is decorated with modern stucco bas reliefs taken from the antique, with ancient statues representing an athlete, a roman female under the form of Ceres, a nymph, a pretended Brutus, by some supposed to be Harmodius, by others an actor or rather a slave, and with the colossal masques of Medusa, Baccus and Hercules.

Near the stairs are a relief of Rome triumphant, sundry bas reliefs, an ancient painting said to be Livia the daughter of Octavia sacrificing to Mars.

Along the stairs are several bas reliefs; the children of Niobe struck by lightning by Diana; Philoctetes in the isle of Lemnos, two Baccantes. In the round hall are two fine giallo antico columns, a statue of Faun, a bas relief of the prisons of a circus and three cars drawn by Cupids. The ceiling was painted by Biccherai, the chiaroscuro by Lapiccola, the landscapes by Paolo Anesi; three rooms, containing landscapes and arras works, lead to the gallery in which are a small bronze statue of Pallas, a Diana in alabaster with a bronze head, feet and hands; the Farnese Hercules of Glycon in bronze; another Pallas in alabaster with a bronze head, hands and feet; a small Diogenes, a Silenus and two small Fauns; an Apollo in bronze, one of the finest statues in the collection; the celebrated bas relief of the repose of Hercules, several small statues, one of esmerald representing Osiris, a green basalt Serapis of Canopus with egyptian symbols; ten alabaster busts with grey ba-

saltic heads, various bas reliefs, five alabaster vases, and one of porphyry. The paintings in the following rooms are by Biccherai; in the third is a marble discus representing the combat between Apollo and Hercules to recover the tripod. Over the chimney is the celebrated bas relief of Antinous; the gallery is decorated with pilasters eight of which are covered with mosaics and ten are of various marbles. In two bas reliefs over the doors are trophies finely executed, but some of the finest in the collection are the Hesperides, Dedalus and Icarus; Alexander and Bucephalus; the temple of Delphi and its sacred precincts; Hebe pouring out nectar to Apollo, Diana and Latona, of the early Greek style; Marcus Aurelius with Faustina holding a wand; statues of Jupiter, and of Pallas. On the ceiling is a fine painting by Mengs representing Apollo and Mnemosine on Parnassus in the midst of the nine muses; the chiaroscuro works are by Lapiccola. In one of the adjoining rooms is a basrelief of the early Greek period representing Orpheus, Eurydice and Mercury; the paintings of the ceilings are by Biccherai, the chiaroscuro by Lapiccola. Near the vestibule is the atrium called of the Caryatides, decorated with fine works with a marble vase in the centre. Besides the caryatides which bear the inscription of the sculptors Crito and Nicolaus of Athens, this atrium contains the busts of Marcus Aurelius, Vespasian, Titus, Capaneus in high relief struck by the lightning of Jove and a colossal masque of Silenus.

In the long gallery are many hermes; those best ascertained are Alexander the great, Ho-

mer, Epicurus, the celebrated Mercury with a greek and latin inscription; a fine statue of Faustina, two of Venus, a Muse, a Faun and a priestess.

The portico of the casino is supported by pilasters and 28 antique marble columns. A statue representing one of the hours is in the act of dancing; it contains statues of Juno Lucina, Tiberius, L. Verus, M. Aurelius, Antoninus Pius, Trajan, Hadrian, six friezes, six masques in the niches, and a pavonazetto vase.

The atrium called of Juno, is of the same form and decoration as that of the caryatides, in the middle is a fine antique vase; it contains the statues of Juno, of two Caryatides, the busts of L. Verus, M. Aurelius, Socrates, Pertinax, a colossal head of a river placed on a round ara with a representation in high relief of a Roman triumphal dance.

In the adjoining gallery are several hermes; those known are Euripides and Numa, a statue of Hope in the early greek style, one of Faun with an infant Bacchus, of Apollo, Diana, a priestess, and finally another Faun.

The room with an ancient mosaic pavement is decorated with two columns, one very beautiful of flowery alabaster found near the ancient naval in the Cesarini vineyard, two statues of Faun, a superb marble sarcophagus with the nuptials of Pelops and Thetis and other antique marbles.

In the following cabinets, possessing many pieces of ancient sculpture, are busts of Berenice in porphyry, with a head of green basalt; those of Caracalla, Pertinax, Lucilla in rosso antico;

among the bas reliefs the most remarkable are those of Diogenes in his tub discoursing with Alexander the great, of Dedalus preparing his wings, in rosso antico, several in terra cotta and a bust of Serapis.

In the II. cabinet eight columns, a fine Cupid a copy of the statue by Praxiteles; Atlas supporting the twelve signs of the Zodiac with Jupiter seated in the centre; a small statue of a fisherman placed on a triangular base on which are represented the three seasons into which the ancients divided the year; a white marble cup 32 palms in circumference with a bas relief expressing the labours of Hercules, found eight miles from Rome on that part of the via appia where Domitian raised a temple to Hercules.

III. Cabinet. Six columns and numerous antique marbles; the most singular a hermes of « alabastro fiorito » with the head of Faun in rosso antico, a hermes of Priapus, a bust of L. Verus, cups of black granite and of africano supported by two young slaves, an ancient mosaic representing the inundation of the Nile and a small bas relief with the rare subject of Iphigenia in Tauris.

IV. Cabinet. Eight fluted columns and ancient sculptures; an Apollo seated on a tripod, Leda with a swan, on the outside several ancient inscriptions and bas reliefs, the most singular one representing the combat between Achilles and Memnon, a fragment of the entablature of Trajan's temple found in the ruins of his forum.

At a short distance from the casino is the billiard room; the portico is decorated with 14

columns, various hermes, a bas relief and a chandelier ; in the room are eight columns , an alabaster cup, statues of a greek priest in the early style , of Ptolemy, Geta, Maximus, Bacchus and Hyacinthus. In the room opposite a superb bas relief of Berenice, the wife of Ptolemy Evergetes , offering her hair in sacrifice for the safe return of her husband ; the adjoining room , adorned with 14 columns contains a statue of Diana of Ephesus and a Syren ; the paintings are by Fattori.

Under the balustrade in the garden is a fountain with two caryatides and an urn of oriental granite supported by two greek sphinxes with the figure of the Nile in egyptian stone ; another fountain rests also on caryatides ; near it are the colossal busts of Titus and Trajan ; in the middle of the garden is another fine fountain with a beautiful cup of white and black granite 60 palms in circumference.

At the end of the garden and opposite the casino is another fine edifice with a semicircular portico supported by pilasters and 26 granite columns ; it contains the statues of Mercury, Achilles , Apollo, Diana , Sappho, Hercules, Bacchus, two Caryatides , twenty small statues placed on columns and twenty busts or hermes ; those best known are Æsop, Crysippus, Hippocrates, Theophrastus, Isocrates, Hortensius the orator , Caligula , Balbinus , Aurelian , and ten antique masques.

In the centre of the portico is a large cup of Egyptian breccia , on the sides statues of a hero and of Juno. In the second vestibule two small statues of black egyptian marble, two sphinx-

es, four small hermes and six statues. A bas relief representing Ario, the son of Ceres and Neptune; in the gallery an antique mosaic and a painting by Lopiccola of a Bacchanalian festival from Julio Romano; the landscapes and sea pieces by Anesi, the small pieces by Biccherrai; the statue of Juno on an antique mosaic representing a school of philosophy and a nymph on another mosaic representing Hesione exposed to the monster and liberated by Hercules.

Behind this edifice is another portico containing a colossal statue of Rome with a bas relief on the pedestal of Theseus raising the stone which concealed his father's sword; the statues of Augustus, Claudius, an ancient greek priest, a caryatides, various bas reliefs and antique monuments; out of the portico two captives, two bas reliefs and sundry antique marbles.

In the garden, to the right of this circular portico, between two granite columns are a group of Pan and Olympus, the statues of Paris, Jupiter, Julia Soemia, Proserpine and of a Naiad, and a mutilated statue in a broken edifice in imitation of the ruins of an ancient temple.

The remaining part of the villa contains fountains, fish ponds, busts, hermes, sarcophagi, cups, urns, aras, bas reliefs, columns, ancient inscriptions and other precious monuments. This collection, as already stated, was formed by Cardinal Albani and illustrated by Winkelman who has thrown a new light on the science of archæology. At a distance of two miles and a half on the high road is the.

PONTE SALARIO.

This bridge, situated on the Anio, having been destroyed by Totila, was rebuilt by Narses after the victory he gained over the Goths, as ascertained by two inscriptions which existed till 1798. It was on this bridge that in the year 350 before the christian era, the Gallic soldier was killed by Manlius who, from this feat took the name of « Torquatus » from the latin word *Torques* or collar, an ornament proper to the Gauls, which Manlius wore in token of his victory.

On the right bank of the Anio near the bridge was the site of Antemnæ one of the oldest cities of Latium and the first conquest of Romulus. It stood on the hills at the confluence of the Anio and the Tiber. A quarter of a mile beyond the bridge is a tower formed of the blocks of an ancient unknown tomb. The tract of country extending between the Anio and Fidenæ, an ancient city placed near the villa Spada, at a distance of five miles from the Collina gate, together with the adjacent hills on the right, is celebrated in the early ages of Rome by the various combats of which it was the seat and particularly by the battle between Tullus Hostilius, the Veientes, the Fidenates which occasioned the punishment of Metius Fusetius the Alban captain who was quartered in this plain, and the destruction of Alba. The site bears testimony to the precision of Livy in describing the topography of this combat. Returning to the city by the porta Salaria on the right is an iron

gateway in a vineyard called Mandosia which contains ruins of

THE SALLUSTIAN GARDENS.

The celebrated latin historian C. Crispus Sallustius, after his government of Africa for Julius Cæsar, formed these magnificent gardens on the sides of the Quirinal, in the valley of the latter hill as far the present porta Pinciana. At his death they descended by inheritance to a nephew on his sister's side who died in the year 20 of the present era, as related by Tacitus, when the whole property reverted to the imperial domain. It is certain that it belonged to the Emperors under Nero who occasionally resided here; Vespasian preferred these gardens to the Imperial palace; Nerva finished here his days; Aurelian after the conquest of Palmyra frequently fixed here his residence; he used the Milliarum portico for his chariot races, a spot so called either from its length of a thousand feet, or for the number of its columns.

In the year 409 Alaric entered Rome by the porta Salaria, fired and laid waste the edifice and gardens which from that period were never restored. It is easy to recognize the form of the circus in which the obelisk of the Trinità de' Monti was found, of remains of the palace, of a temple probably of Venus mentioned by Rufus, and an ancient inscription as existing in the gardens, very different from that of Venus Ericine, and magnificent substructions with niches supporting the Quirinal grounds. In the Barberini gardens which overlook the Mandosia

villa, the agger of Servius is distinctly seen; here was the campus scelleratus, the sepulchre of the Vestals who had violated their vows; the walls of Servius Tullius built of large blocks of tuffo are still visible in the part of the Barberini grounds near modern Rome; these ruins by their historical certainty are amongst the most interesting of the City.

VILLA LUDOVISI

This villa built by Cardinal Lodovico Ludovisi, the nephew of Gregory XV, now belongs to the Duke of Sora Buoncompagni, whose permission is requisite to visit it. It occupies a part of the gardens of Sallust in which many works of sculpture were found and confines with the city walls.

The villa is composed of three casini, the principal one to the left was built on the designs of Domenichino; on the façade are statues, busts and antique bas reliefs. In the second casino is a fine collection of antique works of sculpture: a bust of Pyrrhus in bas relief, statues of Esculapius, of Venus, Antoninus Pius, of Apollo; busts of Claudius and Antinous; a very fine head of Juno; a statue of Mars in repose; a group of Apollo and Diana, a god Pan; statues of Cleopatra, of a seated gladiator, Bacchus, Mercury and one of Agrippina beautifully draped; the celebrated group supposed to represent the youth Papirius pretending to reveal to his mother the secret of the senate, though more probably Orestes in the act of recognizing his sister Electra, a greek work of Menelaus,

the pupil of Stephen, as known by the inscription; another group equally celebrated supposed to represent Petus in the act of supporting Arria his wife, falling in her dying moments, while with the other hand he plunges a dagger into his breast; the third group represents Pluto carrying away Proserpine, by Bernini.

In the third casino, situated in the centre of the villa, is the celebrated fresco of Guercino representing Aurora seated on her car driving night before her and scattering flowers. This work is considered to be the master piece of Guercino. In one of the lunettes is represented day break under the figure of a winged youth holding in one hand a torch, in the other flowers.

In the lunette opposite Night appears under the figure of a female reading and falling asleep, these works are also by Guercino; in the adjoining room are four landscapes in fresco, two by Domenichino; the ceiling of the next chamber painted by Zuccari contains a large porphyry bust of Marcus Aurelius with a bronze head.

In the upper apartment is another painting by Guercino representing Fame under the figure of a female blowing the trumpet and holding an olive branch; in the same room are six marble busts, one by Bernini, throughout the villa are statues, busts, basreliefs, urns and other antique marble works.

S. NICCOLA DI TOLENTINO.

This church was built at the expense of Prince Pamphilj in 1614 on the designs of Baratti for the reformed Augustinians. On the façade is

a double order of columns and in the interior are some good paintings. S. Geltrude and S. Lucretia in the third chapel by Guercino; the S. John Baptist by Baciccio; the high altar was designed by Algardi who modelled the statues which were executed by two of his scholars, God the father by Ferrata, S. Nicholas by Guidi; the Gavotti chapel, decorated with marble and other ornaments was designed by Pietro da Cortona who painted the ceiling and began the cupola which at his death was finished by Ferri.

The bas relief of the altar representing the Madonna of Savona is by Fancelli. The Madonna in the chapel was painted by padre Raffaele a capuchin, the other by Cades; the four columns supporting the organ are of a rare quality of marble.

PIAZZA BARBERINI.

In ancient times the circus of Flora where the floral games were celebrated; the fountains were designed by Bernini; the one in the centre consisting of four dolphins holding a large shell in which is seated Triton blowing a horn and throwing up water to a considerable height; the second fountain is formed by an open shell with three bees throwing water. On one side of this piazza is

THE CHIESA DE' CAPPUCCINI

Built, together with the convent, at the expense of Cardinal Barberini, a capuchin friar the brother of Urban VIII, though plain the church possesses many fine works. In the first cha-

pel to the right is the archangel S. Michael by Guido Reni; in the third S. Francis in exstacy by Domenichino, the S. Anthony in the fourth by Andrea Sacchi; the Conception over the high altar by Bombelli, a pupil of Camuccini. In the following chapels S. Bonaventura by Andrea Sacchi, and the nativity of our Saviour by Lanfranc; the Christ in the third chapel is by Camassei; the S. Felice in the last but one by Turchi; S. Paul cured by Ananias in the last chapel is one of the most correct works of Pietro da Cortona; over the church door is the cartoon of Giotto which served as a model for the mosaic of the navicella now under the portico of the vatican basilic. In the choir are some paintings by good authors, and in the sacristy an Ecce Homo, a S. Jerome in cartoon by Muziano, a portrait of frà Elia supposed to be by Giacinto the Pisan. Near the high altar is the tomb of Alexander Sobieski the son of John III king of Poland who died in Rome in 1714.

S. ISIDORO.

This church and the annexed convent were built in 1622 on the designs of the architect Casoni; they now belong to the Irish osservanti of the order of S. Francis; the paintings in the first chapel to the right are by Carlo Maratte who also painted the fine picture of the conception in the chapel to the left of the high altar; the S. Isidore over the high altar is one of the best works of Andrea Sacchi, the paintings in the last chapel are also by Carlo Maratte.

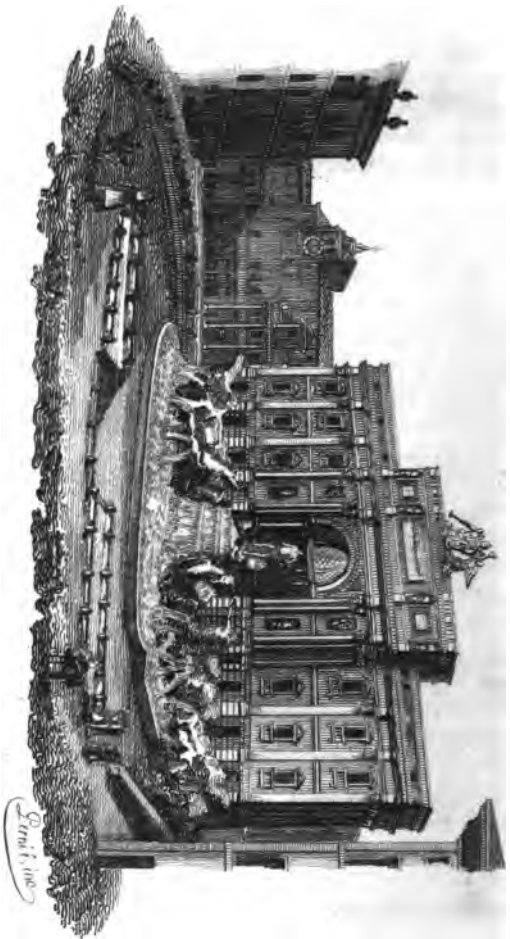
PALAZZO BARBERINI

X This palace was built under the pontificate of Urban VIII of the Barberini family. It was begun on the designs of Carlo Borromini and finished in greater part by Bernini. It is one of the most magnificent palaces of Rome and contains some fine paintings.

On the stairs are several statues and an antique lion, the frescoes of the great hall by Pietro da Cortona are considered by their invention, finish and execution as the best work of that artist. The subject alluded to is the pontificate of Urban VIII and the triumph of glory expressed by the attributes of the Barberini house; the painter has divided the ceiling into five compartments, with the Barberini arms in the centre raised to heaven by the virtues in presence of providence, surrounded by time, the *pareæ*, eternity and several divinities. The first picture represents Minerva fulminating the giants, the second religion and faith; on the sides pleasure and Silenus, the third justice and abundance; beneath charity and Hercules killing the Harpies, an allusion to the chastisement of the wicked. In the centre of the fourth, the church and prudence, beneath, the forge of Vulcan, and peace closing the temple of Janus.

The apartments contain a fine collection of pictures, a portrait by Guido which it is customary to consider as that of Beatrice Cenci, and one said to be the Fornarina.

The Library which is open to the public on Mondays and Thursdays contains fifty thousand volumes and many valuable manuscripts.



FOUNTAIN OF TREVII

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In the adjoining gardens stood, it is generally believed, the old Capitol built by Numa Pompilius, composed of a small temple with three « edicoli » dedicated to Jupiter, Juno and Minerva. Similar « edicoli » were placed in the temple of the Capitoline Jove, when this temple was called the old Capitol.

+
FONTANA DI TREVI.

The water furnished by this splendid fountain is the celebrated Acqua Vergine so called from the springs having been pointed out to some soldiers by a young girl; it was brought into Rome by Agrippa for the use of his thermæ situated behind the Pantheon. The springs are about eight miles from Rome between the Tivoli and Palestrina roads, in a farm called «Salone»; the aqueduct is chiefly under ground, its extension about 14 miles; it was restored by Claudius and by Trajan. After passing near the Nomentano bridge it bends to the left and following the declivities of the Pincio passes through the villa Borghese, enters Rome by the *Muro torto*, proceeds to the Trinità de' Monti where it divides into two branches, one passing through the Via Condotti, the other leading to this fountain.

Pius IV after having repaired the aqueduct built on this spot forming a *trivio*, or treble way, a fountain with three mouths, and from the word *trivio* it is supposed that the water and the fountain took the name of *Trevi*; Clement XII changed the form altogether on the designs of Salvi and raised the splendid fountain

that now exists ; the statues and bas reliefs he left in stucco were replaced by marble works under Clement XIII.

The fountain , at one end of the Buoncompagni palace , is decorated with four columns and with corinthian pilasters of travertine; between the columns are bas reliefs , over the cornice is an attic order with four statues and the arms of Clement XII; from a mass of rock springs a body of water which falls into a large white marble cup. In the great niche supported by four columns is a colossal statue of the Ocean standing in a car formed of shells and drawn by two sea horses guided by Tritons; in the lateral niches are the statues of salubrity and of abundance by Valle , over which are bas reliefs of Marcus Agrippa and of the young girl who indicated the springs , the works of Bregondi and Grassi; the four travertine statues on the columns represent the abundance of flowers, the fertility of the country , the riches of autumn and the beauty of the meadows. On the piazza of the fountain is the

CHURCH OF SS. VINCENZO ED ANASTASIO.

Which was granted by Clement IX to the order of the « minori regolari » who attend the infirm. It was rebuilt by Cardinal Mazzarini on the designs of Martino Lunghi , who decorated the façade with corinthian and composite columns ; in the church are paintings by Pietri , Procaccini , Francesco Rosa and Tommasi.

As this is a pontifical parish from its including the Quirinal palace, it is customary to

preserve in a subterranean chapel the interior parts of the bodies of the deceased Popes; from Sixtus V to Pius VIII the separate inscriptions are engraved on stone near the high altar. To the right of the fountain is the church of S. Maria a Trevi of a very remote origin having been built by Belisarius, as stated in the inscription on the external part. It was ceded to the « chierici regolari degl' infermi » by Clement XIII and under Alexander VII the church was rebuilt on the designs of Del Duca. The paintings in the interior are by Bolognese, Gennari, Morelli, Scaramuccia, and Gherardi.

To the left of the church is the piazza Poli and the Buoncompagni palace; in the palazzo del Bufalo is a monument of the acqua Vergine built by Claudius.

S. ANDREA DELLE FRATTE.

At the period of its foundation Rome was uninhabited in this direction and the church derived its denomination from the gardens and vineyards among which it was placed. The church and convent were built by the Bufalo family for the padri minimi of the order of S. François de Paule, on the designs of Guerra; the cupola and belfry on those of Borromini; the chapel of S. Francesco di Paola is decorated with fine marbles; the angels near the high altar are by Bernini; the painting of the martyrdom of S. Andrew in the centre of the tribune of the high altar is by Baldi, the picture to the right by Trevisani, the one to the left by Leonardi, those of the tribune and cupola by Mariini. Under the

altar of the adjoining chapel is a fine statue representing the death of S. Anne by Pacetti. In this church are the tombs of several artists distinguished in their day, Angelica Kauffman, Zoega the archeologist, and of the painter Schadow. The paintings in the cloister relate to acts of S. Francesco di Paola; at the entrance is the tomb of a Morocco prince who died in Rome in 1739 where he abjured Islamism; in 1733 he had taken up arms against his uncle the sovereign of Morocco, fled to Spain and thence to Rome.

PIAZZA DI SPAGNA.

∨ This piazza derives its appellation from the palace of the Spanish Legation, and is the part of Rome most frequented by travellers. In the middle is a fine fountain placed by Urban VIII commonly called the « Barcaccia » from the form of a barque given to it by the elder Bernini.

Nearly opposite is a literary establishment at No. 79 where the present guide is published containing reading rooms and a circulating library of English and American papers and publications. Commissions are received for all english and foreign works, there is a book of addresses of strangers. Attached to the establishment is an agency for the packing and shipment of works of art at fixed and reasonable rates. At No. 69 a depot of the costumes of Rome and of the adjacent country, engravings of the Papal functions, and a choice collection of coloured views of Rome executed by distinguished artists.



PIAZZA DI SPAGNA



HÔTEL D'ANGLETERRE

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At the extremity of the piazza is the college of Propaganda Fide, commenced on the designs of Bernini and finished by Borromini. It was founded by Gregory XV and by Urban VIII for the reception of youths of all nations who are instructed in the theological sciences and destined to propagate the catholic faith in the most distant countries.

What adds to the decoration of this piazza is the fine flight of steps leading to the Trinità de' Monti on the Pincio. It was begun under Innocent XIII at the expense of M. de Gouffier, a french gentleman, on the designs of Specchi and was finished under Benedict XIII.

The piazza di Spagna is supposed to occupy the site of the Naumachia of Domitian in which naval combats were performed for the diversion of the people and the exercise of youth in maritime warfare.

Various streets branch off from this piazza; the one opposite the steps is called the « Condotti » from the passage of the aqueducts of the Acqua Vergine.

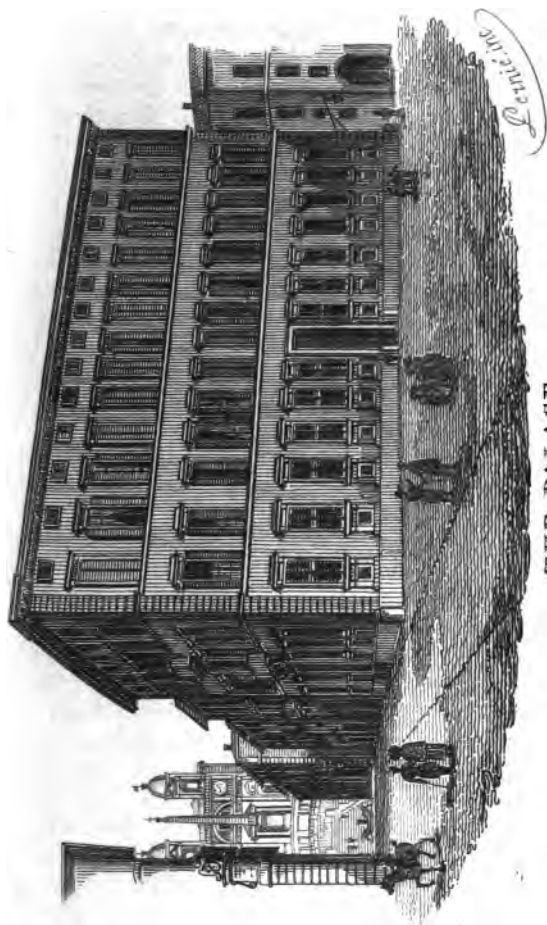
PIAZZA TORLONIA.

About the middle of this street is this piazza to form which Don Marino Torlonia, Duke of Bracciano, caused several houses to be demolished, and on the designs of the architect Sarti built the *hotel d'Angleterre* one of the best and most comfortable in Rome, extending along the via Borgognona, a street which has been embellished and in a great measure rebuilt by the Duke.

On the piazza is the palace in which he resides, formerly the Nunez palace, built on the designs of Antonio de' Rossi. After belonging to Lucian Buonaparte, Prince of Canino, it was purchased by the present Duke of Bracciano. One wing extends along the via Condotti, the other on the via Borgognona, the façade along the piazza. It has been greatly embellished on the designs of Sarti, a celebrated architect and member of the academy of S. Luke who has made the fine staircase, decorated the rooms on the ground floor with allegorical paintings executed by able artists; one room he painted himself in fresco, in water colours and in oil, together with the picture on the ceiling alluding to philosophy.

In the new wing on the side of the via Borgognona is the chapel with frescoes by Morani.

Amongst the pictures existing in the palace those most distinguished by their merit are the following: the interior of S. Peter's by *Bombelli*; the church of S. Paul without the walls before its destruction by fire, *Bombelli*; Torquato Tasso at S. Onofrio, *Agricola*; the entry of Francesco Sforza into Milan, *Camuccini*; the death of Leonardo da Vinci, *Cavalleri*; Coriolanus before the walls of Rome, *Camuccini*; the roman ladies offering their jewels to the Consul for the expenses of the war, *Camuccini*; a portrait, size of life, of the Duke Salvator Cesarini, *Agricola*; Tasso and Eleonora by *Count Martinengo*; Lucia receiving Cardinal Borromeo, a subject taken from the « betrothed lovers » of Manzoni, by *Coghetti*; Faith by *Sigueira* a portugueze; the Crucifixion of our Saviour by *Metzue* formerly



THE PALACE
of Don Massimo Torlonia
Duke of Bracciano.

in the Fesch gallery ; an old man mending a pen , a *Flemish* piece ; a large landscape representing « Muzio Attendolo Sforza » throwing his hatchet on a tree and as it remained there he embraced the career of arms, by the *Marquis d'Azelio*, the author of many celebrated historical romances. The palace is embellished with stucco and other ornamental works, and is furnished in a style uniting elegance to splendour.

The street towards the north west of piazza di Spagna is called Babuino from the statue of a satyr disfigured by time placed over a fountain. At the top of the steps is the

OBELISK OF THE TRINITA' DE' MONTI

× This obelisk was raised in 1789 by Pius VI under the direction of Antinori. It is of egyptian granite with hieroglyphics, 65 palms high without the pedestal, and formerly stood in the circus of the gardens of Sallust. It was found in a corner of the piazza Laterana, having been taken there under Clement XII who intended to place it near the principal opening of the basilic.

The church of the Trinità de' Monti so called from being situated on the Pincian which was not comprized in the seven hills but was originally called « Collis Hortorum » from being occupied by the gardens of Sallust, of Lucullus and Domitian. The church with the annexed convent once belonged to the minimes of S. François de Paule but is now the property of the french nuns of the *Sacré Cœur*. It was founded by Charles VIII king of France at the instance of S. François de Paule in 1494 and was conse-

crated by Sixtus V in 1585. The Cardinal de Macon adorned it with paintings; about the year 1798 it was abandoned and was closed till 1816 when it was reestablished by Louis XVIII king of France on the designs of Mazois; it has been subsequently embellished with paintings by the students of the french academy.

In the first chapel to the left is Christ liberating the demoniac , by Forestier; the frescoes representing various acts of the Redeemer's passion are by Nebbia. In the next chapel a graceful statue of the Virgin , a copy of the Madonna della Seggiola , frescoes of Adam and Eve, and the nativity of Christ by Cesare di Piemonte; those on the ceiling by Cedaspe , a Spaniard ; between the pilasters a Daniel by Duprè and a David ; the picture in the third chapel is a copy of the celebrated painting of the deposition from the cross by Daniel da Volterra which is preserved in the sacristy ; this copy is supposed to be by Nicholas Poussin; the frescoes are also by Volterra ; the S. Victor over the pilaster to the right is by Duprè. In the fourth chapel is a fine « Ecce homo » by Biscara. In the following chapel is the apparition of the Redeemer to the Magdalen. In the sixth is a large painting by Thevenin representing S. Louis IX depositing on the altar the crown of thorns brought from the holy land; the frescoes of the altar by Pierin del Vaga represent various acts of the Madonna; the Assumption also in fresco was commenced by Taddeo , and finished by Frederick, Zuccari who painted the coronation of the Virgin over the sacristy door. In the sacristy is the celebrated picture of the deposition of Christ , a

classic work by Daniel da Volterra, to which has been assigned the second place after the transfiguration of Raphael ; it has suffered much in the colouring but the design and composition are full of merit; the high altar has been raised on the designs of Champagne; in the little chapel opposite is a repose in Egypt by Schnetz ; the frescoes in the chapel after that of S. Francis are by an unknown hand and resemble the ancient style; they represent the resurrection, assumption, the coming of the holy Ghost. In the following chapel , the fifth to the right entrance, are frescoes of the school of Raphael, the flagellation in the next chapel is by Paillière, the frescoes by Paris Nogari; the paintings of the last chapel but one were executed on the designs of Daniel da Volterra by his scholars Alberti, Rosetti etc; the picture in the following chapel of Christ giving the keys to S. Peter is by Ingres; in the last chapel the baptism of Christ and the frescoes are by Naldini.

At the end of the road to the right of this church is the entrance to the public garden made under Pius VII by the architect Valadier. In 1822 the egyptian obelisk found in the Vatican gardens was raised on this spot.

THE FRENCH ACADEMY

This palace , together with the villa , was begun by Cardinal Ricci in 1550 on the designs of Lippi , excepting the façade towards the villa which is attributed to Buonaroti. It was purchased by Cardinal Alexander de' Medici, elected to the papacy under the name of Leo XI, who

embellished it and although within the walls it is a mile and a half in circuit; the situation commands nearly the whole horizon presenting to the eye a gallery of landscapes and of architecture.

The palace and villa having passed into the possession of France, it is now the academy of the fine arts founded in Rome by Louis XIV in 1666. The academy is composed of a director and of sixteen pensioners selected amongst the students who have obtained at Paris the premiums in sculpture, painting and architecture. It contains a collection of casts of the master pieces of ancient sculpture scattered in the museums and galleries of Rome, and of books treating of the fine arts. The public walk of the Pincio leads to the piazza and porta del Popolo beyond which is the entrance to

THE VILLA BORGHESE

This villa, belonging to the Borghese family, was formed under the pontificate of Paul V by Cardinal Scipio Borghese on the designs of Vanzanio a Fleming. It was enlarged at the close of the last century by the Prince Don Marcantonio, and has been greatly embellished by his sons the Princes Camillo and Francesco, on the designs of Canina the architect. To the first epoch of the villa belongs the eastern part; to the second the central, and to the third the western part comprizing the splendid entrance near the Popolo gate built on the model of the most celebrated propylei of Greece and Asia Minor, taken from the temples of Athens, of Eleusis, Minerva Suniades and Minerva Priensis, and for-

ming by the elegance of the work a perfect monument of the greek style. The carriage entrance is through two fine tetrastyle porticoes of the doric order with a cella on each side. Over the porticoes are an eagle and a dragon, the arms of the proprietors, at the end of the large alley is a fountain where the road branches off into two directions ; on that to the left is a triumphal arch on the model of the antique with a statue of Septimius Severus between two slaves; behind it is the lake embellished with a tetrastyle temple and an antique statue of Esculapius. The road to the right passes through the *pylon* of an Egyptian temple before which are two obelisks with hieroglyphics ; these monuments unite the new villa to that of the Prince Marc' Antonio. Near the ancient entrance to the right, formed on the design of that of the Adriana villa , an angle of the *Muro Torto* is perceived, which had the same bend in the time of Belisarius. This wall belongs to the latter period of the Republic having been built, together with the adjacent substructions , by *Domitius Æno-barbus* to prop up the *horti Domitii*; to the right of the entrance into the middle villa is the casino of Raphael. At a short distance after passing the acqueduct of the acqua Alessandrina is the temple dedicated to Diana, and the valley serving as an hippodrome of the same dimensions as the piazza di Siena. Opposite, a temple in ruins sacred to Antoninus and Faustina, and near it a kind of feudal castle ; on the road leading to the villa a fine fountain decorated with four horses.

THE PALACE AND MUSEUM.

The palace was built by Cardinal Scipio Borghese on the designs of Vansanzio; the interior was renewed by Don Marc'Antonio who formed the museum of ancient sculpture which was transferred to Paris in 1808; a new collection has been subsequently made under the direction of the architect Canina and of the sculptors d'Este and Laboureur.

The *portico* 90 palms in length and 26 in breadth is divided by five large arches mixed with doric pilasters; the two bas reliefs representing triumphs belonged to the arch of Claudius, on the piazza Sciarra; the colossal torsi are finely executed; a bas relief represents a battle between the Romans and the northern barbarians; another is allusive to the origin of Rome; a rare monument is that of Orvius and Corvius Nasica representing a magistrate preceded by three lictors, and the figure relating to Julius Miletus who designed labyrinths; to Flavia Variana, the daughter of Flavius a freedman of Vespasian and Titus, found at Gabii in 1792; the *Saloon* is 90 palms long, 60 wide and 76 high; the ceiling painted by Rossi in fresco represents the combat between Camillus and Brennus; the figures of animals are by Peter, the cameos in relief by Pacetti, Monti, Laboureur, Carradori and Salamei; the circular bas reliefs over the doors and windows by some of these artists; on these have been placed the busts of the twelve Cesars, the heads of white marble, the draperies in antique coloured marbles; eight jonic

granite columns of the Simplon, the pedestals of which lined with *seme santo*, a rare breccia, support figures in relief and the Borghese arms.

At the left entrance is a statue of Diana to which the restorer has given the head of a roman matron and the attributes of Lucina; a fine antique head of Vespasian in pentelic marble on a bust of porta santa; a fine colossal head of Isis with the lotus; a dancing Faun larger than nature on a pedestal with an antique Bacchanalian bas relief; the colossal heads of Isis and of Diana of an exquisite work with the ears bored, an indication of the *inaures* or earrings; a head of Tiberius, an ancient statue of Jupiter with the eagle at his feet restored for a Domitian and placed on a sepulchral ara; a statue of Meleager in repose of fine execution; one of Caligula wearing the *toga* the pedestal being a very fine sepulchral ara of Flavia Dafne. Over the door is a bas relief of a Bacchanalian festival and a figure on horseback restored for a Curtius, forming part of a larger monument, a finely draped statue of a priestess on a quadrilateral sepulchre on which is an interesting epitaph in greek verse of a celebrated dancer named Musa; a Faun striking the cymbals, a statue with the *toga* on a square ara representing a sacrifice to Minerva; a head of Vespasian in porphyry on a bust of flowery alabaster; a colossal head of Adrian in fine preservation, on the pedestal an antique bas relief of a nereid; a statue of Bacchus crowned with ivy on a pedestal with the bas relief of a sacrifice to Bacchus; a colossal head of Antoni-

nus of a very fine work and in perfect preservation; a head of Adrian and a fine statue of Diana.

HALL OF CERES

This hall derives its name from its principal monument: it is ornamented with fluted pilasters of the composite order and stuccoes modelled on the antique by Pacetti and Penna; the ceiling is divided into various grotesque compartments by Marchetti with fifty mythological subjects by De Angelis. In the middle of the hall is a pentelic marble vase with bas reliefs and ivy leaves placed on a triangular chandelier of very ancient work, representing Bacchus, Mercury and Venus; near this vase are two cups of porphyry on granite pedestals; around the hall to the left is a very fine greek hermes of Apollo in pentelic marble; a statue of Urania of an elegant execution on a round ara covered with Bacchanalian bas reliefs; a statue of Ceres in pentelic marble of exquisite work, the size of nature, which may be considered as the finest known of this goddess and one of the most celebrated works of sculpture; a Venus in the act of dropping the *peplon* and preparing for the bath, a work of the fine period of art placed on a round Bacchanalian ara; a bas relief representing a philosopher followed by an old woman carrying a basket of fruit. In the niche a fine portrait of Alcibiades larger than life; another bas relief represents five of the muses before a portico; in the niches busts of Diadumenianus, of Julia Pia, the rape of Cassandra in bas relief; a bust

of Caracalla in his youth; a fine bearded hermes of Bacchus of the greek chisel; a female statue unknown standing on a fine round ara sacred to Jupiter, another veiled female statue; one of Polymnia, restored as Flora, on a round ara representing a sacrifice; the celebrated bas relief of the education of Telephus, an exquisite work of the time of Hadrian resembling a cameo, found in 1760 in the farm of « Torre nuova »; a head of Septimius Severus; two busts unknown; a chandelier with leaves, a Venus and Cupid; a bas relief of Apollo with four muses; Cupid on horseback and an eagle holding a thunderbolt; two unknown busts and one of Galba.

II. Hall of *Hercules*, so called from containing subjects relative to that hero. It is filled with camei separated into compartments by Righi; on the ceiling is the fall of Phaeton by Caccianiga. In the centre an Amazon who has overcome Hercules and Theseus; the pedestal is modern, the bas reliefs placed on it are antique. Beginning by the left from the hall of Ceres, a head of Antoninus Pius; in a niche a fine statue of Hercules draped like the Farnese Hercules; beneath a large sarcophagus expressing five of the labours of Hercules: the death of the Nemean lion, the killing the hydra, the Erimantbean boar, the stag with the bronze feet, the destruction of the stymphalides. On the lid are two large masques and in the centre a rich composition of the arrival of the Amazons to the assistance of Troy. A colossal head of Hercules covered with the lion's skin taken from the sepulchral ara of Lucius Eutichianus. In a niche a female bust unknown; a fine vase of phrygian

marble on a cippus ; a bust of the elder Faustina ; a hermes of Sylvanus , a sarcophagus with Tritons and Nereids ; a fine architectural ornament ; a bas relief representing the three Capitoline divinities between the Dioscuri , the sun and moon , a hermes of Faun ; in the niche a bust of Sabina , a pavonazetto vase , a bust of Juno veiled and wearing the diadem ; a colossal head of Pertinax on the sepulchral ara of Claudius Felix ; within a niche a statue of Hercules crowned with ivy , holding in his right hand the *clava* , in his left the apples of the garden of the Hesperides. The sarcophagus beneath , by the size , execution and subject of the bas reliefs , is analagous to the one already described ; it relates to five other labours of Hercules : the victory over the Marathon bull , over Geryon , the Amazon , Echidna , and the centaur Nessus ; on the lid two large masques , several figures of gods ; in the centre Jupiter holding a spear with a globe at his foot and near him Hebe and Ganymede ; Thetis taken away from her father Nereus to be given in marriage to Peleus. In a niche a bust of Alexander of fine work , a child on a column of red granite ; in the niche the bust of a female unknown. On the pedestal bearing an inscription to Titus Trifonius is a fine statue of Venus ; on a quadrilateral ara sacred to Apollo and Diana having symbols of the crow , the stag , the lyre and the dog , is a small statue of Diana and on a pedestal inscribed to M. Ulpius Eliades a statue of Apollo with the lyre ; the last monument of this hall is a small seated statue of Anacreon crowned with vine leaves , holding in

his right hand a bunch of grapes, in his left a cup; it is placed on a column of red granite.

III. Hall of *Apollo* and *Daphne* so called from the celebrated group of this subject by Bernini. It has suffered less than others in its decoration and contains many remarkable monuments of modern sculpture, sixteen pilasters and four red granite Egyptian columns on a granite basement with capitals of a curious composition; the first landscape by Moore represents the celebrated valley of Tempe in Thessaly; the second by Labruzzi, *Daphne* and *Apollo* in the midst of a fine country scenery; the paintings of animals by Peter are finely coloured and executed. On the ceiling is an oil painting by Angeletti of *Apollo* and *Daphne*. In the centre of the hall is the celebrated group, of a natural size, of *Apollo* and *Daphne* by Bernini; if justly criticized as mannered and wanting in truth it is admired for the perfection of the work; it stands on a pedestal analogous to the monument and the inscriptions allude to the subject; one is by Barberini who became Pope Urban VIII, the other is taken from the metamorphoses of Ovid. On the left of the hall of *Hercules* is a modern dark grey figure with white drapery holding a dog and caressing a child, a work of the XVII century; it stands on an antique chandelier similar by the subject and the work to the one still existing in the church of S. Agnes without the walls. In the niche is a modern group representing *Æneas* bearing *Anchises*, his *Penates*, and followed by *Ascanius* carrying the sacred fire, it is undecided whether the work is by Bernini or by his father Pietro; to the right

and left are a modern and antique group of a stag and goat. Opposite the group of Æneas is an image of sleep under the figure of a child in nero antico with the attributes of a dormouse and a poppy; a child in pentelic marble holding a duck in each hand, an antique work; a fine vase with a bas relief allusive to winter by Laboureur who executed the three others representing the other seasons; the two children playing with a goat are of the XVI century; David in the act of lancing the sling at Goliath, a statue praised by Bernini for its expression; a modern group of three children sleeping on a nero antico table of the XVII century. A fine antique bust of pentelic marble representing Lucilla, larger than life, standing on a red granite column, and a lion in alabaster.

In the cabinet a fine granite table with an alabaster cup; busts of Marcus Aurelius in his youth, and of Sabina the wife of Hadrian.

The *Gallery*, parallel and equal in length to the saloon, is adorned with ten giallo antico pilasters with gilt capitals; between each pilaster is an hexagone cameo of statuary marble on a blue mosaic ground; above are eleven bas reliefs by Carradori, Laboureur, Penna, Righi, Pacetti and Salimboni who also executed the camei on the designs of Conca; the arabesques are by Marchetti, the Galatea by De Angelis. Over the lateral doors are four bas reliefs allusive to the seasons; the monuments are placed in niches or on cipollino and granite columns; those in the niches represent a muse restored with a comic masque, two Dianas, two Bacchus, and Thetis with the peplon; those on columns

a small statue of Telephorus, Bacchus, a young faun, a Venus, Paris, a nymph, an infant Hercules; another Telesphorus, a bacchante, a faun; a third Telesphorus, Achilles, a priestess of Isis, two statues of Venus; a portrait unknown of a youth represented as Hercules, a hero with the chlamis, a statue unknown, Pallas and Faun, several porphyry busts of emperors; a sarcophagus in porphyry said to have been found in the mausoleum of Hadrian; four porphyry tables, several alabaster vases and cups particularly one in ophit a very rare stone described by Pliny.

CABINET OF THE HERMAPHRODITE

So called from the celebrated statue of Parian marble found near the church « della Vittoria » under Paul V; the pavement is composed of an ancient mosaic with graceful meanders; in the centre a fishing boat with two fishermen found at « castello Arcione » on the Tiburtine way. The niche apposite the hermaphrodite was painted by Marchetti, the oil paintings are by Buonvicini, the landscapes over the doors by Ultikins. On the left a female statue unknown restored with a comic masque; a Bacchus between two cupids, one playing with a bird, the other weeping from having his legs fettered; a male statue unknown, and in an edicola supported by red porphyry columns, the celebrated statue of the hermaphrodite which, though corroded by earth and deprived of its epidermis, still preserves the greater part of its beauty by the truth of the design and execution. Near it are an alabaster and a breccia corallina vase,

copies of the child in the capitol , and of the recumbent Venus of the Vatican ; heads of Tiberius , Scipio Africanus , a bust of the genius of the Roman people , a hermes of Mercury and a richly worked florentine table with rare and precious stones on which is a small group of Venus and Mars.

IV. Hall of *Apollo* , so called from a rare statue of that god ; the hall contains sixteen pilasters , four massive columns of breccia corallina 16 palms high , with basement of spanish brocatello ; the council of the gods is by Pecheux : the bas reliefs representing the pyrrhic dance of the Corybantes by Pacetti , the landscapes by Thiers : In the centre a large chandelier of Luni marble ornamented with masques , arabesques , animals , and leaves ; a statue of Pallas on a table of red oriental granite , a fine rosso antico cup with three handles between two marble vases of nero antico , with handles in the form of eagles' heads , and an alabaster vase with dolphins. The statue of Apollo holding the griffin in the right hand and placed near a tripod is of pentelic marble , of the early greek style and very important for the history of art. Near the windows to the north are two splendid nero antico vases with serpents for handles ; a colossal head of Lucilla on a cipollino column ; a portrait of Paul V in bronze bas relief ; a female recumbent figure , formerly on the lid of a sarcophagus , holding poppies ; three alto relief roman portraits unknown ; the statue of a nymph holding a cup similar to one in the Vatican museum ; over a red granite table a bas relief representing a festival by the fleming ; the infants in nero antico on a

ground of lapis lazuli ; a Leda finer than the one in the Capitol by the style and preservation ; a female veiled statue unknown ; a male recumbent statue with the toga on a sarcophagus carved with Tritons and Nereids ; Esculapius with a Telesphorus.

V. Or *Egyptian* hall , the decorations are very splendid ; on each side are four red oriental pilasters , near the doors leading to the saloon columns of nero antico , the « edicole » supported by granite columns , the paintings by Conca , in the centre a fine group of Faun riding on a dolphin , a vase of oriental alabaster on a granite cippus , a fine statue of Isis , a rare rose alabaster vase , a hermes of Bacchus crowned with ivy , the head of bronze , the hermes of alabaster ; the first side is completed by an oval granite cup on a pedestal of colonna granite ; on a black pedestal is a sphinx in basalt , in an « edicola » a statue of Ceres with a grey marble drapery , on the third side an oval cup on a granite stand , a statue of a draped gypsy a work of the XVIII century ; a female statue unknown of the early greek style between two fine alabaster vases. On the last side is a beautiful vase of ophix , unique by its rarity , by the execution and elegance of the form ; it is between two porphyry and two alabaster vases , the pavement contains a mosaic representing the « *scelus* » of the ancient Italians ; a hermes of Bacchus with a bronze head and bust of flowery alabaster.

VI. Hall of *Bacchus* so called from a group of the early greek style representing Bacchus and Proserpine , a rare monument of the ancient theogony ; the bas reliefs over the doors are by

Righi, the paintings by Concha, the ornaments by Marchetti; in the centre a chandelier forming a group of three female figures with silenic masques and leaves, standing on an ara of victory; to the left of the egyptian hall a Ceres veiled and wearing a diadem, a seated Mercury with the pallium, on the pedestal an antique bas relief representing two genii and a Triton; another bas relief with Polymnia, Thalia, Melpomene, Euterpe, Erato and their attributes, a fine Faun striking the tymbal, a female bust unknown, a faun copied from the statue of Praxiteles, Pluto with Cerberus at his feet. Above a bacchanalian bas relief; a statue of Antoninus Pius, a satyr playing on the bag pipe placed on the sepulchral monument of C. Julius Metrodorus; the fragment of a bas relief representing the death of Adonis, a pretended bust of Seneca, the statue of a young female unknown, a philosopher seated; the muses Clio, Urania, Erato and Terpsichore in bas relief, portrait of a female restored as Thalia; a head of Scipio Africanus, a female statue, a portrait under the form of a muse to which the restorer has added the attribute of a patera, a rare group of Liberus and Libera, or Bacchus and Proserpine, a fine statue of Polymnia and a female bust unknown under the form of Venus; a bas relief representing nereids and cupids riding on Tritons carrying a shell, supported by another cupid between whom is Venus holding the torch.

On the second floor are chimnies of amethyst, rosso antico, porphyry and some fine paintings, amongst others a portrait of Paul V by Caravaggio; pictures by Peter representing

animals, others by Gavin Hamilton, statues of Paris and Helen by Penna, four bas reliefs of giallo on a porphyry ground by Pacetti; this floor commands an extensive view of the environs of Rome. To the right of the villa is

THE PORTA PINCIANA

So called from the Pincian hill on which it is situated, and closed as not being requisite at the present day. It was originally built by Honorius and repaired by Belisarius who called it after his own name, but it soon resumed its primitive appellation. It has been related that this celebrated captain incurred the displeasure of Justinian, that blind and miserable he was compelled to ask alms, but Muratori has long since proved by positive documents that this tradition is altogether fabulous.

GUIDE OF ROME



FIFTH DAY

FROM THE MAUSOLEUM TO THE VELABRUM

It is stated in the first day that from the piazza del popolo three streets lead to the interior of the city; the one to the right is called Ripetta from a landing palace on the Tiber. Before arriving at this spot, in a street to the left, the via Pontefici, is the Correa palace containing the ruins of the

MAUSOLEUM OF AUGUSTUS

Svetonius, speaking of the funeral of Augustus, determines the position of this celebrated monument called a mausoleum from its magnificence, in imitation of the sepulchre erected by Artemisia to her husband Mausoleus king of Caria. Svetonius says that the ashes of Augustus were placed in the mausoleum he built between

the via Flaminia and the Tiber in his sixth consulship, the year 27 of the present era, and that he left to the public the woods and walks which surrounded it; *reliquias legerunt.... ac Mausoleo condiderunt. Id opus inter Flaminiam viam, ripamque Tiberis, sexto suo consulatu extruxerat, circumjectasque sylvas et ambulationes in usum populi tunc jam publicarat.* This passage suffices to prove that the ruins in question belonged to this mausoleum and Seneca, speaking of Claudius who was buried here says « that he « descended into the lower regions between the « Tiber and a straight line » indicating the via Flaminia of which the present Corso follows the the direction : *et inter Tiberim et viam rectam descendit ad inferos.* In the lower ages this quarter was called « Augusta » from the monument, a name it still preserved in the XVI century , a further proof that these are ruins of the mausoleum.

Besides Augustus, who died in the year 14 of the christian era, we know by Virgil that his nephew Marcellus was buried in this monument shortly after its construction, 23 years B. C; by Albinovanus that it was the burial palace of Agrippa , of Octavia the sister of Augustus of Drusus, of Germanicus as stated in Tacitus , and of other members of the family , except the two Julia , the daughter and niece of Augustus , who where expressly excluded according to Svetonius by the order of Augustus. Of the Emperors the last interred here was Nerva in the year 98 of the present era. The mausoleum became a fortress of the Colonna in 1167

it was destroyed during a popular commotion and since then it has been left in ruins.

Mutilated by time and by the hand of man little idea can be formed of its pristine magnificence without the accurate description left by Strabo, a contemporary of Augustus and Tiberius. This geographer says « that the Mausoleum « was worthy of a particular mention, that near « the river on a high marble basement rose a « tumulus, planted and shaded with evergreens « up to the summit, where the bronze statue « of Augustus stood, that under the tumulus « were his own tomb, and those of his relatives and servants; that behind the tumulus « was an extensive wood with fine walks; in « the centre the *Ustrinum* in white marble « where the bodies were burnt, enclosed within « an iron railing and planted with poplars ». To this description it is necessary to add that the entrance to the Mausoleum was towards the south, and that like the tombs of the Egyptian kings at Alexandria it was ornamented with two red granite obelisks without hieroglyphics which, not being mentioned by Strabo were added subsequently, perhaps by Claudius.

At the present day nothing remains but the nucleus of the basement strip of its marble blocks; the style is a reticular tufa work, the total diameter 200 ancient roman feet. Around the circular building were situated the sepulchral rooms indicated by Strabo, found to be 13 besides the one leading into the interior. The centre formed a large round hall, 130 roman feet in diameter, covered by a roof which on the exterior was planted with trees; this roof

fell in and formed a platform on which, at the end of last century, steps and boxes were built thus rendering the central hall an amphitheatre used for equestrian exercises, scenic representations and other spectacles; the sepulchral chambers have become stables; the obelisks are at S. Maria Maggiore and at the Quirinal. In the excavations made in 1777 on the foundations of a house in the Corso opposite the via della Croce, various blocks of travertine were found; on which were inscribed the names of the children of Germanicus, of other members of the Imperial family, some with the epigraph *hic crematus est*, a proof that the *Ustrinum* of the Emperors extended to the via Flaminia occupying the space between the street and the Mausoleum; in this excavation the splendid alabaster cotognino vase was found which is now at the entrance of the cabinet in the Vatican museum; this vase probably contained the ashes of the unfortunate children of Germanicus. On the via Ripetta is the

CHURCH OF S. ROCCO.

✓ Built on the designs of De Rossi in 1645 by the fraternity of the annexed hospital; the façade by Valadier was finished in 1832 at the expense of Vitelli. The altar piece of the second chapel representing S. Roch and S. Anthony is by Baciccio, that of the high altar by Brandi, and of the presepio chapel by Baldassar Peruzzi; the hospital is destined for poor lying in women.



PORTO DI RIPETTA.

Y These steps were made by Clement XI on the designs of Specchi in order to afford an easier communication with the banks of the river, and are formed of the travertine of an arch of the Colosseum which fell during the earthquake of 1700; it serves as a landing place for the coal, wine, oil and provisions brought by the river from Umbria and the Sabine country. At the top of the steps is a fountain between two columns marking the encrease of the Tiber in its inundations the highest point hitherto attained being that of 1598.

17 Opposite is the church of S. Giovanni de' Schiavoni to which nation it was given by Nicholas V ; it was rebuilt by Martino Lunghi under Sixtus V, and decorated with paintings by Cerutti, Andrea d' Ancona, Viviano, Nogari, Guidotti, Nucci, Vang and del Bastaro ; the lodge annexed to the Borghese palace, supported by columns and pilasters, is by Flaminio Ponzio.

PALAZZO BORGHESE.

Y This palace, one of the most magnificent of Rome, was begun by Cardinal Dezza in 1590 on the designs of the elder Lunghi, and finished by Pope Paul V Borghese on those of Flaminio Ponzio; the form is that of a cymbal, the court yard square with a double row of arches over which is a corinthian attic; these arches are supported by 96 doric and corinthian granite columns forming a platform; on the first

story are two open porticoes with three colossal statues of Julia Pia, Sabina, and Ceres.

The apartment on the ground floor contains a rich and choice collection of paintings divided into eleven rooms.

I Room; on the left a Trinity by Leonardo Bassano; the Madonna child and two apostles, the conversion of S. Paul, Garofolo; the Madonna and child, Sassoferrata; S. Catherine, Agostino Caracci, a Madonna addolorata, Marcello; the Virgin and child, Ghirlandajo; over the doors in two lunettes a holy family by Polajolo; the Madonna, child and S. John, a sketch in the first manner of Raphael; S. Peter repentant, Spagnoletto; the kiss of Judas, the adoration of the Magi, Giacomo Bassano.

II. Room beginning by the right: a Magdalen, by Agostino Caracci; the Saviour, by Annibal Caracci; a deposition, Zuccari; a holy family, the marriage at Cana, the birth of Jesus the deposition from the cross, all four by Garofolo; Christ with one of his disciples, Scarsellino; S. Francis penitent, Cigoli; S. Jerome, Muziano; the Madonna child and S. John, Titian; S. Jerome penitent, the burning of Troy Baroccio; Venus weeping for the death of Adonis, Scarsellino; a head of S. Francis, Annibal Caracci; the chase of Diana, a celebrated work by Domenichino; the Madonna, child and S. John, Pierin del Vaga; a portrait of Lucretia, Bronzino; in the middle of this room is a superb porphyry urn said to have contained the ashes of Adrian and found in his mausoleum, a fact not sufficiently proved.

III. Room, S. Anthony preaching to the fish,

Paul Veronese ; the portrait of Pordenone and his family painted by himself ; that of Andrea Sacchi ; Lucilla surprized by the sea spirit, Lanfranc ; S. Catherine della Rota, Parmigiano ; S. John Baptist in the desert, Paul Veronese ; S. Francis by Annibal Caracci ; a holy family by Pierin del Vaga. In the middle of the room a fine jasper table with the feet of gilt bronze between two antique mosaic tables.

IV. Room : S. John Baptist from the original of Raphael by Julio Romano ; two apostles, Buonaroti ; the rape of Europa, d'Arpino ; a holy family Scipio Gaetani ; deposition from the cross, Raphael ; the same subject by Garofolo ; the Cummæan Sybil by Domenichino ; the visitation of S. Elisabeth, Rubens ; David by Giorgione ; a holy family, Garofolo ; a half figure, school of Leonardo da Vinci.

V. Room : the adulteress, Venitian school ; the four seasons by Albano ; a Venus, Padovanino ; a Madonna and child, by Andrea del Sarto ; four round pictures representing Joseph and the wife of Putiphar by Lanfranc ; the Samaritan, Garofolo ; Jesus and the Magdalen, Giulianelli ; the prodigal child in the first manner of Guercino ; the resurrexion of Lazzarus, Agostino Caracci.

VI. Room : Leda, school of Leonardo da Vinci ; Susan, Rubens ; Venus and Adonis, Luca Cambiasi ; the Fornarina of Raphael a fine painting by Julio Romano ; the three graces, school of Albano ; a Venus and a Satyr, Paul Veronese ; a Venus in the sea, Luca Cambiasi.

VII. Room : filled with looking glasses ornamented with paintings by Ciro Ferri.

VIII. Room: four pictures in mosaic; one Paul V Borghese; a large picture representing a gallery by a flemish artist; the Madonna and child, Palma Vecchio; a portrait by Romanelli; a Magdalen by Lavinia Fontana; a portrait, Bronzino; sundry small paintings on stone and two very fine tables.

IX. Room: the prodigal child by Titian; the conversion of S. Paul, d'Arpino; a holy family, Innocenzo da Imola; the deposition from the cross, Pietro Perugino; Cupid and Psiche, Dosi of Ferrara; the adoration of the Magi, Giacomo Bassano; a very fine flemish picture; a portrait of Cesare Borgia by Raphael; the resurrexion of Lazzarus on slate by Agostino Caracci; Judith cutting off the head of Holophernes, by Elisabeth Sirani; the Madonna and child Scarsellino; a Cardinal painted by Raphael; a musical concert by Leonello Spada; a portrait of Pordenone; S. Jerome by Spagnoletto; the Madonna and child, Julio Romano; Divine and profane love, a celebrated work by Titian; the Madonna and child, Agostino Caracci; two sea pieces by Paul Brill; a half figure of a young man holding a basket of flowers, Michael Angelo Caravaggio.

X. Room: the return of the prodigal son, by Guercino; the resurrexion of Lazzarus, Benvenuto Garofalo; the deposition from the cross Mnziano; a portrait of Cosimo de' Medici, Bronzino; portrait of a female, Garofalo; a Magdalen, by Andrea del Sarto; a Madonna by Pietro Perugino; Samson bound to the pillar of the temple, in the first manner of Titian; two portraits on slate, Bronzino; the Madonna and child

Scipio Gaetani; the three Graces, a celebrated picture by Titian; Jesus in presence of the Pharisee, Titian.

XI. Room: a holy family, Scipio Gaetani; the same subject, Andrea del Sarto; another holy family, Julio Romano; the Virgin and child, Giovanni Bellini; the wife of Titian under the figure of Judith, by Titian; Loth with his daughters, Gherardo delle notti; a portrait of Raphael, by Timoteo da Urbino; a cook by Caravaggio; the Madonna and child by Andrea del Sarto. The street opposite the palace leads to the palazzo di Firenze which was built by Vignola and contains paintings by Primaticcio and Fontana of Bologna.

PIAZZA DI CAMPO MARZIO

This piazza and the rione are so called from the ancient and celebrated Campus Martius; the same appellation was given in ancient times to the whole plain extending from the Capitoline, Quirinal and Pincian hills to the Tiber; it was consecrated to Martius or Mars after the expulsion of the Tarquins to whom it belonged.

In the origin this place was dedicated to the exercises of the people and to the public meetings for the election of magistrates, but with the encrease of the city it was covered with splendid edifices and in the time of Strabo, under the reign of Tiberius, it was divided into the Campus Martius properly called where the public games were continued, and into another field covered with such large and splendid fabrics that Rome itself seemed to form merely an

accessory. Amongst the edifices alluded to by Strabo were the theatres of Marcellus, Pompey, Balbus, the amphitheatre of Statilius Taurus, the baths of Agrippa, the Pantheon, the Flaminian circus, the mausoleum of Augustus etc.

S. MADDALENA.

This church was begun under Clement XII by de Rossi and finished by Quadri and Sarti who built the façade; in the chapel of S. Camillo de Lellis are some fine marbles; the picture of the saint over the altar is by Placido Costanzi, those of the ceiling by Conca, of the lateral walls by his scholars; the picture over the high altar representing S. Mary Magdalen, by Gherardi; the lateral bas reliefs by Bracci, the S. Nicholas of Bari in the following chapel by Baciccio; this church and the annexed house belong to the « Ministri degli infermi » whose mission is to assist the dying.

S. MARIA IN AQUIRO.

Several persons are of opinion that this church took the denomination of *Aquiri* from the « Equirian » games celebrated in ancient times in honour of Mars in the campus Martius. It is now called *degli orfanelli* from the house annexed in which poor orphans are received. This church was built by S. Anastasius about the year 400, on the ruins, it is supposed, of the temple of Juturna; it was afterwards rebuilt in 1590 by Cardinal Salviati on the designs of Francesco da Volterra with the exception of the

façade by Camporesi at the close of last century; in the chapels are paintings by Carlo Veneziano, Nappi, Buoncore and Speranza.

In the adjoining lane, called « Spada d' Orlando » is a massive Cipollino column, and several similar ones in the adjacent houses which seem to have formed part of a sumptuous portico, probably that of Agrippa; some antiquaries with little foundation attribute them to the temple of Juturna.

PIAZZA DEL PANTHEON.

After the devastations of Rome this piazza was covered with ruins when Pope Eugenius IV cleared and reduced it to its ancient level; on this occasion he found before the portico of the Pantheon the two fine basaltic lions now in the Egyptian museum at the Vatican which probably served as an ornament to the portico if they did not belong to the adjacent thermae of Agrippa. He also found the fine porphyry urn now at the tomb of Clement XII in the Corsini Chapel at S. John Lateran; a head of Agrippa in bronze; a horse's hoof in bronze and a fragment of a bronze wheel supposed to have formed part of a triumphal car probably placed over the frontispiece of the portico. Gregory XIII made the fountain on the designs of Lunghi, on which Clement XI raised the obelisk of Egyptian granite covered with hieroglyphics found, with that at the Minerva, in laying the foundations of the Dominican convent; they both belonged to the temples of Isis and Serapis situated near that of Minerva.



THE PANTHEON

THE PANTHEON.

X This magnificent temple, the most celebrated monument of ancient Rome, both by its style and preservation, was erected by Agrippa in his third consulship in the year 727 of Rome or 27th before the christian era. By a passage of Pliny it was conjectured that the architect was Valerius Ostiensis, but that architect directed the works of the games of Libonius 166 years before the third consulship of Agrippa. It is evident that the circular part of the monument is detached from the portico, and that the latter was added subsequently, a fact that has given rise to serious disputes among the moderns though it is indicated by Dio who, while he makes no mention of the building of the monument in 726 affirms, that in 729 Agrippa completed the Pantheon, an expression alluding by some to the construction of the portico. At any rate it is certain that to Agrippa are to be ascribed both the circular part and the portico since the former is firmly bound to the thermae of which it forms a part, and as these were beyond all doubt built by Agrippa so also was the Rotonda and that the portico is also his work is proved by the following inscription on the frieze :

M . AGRIPPA . L . F . COS . TERTIVM .
FECIT: thus, though some persist in believing that the round edifice and the portico are constructions of two different periods, it is erroneous to suppose that the former was erected during the republic and the portico only by Agrippa,

both being the work of that distinguished personage.

By Pliny we learn that this temple was dedicated to Jove the Avenger, and by Dio that it contained the images of Mars and Venus who, possessing the attributes of several divinities gave rise, in the opinions of the latter writer, to the name of Pantheon which the edifice still preserves; Dio declares, however, that the name was derived from the roof being similar to that of heaven, so that the common opinion that it was called the Pantheon from being consecrated to all the gods is without foundation; the statue of Julius Cæsar was also placed in it by Agrippa. Though of the utmost solidity it suffered from fire under Titus and Trajan, was restored by Domitian, Hadrian, Antoninus Pius, Septimius Severus and by Caracalla; of the latter restoration the memory has been preserved in the inscription on the architrave by which it appears that this time it was restored, not on account of fire but of its decayed state:

IMP . CAES . L . SEPTIMIUS . SEVERUS . PIUS . PERTINAX . ARABICUS . ADIABENICUS . PARTHICUS . MAXIMUS . PONTIF . MAX . TRIB . POTEST . X . IMP . XI . COS . III . P . P . PROCOS . ET . IMP . CAES . M . AVRELIVS . ANTONINVS . PIVS . FELIX . AVG . TRIB . POTEST . V . COS . PROCOS . PANTHEVM . VETVSTATE . CORRVPVVM . CVM . OMNI . CVLTV . RESTITVERVNT .

This restoration coincides precisely with the year 202 of the christian era when Severus entered upon his third and Caracalla on his first,

consulship; all these repairs are proofs of the care taken of this monument by the emperors. After 202 no further mention is made of the Pantheon till 354 when, according to Ammianus, it excited the admiration of Constantius particularly by its cupola. In 391 it was closed like all other pagan temples and remained so till 608; through the intercession of the Emperor Phocas it was consecrated as a church by Pope Boniface IV and dedicated to the virgin and martyrs from whom it derived its denomination of *S. Maria ad martyres*.

At that period the Pantheon was more entire than at the present day as it preserved the bronze tiles that covered the roof and cupola. In 663 Constantius II Emperor of Constantinople came to Rome and ordered them to be sent to his capital; he was killed at Syracuse and this bronze covering was sent by the Saracens to Alexandria. In 713 Gregory repaired this injury with sheets of lead. Anastasius IV built a palace near it as it then belonged to the Pope and now to the Apostolic palace. The temple suffered much from the factions of the lower ages; in 1400 the three columns of the east portico were wanting, the roof and cupola lost their lead covering, and the encrease of soil had buried the base of the portico columns. Repairs were made under Martin V, continued by Eugenius IV and Nicholas V whose arms exist on the lead covering which he completed. At the beginning of the XVI century the angular column wanting was replaced by another taken from the ruins; about 1631 Urban VIII made the capital on which is the Barberini bee; in 1632 the same Pope took down

the bronze beams under the entablature of the portico with which he cast the four columns, the ornaments of the confessional of the Vatican basilic and some cannon for the castle of S. Angelo. Nardini was an eye witness to this spoliation which is further attested by an inscription of Urban VIII on the left of the great door of the Pantheon, and yet in the face of such documents the fact is still revoked in doubt by some persons. In 1662 Alexander VII by means of two granite columns found in the thermae of Nero at S. Louis des Français completed the restoration of the eastern side of the portico which he cleared, and repaired those parts that had suffered. On the capitals are hills surmounted by a star, the arms of his family. In the middle of last century considerable restorations were made in the cupola by Benedict XIV who reduced the internal attic to its present form. Under Pius VII a great part of the lead covering has been renewed and excavations made before the façade and on the sides which give a better idea of the edifice.

As the temple has only the front portico it is prostyle and having eight columns octostyle. The entrance was by an ascent of seven white marble steps, now reduced to two very low ones in travertine on account of the encrease of soil. The front was 150 palms, the depth 70; the façade is supported by eight magnificent columns; on the architrave are the inscriptions of Severus and Caracalla; on the frieze the original one of Agrippa, on the tympanum was a bas relief of gilt bronze representing probably the battle between Jupiter and the giants, and the revenge

of the god, to correspond with the dedication of the temple to the avenging Jove. The pinnacles of the façade supported statues; in the central one Jupiter on a car in the act of darting his thunder; on the sides those of Mars and Venus divinities particularly worshipped in this temple. On the sides of the portico are three columns and a pilaster, four others in the interior portico; these columns of red and grey-egyptian granite are corinthian 6 palms 9 inches in diameter, 56 in height; the walls were lined with marble and divided into compartments on which were finely carved and executed the sacred utensils, pateræ, chandeliers; the external part of the portico was also decorated, particularly towards the west, on which side are two small antique doors leading to the cupola, now reached by one towards the east.

The great door preserves its ancient jambs; on the sides the inscriptions of Urban VIII recording the spoils of bronze, the use made of them, the building of the belfries. Torrigio who was a witness to these spoliations of the bronzes affirms that they weighed 450, 251 pounds, the nails alone 9374 pounds and that the cannon made of this metal were upwards of 80. On each side of the door in two large niches were the statues of Agrippa and Augustus as related by Dio; the door is of bronze and antique, as also the grating above, although some moderns suppose that the original was carried away by Genseric; the pavement is of African marble.

The interior, of the circular form, is grand and majestic; the diameter without computing the wall encircling the temple, is 194 palms,

the height from the pavement to the summit also 194 palms; the thickness of the wall round the temple 28 palms; the pavement, as seen by the base of the columns, was raised when restored by Septimius Severus; the temple receives the light from a circular aperture $37\frac{1}{2}$ palms in diameter; the tribune of the high altar is formed by a semi-circle cut in the wall, its arch similar to the one at the entrance, is decorated with two fluted pavonazetto columns. In the interior are six chapels also cut out of the wall, each with two pilasters and two corinthian fluted columns, four of pavonazetto, eight of giallo antico, each 5 palms in diameter and 40 in height without their marble base and capital; these columns and the pilasters support a magnificent white marble cornice with a porphyry frieze. Above is a kind of attic with 14 rectiline niches and a cornice supporting the large roof; this attic was restored by Benedict XIV previous to whom it was decorated with small prophyry pilasters the designs of which are preserved in Piranesi's work. It is supposed that instead of columns between the niches there were bronze caryatides, the work of Diogenes the Athenian, highly praised by Pliny; the roof was divided into five orders of compartments which were covered with gilt stuccoes and not with bronze as erroneously stated.

Between each of these chapels are eight other altars with corinthian columns supporting their frontispiece; four of these have each two giallo antico columns, two of plain porphyry and two of plain granite; the walls up to the cornice, and the pavement are divided into compartments

lined with various marbles, these and the eight altars are attributed to Septimius Severus; the colossal statue of Jupiter seems to have stood in the middle of the tribune. The paintings over the altars are by Majo, Majoli, Gabbo, Ottono, Labruzzi, Pozzi.

As there existed in this church a confraternity of painters, sculptors, architects and virtuosi it contained many busts, but these having increased to a great extent, were transferred to the Capitol in 1821, leaving however untouched the inscriptions to Raphael and to Annibal Caracci on the sides of the altar of the Madonna by Lorenzetto; this Madonna is denominated *del Sasso* probably a corruption of the word *Sanzio* the name of Raphael who, by his testamentary dispositions as recorded by Vasari, desired to be buried in this edicola of which he built the altar, had the statue executed at his expense by Lorenzetto and left an endowment for the benefit of his soul; the researches made in 1833 to find his body were attended with success; on the 14 September the skeleton was found entire, the cranium was formed in the justest proportions; his remains were exposed to public curiosity and in the evening of the 18 October were again buried with the honours due to so great an artist. Besides those of this immortal painter the Pantheon possesses the remains of Peruzzi, Giovanni da Udine, Pierin del Vaga, Taddeo Zuccari, Annibal Caracci and of other distinguished artists. This temple celebrated for its form, antiquity and architecture, is deprived of ornaments either in painting or sculpture; of the latter it contains only the

statue by Lorenzetto and that of S. Joseph by de Rossi.

The thermæ of Agrippa were annexed to the back part of the temple with which they had no communication; the baths were supplied with the Acqua Vergine waters brought to Rome by Agrippa; amongst the statues they contained was one in bronze by the celebrated Lysippus; Pliny relates that it was transferred by Tiberius to the imperial palace and that the complaints of the people obliged him to replace it in the thermæ, some remains of which are now used as the sacristy.

Many modern writers pretend that these thermæ were situated on the spot where Romulus, when reviewing the troops, was killed by the Senators. Near the Pantheon is the

PIAZZA DELLA MINERVA.

The obelisk with hieroglyphics raised on this piazza was found in 1665 in the garden annexed to the Minerva convent; it was placed here by Alexander VII but being only 24 palms high the architect Bernini conceived the idea of raising it on the back of an elephant, the work of Ercole Ferrata. The repeated discovery of monuments relating to the Egyptian worship leaves no doubt that the temples of Isis and Serapis, known to the ancients under the names of *Iseum* and *Serapeum* were erected on the space of ground between the Minerva convent and the monastery at S. Stefano del Cacco. Besides the obelisks at the piazza del Pantheon and the Minerva, the Isiac table at the Capitol was

found in the gardens of Domitia , near S. Stefano del Cacco together with the celebrated statues of the Tiber and the Nile , the former in the museum at Paris , the latter in the Chiaramonti museum at the Vatican ; the name of the church, convent and piazza is derived from the temple of Minerva erected by Pompey after his victories. The palace opposite the church called the ecclesiastical academy was instituted by Clement XI for young men destined to the ecclesiastical career.

S. MARIA SOPRA MINERVA.

This church was ceded to the Dominican order by the nuns of Campo Marzio about the end of the XIV century. In the XVII century Cardinal Barberino repaired the interior as it now is ; the tribune and choir are by the architect Carlo Maderno. This church by the monuments of art it contains may be considered as one of the most important in Rome.

In the chapel «del fonte» near the right entrance is a stucco bas relief by Benaglia; in the second chapel S. Luigi Bertrand by Baciccio ; on the walls several acts of S. Domenick by Celio ; in the chapel of S. Rosa a painting by Baldi ; the martyrdom of S. Peter in the following chapel by Lamberti ; other paintings by Franco Veneziano ; the arch and pilasters, Muziano ; the chapel of the Annunziata was built by Carlo Maderno and painted by Nebbia; the statue of Urban VII by Buonvicino ; in the following chapel the altar piece representing the last supper by Barocci ; the other paintings by

Alberti ; the statues of SS. Peter and Paul by Mariani ; the angels by Buonvicino ; Clement VIII by Buzi ; the S. Sebastian, the father and mother of the pope , the charities and the second S. Sebastian by Cordieri ; Religion by Mariani; the two children on the tomb of the father of Clement VIII, Stefano Maderno. In the chapel of S. Raimondo a painting by Magni ; the Crucifixion in the adjoining chapel is supposed to be by Giotto. The chapel of the transept is dedicated to S. Tommaso d' Aquino; the acts of the Saint by Lippi , the ceiling by Raffaellino del Garbo, the altar piece, a work highly esteemed, by the Blessed Angelo da Fiesole; the tomb of Paul IV of the Caraffa family , the proprietors of the chapel, by Ligorio, a celebrated architect and antiquary of the XVI century ; near the following chapel the tomb of Durante; the paintings in the chapel of the Rosary expressing the fifteen mysteries by Venusti ; the acts of S. Catherine of Siena by De Vecchi ; the crown of thorns, Carlo Veneziano ; the Madonna over the altar , by the B. Angelo da Fiesole. In the Altieri chapel a picture by Carlo Maratte representing the five saints canonized by Clement X and led into the presence of the Virgin by S. Peter. Behind the high altar the tombs of Leo X, Clement VII by Baccio Bandinelli ; the epitaphs of Cardinal Casanata and padre Mamachi ; before the pilaster to the right of the high altar the statue of Christ with the cross by Buonaroti. Near the lateral door the monuments of Cardinals Alessandrino by Giacomo della Porta ; Pimentelli , by Bernini ; Benelli , by Rainaldi.

the epitaph of the Blessed Angelo da Fiesole a celebrated painter of the XV century.

The altar piece of the sacristy is a crucifixion finely painted by Andrea Sacchi; in the chapel of S. Domenick, the tomb of Benedict XIII Orsini, on the designs of Marchionni; in the chapel of S. Vincenzo Ferrerio an altar piece by Castelli a celebrated Genoese painter; in the nave a sepulchral epitaph to Paolo Manuzio, the son of Aldo, the typographer of the XVI century; on the last pilaster the tomb of Raffaella Fabretti, a distinguished antiquary of the XVII century.

The annexed convent possesses the Casanata library the most complete in Rome for printed works as the Vatican is for manuscripts. It was dedicated to public use by Cardinal Casanata whose bust was executed by Legros, and is open in the morning till 11, in the afternoon till one hour before sunset.

Between the Minerva and the Stimmate church are the ruins of an ancient round edifice and of other rooms in the street called the *arco della Ciambella*; the style is evidently of the period of decay nor can they be remains of Agrippa's baths, but it is probable that they were additions made to them in the IV century. At a short distance is the

CHURCH DELLE STIMMATE.

Built on the designs of Canevari. In the first chapel a painting by Mancini; the crown of thorns, Muratori; the flagellation, Benafiale; the other paintings by Conca, Caprinuzzi, Brandi; the

ceiling by Gazzi, the picture over the high altar by Trevisani.

In a large yard to the south of the stimate are ruins of *thermae* of a fine construction probably of Hadrian which are known to have been in this direction.

CHURCH OF S. EUSTACHIO.

After various restorations this church was renewed in the course of last century on the designs of Canevari; under the high altar in a fine antique urn is preserved the body of the titular saint whose martyrdom is represented in a painting of the choir, the work of Fernandez; the other paintings are by Zoboli, Naldini, Lioni and Conca.

Opposite the church is the Maccarani palace built by Giulio Romano; adjoining it the Lante palace with various ancient statues in the yard; the one placed over the fountain is supposed to represent Ino suckling Bacchus. On the piazza S. Eustachio is.

THE UNIVERSITY.

Being the first established in the Roman states it is called the *Archiginnasio Romano*.

The motto over the principal door *initium sapientiae timor Domini* has given rise to the denomination of *sapienza* by which the university is generally called. Though deriving its origin from Boniface VIII at the close of the XIII century, the edifice is not anterior to Leo X the protector of letters and arts who commenced it

on the designs of Buonaroti ; it was continued by Sixtus V, enlarged by Urban VIII, the church and library were added under Alexander VII.

The plan of the edifice is a parallelogram with a quadrilateral court in the centre surrounded on three sides by a double storied portico with pilasters of the doric and corinthian orders. On the fourth side towards S. Eustachio is the church by Borromini, dedicated to S. Ivo.

Leo XII a protector of letters and arts added to the institution the schools of fine arts and of the engineers. By the new organization the university is composed of a cardinal arch chancellor, a rector and five colleges for the classes of theology, law, medicine, philosophy, philology; forty eight professors deliver lectures, on scripture, dogmatic and scholastic theology, sacred eloquence, physics, law, physiology, chemistry, anatomy and other branches of the medical science and mathematics, architecture, mineralogy, archæology, the greek, hebrew, arabic and siro chaldæan languages.

Annexed to the university are the cabinets of natural history, mineralogy, physics, zoology, the halls of anatomy and chemistry.

On the ground floor are the schools of fine arts under the direction of eleven professors, members of the academy of S. Luke.

PALAZZO MADAMA.

This palace was built by Catherine de'Medici before she became queen of France on the designs of Marucelli and was called the palazzo Madama a name which it still preserves. It was

purchased by Benedict XIV for the residence and the administration of the governor of Rome.

On this spot were the thermæ of Nero called *Alexandrine* from having been restored and enlarged by Alexander Severus ; before the new buildings were erected in the second yard , a large arch and other antique walls forming part of the baths were still visible ; the small church to the right of the palace preserves the appellation of S. Salvatore in *Thermis*. Some remains of these thermæ may be observed in the Inn on the piazza Rondanini and in a cellar of the via de' Crescenzi where the columns stand in their original places. The fine marble works found in the ruins attest the splendour of these baths and many are now in the

PALAZZO GIUSTINIANI.

Built by the Marquis Vincenzo Giustiniani on the designs of Giovanni Fontana and enriched with paintings and statues that formed one of the principal galleries of Rome, but the greater part of these valuable works have passed into other hands ; there still however remain some good pictures by Caravaggio , Guercino , Guido and Gherardo delle notti.

S. LUIGI DE' FRANCESI.

In 1589 the french nation built this church on the designs of Giacomo della Porta ; on the façade in travertine are two rows of doric and corinthian pilasters and four niches with statues by Lestache ; the interior is divided into three

naves by ionic pilasters lined with Sicilian jasper; the frescoes of the roof by Natoire, in the second chapel near the entrance to the right are two superb frescoes by Domenichino injured by damp and by restorations; on one side S. Cecilia distributing her garments to the poor, on the other the saint in her dying moments, on the third side crowned by angels; in the following chapel a painting by Parocel of S. Giovanna Fermiot; over the high altar the assumption of the Madonna by Francesco Bassano; in the chapel dedicated to S. Matthew two fine paintings by Caravaggio; the ceiling of the same chapel by d'Arpino. In the last chapel the tombs of Cardinal de Bernis by Laboureur, of Madame de Montmorin by Marin. In the sacristy a small picture of the Virgin a beautiful work attributed to Correggio.

S. AGOSTINO.

This church was built in 1483 by Pintelli at the expense of Cardinal d'Estouteville minister of France at Rome. It was restored in the last century by Vanvitelli; the façade is plain but majestic and the cupola is the first that was raised in Rome.

Near the right entrance is the statue of the virgin and child by Sansovino which, being an object of especial veneration, is enriched with precious donations.

The interior is composed of three naves. The S. Augustin over the altar in the right transept and the lateral paintings are by Guercino; the high altar is decorated with fine marbles and four Angels modelled by Bernini; the

Madonna is one of those images attributed to S. Luke which was brought to Rome by the Greeks after the fall of Constantinople. Over the altar forming the cross is a fine marble group of S. Tommaso di Villanova distributing alms, by Ferrata; the adjoining tomb of Cardinal Imperiali by Guidi; in the last chapel but one a fine group of the Virgin, child and S. Andrew by Sansovino; the Madonna di Loreto in the last chapel by Caravaggio; over the third pilaster the celebrated Isaiah by Raphael painted in imitation of the prophets of Michael Angelo in the Sistine chapel, a work greatly admired by Buonaroti.

Among the monumental tombs the most deserving of notice are: those of Panvinio da Rimini; of Cardinal Norris whose portrait is by Maratta of Mantua; Monsignor Eusanio, the bust by Rusconi; of the wife of Calabrese the painter.

In the annexed convent is a public library called Angelica from the name of the founder and opposite

S. ANTONIO DE' PORTOGHESE.

This church was built by the Portuguese nation about the year 1695 on the designs of Martino Lunghi the younger and embellished with fine marbles, gilt stuccoes and paintings by Calandrucci, Francesco Graziani, and Agricola who painted the S. Elisabeth queen of Portugal over the altar to the right of the cross; the paintings in the chapel of the Virgin are by Concioli, the church is beautifully ornamented with Sicilian

jasper and under the altars of the transept are two urns of a fine but unknown quality of marble.

S. APOLLINARE.

This church was built by Adrian I in 772 and rebuilt by Benedict XIV on the designs of Fuga; it is decorated with a vestibule containing a fountain and a chapel to the Madonna; on the altars are statues of S. Ignatius by Marchionni, of S. Francois Xavier by Legros; the paintings are by Zoboli, Gennari, Costanzi and Pozzi.

On the high altar adorned with fine marbles is an image of S. Apollinare in the act of being consecrated Bishop of Ravenna by S. Peter, a work of Ercole Graziani.

SEMINARIO ROMANO.

Leo XII having restored to the Jesuits the Collegio Romano where the Seminario of Rome was situated transferred the latter to this building for the education of youth dedicated to the ecclesiastical profession; it is under the direction of the cardinal vicar.

Opposite is the palazzo Altemps built by Martin Lunghi the elder, the porticoes were added by B. Peruzzi; the palace contains some antique statues, fine marble columns and a chapel in which is preserved the body of Pope S. Anicet, a martyr in 168.

On the façade of a house to the left, at a short distance from the palace, Polidoro Caravaggio painted the fable of Niobe which has

recently been retouched and consequently injured. Near it is the Lancellotti palace begun by Francesco da Volterra and finished by Carlo Maderno ; it contains a double portico supported by granite columns ; on the upper portico and in the yard are statues , busts and bas reliefs. In the via de' Coronari is

S. SALVATORE IN LAURO.

This church , built on the designs of Mascherino , was granted by Clement X together with the annexed college, to the inhabitants of « la Marca » who dedicated it to the Madonna di Loreto ; the interior contains 34 columns , chapels with paintings by Ghezzi, Turchi, Pietro da Cortona , Perugini , Grammatica; in the portico is the tomb of Pope Eugenius IV.

On the left of the Via Coronari is a house which once belonged to Raphael ; being rebuilt in 1705 Carlo Maratte painted his portrait on the façade in chiaro scuro, but it is nearly destroyed. On the piazza di castel S. Angelo an arch was erected by the Emperors Gratianus, Valentinian and Theodosius as an ornament to a magnificent portico which led to the Vatican basilic , it is probable that many verd' antico columns and other fine marbles found in laying the foundation of the churches of SS. Celso and Giuliano belonged to this arch of which mention is made as late as the XIII century. The architect of this church was de Dominicis , the picture over the high altar is by Pompeo Battoni, the others are by Tigra, Caccianiga and Ranucci. Near it is the palazzo Ciccjaporci of a fine style

of architecture by Giulio Romano. Opposite the Niccolini palace by Sansovino and the banco S. Spirito built on the designs of Bramante.

It belongs to the Hospital of S. Spirito, and receives deposits of money without paying any interest.

The street beside the banco leads to the Chiesa Nuova and to Monte Giordano so called from Giordano Orsini whose palace, now belonging to Prince Gabrielli, contains some good paintings and a fine library.

CHIESA NUOVA.

This church was built on the designs of Martin Lunghi the elder by S. Filippo Neri with the assistance of Gregory XIII and of Cardinal Cesi; the façade is adorned with corinthian and composite columns; the interior divided into three naves and decorated with fine paintings, gilt stuccoes, chapels with rich marbles designed by Pietro da Cortona who painted the great tribune.

The first chapel to the right contains a picture by Scipio Gaetani; in the following is a copy of a dead Christ one of the best works of Caravaggio now in the Vatican; in the third, one by Muziano; the coronation of the Madonna over the altar, d'Arpino; the two statues Flaminio Vacca; in the chapel under the organ built by Fontana and adorned with eight columns of rare marble and three pictures, the one over the altar representing S. Charles Borromeo and S. Ignatius invoking the Madonna by Carlo Maratte; on the high altar four porta santa columns, a *ciborium* of gilt bronze with precious sto-

nes in the midst of two angels modelled by **Ciro Ferri**; three pictures by **Rubens**, the one over the altar a **Madonna with angels in glory**; on the sides **S. Gregory** and **S. Papia a martyr**; **S. Domitilla**, **SS. Nereo and Achilleo**. The chapel under the second organ where his body is deposited, is dedicated to **S. Filippo Neri**; it is covered with precious stones; his portrait in mosaic is taken from an original by **Guido** preserved in the annexed house, the acts of the saint by **Pomarancio**. On the following a fine picture by **Baroccio** representing the presentation of the **Madonna at the temple**; over the altar in the sacristy a statue of **S. Philip** by **Algardi** and a fine painting by **Pietro di Cortona**. In the lateral chapel a fine picture by **Guercino**; the room inhabited by **S. Philip** contains some of the furniture he used, and he is represented in prayer by **Pietro di Cortona**; his original portrait by **Guido** is in a small chapel where he celebrated mass.

Returning to the church in the second chapel to the right is the visitation of the **Madonna to S. Elisabeth** by **Federigo Baroccio**; the paintings of the last chapel, **d'Arpino**, the architecture of the oratory with its façade and that of the house annexed by **Borromini**; in the oratory is a plain roof 83 palms long, 53 wide on the model of the solar cella in the baths of **Caracalla**. In the street to the left is the palazzo **Sora** built by **Bramante**, now a barrack.

S. MARIA DELLA PACE

This church, built on the designs of Baccio Pintelli, was dedicated to S. Maria della Pace by Sixtus IV to return thanks for the peace reestablished among the christian princes. Under Alexander VII it was restored by Pietro da Cortona who made the semicircular façade supported by doric columns; this church and the house annexed which formerly belonged to the canons of S. John Lateran, were granted by Pius VII to the Irish Dominicans who have restored the convent, the cloister of which is an elegant work by Bramante.

The interior consists of a nave and of an octagon cupola of good taste; in the first chapel to the right a bronze bas relief of the deposition from the cross by Fancelli by whom are S. Catherine and the children; over the arch of this chapel a fresco by Raphael, lately restored, of the Cumæan, Persian, Phrygian and Tiburtine Sybils; the paintings over the cornice by De Rossi. Under the cupola the visitation of S. Elisabeth by Carlo Maratte; the Madonna in the temple, a master piece of Baldassar Peruzzi; the nativity of the Madonna, Vanni; the death of the Madonna, Morandi. On the high altar, built by Carlo Maderno, four verd' antico columns, sculptures and a painting by Francesco Albano; the painting in the last chapel by Baldi, those above by Peruzzi.

In the Ponzetti chapel subjects from the old and new testament by Baldi, the large figures by Peruzzi, who painted the fresco lately discovered on the altar which Baldi had co-

vered over with the figure of S. Ubaldo ; this fresco represents the Madonna , S. Brigida and Ferdinando Ponzetti the founder of the chapel kneeling before them ; on the sides are tombs of the Ponzetti family , one of Beatrice and Lavinia children of 6 and 9 years of age who died the same day of the plague in 1505. In the lower portico of the convent which was finished by Olivieri Caraffa are several sepulchral monuments , one to Bocciccio Bishop of Modena who lived in the times of Sixtus IV.

S. MARIA DELL' ANIMA.

This church was begun in 1400 with funds left by a Fleming named Giovanni Pietro and was enlarged in the XV century by the Austrian nation : the doors of the façade are attributed to Sangallo ; it is divided into three naves and is decorated with marbles and paintings. In the first chapel S Benone by Saraceni ; in the following the Madonna and S Anne by Gemignani ; those of the third chapel by Sermoneta ; in the fourth a pietà in marble, a copy from Buonaroti by Bigio ; the Madonna and saints over the high altar by Giulio Romano. The sepulchre of Adrian VI in the chapel of the high altar by Michael Angelo of Siena and Tribolo of Florence on the designs of Peruzzi ; the marble figures on the tomb of Cardinal Andrea by Riviere ; the sepulchral monument of Luca Holstenius ; the chapel of the dead Christ was painted by Salviati ; the frescoes relative to the history of S. Barbara and those of the chapel dedicated to the Madonna are by Cellier ; the nativity and circumcision by Bassetti ; the

altar of the last chapel, Carlo Veneziano, the frescoes, Mielle. In the sacristy are several pictures; at the entrance the tomb of the Duke de Cleves with a bas relief of Gregory XIII delivering him a sword by Nicola de Mas; of the paintings in the sacristy, built by Marucelli, two by Morandi are relative to the Madonna, two others by Bonatti and Alet, the fresco by Romanelli.

Nearly opposite is the church of S. Nicholas of Lorraine built by Carlo Fontana, lined with fine marbles and adorned with paintings by Niccolai and Giaquinto who painted the high altar, the cupola and the ceiling.



PIAZZA NAVONA

This large piazza, one of the finest in Rome, occupies the site of the ancient circus either made or restored by Alexander Severus whose thermæ were in the vicinity, the piazza still preserves the form of a circus the houses being built on the seats. It is said to have been the circus Agonalis, so called from the Agonalian festivals a word derived from the greek, *Agon* signifying combat, as in addition to the chariot races it served for the gymnastic games, but these games were common to every other circus. It is probable that the word Agon by which it was known in the lower ages was derived by tradition from the agonalian games, and that in modern times an agonalian circus was supposed to have existed on this spot and that it gave rise to the appellation Navona which it now bears; it is certain that a circus of Alex-

ander is mentioned by writers of antiquity but no circus Agonalis.

The piazza was ornamented with two fountains by Gregory XIII one near S. Appollinare, the other near the Braschi palace; the former provides a large body of water, the latter is composed of two cups one over the other; in the centre of this fountain is a Triton by Bernini holding a dolphin by the tail and distributing water in the shape of a fan; on the borders of the second cup are four large masques and four Tritons pouring water from the mouth; these works are by Flaminio Vacca, Sarzana, Silla and Landini. In the centre of the piazza is the fountain ordered by Innocent X Pamphili and executed by Bernini consisting of a round spacious bason 106 palms in diameter with a large perforated rock on the four sides 60 palms high on which, amidst a copious supply of water is on one side a sea horse, on the other a lion, the work of Lazzaro Morelli. On the top of the rock is a granite pedestal 23 palms high supporting a red granite obelisk covered with hieroglyphics 72 palms in height which was brought from Egypt and placed in the circus of Romulus, the son of Maxentius, beyond the S. Sebastian gate where it was found. At the angles of the rock are four colossal statues modelled by Bernini representing the principal rivers of four parts of the world; the Ganges holding an oar, by Adam; the Nile by Fancelli; the Rio della Plata by Baratta; the Danube by Andrea the Lombard; these statues throw a large body of water into a marble cup; in addition to these another fountain is remarkable by its large mar-

ble shell of a single piece found near the palace of the Cancelleria.

Every wednesday a market for the sale of vegetables and other articles is held on this piazza which being inundated in August on saturdays and sundays forms a lake in which carriages circulate from noon till sunset.

S. AGNESE

When Innocent the X was raised to the Pontificate he built this church and rendered it one of the most sumptuous in Rome ; the façade is in travertine stone with columns of the corinthian order according to the designs of Borromini.

In the interior, forming a greek cross, are eight corinthian columns lined with marble; the architecture up to the cornice is by Rainaldi, the cupola by Borromini. In the four arches forming the greek cross are the principal door and three chapels with bas reliefs and statues by able artists ; the paintings on the cupola are by Ciro Ferri and Corbellini ; those beneath by Baccio , the S. Alexis on the first altar to the right by de Rossi ; the bas reliefs on the following altars by Ferrata and Raggi ; the S. Sebastian in the chapel of the cross was an ancient statue changed into this saint by Campi ; the bas relief over the last altar by Ferrata , the tomb of Innocent X near the great door by Maini.

To the left is a stair case leading to a subterranean chamber formed by the part of the ancient circus of Alexander which served to support the steps. It is here according to a pious

tradition that S. Agnes was exposed, a subject represented in a bas relief over the altar by Algardi.

The bas relief on the high altar representing the Virgin with her divine son, S. John, S. Joseph, S. Joachim and several angels is by Domenico Guidi, a scholar of Algardi; the altar is adorned with four verd' antico columns two of which, according to Venuti, were formed out of one that belonged to the arch of Marcus Aurelius in the Corso demolished by Alexander VII; but Cancellieri is of opinion that two were taken from the arch which were applied to the high altar, for which 2000 scudi were paid by Prince Pamphilj who completed the church after the death of Innocent X.

THE PALAZZO BRASCHI

Built at the end of last century on the designs of the architect Morelli is one of the finest of Rome by its style, by the marbles and rich ornaments it contains, the stair case is remarkable by its precious marbles, its columns, and pilasters of red oriental granite; in the grand apartment is a statue supposed to represent Cincinnatus, another Julia Augusta the daughter of Drusus, a Diana, two large cups of rosso antico, a sarcophagus with a bas relief of a Bacchanatian festival and other antique marble works. One side of the palace is on the

PIAZZA DI PASQUINO.

X So called from the antique statue, greatly injured by time, placed at the angle of the Braschi palace; the denomination Pasquino is derived from a tailor of that name who amused himself in jesting and making satyrs on those who passed by his shop. At his death in the beginning of the XVII century, an excavation was made on the spot, when this statue was found and being situated where it was discovered, it took the tailor's name; since then satirical compositions were placed on it which were called Pasquinades. This ancient statue represents Menelaus supporting the body of Patroclus who was killed by Hector; though injured by time it is considered by what remains as one of the finest statues in Rome; in the Vatican and at Florence are other pieces of sculpture belonging to the same group.

S. PANTALEO

X This church was built by Honorius III in 1216, and was granted by Gregory XV to S. Giuseppe Calasanzio the founder of the religious order of the *Scuole Pie*, instituted for the instruction of youth in reading, writing, the first rudiments of latin and arithmetic. It was rebuilt on the designs of De Rossi except the façade made by Valadier at the expence of the Duke Torlonia. Under the high altar is a superb porphyry urn containing the body of S. Giuseppe Calasanzio represented in a bas relief over the altar by Acquisti. Near the door

the monument of Borelli, a celebrated mathematician, and the tomb stone of the daughter of Brancaleone one of the XIII Italian champions of the celebrated challenge at Barletta.

PALAZZO MASSIMI.

The two palaces contiguous to each other belonging to the Massimi family are of a fine style of architecture by Baldassar Peruzzi of Siena who, on a narrow space of ground, has found room for a portico composed of six doric columns, and for three yards in the first of which is an elegant fountain.

In the grand apartment are sundry pictures and a superb ancient statue representing a Dioscubus found in 1781 in the Palombara villa on the Esquiline with various other marble works; like the similar statue in the biga hall at the Vatican it is a copy of the bronze statue by the celebrated Miro, of the greek chisel, of a very fine style and well preserved; the chiaro scuro paintings on the façade corresponding to the piazza Navona are by Daniel da Volterra; in the house adjoining the palace the first printing press was established in Rome about 1467 by Sweynheym and Panartz.

S. ANDREA DELLA VALLE.

A church belonging to the Theatine order and so called from the neighbouring palace. Together with the annexed convent it was begun in 1591 by Cardinal Gesualdo on the designs of Olivieri, continued by Cardinal Montalto on those

of Carlo Maderno, and finished by Cardinal Perretti; the façade by Rainaldi is in travertine with a double row of corinthian and composite columns.

The interior is decorated with paintings many by great masters; the cupola which is 74 palms in diameter by Lanfranc, is one of his best works; the four evangelists at its base, the paintings of the tribune allusive to S. Andrew are admirable compositions of Domenichino; the three large pictures relative to the martyrdom of the saint, by Calabrese. The S. Gaetano and S. Sebastian by Guidi; S. Andrew the apostle, S. Andrew Avellino by Ferrata; the two statues over the door, Fancelli.

The first chapel to the left designed by Baglioni and built at the expense of Cardinal Barberini, afterwards Urban VIII, contains the assumption, the presentation at the temple, the visitation; in the lunettes, actions of the Madonna; in the triangles, prophets and angels, all by Passignani; the statues of S. Martha, by Mocchi; S. John the evangelist, Buonvicino; S. John Baptist, Pietro Bernini; the Magdalen by Stati; on the left a S. Sebastian painted by Passignani; opposite are the profiles of the father and mother of Urban VIII whose tombs are adorned with verd'antico columns.

In the following chapel the altar piece, decorated with breccia and pavonazetto columns, is by the B. Maninoni; the S. Sebastian chapel contains paintings of the school of the XVI century, the one over the altar of the cross by Camassei; the chapel of the virgin near the sacristy door was designed by Lanfranc; that of the cru-

cifix possesses fine marbles ; the S. Andrea Avelino by Lanfranc, S. Charles by Biagioli ; the annexed chapel belonging to the Strozzi family designed by Michael Angelo is adorned with marbles ; over the altar is a bronze copy of the original by Buonaroti in S. Peter's ; the bronze statues of Rachel and Lia are copies from Raffaele di Montelupo. The last chapel, that of the Ancellotti, built by Carlo Fontana, is covered with marble and adorned with light verd'antico columns ; the bas relief on the altar represents the flight into Egypt by Raggi, the other works by Rondoni. In the middle nave near the small doors of the church are the marble tombs of Pius II and Pius III of the Piccolomini family by della Guardia and Pietro di Todi ; in the left nave that of Monsignor Guriani of Benevento, the epitaph of Pietro Vetturi, a literary character and the tomb of Count Rieni of Vicenza by Domenico Guidi.

In the vicinity of this church stood the curia of Pompey where the senators assembled when the games were celebrated in the adjoining theatre. It is here that on the 15 March 44 years B. C. Julius Cæsar was killed by Brutus and Cassius. A part of this church is on the ruins of

THE THEATRE OF POMPEY.

This magnificent theatre occupied the whole space between the Palazzo Pio at Campo de' Fiori and the *via Chiavari* and *Giupponari* ; the scene was in the direction of the *via de' Chiavari* beginning near the tribune of S. Andrea della valle ; the centre of the ark is now occupied by the

palazzo Pio where the temple of victory or of Venus victrix stood. Under the palace some remains are still visible and it was the first permanently erected in the city ; the portico formed of a hundred columns , served as a refuge to the people against the inclemency of the weather. On the other side of the church is the

X
PALAZZO VIDONI.

This magnificent palace formerly belonging to the Caffarelli family , afterwards to Cardinal Stoppani and now the property of the Vidoni was built on the designs of Raphael d' Urbino. At the foot of the stairs is an antique statue of Marcus Aurelius , above many fragments of the Verrian calendar found last century at Palestrina, relative to the months of January, March April and December. It was placed in a separate room by Cardinal Stoppani who discovered it ; the late Cardinal Vidoni had the fragments cleaned and charged Professor Nibby to supply the parts that were wanting ; these fragments being filled up were published by the Cardinal in black and red letters to distinguish the antique from the modern ; this work is now very rare. At a short distance from the palace are the little churches of the Sudario , S. Giuliano , and S. Niccolò ai Cesarini. In the convent annexed to the latter are four fluted tufa columns which formed part of a circular temple supposed , on good grounds , to be that of « Hercules Custos » built by Sylla near the prisons of the Flaminian Circus which was in this direction ; the

simplicity of the materials is a sufficient indication that it is a work of the Republic.

PALAZZO MATTEI.

This palace, of a fine style of architecture, was built by the Duke Asdrubal Mattei on the designs of Carlo Maderno; the vestibule and yard are adorned with antique bas reliefs, busts and statues; along the stairs two marble seats found on the Celian near SS. Giovanni and Paolo, a bas relief of a chase of the Emperor Commodus, the statues of Pallas, Jupiter and Abundance with sundry busts and bas reliefs.

Of the bas reliefs in the portico the most interesting are: a consul inflicting punishment; a Bacchante proceeding to the temple; the sacrifice of a goat to Priapus; statues of Apollo and of a muse; sundry busts amongst which that of Alexander the great over the hall door. In the yard the chase of Meleager, the rape of Proserpine, the three graces, Peleus and Thetis, the sacrifice of Esculapius, the busts of Antoninus Pius, Hadrian, Marcus Aurelius, Severus, Lucius Verus, Commodus.

Seven rooms of the apartments are decorated with good pictures. In the servants hall six representing feudal properties of the Mattei by Paul Brill; the passage of the red sea by Albani.

I. Room four pictures the subjects taken from scripture by Paul Brill; a portrait by David, another by Vandyk, S. Bonaventura, Tintoretto; the paintings on the ceiling, Pomarancio.

II. Room, two seasons, Paul Brill; Madonna and child, Scipio Gaetani; a Madonna child and S. Joseph, Caracci; sundry children, Albano; four fine pictures of people selling meat and fish by Passerotti.

III. Room: two other seasons, Paul Brill; S. Francis, Muziano; six pictures with animals, David.

IV Room: two pictures by Brill; the sacrifice of Abraham, Guido; two Breguel; the paintings on the roof, Lanfranc.

In the gallery the ceiling by Pietro di Cortona; the sacrifice of Abraham, Lanfranc; the nativity of our Saviour, Pietro di Cortona; the taking possession of Clement VIII and the entry of Charles V into Bologna, Tempesta.

In another apartment consisting of three rooms, the ceiling of the first painted by Domenichino, of the second by Albano; the third all in chiaroscuro by Domenichino.

On the space of ground extending between the Mattei and Giannasi palaces, the piazza Paganica and the monastery of Tor de' Specchi was the

FLAMINIAN CIRCUS

X This circus was built by the consul C. Flaminus who made the Flaminian way and who was killed in the battle at the lake of Thrasy-mene; the area extended in length between the modern piazze dell' Olmo and Margana. Around the circus were several temples, that of Bellona at the foot of the capitol built by the consul Appius Claudius in the year of Rome 437;

before this temple stood the *columna Bellica* from which the consul hurled a dart towards the nation to which the senate had declared war.

Near the Mattei palace is the beautiful *« Tartaruga »* fountain designed by Giacomo della Porta; the bronze figures were executed by Taddeo Landini a florentine.

PALAZZO COSTAGUTI

Several frescoes in the principal apartment are particularly deserving of attention; Hercules directing his dart against Nessus who has carried away Dejanira, by Albano; Apollo on his car, and time discovering truth, a celebrated work by Domenichino; Rinaldo sleeping on a car drawn by two dragons and guarded by Armida, of a fine colouring and in the first manner of Guercino. In the gallery Venus and Cupid with other gods by d'Arpino; justice and peace said to be by Lanfranc; Arion on the dolphin and a vessel filled with mariners by Romanelli.

S. CATERINA.

The appellation *dc' Funari* given to this church is derived from the rope manufactory at one time existing in the arena of the Flaminian circus on the ruins of which the church is built. At the principal entrance are two fine pavonazetto columns; over the altar a S. Marguerite, a fine copy of a picture by Annibal Caracci retouched by that artist, who painted the coronation of the Madonna in the first chapel. Over

the third altar a fine work of Scipio Gaetani representing the assumption of the Virgin; the other paintings by Muziani, Frederick Zuccari, Venusti, Nanni.

S. MARIA IN CAMPITELLI.

This church was built in 1658 on the designs of Rainaldi at the public expense for the preservation of a miraculous image of the Madonna and was granted to the congregation of Lucca, the regular *chierici* of the mother of God; on the travertine façade are two rows of corinthian and composite columns: the interior is decorated with pilasters and 22 fluted columns of the corinthian order.

Over the high altar is an image of the Virgin in gold profile placed in a saphir or some substance resembling that gem; on the cornice the portraits of SS. Peter and Paul, and on the capola a piece of cotognino alabaster, forming a transparent cross, found in the portico of Octavia.

In the first chapel the archangel S. Michael by Conca; the magnificent chapel of S. Anne by Luca Giordano; to the left a chapel built by de Rossi with a painting over the altar by Gimignani, the two angels in marble by Carcarni; the chapel of S. John Baptist was painted by Baciccio, the two angels are by Mazzoli; in the Altieri chapel built on the designs of Cipriani is a bas relief on the altar by Ottoni; the tombs by Mazzoli in the form of a pyramid are supported by two lions of rosso antico; the paintings above by Passeri.

In a modern built house situated in the lane to the left of this church are three large fluted columns with composite capitals ; these are ruins of the temple of Juno , which like that of Jupiter were comprized within the portico of Octavia and together with the portico seem to have been restored by Septimius Severus and Caracalla, the style of these capitals appearing not to be anterior to that reign.

PORTICO OF OCTAVIA.

Octavian Augustus after having erected a theatre in honour of Marcellus his nephew in order to afford a place of shelter against the weather to those who attended the spectacles built a magnificent portico in which he enclosed the temples of Juno and Jupiter both built by Metellus the Macedonian and called it by the name of Octavia his sister. Its form was a large parallelogram with a double row of columns said to have amounted to 270 ; an adequate idea may be formed of this portico by the fragments in the ancient plan existing in the capitol.

According to Pliny it contained fine statues and paintings, and the celebrated statue known as the Venus de' Medici was found in these ruins; the edifice was restored by Septimius Severus and by his son Caracalla as seen by the following inscription on the entablature.

IMP. CAES. L. SEPTIMIUS. SEVERVS . PIVS .
 PERTINAX . AVG. ARABIC. ADIABENIC.
 PARTHIC. MAXIMVS . TRIB. POTEST. XI.
 IMP . XI. COS. III. PP. ET . IMP. CAES.
 M. AVRELIUS . ANTONINVS . PIVS . FELIX.
 AVG. TRIB. POTEST. VI. COS. PROCOS...
 INCENDIO . CORRVP TAM . RESTITVERVNT .

The fire alluded to in this inscription is probably the same which occurred under Titus and reached the portico of Octavia as stated by Dio.

The ruins still existing formed one of the principal entrances, the one exterior, the other interior, each having four white marble fluted columns and two corinthian pilasters supporting a circular cornice terminating in a large façade.

Several carystian or cipollino columns of the portico are still visible in the walls of the houses in the strada di Pescaria.

Behind the portico is the church of S. Angelo called « in pescaria » from being situated in the fish market; the street to the left leads to the

THEATRE OF MARCELLVS.

This theatre built by Augustus was the second permanent theatre raised in Rome for scenic spectacles; the structure is so perfect that modern architects have adopted it as a model of the doric and ionic orders and of the proportions of these orders placed one over the other. The semicircular part on the exterior is supposed to have been decorated with three orders of architecture; of the upper part no vestige remains, of the lower a portion only on the side of the piazza

Montanara which formed, round the theatre, porticoes composed of arcades with doric and ionic columns ; the diameter was 540 palms , it was formed of large travertine blocks and contained 30,000 spectators.

In the lower ages it served as a fortress to the Pierleoni , who were succeeded by the Savelli ; a residence for the Massimi was built on it by Baldassar Peruzzi which now belongs to the Orsini , Dukes of Gravina.

About the middle of the Vicolo del Bufalo near the piazza Montanara was the ancient porta Carmentalis, so called from Carmenta, the mother of Evander.

FORUM OLITORIUM

The *Olera* or vegetable market was held in the piazza now called « S. Niccola in Carcere » from a church built about the IX century on the ruins of three very ancient temples; one in travertine of the doric order , the remains of which are on the left before entering the church ; this was the smallest. The middle temple on which the church was principally built was the largest ; in it were fluted ionic columns of peperino of which there are some remains near the left entrance within the church; the third temple on the right was also ionic the ruins being visible within the church and in the ascent to the belfry, these three edifices connected with each other were beyond a doubt the temples of Piety , Juno Matuta and Hope known to have been situated near the porta Carmentalis without the gate on the forum Oli-

torium and beside each other. It is proper to distinguish this temple of Piety, built by Acilius Glabrio, from the temple raised in memory of the young female who supported her father with her own milk in the prison of the Decemviri; by the testimony of the elder Pliny it is ascertained that this prison of the Decemviri and the temple erected over it to Piety were situated on the spot where the theatre of Marcellus was subsequently built and that it no longer existed in his time.

S. NICOLA IN CARCERE

X This church was restored in 1599 under the direction of Giacomo della Porta and again in 1808. The three naves are divided by 14 ancient columns of different diameter; under the high altar is a fine porphyry urn ornamented with a head of Medusa, and over the altar a baldacchino supported by four yellow African columns; the frescoes in the tribune are by Gentileschi; the supper with the apostles on the altar of the Sacrament by Baglioni; the acts of S. Nicola by Mantegna.

X A little to the left in the same street is S. Maria della Consolazione a church built by Martin Lunghi the elder; the façade was completed in 1825 under the direction of Belli, in the first chapel to the right are some fine paintings by Taddeo Zuccari executed in his 26th year which have been recently restored. Annexed to the church are two hospitals one for wounded men, the other for females. At a short distance is the church of S. Giovanni

decollato » erected by the Florentines about the year 1495. It contains some fine paintings; one in the first chapel by Giacomo Zucca, in the second S. Thomas touching the ribs of Christ, by a scholar of Vasari; the visitation, Roncalli; the six saints painted in fresco round the arch of the large chapel by Cosci; the decollation of S. John, Vasari; S. John in the chaldron a picture containing many figures, by Naldini; the paintings of the third altar, del Conte; the baptism of Christ, Mosanni; S. John Baptist preaching, Cosci; over the altar in the oratory the deposition from the cross by del Conte; SS. Andrew and Bartholomew, Francesco Salviati; S. Zaccariah, S. John preaching, the baptism of our Saviour, by del Conte; the Baptist in prison by Franco da Venezia; the supper of Herod, the ball of Herodias, Pietro Ligorio; the visitation and birth of S. John, Salviati.

This church is in the ancient fish market situated in the quarter denominated the *Volabrum* by which begins the VI day.

GUIDE OF ROME



SIXTH DAY

FROM THE VELABRUM

TO THE FABRICIAN BRIDGE

THE VELABRUM

The space between the sides of the Palatine, the Aventine and the left bank of the Tiber was, in the origin, a marsh formed by the overflowings of the river and the springs constantly issuing from the hills. It was called the Velabrum *a vehendis ratibus* according to the ancient grammarians from dragging boats across it; others give a different etymology, far less probable, from the *velt* or awnings extended over the way during the passage to the games of the circus. It seems more natural to derive that appellation from the greek aspirated word *helos, palude*, being more analogous to the locality. The marsh was drained under the last kings of Rome by means of the Cloaca Maxima and the embank-

ment of the river , but the locality has preserved its primitive name. There are several interesting monuments in this quarter ; the first the

GIANO QUADRIFRONTE.

Of the arches called *quadrifronti* from having four fronts which were placed in every region and in all the fori of Rome , this is the only one that remains ; there were also the *bi-fronti* and *trifonti* arches which served as a shelter from rain and the sun. The present arch served for the dealers in the *forum Boarium*. This monument opened of late years is composed of large white marble blocks , the pilasters it forms reposing on a square base ; each side is 105 palms in length ; around the interior the cornice is preserved , on the outside destroyed ; on each façade are twelve niches placed between small columns supported by the base , those of the first and second order by the entablature which sustained the first order , a proof that the arts were declining when this edifice was erected ; this decoration , so opposed to simplicity and true grandeur , is used in the thermæ of Caracalla , profusely employed in the buildings of Diocletian and Constantine , and seem to prove that this arch is not anterior to Septimius Severus. The holes observed in this and in sundry other antique monuments were made in the lower ages to take away the iron and bronze hinges that connected the blocks ; a brick tower placed on this arch in the middle ages by the Frangipani who made it a fortress has been lately pulled down.

S. GIORGIO IN VELABRO

This church, founded in the VI century was, according to Anastasius, rebuilt by Leo II in 684 in honour of the martyrs S. George and S. Sebastian; it was subsequently restored by Pope S. Zaccaria. It consists of three naves divided by 15 columns, eleven granite and four fluted pavonazetto. The portico was built in the XII century by Stefano ex Stella, prior of the church as seen by its inscription:

STEFANVS . EX . STELLA . CVPIENS . CAPTARE
 SVPERNA . ELOQUIO . RARVS . VIRTVTVM
 LVMINE . CLARVS . EXPENDENS . AVRVM
 STVDVIT . RENOVARE . PROAVLVM
 CLERICVS . HIC . CVJVS . PRIOR . ECCLESIE
 FVIT . HVJVS . EC.

ARCH OF SEPTIMIUS SEVERUS.

X This small marble arch of a square form and with a single aperture was raised by the bankers and cattle dealers of the *forum boarium* and dedicated to the Emperor Septimius Severus, to Julia his wife, and to Caracalla as appears by the ancient inscription.

IMP. CAES. L. SEPTIMIO. SEVERO . PIO PERTINACI . AVG. . ARABIC . ADIABENIC . PARTHIC . MAX. FORTISSIMO . FELICISSIMO

PONT. MAX. TRIB. POTES. XII. IMP. XI. COS. III. PATRI . PATRIAE . ET

IMP . CAES. M. AVRELIO . ANTONINO . PIO FELICI AVG. TRIB. POTES. VII. COS. III

FORTISSIMO. FELICISSIMOQVE. PRINCIPI. PP. PRO-
COS. ET

IVLIAE . AVG. MATRI . AVG. N. ET . CASTRORVM
ET . SENATVS . ET . PATRIAE . ET . IMP . CAES . M.
AVRELII . ANTONINI . PII . FELICIS . AVG.

PARTHICI . MAXIMI . BRITANNICI . MAXIMI

ARGENTARII . ET . NEGOTIANTES . BOARII . HVIVS
LOCI . QVI . INVEHENT . DEVOTI . NVMINI . EORVM

In the origin the name of Geta was comprized in the dedication but was effaced after his death in this and in other monuments; traces of it are visible in the fourth and sixth lines of the inscription and in the bas reliefs which are of an inferior style of sculpture and greatly consumed by time. On the sides of the inscription is a figure of Hercules, in the wall within the church one of Bacchus, tutelary divinities, as ascertained by medals, of the family of Septimius Severus. The pilasters of the arch are decorated with military eagles, the images of Severus and Caracalla. Under the arch Severus offering a sacrifice with Julia who holds the wand; opposite a sacrifice by Caracalla, an empty space where Geta was represented; various bas reliefs of the sacred utensils; on the right the *lituum*, *prefericulum*, the *patera* and *sacred knives*; on the left the vase containing the lustral water, the *malleum*, the *patera* and *acerra*. On both sides sacrifices of bulls; opposite the arch two prisoners accompanied by Roman soldiers and men driving oxen, alluding to one of the trades that raised this monument.

FORUM BOARIUM

That this forum was situated on this spot is proved by the inscription on the arch ; it was called Boarium not only from the cattle market but from the celebrated bronze cow of Miro brought from the island of Egina. In this forum was an altar erected by Hercules to himself after he had killed Cacus, who had robbed and hid his oxen in a grotto of the Aventine ; here also was the round temple of Hercules Victor , discovered in the XV century and destroyed , to which belonged the statue of Hercules in gilt bronze , now in the Capitoline Museum. At the forum boarium Romulus began the furrow of the city walls. The lane opposite to this arch leads to

THE CLOACA MAXIMA

No people before the Romans conceived the idea of constructing subterranean channels for the course of waters or for the cleaning of the city : the first to put them in practice was Tarquinius Priscus to drain the Velabrum by uniting the waters that arose from the springs of the neighbouring hills , one of the causes of the marsh. This work was completed and extended to other parts of Rome by Tarquinius Superbus. These channels derived their name of Cloaca from *cloere* , *clo:re* , *cluere* signifying to *cleanse* in the ancient language of Latium, and in fact by carrying off the pluvial and perennial waters they cleansed the city of its filth ; the seven hills were perforated in every direction with

these canals which , in the process of time and with the encrease of the population, were greatly multiplied ; the greater part carried their waters to the principal canal that of the Tarquins which, being the largest , was called the Cloaca Maxima a part of which , a quarter of a mile long is entire between the Velabrum and the river into which it empties itself near the temple of Vesta, in ancient times it began at the Roman forum.

This canal was arched and about 18 palms high , two thirds of which are choked up by ruins and filth ; the construction was of quadrilateral tufa blocks each 7 palms long, 4 deep, united at every 16 palms by travertine blocks of the same size; at the mouth, the large arch is formed of three superposed layers of square blocks of the Gabii stone. The utility and grandeur of these works justify the observation of Dionysius Halicarnassus and of Strabo, that the greatness of the Roman people shone in the *cloache*, the aqueducts, the roads , and in the edifices. By its perfect level and solidity the great cloaca still serves to carry away the surplus waters at a period of twenty three centuries and a half after its construction.

On a level with the ground is a small arch through which passes a spring of limpid water which , after having been used in the neighbouring paper works , falls into the Cloaca. This spring is said to have formed near the roman forum the Juturna fountain , a light and salubrious water now called after the church of S. Giorgio.

S. ANASTASIA

This church of a very remote origin was erected near the site of the ancient Ara Maxima, and after having been restored under various Popes the façade was raised by Urban VIII on the designs of Aricueci. New restorations and embellishments were made under Pius VII in 1825; the three naves are divided by fine antique columns, eight fluted pavonazzetto, two red granite, two africano marble. The S. John Baptist in the first chapel is by Mola; the altar piece, Trevisani; the sides near the small nave by Baldi; the statue of S. Anastasia at the high altar by Ferrata; in the following chapel a painting by Baldi; S. George on horseback killing the dragon by Ponti; the ceiling by Cerutti.

On the sides of the high altar are two tombs with two gilt metal busts designed by Mippoli, and near that of S. Torribio having two red breccia columns on the wall is the tomb of Cardinal Haeffelin, Bavarian minister at Rome; on the last altar adorned with two porta Santa columns is a S. John Baptist attributed to Mola.

These spots now occupied by hay lofts, gardens and vineyards were, in the flourishing times of ancient Rome, covered with splendid edifices. In the ancient *Murcia* or *Murtia* valley between the Palatine and the Aventine and opposite the palace of the Cæsars on the spot now filled with sundry gardens was

THE CIRCUS MAXIMUS

In the valley where Romulus celebrated the *consuali* games in honour of Neptune and where the rape of the Sabine women was effected, Tarquinius Priscus founded the circus which, being the most ancient, the largest and the most magnificent, was subsequently called Maximus. The circenses or games of the circus formed the grandest spectacle of ancient Rome they consisted in races of cars drawn by two or by four horses, in the game called *Ludus Trojæ*, athletic exercises and other spectacles. In the city and in the environs were other *Circi*, those of Flaminius, Flora, Sallust, Cæsar or Nero, Adrian, Varius, Heliogabalus, Alexander Severus, Romulus the son of Maxentius; the last being the best preserved gives an idea of the parts and distribution of these edifices.

The circus of Tarquin was restored and enlarged by Julius Cæsar who, according to Dionysius Halicarnassus, extended it to $3\frac{1}{2}$ stadia on a breadth of four jugera constituting a length of 2630 palms by 1040 and providing room for 150,000 persons; in the centre Augustus erected the obelisk now at the piazza del popolo. Having suffered in the great fire under Nero which began in this quarter, it was restored and probably increased by Vespasian, as Pliny states that in his days it could contain 260,000 spectators. It was embellished by Trajan who, as stated by the younger Pliny rendered it worthy of the Roman people. It was again restored by Constantine the great,

and by his son Constantius who erected on it a second obelisk, the one now at S. John Lateran. At this epoch it is calculated by Victor that it could contain 380,000; by Notizia 405,000, spectators.

The circus was of an oblong form, one of the ends semicircular, the other a gentle curve. At the semicircular end was the grand entrance, at the curve were the carceres or starting place. In the middle was the spina, a long narrow platform covered with two obelisks, various statues and columns and sundry small temples. At the two extremities were the *metae* which it was necessary to pass seven times to obtain the prize.

A triple line of porticoes placed over each other and numerous rows of seats as in the theatres and amphitheatres were destined for the spectators. At the foot of the podium, appropriated in all places of public amusement to the dignitaries of the empire, was a canal 9 feet broad and deep added by Cæsar, and called the Euripus from its resemblance to the canal that separated Eubæa from the greek continent.

Although originally destined for the chariot races pugilistic games, foot races, the hunting of wild beasts and other manly exercises were practised in the circus. It was on this spot, according to Aulus Gellius, that Androcles, condemned to fight in the games, was recognized by the lion from whose paw he had extracted a thorn in Africa.

The extensive ruins on the Palatine belong to the palace of the Cæsars; the houses, gra-

naries, hay lofts around the basis are all built on the arches which supported the steps.

At the angle of the Palatine on the road to S. Gregorio was the celebrated Septizonium of Septimius Severus. This edifice is said to have derived its appellation from seven rows of columns superposed, but this would have been too high and out of all proportion. It was a three storied portico supported by columns of various marbles serving as a decoration on this side to the entrance of the Imperial palace; and was nearly entire in the time of Sixtus V but was demolished by that Pope to supply columns for the Vatican basilic.

PISCINA PUBBLICA.

Such was the name in the times of the Republic of an extensive artificial pond made for swimming and other exercises. It is mentioned by Cicero and by Livy, the former in a letter to Quintus, while Livy proves that it existed at the time of the second Punic war. It was drained after the construction of the naumachia but the quarter preserved the name as we learn from Festus Ammianus, and the regionarii, and gave it to the XII region which comprized the Antonine thermæ and the adjoining hill, on which is the church of S. Balbina erected in the IV century of the Christian era by Pope S. Mark and frequently restored. Beyond this church is one still more ancient called S. Sabba; the interior is divided into three naves by 24 columns. On the sides of the Celian looking over the piscina

publica, and near the angle under the villa Mattei was .

THE PORTA CAPENA.

The position of this gate in the walls of Servius was determined when the military column was found at the first mile on the Appian way, and justified the expression of Strabo that the separation of the Appian and Latin ways took place near Rome; this separation is still visible at a short distance from the gate on the piazza S. Cesareo; the discovery of the site of the porta Capena has determined many other positions. It took its name, either from the adjoining sacred wood and temple of the *Canenæ*, or from the city of Capua to which it led both by the via Appia and the via Latina which joined the Appia at Casilino, the site of the present Capua. Its celebrity gave to it the name of the first region of Rome called the porta Capena. Near this gate is

THE VALLEY OF EGERIA.

Situated between the Celian and a hill called *Monte d'oro* on which was the porta latina and the annexed church of S. Giovanni called for this reason, *ante portam latinam*; the position of the Capena gate being known it follows that the valley between the two hills is the Egerian valley, where tradition places the meetings between Numa Pompilius and the nymph and where a fountain existed which has disappeared in the changes of the roman soil. The

modern illustrators of antiquity, in opposition to the authority of Juvenal and particularly of the regionarii, had placed the fountain and valley at the Caffarella, three miles distant from Rome.

TERME ANTONIANE.

Antoninus Caracalla began these magnificent thermae about the year 212 of the Christian era and dedicated them before his departure for the expedition into Persia where he died in 217, a proof that they were nearly finished with the exception of the porticoes which were built by Heliogabalus and Alexander Severus. From the name of their founder they were called *Antoniane* or of Caracalla; their splendour, attested by Spartianus, Lampridius, Victor, Eutropius, Amminianus and Olympiodorus, is confirmed by their ruins, and by the statues excavated from them in the XVI century; the Hercules of Glycon, the bull and the Flora now called Farnesiane, from having belonged to the Farnese, form the principal ornaments of the Naples museum where they were sent in the last century; the baths were so extensive that not less than 1600 persons could bathe in them at the same time; they were in use till the V century as tiles were discovered in recent excavations with the mark of Theodoric who restored them: « Regnante Theodorico bono Romæ » the precise epoch of their abandonment is not known, but it was probably during the Gothic war in the early part of the VI century, Vitiges having cut the aqueducts when he besieged the city; in the lower ages the columns served as ornaments to churches and

private houses, the marbles to make lime; the roofs deprived of their supporters, exposed to the intemperature of the seasons yielded, and in their fall brought down with them parts of the edifice, covered the ground with their ruins and buried the ancient pavement at a depth of several feet; abandoned to avarice and private speculation the walls were stript of their original ornaments; the excavations of the XVI and XVII centuries were made with no other view than that of finding statues and precious marbles. The plan of these thermæ forming a square 1050 french feet on each sides, the circumference was 4200 feet, in the centre of the square is the chief building 690 french feet long, 450 in its largest breadth and about 2280 in circumference. In the whole extension of the square there seems to have existed a kind of ground floor, except on the eastern front; it was not the grand apartment, no decorations having been found in the excavations hitherto made, but the upper floor was highly decorated and the central part known as the internal body of the thermæ was isolated by means of an extensive area destined to various uses.

The façade towards the east was reached by a fine road flanked by porticoes and called the *via nuova*, on the external part it had the aspect of an ample arched portico behind which the same number of cellæ corresponded to the external arches; in the interior was a magnificent palace standing on an eminence of 70 palms consisting of four doors, eight large and other smaller windows, the partition walls were covered with fine marbles to a consi-

derable height, the remainder with stucco ; a large cornice terminated this part of the edifice over which were terraces lined with black and white mosaics , the compartments being varied with figures of Tritons and Nereids ; the external portico is destroyed , the cella remains ; on six of these were steps leading to the area around the chief edifice , the remainder served as *tabernae* or as the habitation of the soldiers or slaves attached to the service of the baths ; they are supposed by some to have been bathing rooms but this conjecture , contrary to the authority of Vitruvius who proves that the baths were lighted from the west, is opposed to the construction and form of the rooms and to the late discoveries which have made known the positive locality of the baths ; this arched portico supported a terrace ; over the *cellæ* was a second set of rooms with the door turned towards the west communicating with the area of the internal building.

This area, which served as a public walk , would appear by the last excavations to have been planted with trees , having on the sides porticoes of grey and red granite columns about $3\frac{1}{2}$ feet which were probably added by Helio-gabalus and Alexander Severus ; it is certain that the posterior part served as a stadium for races and athletic games since, not only in these *thermæ* but in those of Titus and Diocletian, there exists in the centre of the external building turned towards the area or stadium, a kind of theatre with steps for the spectators ; this theatre was of a semicircular form ; in these *thermæ* the curve is insensible by reason of the adjacent

hills or some other building may have prevented its being of the regular and customary form.

The entrance to the internal area was by four gates symmetrically disposed which can be still recognized; this symmetry is observed in the slightest details; each of these gates was adorned with two columns supporting a double frontispiece of which some traces are preserved, these are now closed on account of the division of the property; the one on the north angle of the edifice leads to a spacious hall divided into three parts by means of alabaster columns, adorned with statues and a mosaic pavement composed of white, portasanta, serpentine and other marbles; all these mosaic pavements are intermixed with porphyry, serpentine, giallo antico, portasanta, white marbles and basaltic lava, producing by their variety of colours a very brilliant effect. Though covered by the ruins they were well preserved and when excavated they produced, when cleaned by rain, their primitive effect and added to the idea conceived of the splendour of the edifice.

From excavations recently made in the court it is evident that on three sides there was a portico of grey granite columns; the frieze was carved with military weapons, the pavement was of mosaic, the different colours alternating into scales. The pavement of the area is of the same kind of work but in the form of ellipses inscribed within parallelograms, and encircled with a long garland of arabesques. On a white ground, on the north side is a large niche which probably contained the colossal statue of Hercules, or the bull, opposite which was the highest portico,

the red granite columns of which were of a dimension double that of the other columns above named the mosaics here coarser the square compartments being filled with circles. Opposite this large niche towards the south, is an ample semicircular *exedra* which contained the finest mosaic of the thermæ; in the square compartments figures large as life, colossal busts of wrestlers, thus confirming the opinion indicated by the plan that like the other hall of a similar size it was used for the gladiatorial games.

This northern hall communicates with another, on the side of which are two chambers on a double story; near these is the vestibule of the great *Piscina* the entrance door to which, though walled up, may be recognized at the eastern area; opposite is the *apodyterium* or hall for undressing, of a square form with a mosaic pavement of quadrilateral compartments communicating by a staircase with the terraces; this hall now serves as a deposit for the objects found in the excavations.

Piscina
 The vestibule was separated from the *piscina* by two fine alabaster columns; the descent was by seven steps discovered of late years; the name of *Piscina* is given to the canals which introduced the water and to the *signina* work which lined the inferior walls; the last excavations have shown that the spot was not covered, which fully contradicts the opinion that this was the celebrated *cella* described by Spartianus, who, in his life of Caracalla, speaking of his works and of the thermæ adds « that the » *cella solaris* was of such a construction that » the architects maintained that it could not be

» imitated and that the principal difficulty consist-
» ed in its extent, the roof being altogether sup-
» ported by superposed bronze or copper railings.»
Thus if the *cella solearis* was a hall with a roof of this construction it assuredly was not the *piscina* in question which never had a roof of any kind. Towards the east it was closed by a high wall having two rows of niches intersected by a line of squares which contained bas reliefs; towards the west three tribunes communicated with the central hall. Beyond the *piscina* is another vestibule similar to the one just described the gate of which is in the direction of the external area, with another hall opposite. Near it is the southern *palestra* similar in size, plan and decorations to the one described; to this *palestra* is also attached a large entrance hall.

The semicircular tribune leads to a square hall communicating to the room used for undressing, and by the yard to an ancient *sudatorium* in which are the tubes that conveyed the vapour, the bathing place, and the *præfurnium* that heated the room; the pavement is of black and white mosaic in the form of scales, towards the west are the reservoirs of water.

The square room leads to a magnificent central hall once adorned with red and grey granite columns placed alternately, of large dimensions as seen by the fragments that remain; the pavement is of marble slabs; the plan and ornaments correspond to the hall of Diocletian's baths now the church of S. Maria degl' Angeli; till lately these halls have borne the name of *Pinacotheca* but recent discoveries have shown that they were used as baths, since the pipes

that filled the *labri* still exist which give a better idea of those parts of the *thermæ* called by Vitruvius *schola labri* or the hall adjoining the baths where the ancients waited before bathing, or kept company with their friends that were in the bath. This western room communicates with a court from which, and from the lunettes above, it receives the light; beyond the court are the ruins of a large round hall. A similar square hall leads to another court and to the *sudarium* the reservoirs of which towards the west are like those opposite to the central hall. On the sides of the internal part of the *thermæ* to the west are rooms which probably served for literary exercises or to enjoy the games of the stadium.

Returning to the north *palestra* in the « Vigna Catucci » are remains of the north side of the external edifice consisting in an octangular hall which offered a view of the games of the *stadium*, and of a room having the form of a basilic; behind these to the north is an arched portico decorated with brick columns the base and capitals of which were of marble. Out of the enclosure of the *thermæ* is a building with large reticular niches forming a support to the hill; on the west side besides the ruins of steps from which the games were seen, are those of various halls and the large cisterns of the Antonine aqueduct. The southern side is demolished excepting the octangular hall which is still preserved and by some is called, without any foundation, the temple of Hercules. In its vicinity were found in 1777 the two fine basaltic baths which are now in the Vatican Museum.

S. NEREO ED ACHILLEO.

This church was built about the year 542 of the christian era and rebuilt in 1596 by Cardinal Baronio. It possesses ambones and the marble seat on which pope S. Gregory said the XXXIII homily which is in part engraved on it; at the confessional are four africano columns. The interior is divided by several columns into three naves; the altars have each two columns of fluted phrygian marble, the frescoes representing several acts of the apostles are by Roncalli, a scholar of Pomarancio, who painted the S. Domitilla, the high altar is decorated with four fine africano columns; to the right is a marble candlestick with figures partly ornamented with gold. At the tribune is an ancient mosaic representing the transfiguration of Christ supposed to be of the VIII century; the façade is painted is chiaroscuro by Massei.

Nearly opposite is the church of S. Sisto, formerly a Domenican convent, containing the tombs of Cardinal Lucini and Orsi. After the separation of the Appian and Latin ways, to the right on the Appian is

S. CESAREO IN PALATIO.

This church, the origin of which is traced to the VIII century, derives its appellation from the adjoining thermæ of Caracalla called like all other large edifices in the lower ages, *palatium*. After various restorations it was completed by Clement VIII. At the confessional are

four fine brocatello columns and on the sides of the altars four of black and white marble.

On the hill behind this church stood the celebrated temple of Mars *extra muros*; the road diverging to the right, and the present road following the same direction, led to the temple and was called the *clivus Martis*. To the left on the via Appia in the vigna Sassi is the

TOMB OF THE SCIPIOS.

✠ This monument of the Scipios, a branch of the illustrious Cornelian family, was discovered in 1780 before which period it was supposed to have been situated beyond the S. Sebastian gate opposite the church of *Domine quo vadis*. It was composed of two stories, the first cut out of the tufa; of the second nothing remains, but it contained niches separated by peperino columns in which stood the statues of the family, and that of Ennius as asserted by Cicero; the first monument to the right is that of Publius Cornelius Scipio, a *Flamen Dialis* as appears by the original inscription which, together with all those found at the epoch of the excavation, were transferred to the Vatican Museum, the sarcophagi were all placed in tufa; the plan of the monument, though irregular, may be assimilated to a square supported by two large quadrilateral pilasters; the rock being naturally fragile, and still more so after the excavation, the original plan is not easily recognized. The other inscriptions are those of Lucius Cornelius the son of Cneius Scipio; of L. Cornelius Asiagenus, L. Cornelius the son of Scipio Asiaticus and nephew

of Scipio Africanus , Cneius Cornelius Scipio Hispanus. The ancient door has the form of an arch roughed out of the tufa and resting on posts of peperino , placed on a road communicating with the Appian and Latin ways; the rock , cut perpendiculary , was lined with white stucco and ornamented with minium paintings , it was supported externally by a cornice of peperino over which were the onaments of the second story. In these tombs were found the sarcophagus of peperino with triglyphs and roses finely carved stated in the inscription to be that of Lucius Scipio Barbatus , the conqueror of the Samnites and of Lucania , consul in the year 303 B. C; a peperino bust crowned with a laurel wreath is supposed to represent Ennius , but is more probably one of the Scipios. In this monument all breathes simplicity and it should be seen, not only for its antiquity but for having been the tomb of a family that deserved so well of the Roman Republic. In the same vineyard was discovered in 1830 the

*COLUMBARIUM OF CN. POMONIUS HYLEAS
AND OF POMPONIA VITALINE*

X The *columbarium*, amongst the ancient Romans, was a sepulchral chamber destined to receive the ashes of the families of slaves or of freedmen who were generally buried near the city and the tombs of their masters. The word *columbarium* is derived from the resemblance of these chambers to those of doves, as they consisted in many rows of small arched or rectiline niches, occupied by one or more vases of the

species called *ollæ* containing the ashes and bones collected from the funeral pile. In front of the niches were small slabs called *tituli*, recording the name and quality of the deceased. Along the consular ways and especially along the Appian, many of these sepulchres have been found at various periods; this monument, situated on a cross road between the Appian and Latin ways is interesting for its state of preservation; the entrance is by the ancient steps opposite which is a mosaic inscription to *Cneius Pomponius Hylar* and *Pomponia Vitaline*. The marble urns, the stuccoes and paintings are well preserved; the names not being those of a single family and the conditions of the persons being various, some belonging to the courts of Augustus, Octavia and Tiberius, lead to the supposition that it was a common sepulchre, or that it belonged to some company of which there were several in Rome and that it was constructed about the beginning of the christian era. Judging by the additions and restorations subsequently made it probably continued in use even under the Antonines.

The porta latina was opened when the walls of Rome were extended in the direction of the via Latina, one of the most ancient consular ways, which traversed all Latium, passed through *Anagni, Frosinone, Ferentino* and joined the Appian at Casilino, the modern Capua, on the Vulturnus, the porta Latina was built by Honorius in 402 and restored in 560 under Justinian.

The ancient church of S. Giovanni within the gate has been recently restored together with the chapel where the apostle was put into

a chaldron of boiling oil by order of Domitian, a festival still celebrated on the 6 May by the catholic church under the denomination of S. Giovanni ad portam Latinam.

ARCH OF DRUSUS

Built by the Senate in honour of Nero Claudius Drusus, the father of the Emperor Claudius, after his death. It is composed of large blocks of travertine, of two columns of Africano of the composite order, and was restored by Caracalla for the passage of the aqueduct that conveyed water to his thermæ, the arcades of which are still visible.

PORTA APPIA OR S. SEBASTIAN

+ In extending the city walls this gate was substituted to the porta Capena of Servius, and having suffered in the Gothic war it was rebuilt either by Belisarius or by Narses. It is now called the porta S. Sebastiano from the neighbouring basilic, in ancient times the porta Appia from the celebrated way made by the censor Appius Claudius in the year 442 of Rome which extended to Capua and afterwards to Beneventum and Brundusium a port where the ancients used to embark for the east. The Appia, called the queen of ways, was lined with tombs, temples, triumphal arches and other monuments, the portion which crossed the Pontine marshes was restored by Julius Cæsar, Augustus, Domitian, Nerva, Trajan and by the Gothic king Theodoric, but it remained under water during

the lower ages. These waters were drained in the latter part of last century by Pius VI who thus restored an extensive tract of country to cultivation.

About a quarter of a mile beyond the gate is the *Almone*, a rivulet formed by various springs, the most distant about three miles from the city, and falls into the Tiber about half a mile beyond the porta S. Paolo where, according to Ovid, the priests of Cybele washed every year the statue of the Goddess and the sacred utensils in its waters. On the left of the road is a pyramidal mass of a tomb unknown, and the small very ancient church rebuilt in the XVII century called *Domine quo vadis* from the pious tradition that S. Peter, having escaped from prison here met our Saviour to whom he addressed this question; it is also called S. Maria *ad passus* and S. Maria *delle piante* from the mark of the Saviour's feet on the stone which is preserved in the church of S. Sebastian.

In a vineyard opposite are remains of a sumptuous tomb supposed before 1780 to have been that of the Scipios. Though stripped of its ornaments and marbles it is easy to recognize that the form was a large square base surmounted by a round building with niches for statues and that it finished in a spheric cupola; by an inscription found in the vicinity it was probably the celebrated sepulchral monument of Priscilla, the wife of Abascantus, mentioned by Statius as existing on the via Appia beyond the Almone where in fact it is situated.

The road here divides into two branches; the right the ancient via Ardeatina, the left

the continuation of the via Appia along which are ruins of tombs. In the first vineyard beyond the lane leading to the Cassarella is the round edifice built by Cardinal Polo and in the vigna Vagnolini are ruins of a large columbarium divided into three rooms attributed, on very slight grounds, to the servants of Augustus.

In the Casali villa the columbarium of the Volusia was found in 1825, a family of distinction in the times of Nero. In 1726 a large columbarium was discovered in the last vineyard to the left, perfectly preserved and now completely destroyed; it belonged to the servants and freedmen of Livia Augusta as ascertained by numerous inscriptions now in the Capitoline museum.

Within the Ammendola vigna in 1820 and in the following years several columbarii were found of sundry persons which cannot on sufficient grounds be attributed to any class or family, but it is certain that they contained many tomb stones, bas reliefs, sarcophagi, lamps utensils, necklaces and other interesting objects; above all a splendid marble sarcophagus of exquisite work with a representation in bas relief of a battle between the Romans and the Gauls who are recognized by their *Torques*, or twisted collar; this sarcophagus is preserved by the family of Sig. Ammendola. Along the via Appia is the

BASILIC OF S. SEBASTIAN

This celebrated basilic, of a very remote origin, was built over the cemetery of S. Cal-

lixthus , the burial place of S. Sebastian. After having been restored by sundry Pontiffs it was rebuilt by Cardinal Scipio Borghese in 1911 on the designs of Flaminio Ponzio ; the façade is decorated with a pórtico supported by six granite columns , the high altar with four of verd' antico marble. In the chapel dedicated to S. Sebastian , restored on the designs of Ciro Ferri, is the statue of the saint executed by Giorgetti, on the model of Bernini; the paintings over the three doors in the interior are by Antonio Caracci.

The last chapel dedicated to the martyrs SS. Francis and Pope Fabianus was built by Clement XII on the designs of Carlo Fontana ; the statue of S. Fabiano is by Papaleo ; the painting on the right by Passeri , the one to the left by Ghezzi , the tomb on the pavement contains the remains of Orazio Albani, the brother and nephew of Clement XI. Over the high altaris a picture by Tacconi a pupil of Annibal Caracci. In the oratory is another over the altar representing the Madonna , child and sundry pilgrims in the act of adoration , by Albini. On the sides of the steps leading to the oratory is a fresco of the Virgin with her son. Over the altar of a small chapel is a marble bust of S. Sebastian supposed to be by Bernini.

The door to the right of the S. Sebastian chapel leads to the Catacombs or cemetery of S. Callixtus where the earth is dug out in the form of galleries ; these excavations were made by the ancient Romans to procure the *pozzalana* used in the fabrics they raised; they were enlarged by the christians to whom they served as

a place of refuge in times of persecution who celebrated here their sacred functions and buried their dead ; these catacombs are supposed to have an extension of six miles. It is stated by ecclesiastical writers that 14 popes and 170,000 martyrs were buried within them, amongst whom S. Sebastian ; they add that they were inhabited for some time by SS. Peter and Paul.

In some vineyards on the left of the road beyond the church are several ruins built in the same style , with alternate strata of volcanic stones in the form of parallepipeds and bricks with little cement. These ruins certainly belong to a villa of a style of construction not anterior to the IV century of the present era , and an inscription found in the adjoining circus of Maxentius proves that the villa belonged to that prince. At the sale of his property after his death it came into possession of the *Anicia* family , and afterwards into that of Simmacus , one of the richest and most distinguished men of that period. In fact he describes it as a large edifice built within narrow limits in the proximity of the Appian way. To this villa belongs the

TEMPLE OF ROMULUS

This temple , commonly called the *stables of the circus of Caracalla*, is the only one left that preserves the sacred enclosure, the identity of the construction with that of the circus called of Caracalla and with the ruins of the villa, the vicinity , and the gate of communication to the circus , leave no doubt that the enclosure is a part of the villa, and that it was used as such;

the plan is that of a temple, being a quadrilateral area surrounded by a wall with an arched portico, while in the centre stood the temple of which the foundations alone remain. The designs made by Palladio prove that it was prostyle or with a single rectiline portico formed by six front, three side, columns, and a pilaster; the ascent to it was by steps, the cella round, and altogether the plan resembled that of the Pantheon; the foundations of the portico are well preserved, the wall is about 14 feet deep; the diameter of the cella 100 feet; around are niches in the wall with little windows or iron gratings to give light and air under ground; in the centre an octagon pilaster supporting the roof; with larger dimensions and a little variety in the details this temple resembles the villa de Gordiani on the Prenestina way known under the name of Torre de Schiavi.

It is interesting by its plan and the size of the walls which appear to have belonged to another period, but we know from inscriptions that the villa was built by Maxentius and that the temple communicated with the circus which was dedicated to his son Romulus in the year 311, and as in the medals struck by the father after the son's death there exists on one side a temple, or mausoleum to *Eroos*, the opinion that it was both seems to be founded, while the part under ground was used as a place of burial, the cella to contain the images of great personages amongst which was placed that of Romulus; the enclosure was called sacred from the procession composed of magistrates, assistants at the games, and priests, who carried the statues of the gods in whose

honour they were celebrated, and made the round of the circus after completing the ritual sacrifices.

Behind the wall to the left of the temple is an ancient sepulchre greatly anterior to the wall itself but enclosed within it ; it is of an elegant structure the plan being a species of greek cross surrounded by a circular corridor.

THE CIRCUS OF ROMULUS

Till the year 1825 this circus was supposed to be that of Caracalla on three very frivolous grounds: the passion of that Emperor for these games, a medal with a circus on the reverse the discovery in this vicinity of his statue and that of Julia Pia his mother, but a passion for the games does not imply the building of this edifice ; the medal may allude to the circus maximus ; statues are easily transferred from one place to another and no reliance can be placed on the denomination of portraits in past ages. In addition to these reasons the construction with irregular masses of tufa and brick is directly opposed to that of the magnificent Antoniniane thermæ, a work certainly of Caracalla, and to other contemporary edifices, while these in every respect have the character of the IV century.

But all doubt on the subject is removed by the excavations undertaken by the late Duke Giovanni Torlonia, the proprietor of the ground, who cleared the carceres, the spina and the arena when parts of three inscriptions were found bearing the name of Maxentius, the one

best preserved placed, as customary, under the great gate stating that the circus was consecrated in the year 311 of the present era to the divinized Romulus, the son of Maxentius, who had been twice Consul.

DIVO . ROMVLO . N. M. V.
 COS . ORD . II. FILIO
 D. N. MAXENTII . INVICT
 VIRI . ET . PERP . AVG . NEPOTI
 T. DIVI . MAXIMIANI . SEN.
 ORIS . AC . BIS . AVGVSTI.

This discovery serves as an illustration to the anonymous author, a contemporary of Maxentius, published by Eccard, who asserts that this Emperor built a circus in the catacombs: *hic fecit circum in Catacumbis* and it is known that by catacombs were understood those of S. Sebastian.

It may not be amiss to premise that the form of a circus was an oblong area confined within two straight, not parallel, lines, united at the ends by two curves. In the circus of Romulus this area was 1560 Paris feet long and 240 broad; these edifices consisted of three parts, the carceres, the spina, and the circus; from the carceres issued the cars divided into four factions, the *albata* or white, *russata* or red, *prasina* or green, *veneta* blue; the part situated towards the west formed a segment of a circle, a disposition necessary to maintain an equal start for the cars; the carceres formed 13 arched ways communicating together, except the seventh which served as a passage for the procession. On the

side of the circus they were closed by iron gates the hinges of which are still visible, an usage confirmed by a bas relief in the villa Albani; the terrace over them was reserved for personages of the first rank. At the ends were two high towers from which the musicians animated the horses by the sound of the *tibia*.

The circus was similar in the disposition of the seats to the amphitheatre, being divided into the *podium* and *precinctio*. In this circus a single *precinctio* was divided into ten seats providing room for 18,000 spectators; four doors communicated with the arena, two near the towers, one opposite the first *meta*, the other towards the east near the high road which, being on a higher level, communicated with the arena by seven steps; the opinion that the cars entered on this side is thus without foundation; to the north east and to the south west were distinct places called *pulvinaria* being covered with *pulvina* or cushions, and as the one to the north east communicated direct with the villa by means of a gallery, it was probably reserved for the Emperor; the other, having a separate entrance, for the magistrates who presided over the games.

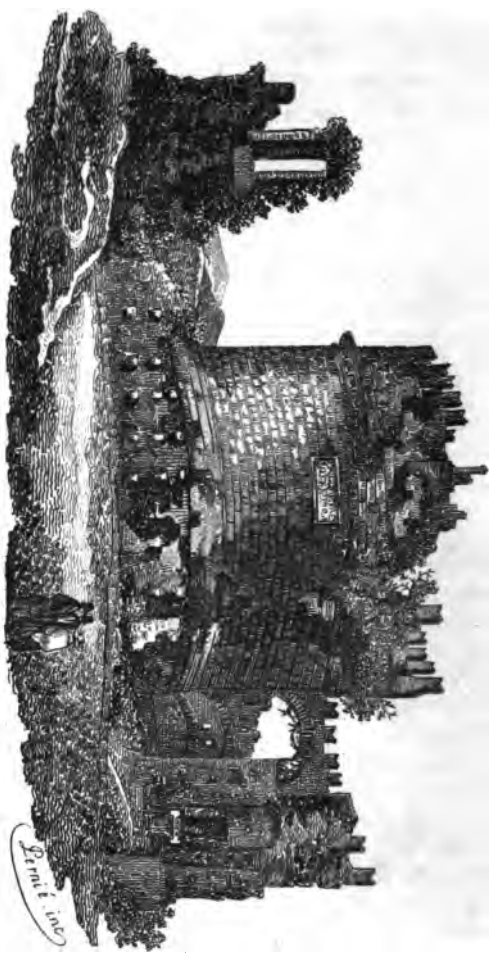
The *Spina* may be defined a slight wall dividing the area of the circus into two unequal parts, the one to the north being wider than the part towards the south, and not parallel to either but oblique. It was adorned with columns, statues and obelisks; the *spina* of this circus was 837 feet 6 inches long, 20 wide, 5 deep near the first *meta* which were separated. On it were reservoirs for the water that was

occasionally thrown on the axes of the wheels to prevent them from taking fire. On a slight rise of ground was a beam with a rope to determine the end of the races; the *metae* were three cones lined with marble and grouped together, adorned with bas reliefs representing the circus races; they were found in pieces in the late excavations and showed the extreme decay of the arts, near the *meta* began the *spina* where remnants of statues and ornamented marbles were discovered with the traces of their pedestals. On the first stood a statue of Venus, on the others grey marble columns supporting an architrave with dolphins, the symbol of Neptune the protecting divinity of horses; of these seven dolphins, indicating the number of races, one was taken down as each race was completed; there were also found pedestals of the statues of the sun, of Paris and beyond a platform that used to be planted with flowers that of the column that supported the statue of victory and the foundation of the obelisk raised by Innocent X in the piazza Navona; the first road that crossed the Spina was near the platform, the second near this obelisk; the pedestal of the statue of Hercules, an edicola containing that of Venus with seven eggs on the cornice a symbol of Castor a protector of equestrian games, and alluding also to the seven circuits of the cars; finally, after the third way, pedestals of the statues of an Amazon, and of Proserpine; the base of the second *meta* at this end of the spina is lower than the others.

The spina was not placed in the middle, and commenced at a distance much greater from



TOMB OF CECILIA METELLA



the carceres than from the eastern gate, as a more ample space to the right was necessary for the first start of the cars and horses. Returning to the via Appia is the

TOMB OF CECILIA METELLA

This monument, one of the most magnificent and best preserved of ancient Rome, was raised, as appears by the inscription, to Cecilia Metella, the daughter of Q. Metellus and wife of Crassus.

CAECILIAE
Q. CRETICI . F.
METELLE. CRASI.

Of a round form and 132 palms in diameter it stands on a square base of unequal height forming a level to the ground. What is most remarkable in this edifice is the size of its travertine blocks and the extraordinary thickness of the walls; the small round chamber in the interior finishes in the shape of a cone; beneath is the sepulchral chamber now underground in which was found, under Paul III, the marble sarcophagus now in the yard of the Farnese.

The bas relief over the inscription represents a trophy and part of a figure of Victory in the act of writing on a shield the wars of the father and husband; beyond the figure there must have been another trophy with slaves in chains; this bas relief forms part of the frieze which is ornamented with festoons and heads of oxen, the origin of the denomination of *capo di Bue* given

to it in the lower ages; this edifice of the latter times of the Republic is the most ancient monument in which marble was used.

The wall and battlements on the summit were built about 1300 by Pope Boniface VIII of the Caetani family as a place of fortification in the civil wars; at the same period a kind of palace and a church, the walls of which still remain, were built near the tomb together with an enclosure defended by towers; the arms of the ancient and illustrious Caetani family are still over the doors.

At the distance of half a mile is the tomb of M. Servilius Quartus discovered in 1808 by Canova, and two miles further on is an extensive possession of the Prince Torlonia commonly called *Roma Vecchia* from the ruins of the

VILLA DE' QUINTILI.

To the excavations made by the late Duke Torlonia we are indebted for our knowledge of this mass of ruins supposed to have been the *Pagus Lemonius* mentioned by Festus as existing near Rome on the latin way; the style and ornaments seem at first sight to belong to the last period of the second century of the present era, but the lead pipes that conveyed water bear the inscription II. *Quintiliorum condini et maximi*, or the Quintili, two brothers who possessed great riches and were put to death by order of Commodus, as related by Herodian, Dio and Lampridius; their villa became a favorite residence of Commodus, who probably added to its buildings; it was evidently enlar-

ged and restored at the end of the III century or in the beginning of the IV; amongst the ruins can be traced the amphitatre, two bathing rooms various reservoirs, an aqueduct and a fountain similar to that of the acqua Julia on the Esquiline.

The fountain is turned towards the appian way in the direction of a large pyramidal monument probably that of *Q. Caecili* the uncle of Atticus the friend of Cicero, who was buried, according to Cornelius Nepos, on the via appia five miles from Rome.

On the opposite side of the road are remains of a large enclosure built with enormous blocks of Alban stone, which calls to mind the *campus sacer Horatorum* placed by Martial at this part of the via appia, to perpetuate the remembrance of the combat between the Horatii and Curiati near the Cluilian fossi. Returning to the Metella tomb and within the Cafarella on the top of a hillock is the

TRIPLE OF BACCHUS.

X The discovery made under Urban VIII in the vaults of this temple of a round ara with a greek inscription and the Bacchanalian serpent calling it the hearth of Bacchus dedicated by Apronianus, has determined the denomination of this small temple which is well preserved; this discovery attested by Holtensius in one of his letters, completely upset the opinion of those who called it the *Camenæ* or that of *Honour* and *Virtue* placed by the ancient writers at the porta capena and by the Regionarj within the limits of the I region which did not extend beyond

the Almone at its point of intersection with the via appia; the style of this edifice is very ancient, the columns forming the portico were taken at a later period from some edifice of the Antonines. The Hierophant Apronianus who dedicated the altar was probably Lucius Flavius Apronianus Asterius a friend of Julian, and a zealous supporter of the ancient religion; he was created Prefect of Rome in the year 363 as proved by Corsini, a situation which he filled in 364.

The four marble fluted corinthian columns, by the proportions and style seem to have belonged to some other edifice, they are now en-chased in the walls of the façade; at the right entrance is the round ara of Bacchus; the cella is decorated with a stucco frieze, filled with military trophies, the ceiling with stucco squares of an octagon form and some remains of a bas relief.

The temple, having been changed into a church in the lower ages, was adorned with paintings in 1011 proving by the subjects that the church was consecrated by S. Urban; besides various passages from scripture they contain allusions relative to the life of that holy pontiff and of S. Cecilia. They were retouched under Urban VIII who restored and reconsecrated the church, these paintings are important for the history of the art. In the Caffarella beneath the temple is the

X
NYPHÆUM OR GROTTO OF EGERIA.

The passion to give a great name to every stone of Rome induced antiquaries of past times to call this nymphæum the grotto of Egeria which we have already proved, on the authority of Juvenal and Symmachus, to have been situated near the porta capena between the Celian and the monte d'oro. To these authorities it may be added that the ancient statue at the end of the nymphæum, though deprived of its head is evidently that of a man, nor can it be doubted from its character and garments that it represented a river god; this ruin is however a nymphæum, a kind of edifice consecrated by the ancients to springs, fountains, rivers, and naiads, so often met with in the villas of the ancients; the statue is that of the local fount, perhaps the Almone which received its waters.

This edifice, probably of the time of Vespasian, is of reticular work and contains eleven niches comprizing that of the fount; the pavement was formed of serpentine, the walls of verd' antico, the niches of white marble and red cornices; in the valley half a mile distant from the nymphæum is the

TEMPLE OF THE DIO REDICOLO.

X When Hannibal raised the siege of Rome, a field and altar were consecrated to the genius of return, *Dio Redicolo*, the position of both was determined by the elder Pliny at a spot on the via Appia two miles to the right on quitting the city; this temple was consecrated to some other god

than the Dio Redicolo since it is not only very far from the Appian way but is also to the left on leaving Rome; the edifice is of a fine construction, it had a portico of four columns now ruined; the façade being towards the *Almo* which flows nearly at its base has given rise to the opinion that it was consecrated to that stream; the bricks are light and well united, yellow on the walls, red at the base, on the pilasters and ornamental parts. To the south two octagon columns are enchased in the wall; on the opposite side are pilasters; the compartments seem to have contained bas reliefs; at the base of the temple there was a road of which many polygone stones remain.

BASILIC OF S. PAUL.

Anastasius the librarian affirms, that at the instance of Pope S. Silvester, a church was built by the Emperor Constantine to the apostle of the nations, on a spot of ground belonging to *Lucina* a roman matron, and that S. Paul was buried in an ancient christian cemetery situated in its vicinity. It would be difficult to precise the period of the foundation, but by a rescript existing in the vatican archives of the year 368, the emperors Valentinian II, Theodosius and Arcadius ordered Sallust, the prefect of Rome, to rebuild the church on a greater extent, a proof that a church was already consecrated to the apostle. The work was completed by Honorius as stated in the inscription on the large internal arch. The confessional of pure silver was built about 438 by Valentinian III; the mosaic over

the arch, a part of which remains is of 440, the time of Pope S. Leo, the church was embellished by several pontiffs particularly by Sixtus V and Pius VII. The interior not comprizing the tribune was 335 palms long and 203 broad; it was divided into three naves by 80 columns, and contained in all 132 each 52 palms in height, 16 in circumference, chiefly pavonazzetto, phrygian or parian taken from the Emilian basilic; around the various altars were 30 porphyry columns, the pavement was formed of fragments of antique marbles; under the great arch was a mosaic of 440 representing our Saviour with SS. Peter and Paul and the 24 elders of the apocalypse; on the walls of the middle nave were paintings of the IX century and the series of 253 portraits of the Roman pontiffs, from S. Leo I down to Pius VII.

In the night of the 15 July 1823 it was consumed by fire; its reedification, begun by Leo XII, is pursued with activity under the present sovereign.

Annexed to the basilic is a cloister with small columns supporting light arches, and together with the exterior entablature covered with mosaics. Under the portico are sundry antique marbles and on the walls numerous inscriptions published in the great work on this basilic by the late Monsignor Nicolai; the cloister was begun by Pietro da Capua and finished by Giovanni d'Ardea about the year 1215.

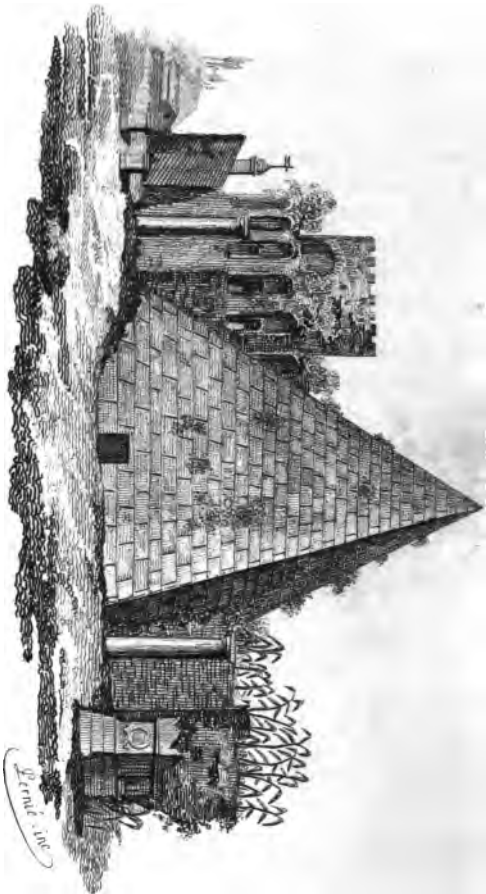
S. PAOLO ALLE TRE FONTANE.

Three churches were erected by the early christians at the *Aguas Salvias*; the one dedicated to S. Paul on the spot where he died was rebuilt in 1590 by Cardinal Aldobrandini on the designs of Giacomo della Porta who decorated it with a façade. In the interior are two altars and three fountains which are said to have sprung up miraculously at the three places where the apostle's head rebounded after his decapitation.

The adjoining church of S. Vincenzo ed Anastasio built by pope Honorius I about 630, and restored by S. Leo III, is formed of three naves by pilasters over which the twelve apostles are represented in fresco on the designs given by Raphael. This abbey is one of the most celebrated of Rome or of the environs.

The third church, S. Maria *schala cœli* was built over the cemetery of S. Zeno who, with several of his companions, here received the palm of martyrdom during the persecution under Diocletian. The church was rebuilt in 1582 by Cardinals Alessandro Farnese and Aldobrandini on the designs of Vignola; its form is octagon; in the tribune is a mosaic by Zucca considered as the first modern work of this kind displaying a good taste.

In a vineyard near the high road in returning to S. Paul's is an ancient bridge formed of massive blocks for the passage of the consular way over the *Almore* which, near this place, falls into the Tiber.



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PYRAMID OF CAIUS CESTIUS

PORTA OSTIENSIS OR OF S. PAUL.

At the extension of the city walls this gate was substituted to the Trigemina, Minucia, Navalis and Lavernalis of Servius and called Ostiensis, from being on the road to Ostia, or S. Paul from the basilic. It was rebuilt by Belisarius 26 palms higher than the ancient gate. To the left before reentering the city, enchased in the wall is the

PYRAMID OF CAIUS CESTIUS.

This quadrangular pyramid was erected in 330 days to receive the ashes of Caius Cestius as appears by the following inscription on the pyramid.

C. CESTIVS . L. F. POP. EPVLO . PR. TR. PL.
 VII. VIR. EPVLONVM
 OPVS . ABSOLVTVM . EX . TESTAMENTO
 DIEBVS . CCCXXX. ARBITRATV
 PONTI . P. F. CLA. MELAE . HEREDIS
 ET . POTHII . L.

This mass, lined with white marble a palm and a half thick, 164 high, and 130 wide, is placed on a travertine base 4 palms deep; the blocks are 36 palms thick on every side, the sepulchral chamber 26 palms long, 18 wide, 19 deep. In the interior are various compartments painted with figures of Victory, with vases and other ornaments. Caius Cestius was one of the Septemvirs of the Epulones who prepared the solemn banquets to the gods, particularly

to Jupiter; these banquets called *Lectisternia* took place in the temples on the occasion of signal victories or when a great calamity threatened the republic. The pyramid, having suffered by the injuries of time, was restored by Alexander VII; in lowering the soil which had increased to the height of 24 palms, two fine capitals and two small fluted columns were found which were restored and placed at the western angle of the pyramid together with two bases, on one of which was the foot in metal, now in the capitoline museum, and belonging to the statue of Cestius, as seen by the inscriptions on the base; it appears by it that Cestius lived in the time of Augustus. The field before the Pyramid, now the protestant cemetery, is filled with tomb stones and sepulchral monuments. In building the wall of enclosure an ancient plan of Rome and the pavement uniting the Ostian to the Laurentina way were discovered. The cemetery has been extended of late years on the south side of the Pyramid.

MONTE TESTACCIO.

This hill was formed by quantities of broken earthenware united here at an epoch and for reasons unknown at the decline of the empire, no mention of it being made by ancient writers, and many ancient tombs having been found under the accumulated mass of their fragments. It is known that the use of earthen vases was general in Rome, that they served to contain water, wine, oil, the ashes of the dead and to many other purposes; it is therefore not extra-

ordinary that in the course of ages a hill should have been formed 240 palms in height and 740 in circumference around which grottoes have been excavated to deposit wine in the summer months.

Opposite Testaccio is the front of a modern bastion, a part of the new fortifications with which Paul III wished to cover Rome on this side and which were never completed; other parts are near S. Sabba with a finished bastion connecting the city walls between the S. Paolo and S. Sebastian gates, known in the history of military architecture as the bastion of Sangallo who directed the works.

Near the chapel dedicated to S. Lazzarus is an arch thrown over the road which shows the extreme decay of art at the period of its construction; it seems to have belonged to the granaries called by Victor the *Horrea Aniceti*. On the piazza lately opened for the discharge of marbles are remains of the ancient

NAVALIA.

X The place where the ancients landed goods brought by sea to Rome was called the Navalia. Livy, speaking of the election of Cincinnatus says that they were situated on the right bank of the Tiber, in other passages, out of the Trigemina gate. In the Cesarini grounds are numerous ruins of constructions bearing the type of the beginning of the VII century of Rome, which seem by their plan to belong to the ancient arsenal. Several rough blocks of fine marble with the date of their shipment have been discovered here, a proof that they were landed

at this place which gave rise to the modern name of the *Marmorata* applied to this quarter; In the lower ages it was called the *Ripa Græca*, the opposite bank the *Ripa Romana*.

In times of low water it is easy to distinguish the piles of the

SUBLICIAN BRIDGE.

X When the city was extended on the right bank of the river by Ancus Martius, a wooden bridge was built here and from the beams which composed it was called the *ponte Sublicio*; it is celebrated by the valour of Horatius Cocles who defended it against Porsena. In rebuilding it, the beams were not connected by nails or iron that it might be more easily taken to pieces. Destroyed in an inundation under Augustus, probably the same so eloquently described by Horace, it was rebuilt of stone by the Censor M. Emilius Lepidus, and called the Emilian bridge, recorded by Juvenal and by other writers. Restored by Antoninus Pius, it was destroyed six centuries later by another inundation under Adrian I; in 1454 the remaining part of the bridge was taken down, the piles stript of their travertine blocks till the level of the water, to convert them into cannon balls many of which still exist in the castle S. Angelo.

MONTE AVENTINO.

+ This hill, of a pentagon form, is about 11000 ancient feet in circumference without calculating some slight irregularities, a measurement pro-

ving the exactness of Dionysius Halicarnassus who valued it at 18 stadia or 11260 feet, the height is 42 metres above the level of the sea. Various etymologies are assigned to its appellation by ancient writers, some deriving it from *ab adventu*, the arrival of the Latin people who assisted Servius Tullius in erecting the temple of Diana, others from *Avente* a river near Rieti, or *ab avibus* the birds from which Remus took his augury; the best founded opinion is that it was called after Aventinus, a king of Alba, who was buried on it; its first name was Muraus.

Enclosed within the walls by Ancus Martius it became the residence of the Latins whom he conquered, particularly of the inhabitants of Politorium, Tellene and Ficana; it was not comprized within the pomerium before the Emperor Claudius. In the times of the kings and of the republic it was covered with sumptuous edifices, the armilustrum, the temples of Diana, Juno Regina, Dea bona, Minerva, the atrium of Liberty, the palaces of Sura, of Trajan and the thermæ of Decius. It is now the most deserted of the seven hills, the edifices that adorned it having so completely disappeared that it is difficult by the passages of ancient writers to trace, amidst the shapeless ruins, the site of these edifices.

The ascent is by five roads in the direction of those used by the ancients, and probably there never were any others as in these all the divergencies unite. The first is opposite Testaccio near the ancient porta Navalis, the second leads to S. Prisca, the third to the carcères of the circus maximus corresponding to the ancient Cli-

vus Publicius , the fourth near S. Anna , the fifth corresponding to the ancient porta Minucia , now closed , begins at the Marmorata and leads to

S. MARIA AVENTINENSE

This church , called also the « Priorato » from its belonging to the knights of Malta , commands an extensive view over the city and the campagna. At a short distance towards the south east was the temple of the *Dea bona* whose mysteries were celebrated by the Roman ladies , as mentioned by Cicero in his oration against Clodius ; the period of the foundation of this church is anterior to the XIII century. It was restored by Pius V and by Cardinal Rezzonico in 1765 on the designs of Piranesi. An antique sarcophagus , now a tomb , representing Minerva and the Muses is particularly deserving of notice. To the left of the casino is

S. ALESSIO

In this direction was the *Armilustrum* where according to Plutarch , Tatius was buried , a spot so called from the exercises of the soldiers and the celebration of games on certain days ; here was situated the house of Euphemianus a senator , the father of S. Alessio. Under Leo III it was a deaconry and became one of the twenty abbeys of Rome in 975 ; rebuilt under Honorius III it was consecrated anew in 1217 and restored by Cardinal Quirini in 1744.

The façade consists of a portico of two granite columns and two to each of the four windows; the pavement of the middle nave is formed of the Alexandrine work, under the altar of the confession on which are four verd'antico columns are deposited the remains of SS. Bonifacio, Alessio and Aglae; the painting over the altar to the left is by Ricciolini; the architecture by Morena; over the altar dedicated to the Virgin is her miraculous image brought from Edessa in the X century; it was adorned with fine marbles and with two broccatello columns in 1813 by Charles IV king of Spain; the image is said to be the same that existed in a church of Edessa at the door of which S. Alessio stood as a beggar during many years, and the wooden stair case in the church at the left nave is, according to a pious tradition, the same under which S. Alessio, unknown in his paternal house, lived in poverty during 17 years; the most remarkable tombs are those of Leone Massimi in 1012, of padri Nerini and Lupo de Olmese, of Cardinal Guidi and of Brippio a latin poet of the XV century; in the monastery annexed to the church are 28 columns of various marbles.

S. SABINA

This church built on the paternal house of the saint to whom it is dedicated, is situated near the ancient temple of Juno Regina erected, after the taking of Veii, by Camillus. An ancient inscription in mosaic over the principal door states that it was founded by Pietro, an Illyrian priest, in the time of Pope Celestine about 425.

It was restored by Eugenius II in 824 and consecrated anew by Gregory IX in 1238. Other embellishments were made in 1541 by Cardinal Cesarini and in 1587 by Sixtus V; in the three naves are 24 corinthian marble columns. The Madonna del rosario in the smallest nave is one of the best paintings of Sasso Ferrata.

The paintings of the Tribune are by the scholars of Taddeo Zuccari; the picture of S. Hyacinth over an altar adorned with four alabaster columns is by Lavinia Fontana, the frescoes by Frederick Zuccari, who painted the canonization of the saint. S. Dominick giving the habit of his order to S. Hyacinth by Taddeo Zuccari; the martyrdom of S. Sabina by Silvani. On the altar of the Elci family are four fine breccia columns, the frescoes by Odazzi. The most remarkable tombs are those of Cardinal Ausia of 1483, and of the two Bichi; the mosaic in the central nave represents fra Munio of Zamora the eighth General of the *Predicatori* order. The portico leading to the convent is supported by eight granite and pavonazzetto columns; the scriptural subjects executed in marble and situated near the chief entrance are fine works of the XII century.

Near the church are remains of the wall built by Honorius III in the XIII century on this part of the Aventine where he resided.

S. PRISCA.

This church is of a very remote origin; it is said to have been built at the time of the apostles on the house of Aquila and Priscilla and

consecrated after the death of S. Prisca by S. Eutichianus in the year 280. It was restored by Adrian I and Callixtus III; the façade designed by Lombardi was added by Cardinal Giustiniani; the interior is decorated with 24 ancient columns, with frescoes by Fontebuoni and a painting over the high altar by Passignani.

Beneath the church is an antique marble capital finely carved which is said to have been used by S. Peter as a font for the baptism of SS. Prisca, Priscilla, and others. On the left of the high altar are the arms of Callixtus III of the Borgia family with an inscription in verse.

Opposite the church stood the celebrated temple of Diana built originally by Servius Tullius as the centre of the Latin federation, and near it to the south the private house of Trajan; a part of the church itself was the house of Licinius Sura a celebrated personage and the friend of Trajan, to the west are ruins of the Claudian aqueduct and of its reservoir. At the foot of the *Clivus Publicius* near the carceres of the circus maximus are several ways all leading to

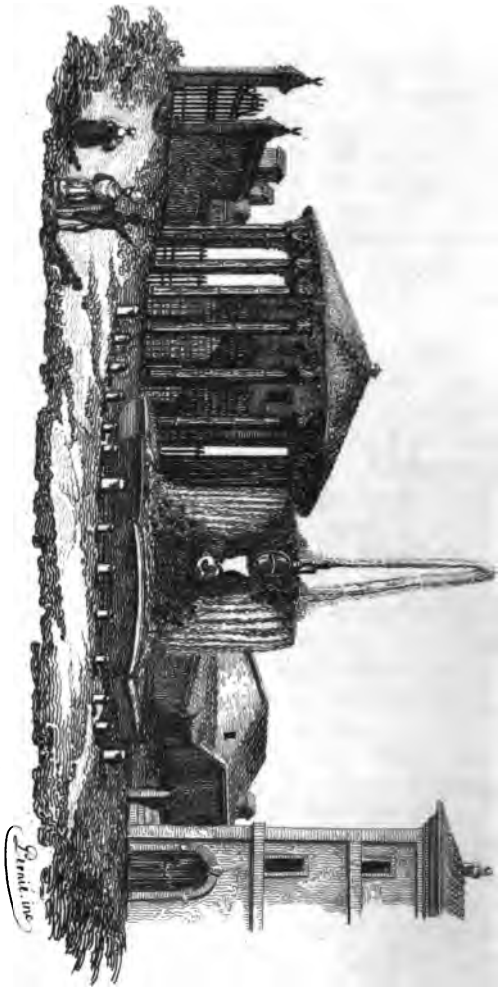
S. MARIA IN COSMEDIN

This church was built on the ruins of an ancient temple called by some moderns *Matuta*, by others *Pudicitia Patricia* but without any foundation. It is stated in ancient writers, that near the carceres of the circus Maximus, and in the vicinity of the river, stood the temple of *Ceres* and *Proserpine* rebuilt by Tiberius, and it is very probable that the ruins existing in this church were those of that temple; the parts

of it remaining are a portion of the cella formed of large quadrilateral blocks of travertine, of eight columns of the external peristyle, five of which are enchased in the internal façade of the church, one in the sacristy and two on the north side; these columns are of white marble, of the composite order fluted and 10 palms in circumference; the beauty of the capitals is a sufficient indication that the temple was built or rebuilt in the flourishing period of art.

When changed into a church it was embellished by Adrian I in 702 and took the denomination of Cosmedin from the greek word *cosmos*, ornament; it was also called *in schola græca*, *Græcorum*, from the greek confraternity that occupied it, the word *schola* being used in that signification in the lower ages. It is now known under the appellation of « Bocca di Verità » from a huge marble masque, with the eyes and mouth wide open, placed under the portico; a tale is told to children that if they put their hand into the mouth they cannot draw it out; its concave form seems to indicate that it served as a mouth to some cloaca.

The interior is separated into three naves by 12 marble columns; the pavement is formed of various hard stones; it contains the amboues, in the tribune the pontifical marble seat, and ~~an image~~ ^{a picture} of the Madonna brought from Greece; the high altar which is isolated, is formed of a red granite cup, and is decorated with a baldacchino supported by four red Egyptian granite columns. In the ancient confessional under the tribune are many precious relics and paintings by Brughi; it has the form of a small ba-



TEMPLE OF VESTA

Printed

silic; the baptismal font is ornamented with stuccoes, the choir by Mattei, the painting over the altar by Mainardi, the others by Chiari; in the sacristy is a mosaic representing the Madonna, the child and angels executed by the order of John VII in 705 for the Vatican Basilic and placed in this church in 1639; opposite is a fountain and

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THE TEMPLE OF VESTA

Of all the opinions published since the revival of art respecting this elegant edifice the best established appears to be that it was a temple of Vesta, not the one in which was the Palladium situated at the foot of the Palatine, but one of those temples of Vesta that were placed in each Curia according to the institutions of Numa. That it is a temple of that goddess seems to be proved by its round form, by the windows, and by its dedication in the lower ages to the Madonna under the denomination of the sun to whom it is at the present day consecrated. From the style of the capitals and the slender proportion of the columns it appears to have been either built, or rebuilt, in the time of the Antonines about the decline of the II century.

The wall forming the circular cella is formed of fine white marble squares so well arranged that they seem to be but one block; the portico was composed of 20 fluted corinthian columns of parian marble of which the 19 remaining are raised on steps and form a circular peristyle 231 palms in circumference but wanting a column, the architrave covering

and ornaments which rendered it complete; the cella is 4 palms in diameter, the columns with base and capital 47 in height. To the right is

THE TEMPLE OF FORTUNA VIRILIS.

One of the most ancient in Rome; Servius Tullius, grateful to Fortune which from a slave had raised him to the rank of a king, built on the banks of the Tiber a temple to *Virile Fortune* which must not be confounded with that to *Fortuna Fortis*. The former, supposed to have been the one we are about to describe, was burnt and restored in the time of the Republic. Its form is a parallelogram composed of travertine and tufa covered anciently with a fine hard stucco to conceal the porosity and various colour of the stones, and of 18 external travertine columns; the six forming the portico and the four in front are entire, the others are only half columns placed along the cella wall; they are fluted jonic 34 palms high; the intercolumns of the portico were enclosed in a brick wall when the temple was changed into a church, the columns sustaining the large cornice are also of travertine, the frieze being decorated with festoons held by children and interwoven with candlesticks and skulls of oxen, all stucco ornaments much consumed by time. The temple was raised on a high base, lately uncovered, to which the ascent was by steps of the width of the portico façade.

About 872, under the pontificate of John VIII it was changed into a church and dedicated to the Madonna; it was granted to the Armenians

by Pius V and restored in 1830. The painting over the high altar representing S. Maria Egiziaca is one of the best works of Frederick Zucari. In the church is a model of the holy sepulchre of our Saviour as it exists at Jerusalem.

Opposite the church is an old building covered with ornaments taken from ancient edifices; though bearing the denomination of the house of Pilate it is ascertained by the inscription over the door, that it was built by Niccolò the son of Crescentius and of Theodora, who lived in the XII century; in the XVI it is supposed to have been occupied by Niccolò di Lorenzo known under the name of « Gola di Rienza » the celebrated Tribune of the Roman people in 1247. On the other side of the street are remains of the

PONTE PALATINO OR PONTE ROTTO.

In the early times of Rome there were only two bridges, the Sublician and Palatine, the latter being the first that was built of stone. It was begun by the Censor Marcus Fulvius, and terminated by Scipio Africanus and Lucius Mummius also Censors, it was restored by Pope Honorius III about 1227, by Julius III and some years later by Gregory XIII. In 1598 one half of it was carried away during an extraordinary rise of the river, and it has never been repaired.

A lane to the left leads to the banks of the river at which are the mouth of the Cloaca Maxima, and remains of a wall formed of large blocks of volcanic stone.

GUIDE OF ROME



SEVENTH DAY

FROM THE PONTE FABRICIO

TO THE PONTE ELIO

We will now cross the Tiber to a part of Rome offering many interesting objects to the curiosity of strangers. The *Trastevere* quarter was added and fortified by Ancus Martius to serve as a barrier against the incursions of the Etruscans, and its first inhabitants were the Latins whom Ancus had subjugated. In the times of Augustus it was the quarter assigned to the soldiers of the fleet stationed at Ravenna.

PONTE FABRICIO.

This bridge was built in the year of Rome 690 by L. Fabricius curator of the roads, as stated by the ancient inscriptions on each side

of the great arches; it took the modern name of *quattro capi* from four hermes of Janus quadrifrons that were formerly placed on it; one is now opposite the church of S. Giovanni Calabita, another at the entrance of the bridge and two in the vicinity. It is the most ancient bridge of Rome that remains entire.

ISOLA TIBERINA.

After the expulsion of Tarquinius Superbus, the Senate gave his property to the people, who out of hatred to tyranny threw into the Tiber the bundles of corn that had been collected in one of his fields near the river, which was consecrated to Mars and called the *Campus Martius*; these bundles accumulated to such a degree that they choked up the current and uniting with some sand banks formed, in course of time, an island that was subsequently inhabited.

In the year 462 of Rome the plague raged with violence and the Senate, after having consulted the sybilline books, sent ambassadors to the celebrated temple of Esculapius at Epidaurus who obtained one of the serpents which, as living symbols of the God, were fed in the temple, and brought it to Rome, but when landing it was lost in this island on which occasion the Senate built a temple on it; the island was fortified with square stones and reduced in the form of a vessel in memory of the one which had brought the serpent; the bust of Esculapius with his symbol engraved on the vessel still exists under the garden of S. Bartholomew. In

the centre was raised an Egyptian obelisk in imitation of the mast of a vessel.

S. BARTOLOMEO

This church was built in 903 on the ruins of the temple of Esculapius; it was rebuilt by S. Gelasius II in 1118 and restored by Cardinal Santorio under the direction of Martin Lunghi who added four columns to the façade, the interior is divided into three naves by 24 columns chiefly granite, supposed to have belonged to the ancient temple of Esculapius.

The fresco over the high altar representing S. Bartolomew whose remains are deposited beneath it in a porphyry urn, is by Francesco Manno; the paintings in the chapels dedicated to S. Antonio di Padua, to the Madonna and to the Passion are by Antonio Caracci; the Blessed Cinthia Castellani is by an unknown author. In the chapel dedicated to S. Carlo Borromeo the altar piece represents the saint on his knees giving the communion to those affected with the plague; on the other liberating a person from the evil spirit, and distributing alms. All the paintings in this chapel are by Antonio Caracci. The S. Francis in the following chapel is by Carlino of Siena, the side pictures by Sermoneta; in the chapel of the Sacrament are frescoes relating to the history of the Madonna by Mercati. Near the altar is a well with bas reliefs of the XII century, serving as a tomb to the saints who were buried in this church. Besides the temple of Esculapius there existed on this island those of Faun and of Jupiter Licaonius.

CHURCH OF S. GIOVANNI DI DIO

This church, once a Benedictine monastery, was built in 1640 by the religious order of S. Giovanni di Dio called the Ben fratelli, on the area of the ancient church where they discovered the body of their founder S. Giovanni Calabrita which they placed under the high altar. The façade by Barattoni was renewed on the designs of Carpecchia, a pupil of Carlo Fontana; the interior is decorated with fine marbles, stuccoes and gildings; in the first chapel is an image of the Virgin; in the second a picture representing S. Giovanni Calabrita by Leonardi; the one over the high altar by Generali, the tribune and the S. Antonio Abbate by Giaquinto. Annexed to the church is a hospital served by the monks of S. Giovanni di Dio whose attentions to the sick are incessant.

PONTE GRAZIANO

By the inscriptions on the parapets and on the external front it appears that this bridge was built about the 365 year of the Christian era by Simmacus, prefect of Rome under the Emperors Valentinian and Gratianus, and dedicated to the latter on the testimony of Ammianus Marcellinus. It is now called the ponte S. Bartolomeo.

The second lane to the left leads to the « Ponte Rotto » already described as presenting a picturesque view of the Aventine, of the temple of Vesta, the mouth of the Cloaca maxima and the Marrana.

S. CECILIA

This church is said to have been built on the spot once occupied by the house of S. Cecilia, and was consecrated about the year 250 by S. Urban I. The monastery was built by the Benedictines to whom the church was granted by Urban VIII; it has been recently restored and embellished by Cardinal Giorgio Doria. In the court is an ancient marble vase remarkable for its size and form, the portico is sustained by four columns, two being of red granite.

The interior consists of three naves separated by pilasters. On the high altar is a marble «baldacchino» with four antique black and white marble columns, and near it the tomb of S. Cecilia, ornamented with alabaster, lapis lazuli, jasper, agath and gilt bronze; the recumbent statue of the saint is by Stefano Marderno. Around the tribune are ancient mosaics; adjoining the chapel of the crucifixion is the chamber in which it is supposed that S. Cecilia suffered martyrdom; it certainly served as a vapour bath as the pipes that conveyed the hot water still exist. The altar piece of this room is by an unknown author; the landscapes are by Paul Brill.

The paintings of the middle nave are said to be by Conca, those in the smaller naves by Torin and Tarquinio. On the left side is the tomb of Cardinal Fortiguerra of the year 1473; on the right that of Cardinal Adam of Hertford, perpetual administrator of the bishoprick of London who died in 1397; over the altars near the confessional are paintings by Nanni and Ba-

gioni, on the first altar of the small nave dedicated to S. Stephen are two porphyry columns and a painting by Ghezzi; near it the tomb of Cardinal Magalotti, on the second altar a S. Benedict also by Ghezzi; the chapel at the end of the nave, adorned with two verde antico columns and dedicated to SS. Peter and Paul, is by Baglioni. In the right nave a bas relief of the Madonna executed in the XV century and a painting of the sepulture of S. Cecilia of the IX century. The Mary Magdalen beyond the Ferroni tomb is attributed to Baglioni, the chapel of the relics was painted by Vanvitelli, the S. Andrew by Biagioli, the one dedicated to the crucifixion is of the XV century.

RIPA GRANDE

X The custom house for mercandize brought by sea was built by Innocent XII on the designs of de Rossi.

It was near this spot that Mutius Scevola entered the camp of Porsena with the design of killing him, and having failed in his object burnt his hand in the king's presence; the whole ground occupied by the camp was given to Scevola and called the *Prati Muzi*. It is here also that Clelia and her companions crossed the river on horseback.

S. MICHELE

This extensive edifice was commenced by Innocent XI in 1686 on the designs of De Rossi and enlarged by Clement XII and Pius VI; the

object of the institution is to instruct young boys in various trades and in the liberal arts; there is also a conservatory for young females, and a retreat for aged invalids of both sexes. The establishment which takes its denomination from the church dedicated to S. Michael the Archangel is under the special protection of his Eminence Cardinal Tosti.

PORTA PORTESE

This gate was substituted to the ancient *porta portuensis* when Urban built the walls round Trastevere; it was called *Portuensis* from its leading to the Roman port and built, as appears from the inscription, by the Emperors Arcadius and Honorius. Between the ancient and the modern gate opposite the *Navalia* were the fields of *Cincinnatus*.

S. FRANCESCO

This church was granted in 1229 to S. Francis of Assisi and rebuilt by Cardinal Palavicini on the designs of De Rossi.

Beginning by the left side the I. Chapel contains the Conception by Martin de Vos, the Nativity by Vovet, the assumption by Cornia, and the tomb of Giacomo Mola. The II the Annunciation, Salviati; the other paintings by Naveria, the tomb of Monsignor Paravicini by Rusconi. The III, belonging to the Mattei family, a painting on boards representing a dead Christ and the Madonna; the tomb of Laura Mattei by Passarelli, the bust of Menghini. The IV. a

Madonna the child and S. Anne by Baciccio, the statue of Lodovico Albertoni by Bernini, the tomb of Paravicini by Ferrata, the high altar was designed by Rinaldi; on the lateral pilasters the images of S. John Baptist and S. Lorenzo by Guidotti; in the choir S. Francis in exstasy by d' Arpino, the other paintings by Novera. In the first chapel beyond the high altar, S. Pietro d'Alcantara, S. Pasquale Baylon by Chiari; the Madonna and S. Joseph by Legnami, the other paintings by Passeri; in the following S. Giovanni Capistrano and the side pictures by Maria Muratori; in the last a Crucifixion in relief by fra Diego over the Ricci tomb; in the middle nave a fine modern sepulchral monument to Gioacchino Costa.

The annexed convent belongs to the Franciscan order, and many relics are deposited in the room once inhabited by S. Francis. In the large street opposite is the church of the SS. Quaranta, and at the end that of

S. MARIA IN TRASTEVERE

Supposed to occupy the site of the ancient « Taberna Meritoria », a kind of military hospital for invalid soldiers who had served with distinction. Having subsequently become an inn S. Callixtus in 221 obtained permission from the Emperor Alexander Severus to erect on the spot a small church, the first that was made public in Rome. After frequent repairs it was rebuilt in 1189 by Innocent II and restored by Nicholas V on the designs of Rossellini; the portico, sustained by four granite columns, was

added by Clement XI, and contains several interesting ancient inscriptions; the mosaic on the façade is of the time of Innocent II.

In the years of the Jubilee, as happened in 1623 under Urban VIII when the plague was spread in Rome, and under Leo XII in 1825 after the destruction of S. Paul's, the large door of this church served as the porta Santa. A frieze, a stucco bas relief representing the assumption, and a fresco by Cavallini, existing under the portico, merit observation.

The interior of this church is divided into three naves by 25 large granite (and 4 of another quality) columns with jonic and corinthian capitals; the jonic, of a very rich style, must have belonged to a temple of Isis and Serapis as the figures of these two Egyptian divinities and that of Harpocrates are represented in the volutes and flowers. The pavement of the *opus alexandrinum* is formed, as customary, of porphyry, serpentine and other marbles. In the middle of the ceiling, richly carved and gilt, is the assumption of the Madonna, a very fine work by Domenichino, who furnished the designs of the chapel at the end of the small right nave and represented on the ceiling a young child scattering flowers. The high altar is isolated, the baldacchino sustained by four fine porphyry columns; the upper mosaic of the tribune representing the Virgin and sundry saints is of the year 1143; the one below of the Madonna with the twelve apostles is of a later date. Among the sepulchral tombs are those of Lanfranc, Ciro Ferri, and Monsignor Bottari, a distinguished literary character, of Giuseppe Ario, a Canon

of the basilic, on whose bust are three round stones of those that were tied to the feet of martyrs; near it and under the small nave are ancient images of the Madonna and child in fresco but injured by time.

On the side of the high altar is a small column of white marble used for the paschal candle; around the organ, which is finely carved and gilt, are five small pictures representing angels, by an unknown author. On the Taurinetti monument is a marble bas relief of the Annunciation said to have been designed by Michael Angelo, and over it an ancient mosaic representing the sea, barques and dolphins, and other aquatic birds, both highly esteemed works. The Corradini tomb near the lateral door, decorated with marble of sandry colours and of a fine style of architecture is by Filippo Valle. A large monument under the organ with corinthian fluted pilasters contains, in niches, the statues of SS. Lorenzo and Francesco, and above it one of God the father. Over an urn is a recumbent statue of Armellino surmounted by those of the Madonna and child. Nearly opposite another urn with the portrait of Cardinal Francesco Medici and a painting of the virgin; the tomb of Cardinal Stefano degli Anibaldi with his statue extended on a marble chest covered with fine carvings of the XV century by Paolo, a Roman sculptor by whom is the tomb of a brother of Philip the fair, king of France. In the tribune are the tombs of Cardinal Osio who died in 1579 surmounted by his bust, and opposite that of Roberto Altemps, first Duke of Gallese. The white marble « *Ciborium* » in the sacristy is by Nino da Fiesole a

celebrated sculptor, and the painting over the altar representing the Madonna, SS. Roch and Sebastian, by Pietro Perugino.

S. CRISOGONO.

This church, supposed to have been built in the time of Constantine the great, was restored in 740 by Gregory III. In 1623 it was renewed by Cardinal Scipio Borghese on the designs of Soria who added the portico sustained by four doric columns of red granite.

The three naves are formed by 22 large granite columns taken from ancient edifices, the capitals are modern ionic. The great arch of the tribune rests on two corinthian of porphyry, the baldacchino of the high altar on four alabaster, columns. In the middle of the richly carved gilt ceiling S. Crisogono is represented at the moment of being carried up to heaven in a picture copied from a beautiful original of Guercino in his first and most spirited manner; the painting of the Madonna and child over the high altar is by d'Arpino. The tomb of Cardinal Millo, the *datario* of Benedict XIV, was executed by Pietro Bracci on the designs of Marchionni.

Beyond the piazza S. Maria in Trastevere is the church of S. Maria della Scala, built by Francesco da Volterra. On the high altar is a rich tabernacle composed of precious stones with 16 small columns of oriental jasper, the paintings in the choir are by d'Arpino. To the left is

THE JANICULUM.

X This hill was called after Janus king of the Aborigenes who is said to have built on it his town of Antipolis at the period when Saturn inhabited the Capitoline; the part extending towards the Vatican was united to Rome by Ancus Martius who enclosed it with walls for its defence; at its base, according to Livy was the sepulchre of Numa Pompilius where two stone chests were found each bearing inscriptions: one that Numa was buried here 535 years previous to finding his tomb; the second, that the books composed by Numa were deposited in the other chest where they were found, seven were in latin, and seven in greek written on papyrus; these books were burnt by order of the senate under the pretext that they contained pernicious doctrines. This hill, on account of its yellow sand, is now called Montorio.

S. PIETRO IN MONTORIO.

X This church, said to be founded by Constantine the great, was erected in honour of the apostle S. Peter on the spot where he suffered martyrdom. About the end of the XV century it was rebuilt at the expense of Ferdinand IV king of Spain, on the designs of Baccio Pintelli and was restored at the beginning of the present century.

Over the high altar is a copy of the martyrdom of S. Peter.

The first chapel to the right was painted by Sebastian del Piombo; in the second is an

image of the « *Madonna della lettera* » with two angels in white marble of modern work. In the chapel after the high altar the monument to Cardinal del Monte was designed by Vasari; the frescoes were painted by Ammanato who also made the statues of Religion and Justice standing in the niches. The chapel of S. Francis of Assisi containing a marble slab on which are represented S. Francis and other saints by Bolgi was built by Bernini, who executed the statues and bas reliefs; the fresco paintings are by Roncalli; the tomb of the Archbishop of Ragusa near the door by Dossio.

The celebrated picture of the Transfiguration, now in the Vatican, formerly decorated the high altar of this church. The paintings in the chapel of S. John Baptist are by Daniel di Volterra and by Milanese his scholar; the balustrade is of a fine giallo antico made from columns found in the gardens of Sallust; the beautiful paintings of the following chapel are supposed to be by Vanderstern, but there remain only one in the lunette, another on the lateral wall. The picture of S. Francis over the last altar was designed by Buonaroti and painted by de'Vecchi.

In the cloister of the convent is a small round temple with a cupola sustained by 16 grey granite columns raised by Bramante by order of Ferdinand IV of Spain, on the very spot where, according to an ancient tradition, the prince of the apostles was crucified. This is the first church in Rome, after an interval of XII centuries, built neither in the rectangular nor in the basilic form, and it is the first edifice that imitates the ancient style of architecture. In its construction


Bramante never lost sight of the temples of Vesta and of the Sybil. Under the porticoes are acts alluding to S. Francis by Della Marca and Pomarancia.

Near the tribune of S. Pietro in Montorio are two slabs with inscriptions to the O'Neill, Earl of Tyrone, and O'Donnel, Earl of Tyrconne who died in Rome, the latter in 1608, Dunganon, the eldest son of Tyronel in 1609. The inscriptions record the efforts of these Irish Princes to maintain the rights and religion of their country, their emigration, the high estimation in which they were held at Rome, and the universal regret occasioned by their premature death. Tyrone died at the age of 24, Tyrconnel in his 33 year; the eldest brother Hugh O'Donnel had previously retired to Spain.

It was near the high altar, at the foot of the celebrated picture of the Transfiguration by Raphael now in the Vatican, that Beatrice Cenci requested, in her last will, to be interred. The beauty of this young girl occasioned the destruction of the noble family of the Cenci; the story is related by Muratori in his Annals as follows:
« Francesco Cenci, a wealthy nobleman of Rome,
» after his second marriage, treated with the
» utmost cruelty the children by his first wife,
» and not content with having had two murdered
» by banditti, uniting lust to cruelty, he committed by fraud a violence on the person of his
» beautiful daughter. Beatrice with the consent
» of her mother in law revealed the horrible
» fact to her relatives and sought to obtain protection from Clement VIII, but her reclamations seem to have been concealed from the

» Pope ; it is added that the father continuing
 » his course of violence, she agreed with her
 » brother Giacomo to rid the world of a mon-
 » ster ; the unhappy children when put to the
 » rack confessed their offence and the Pope con-
 » demned them to death. It was in vain that
 » the learned Jurisconsult Farinaccio endeavour-
 » ed to obtain a mitigation of the sentence , by
 » representing in lively colours , the depravation
 » of the father. About this period a matricide
 » occurred in another noble family, and the Pope
 » irritated by this succession of murders, gave
 » orders that the sentence of death against the
 » Cenci should be carried into execution. On
 » the 14 september 1599 Beatrice and her mo-
 » ther in law were beheaded on the piazza be-
 » fore the S. Angelo bridge ; Giacomo was put
 » to death by the *mazzolata* , and the younger
 » brother was spared on account of his tender
 » years. » In the Barberini palace there exists a
 portrait of Beatrice which is attributed to Guido,
 and an authentic account of her misfortunes and
 death has been left by Farinaccio.

FONTANA PAOLINA.

 This fountain, the largest of Rome and sup-
 plied with the greatest body of water , was built
 in 1621 under Paul V with materials taken
 from the forum of Nerva , by the architects
 Giovanni Fontana and Stefano Maderno. It is
 adorned with six ionic columns of red granite
 and five niches over a marble basin. This water
 was brought to Rome by Trajan for the use of Tra-
 stevere and called the acqua Trajana as seen by

his medals ; afterwards Sabatina from its originating in the environs of Sabate, now Bracciano a distance of 25 miles, and when Paul V restored the aqueducts and added new ones, the acqua Paola. In the inscription over the fountain it is called the acqua Alseatina which is a very great error, as the Alseatina water was brought to the city by Augustus from the Alseatino or Martiniano lake, the lowest, while the present is the highest, level, of all the aqueducts.

The garden to the right was destined by Alexander VII as a botanic garden, and Clement XI built the Casino on the designs of Contini, but it was abandoned in 1820 when a new Botanic garden was formed at the palazzo Salviati on the Lungara. At the top of the hill is the

PORTA S. PANCRAZIO.

~~X~~ This gate was substituted by Honorius to that of the walls of Servius which it is believed was the Janicular gate, and called the Prancratiana from the church of S. Pancrazio by which it was known in the time of Procopius ; the gate was restored by Urban VIII when he enclosed Trastevere within the walls.

The villa Cristaldi is built in the form of a ship, a kind of construction without example in architecture; the apartments are more regular and commodious than they appear to be from the exterior.

The casino of the Corsini villa was built by Clement XII on the designs of Salvi. It contains an entrance into the cemetery of S. Calepodius or the catacombs of S. Pancrazio.

S. PANCRAZIO.

✕ The origin of this church is attributed to Pope S. Felix I in 274 who built a small oratory over the cemetery of S. Calepodius which was enlarged into a basilic after the free propagation of christianity. In this church Innocent III crowned Pedro, king of Arragon, and John XII received Louis, the king of Naples. In 1609 Cardinal Torres rebuilt it with three naves separated by pilasters, and Alexander VII granted it to the Carmelite order who receive students destined for their missions in the Levant. It contains the tomb of Crescentius the Roman Consul, the chief of the Crescenzii, a powerful family of Rome in the X and XI centuries. On the road to the left which is the ancient *Via Aurelia* is the villa Torlonia and beyond the arch of the Paolina aqueduct

THE VILLA PAMFILI DORIA.

✕ This villa, one of the most magnificent of Rome, was built by Prince Pamfili at the time of Innocent X under the direction of Algardi, it is about five miles in circumference and contains spacious alleys, woods, gardens, fountains and a lake in which there are various water falls. In the centre of an hemicycle around which are niches with fountains, statues and antique bas reliefs, is a round chamber containing a Faun who plays on the flute by means of water set in motion by a kind of organ. The casino is adorned with statues, busts and bas reliefs;

it was built by Algardi who executed the bust of Donna Olimpia, the niece of Innocent X.

Near the entrance to the right several *colombarj* were discovered in 1818 containing many inscriptions; these tombs indicate the direction of the Aurelian way and are interesting from their style of construction and the funeral customs of the ancients. Near the *porta S. Pancrazio*, at the foot of the Janicule is the *porta Settimiana* so called from the Emperor Septimius Severus; it was rebuilt by Alexander VI, but was closed when Urban VIII united the walls of *Trastevere* to those of the Vatican. In the long spacious street called the *Lungara* is the

PALAZZO CORSINI.

✂ This magnificent palace, which once belonged to the Riario family, was the residence of Queen Christina of Sweden who died in 1689. It was purchased and considerably increased on the designs of Fuga, by Pope Clement XII, it contains a gallery of paintings, many by the great masters.

In the second antechamber an antique mosaic, a copy in mosaic of a picture by Guido, a sarcophagus with bas reliefs of Tritons and Nereids.

In the gallery the celebrated « *Ecce Homo* » by Guercino, a female by Turini, S. Peter in prison, Lanfranc; a nativity, school of the Caracci; a holy family, Barocci; S. Jerome, Guercino; S. Peter, Mola; the Virgin, Caravaggio; sun rise, Berghem; portraits said to be of Luther and his wife, Holbein; two small landscapes, Pous-

sin ; a holy family, frà Bartolomeo ; the samaritan , Guercino ; the toilette of Venus, Albano ; a holy family, Garofalo ; the presentation at the temple, Paul Veronese ; two Teuiers ; portrait of Julius II, a copy from Raphael, that of Philip II king of Spain by Titian. In the centre of the room a marble seat with bas reliefs found at S. John Lateran.

In the adjoining room a small picture representing a rabbit by Albert Durer ; Christ carried to the tomb, Lodovico Caracci ; S. Francis by Benefiale ; some players by Cigoli ; a soldier's life in 12 pictures by Callot ; eight in crayon by Luti ; the Madonna and child, Sassoferrata ; the same subject by Andrea del Sarto ; a country festival, Breughel ; two small Vandeverlt ; two gothic perspectives Peter Neff ; portrait of a female, Julio Romano ; the Annunziata, school of Buonaroti ; some studies by Parmigianino ; Venus with Cupid and the graces, Albano ; the Madonna, child and S. Joseph, Pierin del Vaga ; a study by Rubens ; portrait of Paul III when a Cardinal ; S. Jerome, both by Titian ; a *noli me tangere*, Baroccio ; the crucifixion of S. Peter, S. John Baptist, both by Guido ; the Annunciation in two small pictures, Guercino ; the celebrated painting of Herodias by Guido, Christ in presence of Pilate, Vandyk ; a hunt of wild beasts, Rubens.

In the following room S. Peter by Luca Giordano ; Justice by Gennari, Christ by Dolci ; a round picture, Dolci ; two Madonnas, Sassoferrata ; a holy family, Schidone ; the Magdalen, Carlo Maratta ; the Virgin, Vincenzo da Imola ; a painting, school of Buonaroti : an *Ecce*

Homo, a S. John and the Virgin both by Guido. The next room is filled with portraits: Fulvio Testi by Mola; a young man, Holbein, three by Vandyck; a Doge of Venice, Tintoretto; a Cardinal by Albert Durer; three cardinals, one by Scipio Gaetani, two by Domenichino; Innocent X, Valasquez; one by Giorgione.

In another chamber a view of the Borro-mean islands by Vanvitelli; a battle piece, Rubens; a portrait Domenichino; the dispute with the doctors, Luca Giordano; a landscape, Orizzone; a Gaspar Poussin; S. Sebastian by Rubens; Seneca in the bath, Caravaggio; the Magdalen by Murillo; two battle pieces by Borgognone. In the last room a celebrated picture by Salvator Rosa.

The library, occupying eight large rooms, contains a collection of books and engravings of the XV century forming four hundred volumes. Annexed to the palace is a villa situated on the declivity of the Janicule which commands an extensive view over the city, it is supposed to occupy the site of the villa of Martial in speaking of which the poet says; *Hinc septem dominos videre montes, et totam licet æstimare Romam*. This spot was selected by Giuseppe Vasi the celebrated engraver, for his design of the general view of Rome which he engraved in 12 plates. It communicates with the

VILLA LANTE

Built about 1524 by Julio Romano for Baldassar Turrini, the *datario* of Leo X, and one of the most distinguished prelates of the court

of Clement VII. Turrini was the intimate friend of Raphael and his testamentary executor as seen by the inscription in the Pantheon. The villa was remarkable not only for its delightful situation but for the fine stucco ornaments and beautiful frescoes of Julio Romano or of his scholars. The subjects alluded principally to the life of Numa from the tradition that he was buried on the sides of this hill. It contained also paintings of the history of Venus and Cupid, of Apollo and Hyacinth, by Julio Romano, which have been frequently engraved and particularly by Marcantonio Raimondi and Agostino of Venice, celebrated artists of the XVI century.

It suffered considerably from the troops of the Emperor Charles V, and at the death of Turrini passed into other hands. In the last century it belonged to the Lante family, in 1824 to Prince Borghese who removed the paintings to his Pincian villa, and is now the property of the institution of the Sacré Cœur.



THE FARNESINA.

This casino was built, under the direction of Baldassar Peruzzi, by Agostino Chigi, at the time of Leo X, who accepted in it a solemn banquet offered to him by the proprietor.

Having formed part of the Farnese property it now belongs to the king of Naples and is particularly interesting by the fresco paintings it contains, the work of Raphael, and of his scholars, under the immediate direction of that great artist.

The frescoes in the saloon allude to the fable of Cupid and Psiche, the principal subjects being represented in the squares at the top of the ceiling. In the first Venus and Cupid state their reasons to Jupiter in presence of the Gods; in the second the nuptials of Cupid and Psiche are celebrated in heaven.

The accessories of the fable are represented in the following subjects : Venus giving orders to Cupid to inflame Psiche with a passion for the vilest of mortals in order to avenge the insult she had received; Cupid soliciting the three graces, the companions of Venus, in favour of the beautiful girl; this part is in a great measure by the hand of Raphael, particularly the back of one of the graces which is admirably painted. In the third painting Venus separates in anger from Juno and Ceres who speak in favour of the unhappy Psiche; mounted on her car drawn by four doves, she directs her course towards Jupiter to supplicate him to send Mercury in pursuit of the fugitive; on her return from the regions below Psiche, borne through the air by three Cupids, holds the vase of paint given her by Proserpine to appease the anger of Venus, Cupid complaining to Jupiter of his mother's cruelty and soliciting his marriage with Psiche; Psiche conducted into heaven by order of Jupiter.

These subjects are intermixed with fourteen triangular pictures representing the genii of all the gods, or rather young Cupids, bearing in triumph their attributes in the form of spoils, in allusion to the mighty power of love.

In the chamber contiguous is the Galatea by the hand of Raphael. The nymph stands on a sea shell drawn by two dolphins, preceded and followed by a nereid carried by tritons. Diana on her car drawn by two oxen and the fable of Medusa on the ceiling, are by Daniel da Volterra and Sebastian del Piombo; the figures in chiaroscuro, which appear real bas-reliefs, are by Baldassar Peruzzi; the fine head drawn with charcoal on one side of this room is by Buonaroti; it was not intended as a reproach to Raphael for the lightness of his figures, but served as a pastime while waiting for Daniel his scholar whose works he had come to see. Two rooms of the upper apartment are painted in fresco; the architectural parts of the first by Peruzzi; the workshop of Vulcan over the chimney and the friezes by the scholars of Raphael. In the second room, Alexander the great presents a crown to Roxana; the frescoes of the middle façade are by Sodoma, the others by scholars of Raphael.

In the Lungara are the churches of S. Giacomo, the Madonna, S. François de Sales, S. Maria Regina Cæli, S. Joseph.

In the palazzo Salviati, built on the designs of Nanno Bigio, is the Botanic garden: after the easter holidays, lectures on this science are delivered by Sig. Donarelli one of the most distinguished professors of the Roman university and director of the establishment. A street near the Salviati palace leads to the Janicule on which is the church of

S. ONOFRIO

This church was built in 1439 by the Blessed Niccolò da Forca Palena, in the diocese of Sulmona, as a refuge for the hermits of the congregation of S. Jerome. The frescoes relating to that saint, the beautiful Madonna and child over the outward entrance door, are by the celebrated Domenichino. The two Sybils are by Baglioni, the interior is ornamented with marbles; over the high altar is a picture by Francesco Bassano representing the birth of the Redeemer; the sepulchral monument of the founder of the order, who died in 1499, is a fine work of that period.

In the chapels to the right are a Madonna di Loreto by Annibal Caracci, and a S. Jerome by Ghezzi; the paintings beneath the high altar are by Peruzzi, those above by Pinturicchio.

The remains of two celebrated Italian poets Torquato Tasso and Alessandro Guidi, are preserved in this church; the tomb of Tasso, who died in 1595 in the convent annexed, is near the left entrance, that of Guidi in the first chapel to the left. In the gallery over the portico within the convent is a Madonna in fresco said to be by Leonardo da Vinci.

PORTA S. SPIRITO

This gate, deriving its name from the church, was built in 850 by S. Leo IV when he enclosed the Vatican within the walls. In their reconstruction under Paul III, it was rebuilt by Sangallo, and when Urban VIII enclosed the Ja-

nicule, both this and the Settimiana gate remained useless. Near it is the hospital for the insane established under Benedict XIII.

S. DOROTEA

This church was built by Nolli who published the large plan of modern Rome about the middle of last century. In the interior are the following paintings: S. Niccola di Tolentino over the first altar to the left, by Vincenzo Meucci; S. Francis by Memorelli; over the high altar S. Silvester and S. Dorothea by Bucci; S. Antonio by Gramiccia; SS: Gaetano e Giuseppe Calasanzio by Martorana.

PONTE SISTO

The origin of this bridge is unknown but from its proximity to the Janicule it was called the «Janicular» bridge under the Emperors, the «Antonine» at a later period from restorations made by one of the Augusti. It is mentioned by Victor and in the acts of the martyrs. Having been rebuilt in 1474 by Sixtus IV on the designs of Pintelli it assumed its present appellation.


FONTANA DI PONTE SISTO

This fountain, which faces the strada Giulia, was made by order of Paul V on the designs of Giovanni Fontana. It is supplied from the Paolina fountain on the Janicule which is carried through the pontc Sisto, and is decorated with two doric columns sustaining an attic; from

an aperture in the niches issues a body of the Paolina water falling into a cup and basin.

The street opposite the strada Giulia was opened by Julius II, the one facing the Ponte Sisto leads to the

TRINITA' DE' PELLEGRINI.

 This church was built in 1614 by Paolo Maggi over the little church of S. Benedetto in Arenula; the façade designed by de Sanctis was added by de Rossi; it is in travertine, and adorned with corinthian and composite columns and statues of the four evangelists by Ludovisi.

In the first chapel are figures of the school of de Vecchi; the second is dedicated to S. Filippo Neri; the following chapels contain: the annunciation and frescoes by Ricci, and a statue of S. Matthew by Cope. Over the high altar the most holy Trinity, a beautiful painting by Guido Reni; the prophets in the angles of the cupola, and the angels around God the father, S. Joseph and S. Benedict in the first chapel on the left of the high altar, by Ricci; the tomb of Pierini by Lorenzetto. II chapel S. Gregory with other figures and the souls in purgatory by Croce. III; the Madonna with the infant, S. Augustin and S. Francis by d'Arpino. IV; S. Carlo Borromeo and S. Filippo Neri by Cortesi, the frescoes by Ferrari a scholar of Maratte.

The church and hospital are denominated of the « Pellegrini »: poor pilgrims who come to Rome are received and maintained for some days, as also the convalescents after quitting the hospitals: Opposite is the mont de Picté esta-

blished in 1539; the chapel contains works by Guidi, Legros and Tendon.

S. CARLO A' CATENARI.

This church was built in 1612 by Cardinal Leni on the designs of Rosati except the façade by Soria who added the corinthian and composite columns.

It contains some fine pictures : the annunciation in the first chapel to the right by Lanfranc; the S. Biagio over the altar of the cross by Brandi; on the high altar designed by Martin Lunghi and adorned with four porphyry columns, a picture by Pietro di Cortona representing the procession of penitence ordered by S. Carlo Borromeo on the occasion of the plague at Milan; behind this altar a fresco of S. Charles by Guido Reni.

In the tribune is a painting by Lanfranc, representing the Madonna kneeling on clouds who carries the soul of S. Charles before the throne of the most holy Trinity which is borne by angels; around her are the apostles Peter and Paul with other saints, above a chorus of virgins and martyrs and a luminous abyss filled with saints; near the upper arch the three theological virtues seated upon the clouds, over the doors are two paintings allusive to S. Charles by Calabrese; the four cardinal virtues in the angles of the cupola are beautiful works of Domenichino. In the first chapel near the sacristy is the martyrdom of S. Mario by Romanelli; the death of S. Anne on the next chapel is a master piece of Andrea Sacchi; to the right is

the sepulchral monument of Cardinal Gerdil the author of many works on Christianity ; opposite that of Cardinal Fontana , near the door that of Gherardo de' Rossi a literary character of the last century. Near the piazza « Campo di fiori , » occupying the site of the gardens of Pompey, is the

PALAZZO DELLA CANCELLERIA.

This palace was commenced by Cardinal Riario in the times of Sixtus IV and finished on the designs of Bramante by his executor Antonio Montecavallo. The external façade is by these two architects , save the door of S. Lorenzo in Damaso which is by Vignola , and the palace gate by Domenico Fontana. The travertine materials were taken from the Colosseum , the marbles from the Gordian arch found near S. Maria in via Lata. The palace is composed of two stories the first decorated with binary corinthian columns and arched windows ; on the second, decorated in the same manner , the windows are arched and rectangular; the quadrangular court , of fine proportions , is surrounded by a double row of arches resting upon doric columns both in the ground porticoes and in the galleries of the grand apartment; the granite columns of the portico are said to have formed part of the portico of Pompey which was composed of a hundred columns. The grand saloon 100 palms long, 50 broad and 50 high contains the history of Paul III painted by Vasari.

S. LORENZO IN DAMASO

This church was built by Pope S. Damaso in 380 in honour of S. Lorenzo, and a fund was provided for the support of a chapter of canons which is one of the most ancient of Rome. It is said to have been rebuilt by Cardinal Riario under Paul III and has been restored of late years.

The interior, of a square form, is divided by three naves; the chapel to the right of the vestibule covered with fine marble was designed by Salvi; the Madonna with S. Niccolò di Bari and S. Filippo Neri, is by Conca. In the chapel of the choir is the holy Crucifix which, according to a pious tradition, spoke to S. Brigida and the metal bust of Benedict XIII by Giordani; in the adjoining chapel a statue of S. Charles Borromeo by Stefano Maderno; in the sacristy a fine picture of the Virgin by Pomarancio, and silver statues of S. Lorenzo and S. Damaso by Ciro Ferri. In the chapel sacred to the archangel Michael and to the apostle S. Andrew is the statue of S. Hippolytus from the original in the Vatican library. Over the high altar designed by Bernini, is a painting by Frederick Zuccari. In that of the conception the Virgin is of the greek style, the ceiling by Pietro da Cortona; the S. Domenick restored by Conca; the Madonna and two angels in the act of adoration by Feti; the last chapel belonging to the confraternity of the Sacrament is ornamented with marble and gilt stuccoes; the principal tombs are those of Cardinal Savoletto, of Valtini by Bernini, of the painter Caccianiga and of Caprara a general of

the papal troops under Pius VI of Annibal Caro the translator of Virgil. In the lane nearly opposite is a small palace called the Farnesina which is admired by connoisseurs. It was built by Bramante with the travertine blocks of the Colosseum that remained after the completion of the Cancelleria palace.

To the right is the piazza Farnese decorated with two fountains consisting of large oval basins of egyptian granite said to have been found in Caracalla's baths. They are 25 palms long, and 6 deep. On this piazza is the principal façade of the

FARNESE PALACE.

~~X~~ By its style of architecture and extent, this palace may be considered as the finest of Rome. It was begun by Paul III, when a cardinal, on the designs of Sangallo, and finished by Cardinal Alessandro Farnese the nephew of that pontiff under the direction of Buonaroti and Giacomo della Porta; the latter built the façade on the side of the via Giulia. The materials are travertine blocks taken from the Colosseum; to each of the four façades is a treble row of windows; the portico leads to a vestibule of 12 egyptian granite columns of the jonic order. The court forming a perfect square is decorated with three orders of architecture, superimposed, the two first doric and jonic composed of sundry arches which give light to the porticoes, the third corinthian with pilasters between which are the windows.

This court was formerly decorated with the

celebrated statues the « Hercules » by Glycon the Athenian, the Flora, the group of Dirce known as the Farnese bull, and many other fine works all which are now in Naples; the only monument remaining is the sarcophagus of Cæcilia Metella.

On the first story is the gallery painted in fresco by Annibal Caracci; the central picture on the cieling presents the triumph of Bacchus and Ariadne seated on two cars; that of Bacchus in gold drawn by two tigers, that of Ariadne, in silver, by two white goats; around the cars are satyrs, fauns, bacchantes preceded by Silenus who forms a pleasing episode in the picture. The side paintings represent Pan offering to Diana the wool of his goats and Mercury bearing the golden apple to Venus; the four large paintings on the cieling relate to the following subjects: Galatea seated on a sea monster gliding over the waters in the midst of nymphs, cupids and tritons; Aurora carrying away Cephalus; Polyphemus playing on the bag pipes to attract the notice of Galatea, and throwing a rock at Acis with whom she elopes.

The paintings in the centre represent Jupiter and Juno; Diana and Endymion, and two cupids hid in the bush seeming to enjoy their victory over the goddess; Hercules and Iole. Hercules dressed as a female and playing on the cymbals, Iole wearing the lion's skin and holding the club; Anchises taking the buskin from the foot of Venus; the two small pictures over the figures of Polyphemus represent Apollo and Hyacinthus, and Ganymede carried away by Jupiter under the form of an eagle.

The eight medallions resembling bronze represent Leander drowning in the Hellespont, Siringa changed into a cane, Hermaphroditus taken by surprize by Salmaces, Cupid binding a satyr to a tree, Apollo flaying Marsyas, Boreas carrying away Orizia, Eurydice called back to the regions below, Jupiter carrying away Europa; the four small round pictures allude to the four virtues.

The eight paintings over the niches and windows represent Arion crossing the sea on a dolphin; Prometheus animating a statue; Hercules killing the dragon of the garden of the Hesperides; Hercules liberating Prometheus from his chains on mount Caucasus and killing with a dart the vulture that devoured his heart; Icarus falling into the sea, Calisto discovered to be pregnant in the bath, and changed into a bear; Phæbus receiving the lyre from Mercury. The painting over the door facing the middle window is by Domenichino and represents a young girl embracing an unicorn, the arms of the Farnese family; on the side walls of this gallery are two large paintings, one of Andromeda bound to the rock, her parents in despair and Perseus combating the sea monster; the other Perseus with the head of Medusa changing Phineus and his companions into stone. In an adjoining room are fresco paintings by Domenichino which once existed in a house near the palace and having greatly suffered were carefully transferred on canvas and restored by Palmaroli.

In another room painted by Annibal Carracci was a picture in oil of Hercules, hesitating between vice and virtue, which has been

taken away and a copy substituted in its place; the other subjects are Hercules sustaining the celestial globe, Ulysses liberating his companions from the snares of Circe and of the Syrens and having himself bound to the mast of his ship during his passage through the islands of the syrens; Anopus and Anphinomus saving their fathers from the flames of Etna; Perseus cutting off Medusa's head, and Hercules with the lion. The chiaroscuro ornaments are also by Annibal Caracci and are so finely executed that they appear to be in high relief.

In the three following rooms are friezes by Daniel da Volterra; the frescoes in the large hall are by Salviati, Taddeo Zuccari and Vasari. On the façade are expressed the peace between Charles V and Francis I, and Luther debating with Monsignor Caetani; on the other façade the expedition of Paul III against the Lutherans, the union of the catholic arms against the Reformers. In the large saloon is a fine cast of the Hercules of Glycon.

S. GIROLAMO DELLA CARITÀ'.

According to an ancient tradition this church is built on the house of S. Paola, a roman matron, in which S. Jerome resided in 382. After having belonged to various religious orders it was granted by Clement VII to a congregation of secular priests with whom S. Filippo Neri lived during 33 years and founded his institution in 1558. The church was rebuilt in 1660 on the designs of Castelli, the altar piece representing the communion of S. Jerome is a copy by

Camuccini of the celebrated picture by Domenichino now in the Vatican; the Spada chapel designed by Borromini, the recumbent statue and other works are by Ercole Ferrata; those opposite by Fancelli, the paintings in the chapel near the high altar by Alberti; the tomb of Montauti by Pietro di Cortona, the statue of S. Philip by Legros; the S. Charles by Pietro Barbieri; the Saviour in the last chapel by Muziano.

PALAZZO SPADA

* This palace was built by Paul III on the designs of Mazzani, a scholar of Daniel da Volterra. The façade and walls in the yard are covered with stuccoes and bas reliefs, the apartments filled with pictures and ancient marble works.

I. chamber: Ten frescoes of subjects taken from the metamorphoses of Ovid, by the school of Giulio Romano. In this chamber stands the colossal statue of Pompey at the base of which Cæsar fell; it was found about the middle of last century in the via Leutari near the Cancelleria, was purchased by Cardinal Capodiferro and passed, together with his property, into the Spada family.

II. Room: To the right are several pictures and a festival scene by Cerquozzi; David holding the head of Goliath, Guercino; a woman holding a compass, Caravaggio; a portrait by Titian; a sacrifice, by Bassano; a Pietro Testa and a roman charity by Annibal Caracci.

III. Room: Two portraits by Caravaggio, Judith by Guido; Lucretia, Guido; Christ disputing with the doctors, Leonardo da Vinci; a landscape with cupids, Albano; a caricature, Caravaggio; the market of Naples, the insurrection of Masaniello, both by Michel Angelo delle Bambocciate; the visitation of S. Elisabeth by Andrea del Sarto.

IV. Room or gallery: S. Anne and the Virgin by Caravaggio; Christ in presence of Caiphas, Gherardo delle Notti; the Magdalen, Guido Cagnacci; S. John, a copy by Julio Romano, the banquet of Mark Anthony and Cleopatra by Trevisani; Dido on the funeral pile, Guercino; the Magdalen by Cambiasi; two small landscapes by Salvator Rosa; portraits by Titian, Vandyck, Tintoretto; Christ bearing the cross, Mantegna; S. Jerome, Spagnoletto; the same subject by Albert Durer.

V. Room: A perspective by Pannini; the sacrifice of Iphigenia, Testa; two heads of cherubims said to be by Correggio; two landscapes, Caracci school; two festival scenes, Cerquozzi; Christ by Annibal Caracci; portrait of Paul III, by Titian; that of Cardinal Spada, Guido; a snow storm, by a flemish author; the Madonna and child, Pietro Perugino; the Magdalen, Guercino; a female musician, Caravaggio.

Amongst several valuable works of antiquity united in this palace is a statue, called of Aristides, but which in reality is that of Aristotle, the celebrated Greek philosopher. On the statue is a fragment of his name in greek; it bears a strong resemblance to the features of Aristotle in other well known portraits and

none whatever to those of Aristides; he is seated, his head reclines on his right hand as if in the act of meditation. In the same room are eight bas reliefs found in the XVI century at S. Agnese without the walls, and in the yard is a portico built by Borromini sustained by doric columns which in their gradations make it appear larger than its real size; this portico has been imitated by Bernini in the grand stair case at the Vatican.

In the strada Giulia is the church of S. Maria dell' orazione or of *la morte*, built under Clement XII by Fuga; the chapels contain a holy family by Masucci; S. Michael Archangel, school of Raphael; the crucifixion by Ciro Ferri and a very ancient image of the Madonna; near the high altar is the tomb of Geroso the founder of the hospital now transferred to S. Michele; S. Giulia Falconieri by Ghezzi, the paintings over the entrance door and that of the interior part of the oratory are by Lanfranc.

S. CATERINA DI SIENA

This church, situated near the Falconieri palace in the via Giulia, was built in 1526 by the confraternity of Sienesi and adorned with fresco paintings by Timoteo della Vite a scholar of Raphael and by Grammatica. The frescoes of the tribune by Pecheux, a distinguished artist of the close of the last century, represent the return of the holy see to Rome to which S. Catherine greatly contributed. Over the high altar is the picture of the spiritual marriage of this saint by Lapis, in the ovals of the nave

acts of her life by Lapis and Pietro Angeletti; the painting to the left entrance by Conca ; to the right by Morla; over the altars on the left a picture by Corbi much praised by Lanzi. Another by Conca , the one opposite by Lapiccola, the last by Monosilio.

S. ELIGIO

This church was built by the goldsmith company in 1507 on the designs of Bramante , and rebuilt on the same model in 1601. The adoration of the Magi and the two figures over the arch are by Romanelli, the frescoes by Taddeo Zuccari ; the altar piece by Matteo di Lecchio ; the nativity of Christ by Giovanni de Vecchi , S. Andronicus and S. Anastasia by Zucchetti.

The church of the holy Ghost in the via Giulia belonging to the Neapolitans was built by Carlo Fontana; over the altars are: an image of the Madonna celebrated by its miracles ; a painting of a miracle operated by S. Francois de Paule, by Lamberti, the holy ghost by Ghezzi; the tomb of Cardinal de Luca , by Guidi. A celebrated painting by Luca Giordano , S. Thomas Aquinas by Domenico Muratori.

Along the via Giulia are the palazzo Ricci by Baccio d' Agnolo ; the Ghislieri college, the little church of S. Filippo Neri, the only one dedicated to that saint in Rome, the public prisons built, by Innocent X and augmented by Alexander VII and Leo XII ; the churches of the Gonfalone , of the Suffragio , of the Brescians , S. Biagio degli Armeni, and finally

S. GIOVANNI DE' FIORENTINI

This church was built in 1488 by a company of Florentines on the designs of Giacomo della Porta; the façade and corinthian columns were added by Alessandro Galilei under Clement XII. The interior consists of three naves, the chapels are adorned with marbles and paintings. Over the altar to the right is a fine picture by Salvator Rosa representing SS. Cosmo and Damiano condemned to the flames.

The splendid high altar decorated with fine marbles was built by Pietro da Cortona at the expense of the Falconieri family; the group of S. John baptizing Christ is by Raggi, the statue of faith by Ferrata, that of charity by Guidi. The chapel of the Crucifixion, belonging to the Sacchetti family, was painted by Lanfranc; the figure of Christ ascending to heaven is much admired; the S. Mary Magdalen is by Baccio Ciarpi. To the left of this church is the

VATICAN BRIDGE

The period of the construction of this bridge is unknown; it may have been under Caligula or Nero to afford a communication with their Vatican gardens, but the assertion is not supported by any classic document. It seems to have been in a state of ruin in the V century when called the Vatican bridge by Victor, the only author by whom it is mentioned. By the moderns it has arbitrarily been named the triumphal bridge from the opinion, altogether un-

founded , that the generals who aspired to the triumph camped their troops in the Vatican fields and crossed by this bridge to the left bank of the Tiber. The remains of walls of the lower ages , built on fallen masses which are seen in the river were partly destroyed in 1813, in order to ameliorate the navigation.

GUIDE OF ROME



RIGHT DAY

FROM THE ELIAN BRIDGE

TO MONTE MARIO

To complete our tour of Rome the Vatican quarter alone remains. The Vatican hill forms part of the chain running along the right banks of the Tiber which it approaches more or less in its sinuosities. Its appellation was derived by the ancients from the *Vaticini*, or prophecies, rendered on the spot when it belonged to the Etruscan Veientes from whom it was captured by Romulus, but it always remained without the walls of Rome until 848 when it was enclosed by S. Leo IV in order to protect the Vatican basilic from the incursions of the Saracens and called *Civitas Leonina*. It was however considered as not being within the

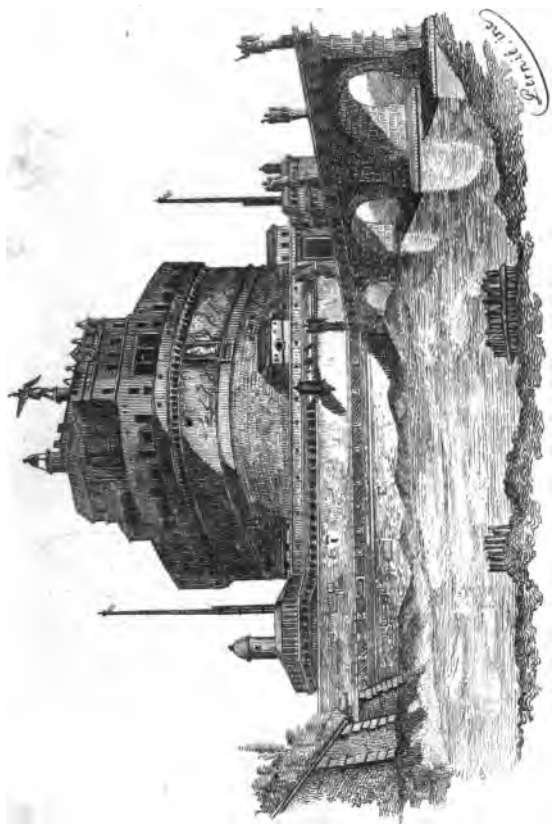
city till the latter period of the XV century when Alexander VI cut the walls of separation. It now forms a *Rione* called the « Borgo », established by Sixtus V as the XIV of Rome.

THE ELIAN BRIDGE OR PONTE S. ANGELO

This bridge was built by the Emperor Adrian to form an entrance to his mausoleum, to the Domitia gardens and to his circus, some remains of which were found in the middle of last century. From the name of the founder it was called the *Ælian* and *Adrian* bridge; in the lower ages the *Ponte S. Pietro* from its leading to the basilic, and now *S. Angelo* from the castle. With the exception of the parapets, some slight repairs and a small arch near the castle, the remainder is antique. It is composed of three large arches with two small buttresses between them serving as a support to statues, and was restored by Nicolas V in 1450; Clement VII raised on it the statue of S. Peter executed by Lorenzetto, and that of S. Paul by Paolo Romano. Under Clement IX the parapet was made by Bernini who placed on the buttresses the ten figures of angels holding the instruments of Christ's passion, the one with the cross by Bernini, the other by his scholars.

MAUSOLEUM OF ADRIAN

This monument was constructed by the Emperor Adrian in the Domitia gardens to serve for his own sepulchre and that of his descendants. As Adrian had travelled through all the



CASTLE ST ANGELO

provinces of the empire, it is probable that he imitated in this construction the models of the most splendid monuments he had seen. The square base of the building, originally 253 feet on each side, sustained a round edifice now reduced to 188 feet in diameter. It appears from Procopius that the exterior was covered with quadrilateral blocks of Parian marble, the base ornamented with leaves and festoons, and that on the walls were inscriptions to the Emperors buried within the monument; the round edifice was probably decorated with pilasters. When the entrance door on the side opposite the bridge was reopened, a great part of the way was found which led to the summit and to the sepulchral chambers; this spiral ascent is a commodious inclined plane with a mosaic pavement on a white ground, still partly existing. It is further stated by Procopius that at the four angles of the base were groups of men and horses, and statues on the cornice of the round mole which were destroyed and used as offensive weapons by the Romans when defending the mole against the Goths. To form an idea of the loss thus occasioned, it is sufficient to bear in mind that the arts of sculpture were in their most flourishing state under Adrian, and that the celebrated Barberini Faun, now in Bavaria, was one of the statues that was hurled against the Goths, having been found under Urban VIII in excavating the ditches of the castle; it is asserted by modern writers that the 24 fine Phrygian columns of the basilic of S. Paul on the Ostia road, which have also perished, belonged to this mausoleum, but their proportions do not in any respect coincide

with those of the mausoleum, nor is this tradition based on any good authority. Procopius describing the state of the monument in the VI century before it had suffered any injury, speaks of it in a manner to suppose that no columns ever existed on the exterior.

At the period of the extension of the walls under Honorius in 402 this monument was uninjured, but it was fortified prior to the Gothic war. In the X century it was converted into a fortress by Crescentius, a noble Roman, and called *Castro di Crescenzio*; the fortifications were increased by Boniface IX, Nicholas V, Alexander VI and Urban VIII who added the outworks. It assumed the appellation of Castle S. Angelo from the statue of the Archangel S. Michael placed on the summit, executed in marble by Raffaello da Montelupo, to which has been substituted one in bronze by Vanchefeld under Benedict XIV. The fortress communicates with the Vatican palace by means of a covered way sustained by arches made by Alexander VI.

Behind the castle was the circus of Adrian; in an excavation under Benedict XIV at a depth of 14 palms underground, the internal arcades and the vaults sustaining the steps for the spectators were discovered; the part of the edifice found was 340 feet in length, and 202 in breadth.

HOSPITAL OF S. SPIRITO

This hospital, the largest of the city, receives patients of every nation; there are separate establishments for the insane and orphan children; it was founded in 1198 by Innocent

III, has been restored and augmented by Popes Alexander VII, Benedict XIV and Pius VI, and contains a cabinet of anatomy, a collection of instruments of physic and a medical library.

S. SPIRITO IN SASSIA.

This church, which is annexed to the hospital, was rebuilt in 1585 by the architect Sangallo and the façade added by Mascherino; in the interior are corinthian and doric pilasters, and in the chapels commencing by the right are pictures which represent: the coming of the holy Ghost by Fuga, placed between two alabaster columns; the assumption by Agresti, the nativity, Montani; the circumcision, Nogari; the most holy Trinity, and the two miracles worked by Christ, Agresti. In the fourth chapel a painting by Capellucci, one on the tribune by Zucca, a contemporary of Sixtus V, in which he has introduced the portraits of many artists and other persons of his day; the ciborium of the high altar is supposed to be by Palladio; the angels carved in wood, by Lorenzo.

In the chapels to the left of the high altar are the following works: The Madonna and S. John the Evangelist by Venusti; the dead Christ and the others by Agresti; the deposition from the cross, Pompeo dell' Aquila; the four Evangelists over the pilasters by Sitio; the Redeemer with the Blessed Virgin and saints, the cieling and the remainder of the fourth chapel by Cesare Nebbia. The façade over the great door by Zucca; the subjects in the sacristy and cieling are painted in chiaro scuro with such ability

that they appear to be bas reliefs ; the coming of the holy Ghost placed over the altar is by Lante da Sermoneta ; in the street opposite called via di Borgo Nuovo , is

S. MARIA DELLA TRASPONTINA.

This church was built on the designs of Papparelli and Mascherino , the façade by Giovanni Peruzzi. In the twelve chapels composing the interior are the following pictures, beginning from the first chapel on the right : S. Barbara by d' Arpino , the cieling, and her martyrdom by Rosetti. S. Canut by Daniel ; the conception, Muziano ; the chapel of the Passion by Gagliardi. On the side of the Crucifix a Madonna and S. John , author unknown ; the fifth chapel by Pomarancio ; the altar piece representing the Virgin, the child , S. Magdalen de' Pazzi by Domenico Cerrini , a scholar of Guido Reni. The high altar is decorated with marbles gilt metals and a fine tabernacle , under which is an image of the Madonna , made on the designs of Carlo Fontana ; the two angels in marble are by an unknown author ; the four statues of saints by Ratti.

In the chapels on the left side , the painting of S. Andrea Corsini by Paolo Melchiorri ; S. Angelo a Carmelite , and the cieling by Ricci da Novera ; S. Theresa by Calandrucci ; SS. Peter and Paul by Ricci ; it is a pious belief that these princes of the apostles were bound to the two columns placed near this picture and beaten before their execution. The chapel of S. Antonio Abbate , S. Elias , and the Blessed Carmelite



S T P E T E R ' S , T H E V A T I C A N A N D P I A Z Z A

Paris, 1855

Francesco were painted by Pietro da Cortona, the last chapel contains an ancient and miraculous image of the Madonna of a good style but by an unknown author. Niccola Zabaglia, a person celebrated for his abilities in mechanics who died in 1750 was buried in this church. Near the site of the present chapel of the font once stood a pyramid which in the lower ages, was called the tomb of Romulus ; it is however supposed to have been that of the younger Africanus the destroyer of Carthage ; Pope Donus I stript it of its square blocks to pave the atrium of S. Peter's and Alexander VI destroyed it altogether in the XV century.

In the same street is a piazza decorated with a fountain, and the palazzo Giraud now the property of Don Carlo Torlonia, the architecture by Bramante ; and beyond the piazza Scossacavalli the palazzo de' Convertendi, not the one built by Bramante, which was the residence of Charlotte queen of Cyprus in the times of Innocent VIII and where the great Raphael finished his days the 6 april 1520. Opposite at the end of the street is a house of a style of architecture said to be by Raphael ; adjoining it is the entrance to the

PIAZZA DI S. PIETRO.

This piazza forming a magnificent access to the Vatican Basilic is surrounded by a sumptuous portico of four rows of columns raised by order of Alexander VII under the direction of Bernini, with the obelisk in the centre, and

the two fountains on each side; the whole presents an imposing aspect.

The piazza is of an oval shape; its smallest diameter, taken from the external circumference, is 768 palms; its largest, without including the colonnade 810 palms. It is between two other piazze, one 360 palms long and 304 wide; the other forming an irregular square from the end of the colonnade to the façade of the temple is 433 palms long and 532 broad. Thus the total length of the three piazze is 1561 palms.

The portico, formed by two semicircles, is composed of 284 large travertine columns mixed with 88 pilasters and three semicircular ways, the middle one affording a convenient passage for two carriages abreast; the colonnade is of the mixed order, the base Tuscan, the column doric, the cornice jonic, 82 palms wide, 80 high, terminated by a balustrade on which are placed 192 travertine statues of divers saints, each 14 palms high, executed by various sculptors under the direction of Bernini. The finest ornament of this piazza is

THE VATICAN OBELISK.

This superb obelisk was erected in the middle of the piazza by Sixtus V; though not the largest and without hieroglyphics, it is the only one that has remained unbroken. According to Pliny it was raised by Nuncores king of Egypt, the son of Sesostris, in Heliopolis, and by the interpretation of Ardouin it was made in imitation of the obelisk of Nuncoreus. As it is beyond a doubt that the obelisks erected by the

Pharaohs were never without hieroglyphics, the present one may be considered as an imitation by the Romans. It was sent to Rome by the Emperor Caius Caligula in a vessel, which was afterwards sunk by Claudius, and served to build the light house at Ostia. Caligula ordered it to be placed in his Vatican circus where it remained on the spot where it had been raised, the site of the present sacristy of S. Peter's, until transferred in 1586 to the centre of the piazza by order of Sixtus V, and erected under the superintendence of Domenico Fontana. Its height without the pedestal, is 113 palms, 12 in its largest breadth, from the ground to the top of cross 180 palms. On two sides is the dedication made by Caius to Augustus and Tiberius. The fountains on the sides of the obelisk are each 60 palms in height, and raise the water 14 palms, which falls into a round vase of a single piece of oriental granite 72 palms in circumference, and thence into a travertine vase 120 palms round.

On the quadrilateral piazza before the temple are two covered corridors each 524 palms long and 32 broad which terminate at the vestibules of the portico; between the windows are 22 pilasters supporting the same number of colossal statues; in the middle a flight of marble steps leads to the basilic; at the two angles of its base are statues of S. Peter and S. Paul.

THE BASILIC.

A more celebrated or more sacred spot could not have been selected for the erecting this sum-

ptuous temple. It is situated in the Vatican fields, on the circus and gardens of Nero where, according to Tacitus, many Christians were put to death, whose remains were interred in a grotto near the circus. The apostle S. Peter having soon after obtained the palm of martyrdom, his venerable body was carried to this cemetery over which an oratory was built by Pope S. Anacletus. In 306 Constantine the great, at the instance of Pope S. Silvester, raised on the spot a temple in the form of a basilic, consisting of five naves, 92 large marble columns, 410 palms in length, 285 in breadth, which edifice threatened ruin at the end of eleven centuries, though it had been frequently restored. In 1450 Nicholas V commenced the new fabric, beginning by the tribune, on the designs of the architects Rosellini and Alberti; but the work was interrupted by the Pope's death and remained only three cubits above the pavement till it was resumed by Paul II. In 1503 Julius II ascended the papal throne, and to him was reserved the merit of continuing this arduous enterprize. He examined the designs of various architects, selected those of Bramante Lazzari, who conceived the idea of placing a large cupola in the middle and with this view raised four large pilasters to sustain it. At the death of Julius II and of Bramante, Leo X confided the works to Giuliano Sangallo, fra Giocondo and Raphael d'Urbino, who strengthened the foundations round the pilasters judging them too weak to support a cupola of such a mass. At the death of these architects Baldassar Peruzzi of Siena, was named director of the work; Peruzzi, without intro-

ducing any alteration in the constructions, changed the plan of the basilic into that of a greek cross, that of Bramante being a latin cross, the execution of which would have been attended with an immense expense, and under Adrian VI and Clement VII he finished the tribune begun by Bramante. On the accession of Paul III Antonio di Sangallo was chosen as the architect; he followed the first design of Bramante by adopting the latin cross; at his demise Paul III entrusted the works to Michael Angelo Buonaroti who changed the plan into that of a greek cross, extended the tribune, the two arms of the transversal nave, and made a new design for the cupola which he commenced and which was followed by his successors. It was the project of Buonaroti to form the façade of four isolated columns on the style of the Pantheon of Agrippa, as appears by the painting in the Vatican library and by a model in the pontifical palace, but this plan was interrupted by his death. Under Pius V, Vignola and Pietro Ligorio were selected as architects, with injunctions to follow, in every respect, the designs of Buonaroti. Vignola raised the two lateral cupolas; Giacomo della Porta was selected by Gregory XIII and completed the large cupola which Clement VIII adorned with mosaics and gilt stuccoes. Under this pontiff the pavement was covered with different marbles. This majestic temple was finally completed under Paul V by Carlo Maderno who abandoned the plan of Buonaroti, reduced it into the form of a latin cross on the primitive designs of Bramante, and made the portico and the façade. Under Alexander VII, Ber-

nini, having finished the colonnade, added a belfry 177 palms high which was taken down under Innocent X. Pius VI built the sacristy on the designs of Marchionni and restored the gildings in the interior of the basilic.

By the enumeration of the Pontiffs and architects who have been occupied with this immense fabric in the space of three centuries and a half employed in its construction, a conjecture may be formed of the expense that it occasioned from the calculation made by Carlo Fontana; this expense, up to the year 1694, amounted to about forty seven millions of dollars. Since then large sums have been spent for repairs, new gildings, mosaic pictures for altar pieces, copied from the paintings belonging to the basilic. Every art has contributed to the decoration of this superb edifice, the most splendid monument of modern Rome, on which the most celebrated painters, sculptors, and architects have employed their talent.

THE FAÇADE.

Is composed of eight columns, four corinthian pilasters, five doors, seven loggie, six niches and an attic, terminating in a balustrade, on which are colossal statues of Christ and of the twelve Apostles. The whole of the façade is in travertine stone, and as stated in the inscription on the frieze, was erected in 1612 in honour of the prince of the Apostles; its breadth is 540 and height 216 palms; the diameter of the columns 12, height 128 comprizing base and capital; the statues $15\frac{1}{2}$ palms each in height.

The great cupola of Buonaroti, the two lateral ones by Vignola form, with the façade, a pyramid. In the ball of the great cupola there is room for 16 persons; the cross is 616 palms above the level of the pavement; when illuminated at the festivals of Easter and S. Peter by 4400 large lamps, and 784 torches the façade produces a magic effect.

The portico is 54 palms wide, 638 long comprizing the vestibules, at the extremities of which are the equestrian statues of Constantine and Charlemagne; the former to the right by Bernini, the second by Cornacchini. At each entrance are marble columns; the portico is decorated with pilasters that sustain the cornice carved with gilt stuccoes; the cornice and the figures are by Algardi. Opposite the principal door is a celebrated mosaic representing the barque of S. Peter tossed about in a stormy sea, the work of Giotto di Bordone in 1298.

The walled door marked with a cross is opened on the day of the great Jubilee and called for that reason the *Porta santa*. The bronze door in the centre, ornamented with bas reliefs, was made by order of Eugenius IV for the ancient church, by Philaretos and Simone the brother of Donato. The bas reliefs represent the martyrdom of SS. Peter and Paul, the coronation by Eugenius, of the Emperor Sigismond, the audience of the Pope to sundry deputations from the East; the mythological subjects are to be attributed to the ignorance of the artists who took them from the antique, without considering how little they were adapted to the spot. In the bas relief over this door Bernini has represented

the Saviour committing the care of his flock to S. Peter; at three of these doors are pavonazetto columns, at the Porta santa an antique breccia called for this reason *porta santa*.

THE INTERIOR.

So great an idea has been formed of this basilic that in entering it, for the first time, it seems smaller than it is in reality; this arises from its proportions and the continual interruption of the lines, nor is its size judged of till after having been examined in detail, when all the objects are found to be much larger than at first they appeared to be; the angels for instance, at the two fons of holy water, seem at first sight to be little children, but on a nearer approach they appear of a colossal size.

It being believed by some that this church is smaller than S. Paul's of London and the dome of Milan, we add their respective dimensions. S. Paul's: length 710, breadth 400 palms
 Dome of Milan. d. 589 — d. 465 — » —
 S. Peter's d. 830 — « 606 — « —
 The breadth of the middle nave is 123, the height 286 palms; each of the lateral naves 30 palms in breadth. In the whole extension of the middle nave are four large arches leading to the same number of chapels; on the intermediary wall are two arches of fluted corinthian pilasters 112 palms high including base and capital, and sustaining a large cornice which encircles the church; between the pilasters are niches one over the other, in the lower ones marble statues 19 palms high, of founders of religious orders,

in those above the arches two stucco figures 37 palms high representing virtues, the sides of these pilasters are lined with fine marbles; in each are medallions of popes supported by two little boys, while others placed around hold mitres, keys, the triple crown and other pontifical attributes; these bas reliefs were designed by Bernini, by order of Innocent X, to whose arms belongs the dove placed over each pedestal; on the ceiling of the nave are large roses in compartments of gilt stucco; the pavement is formed of fine marble.

The four angels at the fonts are by Livoni and Moderati; the statues of saints who founded religious orders by the following artists: S. Theresa, by Valle; S. Pietro Alcantara by Vergara; S. Vincent de Paule, Bracci; S. Camillo de Lellis, Pacilli; S. Filippo Neri, Maini; S. Ignatius, Rusconi. At the end of the principal nave, placed under a baldacchino and on an alabaster pedestal, is a statue of S. Peter in a sitting posture; the statue of S. Francesco di Paola in the opposite niche is by Maini.

THE CONFESSIONE DI S. PIETRO

Under the high altar and the great cupola is the tomb called the « confessione di S. Pietro », the prince of the apostles. It is lighted perpetually by 112 lamps in cornucopia of gilt brass disposed round a circular balustrade. At the bottom of the steps is a statue by Canova of Pius VI in the act of prayer placed near his tomb; this spot was decorated by Carlo Maderno with choice marbles, angels, festoons and with

the statues of S. Peter and S. Paul situated on the sides of a gilt bronze gate. At the end of the long niche called the « Confessione, » is an ancient image of the Saviour in mosaic; this niche, above the oratory built by S. Anacleto covered with gilt bronze, is the spot where the body of S. Peter reposes; within a silver gilt box placed on the tomb are deposited the *palli* which the supreme Pontiffs transmit to the archbishops and patriarchs of the Catholic church.

THE HIGH ALTAR

This altar placed under a magnificent baldacchino in the centre of the cupola over the « Confessione » is isolated, and turned towards the east as was customary in the early times of Christianity. The supreme pontiff alone officiates at this altar. The baldacchino is sustained by four bronze gilt spiral columns of the composite order, made by Bernini under Urban VIII in 1633; these columns support a cornice; at the angles four spiral branches unite in the centre and sustain a globe which is surmounted by a cross. This large mass is 124 palms high; the bronze employed in its construction was, as already stated, taken from the Pantheon.

THE CUPOLA

The first idea of Bramante being to erect a cupola on larger dimensions than any known, he commenced the foundations by four enormous pilasters of a circumference of 304 palms. Michael Angelo pretended in his designs to sur-

pass the ancients by raising the Pantheon of Agrippa in the air to a height of 242 palms.

The internal diameter is 190 palms, two less than that of the Pantheon, from the pavement to the summit the height is 616 palms. Around it are 32 double corinthian pilasters sustaining a cornice from which the concavity of the cupola commences; it is decorated with gilt stuccoes, and mosaic works representing the Madonna, Angels, saints and the apostles.

On the frieze over the four large pillars are the words of our Saviour to S. Peter: *Tu es Petrus, et super hanc petram œdificabo ecclesiam meam, et tibi dabo claves regni cœlorum.*

On each principal façade of the cupola are two large niches, the upper ones in the form of balustrades with spiral columns at the sides, supposed, without any foundation, to have belonged to the temple of Solomon; these with four others, formed the ancient baldacchino of the « Confessione ». In these niches many relics are preserved especially in the loggia over the statue of Veronica, three of which are in high veneration: a part of the holy cross, the lance which pierced the sides of Christ, the impression of the holy face; these relics are exhibited to the public on the thursday and friday of the holy week. In the niches beneath are four marble statues 22 palms high, representing S. Longinus by Bernini; S. Helena, Borghi; Veronica, Mochi; S. Andrew by the Fleming. Under these statues is a balustrade and a stair case which leads to the subterranean parts of the church.



THE TRIBUNE AND CATTEDRA

In the upper part of the large nave, terminating in a semicircle, is the magnificent tribune which was decorated on the designs of Michael Angelo; before it are two porphyry steps, at the end a majestic altar composed of fine marbles 253 palms distant from the altar of the « confessione »; this part is called the « Cattedra di S. Pietro ». The four gigantic figures support a large chair in which is enclosed one that was used by S. Peter and his successors in the celebration of the holy ceremonies.

These figures 27 1/2 palms high, represent on the front side two doctors of the latin church S. Ambrogio and S. Augustin, two of the greek S. Anastasius and S. John Chrysostome, over the chair two angels holding the triple crown and two on the sides; besides these ornaments the majesty of the cattedra is augmented by groups of angels and numerous rays of gold around which, on a transparent ground of coloured glass, imitating the light, is an image of the holy Ghost; the bronze employed in these works was taken from the Pantheon.

On the sides of the « cattedra » are two fine tombs; that of Paul III Farnese, a highly esteemed work of Guglielmo della Porta under the direction of Buonarotti; the statue of the Pope is in bronze, those of Prudence and Justice in marble; the latter was originally naked and was covered by Bernini with copper, coloured like marble; the other tomb is that of Urban VIII Barberini who is represented also in bronze with the figures of Justice and Charity in marble, all

executed by Bernini. In the four niches round the tribune are statues of founders of religious orders; S. Dominick by Legros, S. Francis of Assisi, Monaldi, S. Elias, Cornacchini; S. Benedict, Montauti; the ceiling of the tribune is embellished with gilt stuccoes and three stucco bas reliefs.

Besides the great cupola there are ten others in the small naves, four round and six oval; the columns serving as an ornament to the altars or as a support to the arches amount in number to 96 all of fine marble; the pictures 29 in all are in mosaic, copied from works by the great masters, each picture of a value of twenty thousand dollars and 19 tombs valued at twenty three thousand dollars each.

THE RIGHT NAVE

The first altar to the left on the pilasters of the great cupola has two columns of black oriental granite; the mosaic, representing S. Peter curing the lame man, is from the original by Mancini; opposite is the tomb of Ottoboni, Pope Alexander VIII who died in 1691; his statue in bronze, the side ones of religion and prudence in marble are by de-Rossi; the bas relief of a canonization by the pontiff is by the same artist.

On the following altar, that of S. Leo the great, under which he reposes, are two columns of oriental granite; the bas relief by Algardi represents S. Leo ordering Attila not to approach Rome, and showing the protecting figures of S. Peter and S. Paul. Before this altar is the se-

pulchre of Leo XII; its modest inscription was composed by himself a few days before his death.

On the next altar is an ancient image of the Madonna, called of the Colonna, having been painted on one of the columns that decorated the altar of the sacrament in the ancient Vatican basilic. The mosaics on the cupola and the angels are by Lanfranco, Sacchi and Romanelli.

A little further on is the tomb of Alexander VII, Chigi, who died in 1657; though the last work of Bernini it recalls to mind the spirit and execution of his early days; the door which he was obliged to preserve at the base of the tomb, to which it seems to lead, is covered with a large marble cloth containing a figure of death showing the tomb, in the other hand a clock, indicating that the hour was come. On the sides of the pontiff are figures of Justice and Prudence, of Charity and Truth. Over the altar opposite is represented on slate the fall of Simon Magus by Vanni.

THE SOUTH CROCIATA.

Is a semicircle in the form of a tribune and of the same dimensions as that of the « cattedra »; it was built by Buonaroti; the bas reliefs in gilt stucco on the ceiling are by Maini. The monument to Pius VII who is seated between the statues of wisdom and force, is by Thorwaldsen; the three altars of this tribune have four fine black granite and two fluted giallo antico columns; over the central one is the crucifixion of S. Peter,

from the original by Guido now in the Vatican gallery; the altar piece to the left by Spadarino represents S. Martial and S. Valeria and the miracle related in the legend of this saint, that after her decapitation she carried her head to the bishop while he was celebrating mass. The S. Thomas over the third altar is a mosaic copy of a painting by Camuccini; in the niches are statues of S. Norberto by Bracci, S. Giuliana Falconieri and S. Pietro Nolasco by Campi, and S. Giovanni di Dio by Valle.

To the left an altar piece in mosaic from the original by Roncalli, of Ananias and Zaffira; opposite is the new sacristy; the painting over the door representing the demoniac liberated by S. Peter is by Romanelli.

CAPPELLA CLEMENTINA.

Built by Clement VIII in a style of architecture similar to the one opposite; the mosaic from the picture by Sacchi, represents a miracle by S. Gregory the great, who was interred under the altar. The mosaics of the cupola are taken from Roncalli. On a pilaster of the great cupola in the small nave is the Transfiguration from the original in the Vatican; under the arcade the tomb of Leo XI and the bas relief on the sarcophagus representing the abjuration of Henry IV of France by Algardi; opposite is that of Innocent XI Odescalchi decorated with statues of religion and justice, and a bas relief of the liberation of Vienna, all by Monot.

CAPPELLA DEL CORO.

It is here that the canons of S. Peter's celebrate daily the holy offices; the chapter consists of a Cardinal archpriest, 30 canons, 25 beneficiaries, 4 chaplains and 36 beneficed priests. The cupola is decorated with mosaics from paintings by Ferri and Carlo Maratta, the bas reliefs and ornaments of the chapel are by Giacomo della Porta, the altar piece in mosaic from a picture by Bianchi of the conception of the Madonna; S. Francis, S. Antonio of Padua and S. John Chrysostom who was buried under the altar; in the following arch is the tomb of Innocent VIII in bronze by Pollajolo, and two statues of this pope who died in 1492; in one he is in the act of giving the benediction, in the other recumbent on a sepulchral urn; over the opposite door is the tomb of Pius VIII. It is customary when the remains of the preceding Pope are transferred elsewhere that those of his successor should be deposited here provisionally.

CAPPELLA DELLA PRESENTAZIONE.

The mosaic altar piece, placed between two fine porta santa columns representing the presentation of the Virgin at the temple, is from a picture by Romanelli; those on the cupola from works of Carlo Maratte.

Under the arch is the tomb of Maria Clementina Sobieski Stuard, Queen of England, raised by the chapter of S. Peter's, and executed by Bracci; the sepulchral porphyry urn decorated with gilt bronze is covered with alabaster. Ove;

it is a statue of charity, and an angel holding a medallion with a portrait in mosaic; the door opposite leads to the upper part of the cupola; facing this tomb is that of James III her husband and of their two sons, by Canova.

CAPPELLA DEL FONTE.

The baptismal font is a fine porphyry urn 47 palms long, $8\frac{1}{2}$ broad, adorned with gilt metal festoons once the tomb of Otho II who died at Rome in 984, and was placed in the atrium of the ancient basilica; the mosaics in this chapel represent the baptism of Christ by Carlo Maratte; SS. Processus and Martinianus, the keepers of the Mammertine prison, by Passeri, Cornelius the centurion by Procaccini, those on the cupola are copied from Trevisani, Passeri, Ricciolini. On the right entrance by the great door is the

CAPPELLA DELLA PIETÀ.

The chapel is so named from the group of the « Pietà » by Michael Angelo. In one of the inside chapels is an ancient crucifix by Cavallini and a mosaic representing S. Niccola di Bari. In another a column on which our Saviour is said to have leaned while disputing with the doctors, and an antique marble urn with bas reliefs, once the tomb of Probus Anicius, Prefect of Rome, and afterwards a baptismal font in this Basilic; the ceiling of this chapel was painted by Lanfranc, the mosaics of the cupola are copied from pictures by Ferri and Pietro di Cor-

tona ; over the « porta Santa » is a mosaic of S. Peter from the original by d' Arpino.

Under the arch leading to the second chapel on this nave which, like the others, is decorated with four cottanello columns, is the tomb of Leo XII, by Fabris, erected by the present Pope. Opposite is that of Christina, queen of Sweden, who died at Rome in 1689, erected by Innocent XII on the designs of Carlo Fontana; the bas relief, by Teudon, represents her abjuration of Lutheranism at Innsbruck in 1665.

CAPPELLA DI S. SEBASTIANO.

The martyrdom of S. Sebastian in mosaic represented over the altar between two porta santa columns, is taken from the celebrated picture of Domenichino now at S. Maria degli Angioli, and the mosaics of the cupola from works of Pietro di Cortona.

At the adjoining arch is the tomb of Innocent XII who died in 1700; the statue of the pope, with those of justice and charity, are by Valle. Opposite is situated the tomb of the Countess Mathilda whose remains were brought from the Benedictine convent near Mantua, and placed in this tomb by order of Urban VIII; the design and the bust are by Bernini; the bas relief by Speranza represents the absolution in presence of Mathilda, of Henry IV, who had been excommunicated by Gregory VII.

CHAPEL OF THE SACRAMENT.

The ceiling of this splendid chapel is decorated with ornaments and gilt stucco bas-reliefs, and with a mosaic in the centre of the marble pavement. Over the altar is a ciborium of gilt bronze inlaid with lapis lazuli in the form of a round temple and cupola, in imitation of the one by Bramante in the cloister of S. Pietro in Montorio. It is $28\frac{1}{2}$ palms high, has two bronze angels on the sides, and was made on the designs of Bernini; the fresco of the most holy Trinity over the altar is by Pietro da Cortona.

On the left side of the chapel is another altar with two columns from the ancient confession of S. Peter; over it a S. Maurice painted by Bernini. Near it the tomb of Sixtus IV in bronze with bas-reliefs by Pollaioli: here also Julius II is interred whose tomb by Buonaroti at S. Pietro in Vincoli has been described; the mosaics of the cupola are copied from Pietro da Cortona.

Under the following arch are: the tomb of Gregory XII by Rusconi, the statue is placed between figures representing religion and force; the bas-relief alludes to the reform of the calendar under this pope who died in 1585; the second is the tomb of Gregory XIV. At the end of this nave is a mosaic copy of the celebrated communion of S. Jerome by Domenichino now in the Vatican.

CAPPELLA DELLA MADONNA.

It was erected by Gregory XIII on the designs of Buonaroti. On the altar, decorated with fine marble, is an ancient image of the Madonna called « del Soccorso » Under the altar a granite urn containing the remains of Gregory Nazianensis, the mosaics of the cupola are copies from Muziano. On the right the tomb of Benedict XIV, Lambertini; the statue of the pope is by Bracci, those of Wisdom by the same artist; Disinterestedness by Sibilla; the mosaic over the altar of S. Basil is taken from a picture by Subleyras, now at S. Maria degli angioli.

THE NORTH CROCIATA.

Is in the form of a tribune and has three altars decorated with columns; on the first, dedicated to S. Wenceslaus, is a mosaic of this saint from a painting by Caroselli; the mosaic over the second altar of SS. Processo and Martinianus, from Valentin; the one representing S. Erasmus, from Nicholas Poussin; the originals of the two last pictures are in the Vatican. In the niches are statues of S. Joseph Calasanzio by Spinazzi, of S. Bruno by Stode, of S. Jerome by Emiliani, S. Gaetano, Monaldi.

Over the left altar is a mosaic from Lanfranco of S. Peter walking on the waves at the call of his divine master. Opposite is the tomb of Rezzonico, Clement XIII, a celebrated work by Canova, consisting of three large figures: the Pope kneeling in prayer, Religion leaning on the cross, a figure full of majesty; the genius of death,

seated near the urn holding a torch downwards; the bas relief on the urn represents Force and Charity, at the base are two lions, symbolic of the pope's strength of mind; they are the finest works of the kind that have been produced in modern times. In the chapel of S. Michael Archangel is a mosaic copy of Guido's original in the Capuchin church; the cupola, like those of all the other chapels, is also adorned with mosaic from the original paintings by Sacchi, Romanelli and Benefiale. In this chapel is another mosaic by Cristofori, the finest of all those in S. Peter's, a copy of the celebrated S. Petronilla of Guercino in the Capitoline gallery. The tomb of Clement X, the statues of clemency and goodness, are by Mattia de' Rossi; the bas relief representing the opening of the porta santa is by Reti. The mosaic of S. Peter resuscitating Tabita is a copy from Placido Costanzi.

Near the statue of Veronica a small staircase leads to the

GROTTE VATICANE.

As the basilic erected by Constantine covered the site occupied by the Vatican grottoes, or the cemetery of the Christians put to death by order of Nero, and particularly the spot where S. Peter was interred, the sovereign pontiffs, when building the new temple, ordered the architects to leave the portion of the pavement that covered the ancient grottoes; a new pavement was made over the ancient basilic, 16 palms high, sustained by means of arches and pilast-

ers, and in this manner the grottoes were placed between the two pavements.

At the pilasters of the great cupola are four altars designed by Bernini, with mosaic pictures from the originals of Andrea Sacchi. In the circular gallery is the chapel of the « confessione » placed under the altar of the new basilic, and decorated by Clement VIII with fine marbles, gilt stuccoes and bas reliefs in bronze, allusive to divers acts of SS. Peter and Paul. The ancient images of these saints, painted on silver, are placed on this altar, which is held in high veneration from its proximity to the niche containing the body of the prince of the apostles.

These sacred grottoes contain the tombs and sepulchral urns of Charlotte, queen of Cyprus and Jerusalem; of queen Christina of Sweden; of the Emperor Otho II, of Adrian IV, of a grand master of Malta, of Boniface VIII, Nicholas V, Urban VI, Paul II, and Pius VI, together with bas reliefs of the universal judgment, of the creation of Eve, the resurrection of Christ, and a large sepulchral urn of greek marble with bas reliefs of subjects taken from the old and new testament; this urn was once the sepulchre of Junius Bassus, prefect of Rome; portions of a bull of Gregory III carved on marble, and of a council held by that pope. On all sides ancient inscriptions, mosaics, paintings, marble figures, bas reliefs and other sacred monuments that formed part of the ancient basilic and which now give a religious and historical interest to these grottoes.

THE SACRISTY

Was built under Pius VI by Carlo Marchionni ; in the vestibule is a statue of the apostle S. Andrew placed between four fine columns and pilasters of red oriental granite. In the gallery are several others of grey antique marble and pilasters of verde africano , many ancient and modern inscriptions and various busts of popes.

The central sacristy , which communicates with that of the canons and of the beneficiaries , is of an octagon form 70 palms in diameter and is decorated with eight fluted pillars of grey antique marble; under the four arches are eight giallo antico pilasters at the angles , a large and small cupola covered with stuccoes, at the chapel four fluted bardiglio columns.

In the chapel of the canons are several carved chests of fine Brazilian wood , on the altar two alabaster columns, and a picture representing the Madonna , child, S. Anne , SS. Peter and Paul, a highly esteemed work by the Fattore , a scholar of Raphael ; another opposite of the Madonna, child and S. John by Giulio Romano, and two over the windows by Cavallucci , a distinguished painter of last century.

In the chapter room is a large marble statue of S. Peter placed in a niche made of Brazil wood; to the right a deposition from the cross by Sabatini on the designs of Buonaroti. On the left three pictures representing Pope S. Clement and his martyrdom , by Ghezzi.

The sacristy of the beneficiaries possesses a fine painting by Muziano, of Christ delivering

the keys to S. Peter ; an ancient image of the Madonna called « della febbre » ; two by Cavallucci. The vases used in the celebration of the ceremonies are preserved in the adjoining chapel.

On the upper part of the stairs leading to the street , is the statue of Pius IV by Penna, and within the church , near the tomb of the Stuarts, is the ascent to the

UPPER PART OF THE TEMPLE

An ascent to the summit conveys a real idea of the vastness of the Vatican temple, and is easily made by a convenient winding stair case consisting of 141 steps; at the top are several inscriptions in honour of those sovereigns who have visited the spot in latter times; over the church are six oval and four octangular cupolas besides the large one which, from this base to the extremity of the cross, is 420 palms high. Around this extensive site which appears to be a piazza , is a balustrade with statues on the part towards the façade; these statues seem, from the piazza , of the natural size, but near they excite surprize by their extraordinary size.

A stair case of 28 steps leads to the cornice of the great cupola, the external part of which is surrounded by a double line of travertine columns; from a gallery round the cupola its interior can be approached , when the pavement of the church appears very distant. Other steps lead to the little cupola and to the bronze ball which can contain sixteen persons.

An iron stair case on the outside of the ball leads to the top of the cross.

Having considered all that relates to the finest basilic of the universe we will now pass to

THE VATICAN PALACE

It is asserted by some writers that Constantine, after erecting the ancient basilic, added a palace for the residence of the supreme pontiffs, while others attribute its foundation to S. Liberius or to S. Simmacus about the year 498. It is certain that it existed at the time of Charlemagne since it served as his residence when he was crowned Emperor by S. Leo III. The restorations were commenced by Celestinus III, continued by Innocent III who enlarged the building and by Nicholas III in 1278. The apostolic see having returned from Avignon to Rome in 1378, the palace was inhabited by Gregory XI and a conclave was held in it, for the first time, at his death. Amongst the popes who successively enlarged and embellished it, Julius II deserves particular mention from having brought from Florence Raphael of Urbino whom he commissioned to paint the four chambers known by the name of that immortal artist. Leo X built the triple porticoes of the court of S. Damaso on the architectural designs of Raphael and furnished those of the admirable paintings on the second story called the loggie which were executed by his scholars under his direction. Paul III and Pius IV made many improvements; Sixtus V built another palace on the east side of the S. Damaso court; various embellishments

have been made by other Pontiffs, in particular by Pius VI in the Pio Clementino, and by Pius VII in the Chiaramonti, museums.

The circumference of this extensive edifice, formed of several palaces with gardens, is 809600 palms, about 24 rubbia of ground. Its architecture is neither symmetrical nor regular, having been built at different periods, but it is the production of the celebrated architects, Bramante, Raphael, Sangallo, Ligorio, Domenico Fontana, Carlo Maderno and Bernini. It consists of three stories containing numerous apartments, large walls, splendid galleries and chapels, a fine library, a vast museum and an extensive garden, of twenty principal court yards, eight large and two hundred, small staircases.

The principal of these, forming the entrance to the palace, is in the vestibule of the portico near the equestrian statue of Constantine, and is decorated with ionic columns by Bernini. It leads to the sala Regia erected by Paul III on the designs of Sangallo, the ornamental parts are by Pierin del Vaga and Daniel da Volterra; the paintings, representing the acts of various popes by Giorgio Vasari, Sommachini, Taddeo Zuccari, Salviati and Sermoneta. At the top of the great stair case are the Sixtine and Paolina chapels.

THE SIXTINE CHAPEL

Was built by Sixtus IV on the designs of Bacco Pintetti, and is dedicated to the celebration of the ceremonies in the holy week. It is in this chapel that Michael Angelo Buonaroti

Painted the last judgement, a master piece of the pictorial art. Christ with the Virgin at his right, and surrounded by the Apostles and a multitude of saints, is represented at the moment when various angels bear in triumph the instruments of his passion; in the middle of the painting a group of angels sounds the last trumpet to awake the dead and call them to judgment; to the left are various persons resuming their flesh, some exerting themselves to quit the earth, others rising in the air to receive judgment. But what adds greater force and expression to the work are the angels assisting the dead in their ascent to heaven, the demons who drag them down to hell, and particularly the combat which arises on the occasion. At the right is the poetic episode of Charon receiving the condemned into his boat in order to carry them to the infernal regions, in the manner expressed by Dante in his «divina commedia». This stupendous painting has suffered through damp and neglect. Before commencing this work Buonaroti, by order of Julius II, had, in the space of only twenty months and without any assistance, painted on the ceiling the creation of the world, various passages of the old testament, prophets, sybils and other subjects, all of beautiful invention and of an incomparable perfection of design. The twelve works on the cornice are by Signorelli, Filippi, Roselli, Pietro Perugino and other artists.

THE PAOLINA CHAPEL

X
 This chapel, built by Paul III on the designs of Sangallo, serves in the holy week for the function called the « 40 ore » and the exposition of the holy sepulchre. On the altar is a splendid crystal tabernacle with gilt ornaments. On the walls are three large fresco paintings separated by pilasters, the first and third from the right entrance by Frederick Zuccari, the Crucifixion of S. Peter in the centre by Buonroti, the side ones by Lorenzino, the ceiling and friezes by Zuccari; these paintings are nearly destroyed by the smoke of the wax candles used during the ceremonies above stated.

The door opposite the Sixtine chapel leads to the ducal hall in which are arabesque paintings by Lorenzino and Raffaellino. The steps leading to the library communicate with

THE LOGGIE OF RAPHAEL

X
 These loggie, built by Leo X under the direction of Raphael, consist of three stories each of three sides, the two first arched and decorated with pilasters, the third having columns which sustain a wooden architrave. The arabesques of the first story are by Giovanni da Udine, a scholar of Raphael; the other sides subsequently added by Gregory XIII and Sixtus V were painted by the younger Pomarancio.

THE BORGIA CHAMBERS

Are so called from having been built by Alexander VI, who commenced the paintings which were completed under Leo X. These rooms have of late years been filled with antique fragments and other sculptures.

I. *Chamber.* The length of this room is 56 feet, the breadth 36; on the ceiling are graceful stuccoes and fine paintings by Giovanni da Udine and Pierin del Vaga, representing the seven planets. Jupiter seated in a car drawn by eagles, Venus by doves, Mercury by cocks, the Sun by horses, Saturn by dragons, the Moon by females, Mars by wolves; the constellations represented are the great bear, the dog star, and other stars. In the centre of the room is a fine cup of Phrygian marble, around it various capitals, antique fragments of sculpture and architecture, and a fine chimney piece of the XVI century. On the walls are two fine bas reliefs, one of Trajan surrounded by lictors and other personages which was found in his forum; the second representing the gladiators Daretus and Extellus was found near the arch of Galienus in the early part of the XVI century; these figures were copied by Raphael and engraved by Marc' Antonio. Opposite are two pieces of the frieze of the Ulpian library of a splendid composition and admirable execution representing arabesques, Cupids and Chimeras.

II. *Chamber.* The ceiling, in the middle of which are the Borgia arms, was painted by Pinturicchio with representations of prophets, of the ascension of Christ, the resurrection in which

he has introduced Alexander VI; the other subjects by the same artist are the annunciation of the Virgin, the assumption and the descent of the holy Ghost. The sculptures in this chamber are a large round ara called the Giustiniani well, round which is a Bacchanalian festival. On the walls are bas reliefs of Hippolytus taking leave of Phædra, by some called Telephus and Augias, Mars and Rhea Silvia, Diana and Endymion, another fragment of a frieze from the Trajan forum, a bas relief of the education of Jupiter, and two small busts of children one playing, the other stealing grapes.

III. *Chamber.* The paintings by Pinturicchio on the ceiling represent the martyrdom of S. Sebastian, the visitation of S. Elisabeth, S. Elisabeth, S. Antonio abbate visiting S. Paul the first hermit, S. Catherine in presence of Maximian, S. Barbara, S. Julian of Nicomedia, the Virgin and child. In the middle of the room is a fine antique tripod but the chief ornament is the celebrated antique painting known as the «nozze Aldobrandine» supposed to represent the nuptials of Peleus and Thetis, which was found in 1606 on the Esquiline near the arch of Galienus; it was formerly in the possession of the Aldobrandini family. When discovered this painting was reputed the finest that remained of antiquity, a rank it preserved until the discovery of Pompeia and Herculaneum. It had been badly restored but has been recently cleaned, and although it has suffered in its colouring the drawing is the same as when it came out of the artist's hands. Owing to these restorations the copy by Nicholas Poussin in the Doria gal-

lery, and the engravings previous to the last restoration, do not in many parts resemble the original. It is supposed to represent the nuptials of Pelcus and Thetis a subject celebrated in the greek mytology; by others those of Stella and Violantilla celebrated by Statius, or of Manlius and Julia recorded by Catullus, but these subjects, essentially roman, bear no affinity to the greek costume of this painting. Other antique paintings of an inferior style were found in 1810 near the via Nomentana in the S. Basilio farm; the fine well known figures of Grecian mythology, Pasiphae, Scilla, Phædra, Mirra, Canaces, were discovered each with the inscription of their name on the walls of the villa of Proculus near the Ardea way, in the farm of Tor Marancio, two miles beyond the S. Sebastiano gate.

In the IV and last chamber are frescoes by Pinturicchio relative to the virtues, arts and sciences. It contains also several fragments, terra cotta works, presented to the Museum by d'Agincourt and by Canova. To the left is the corridor of Bramante the first part of which is called the

CORRIDOR OF TOMBS.

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This collection of ancient tombs was classified by Monsignor Marini by order of Pius VII. On the right side are inscriptions of the ancients, excepting those on isolated monuments which are generally of the same character but covered with christian tombs, taken in great part from the catacombs. These inscriptions are highly impor-

tant by the Christian symbols they present, such as the monogram, the vine, grapes, fish, Noah's, ark, the dove, the anchor, the good shepherd, and still more by the rites, the sepulchral formulas of the early Christians, the consular fasti of the IV and V centuries of the present era, the errors of orthography and mutations of the final letters, an indication of the indistinct pronunciation of some letters and of the corruption of the latin language. The first inscriptions relative to the ancients are those of priests, emperors, civil and military officers, the arts, trades, and persons of minor importance; along the walls are numerous tombs, sarcophagi, funerary ara, cippi and cinerary urns, architectural fragments of a fine style found chiefly in excavations at Ostia; the niche with emblems allusive to Neptune was discovered at Todi; over it is the small façade of an edicola found in the Pretorian camp which was dedicated to the genius of the *centuria* in the third consulship of Commodus and Burrhus in the year 181 of Christ. The bas reliefs on the cippus of Lucius Atimetus represent, on one side a cutler's shop, on the other a manufactory; one of the partitions unites all the monuments with the epigraphs found at Ostia in the beginning of the present century; several of these relate to the Mithriac worship.

THE VATICAN LIBRARY.

This library is one of the most celebrated of Europe by the number of greek, latin, italian, oriental works and by the rare works and editions of the XV century which it contains; the foun-

dition is attributed to Pope S. Ilario in the year 465 who placed it at S. John Lateran; it was augmented by several popes and transferred by Nicholas V to the Vatican where a larger building for it was erected by Sixtus V.:

The first room contains works in the latin, greek, hebrew, arabic, siro-caldaic languages; the hall, forming the principal body of the library, designed by Domenico Fontana, is 317 palms long and 69 broad, divided into two naves by six pilasters; the paintings are by Viviani, Baglioni, Salviati, Salimbeni, Guidotti, Nogari, Nebbia and Nucci.

On the right entrance is a portrait of Sixtus V by Gaetani receiving from Fontana the plan of the library; over the cornice the principal works of that pope; beneath, views of the most celebrated libraries. On the pilasters are the portraits of the inventors of printing characters in various languages with their respective inscriptions; on the wall various general councils. Near the pilasters are forty six chests which contain the rarest codes on several of which are fine miniature paintings; above are the vases forming, with those in other rooms, the Vatican collection of the Italo greek or Etruscan works; a magnificent Italo greek vase between the pilasters represents the fable of Ceres and Triptolemus; another Achilles and Ajax playing at dice which was found in 1834 at Vulci.

On the last pilaster is the Russian calendar in the form of a cross painted on wood, presented by the Marquis Capponi, and behind the pilaster a marble sarcophagus found beyond the porta Maggiore containing a sheet of amianthus,

now in pieces, in which the dead bodies were burnt and their ashes collected, the cinerary urns are ornamented with bas reliefs; the spiral column of oriental alabaster was found near S. Eusebius.

The two transversal galleries 400 paces long at the end of this hall, contain manuscripts from the libraries of the Elector Palatine, of the dukes of Urbino, Queen Christina, of the Capponi family which have been successively united to that of the Vatican.

Amongst various paintings in the left wing relative to Sixtus V two are deserving of notice; the façade of the Vatican as projected by Michael Angelo; the machinery invented by Fontana to erect the Vatican Obelisk. At the bottom of the third room are two sitting statues; the one to the left represents Aristides of Smyrna (not the Athenian) a celebrated sophist whose name is at the base; the second S. Hippolytus, Bishop of Porto, on whose episcopal chair is engraved the celebrated Paschal calendar; this statue was found in the catacombs of S. Lorenzo. In the fourth chamber is a collection of Christian antiquities. On the walls are sacred inscriptions, various bas reliefs; mixed with Christian sarcophagi found in the cemeteries; and in the light wood cases, crosses, sacred vases, paintings and many other monuments; the subject on the ceiling is the church and religion by Stefano Pozzi.

The « papyri » room is decorated with white, red and black granite, a porphyry frieze, and a fine marble pavement. The painting on the ceiling is by Mengs; the central subject is

history writing on the wings of time, and fame blowing the trumpet; the two seated figures opposite the door representing Moses and S. Peter were also painted by Mengs; the four genii near these figures, those in the lunettes are greatly admired. In the cabinet are the medals, in other rooms uniting with the Borgia chambers, the printed works. Near that of the papyri the subjects relative to Samson were painted by Guido, and it contains the rare and extensive collection of engravings formed by Pius VI.

The right wing of the library is composed of five rooms separated by arches and columns, six of which are of porphyry. In the two first are paintings by the school of d' Arpino, the cases are filled with the Italo greek vases. On the two porphyry columns are two statues of emperors of the period of decline. In the last room are numerous camei, small statues, bronze utensils and other rare objects, amongst which heads of Nero, of Balbinus and of a child with an Etruscan inscription; the door in the iron railing communicates with the principal staircase of the Pio Clementino Museum.



MUSEO CHIARAMONTI.

This collection of statues and monuments of antiquity was formed by Pius VII as an appendix to the Pio Clementino Museum; it may be divided into three parts, the Chiaramonti corridor, that of the inscriptions or the *nuovo braccio*, the hemicicle of the Belvedere.

THE CHIARAMONTI CORRIDOR.

FIRST PART.

As a complete catalogue of these monuments would extend to too great a length, it will be sufficient to point out the most interesting ones. The entrance is between two marble columns found at Ostia; the corridor is divided into sundry compartments; the first to the right represents a seated Apollo found in the last excavations of the Colosseum; the female recumbent statue with the attributes of autumn, appears to have been the lid of a sarcophagus; it was found near Pratica; on the front of the sarcophagus is a bas relief with the busts of a husband, wife and child and deserves notice from the bulla which is suspended to the neck; this monument was found at acqua traversa on the via cassia three miles from Rome; opposite is a bas relief representing the games of the circus of an inferior style of sculpture but interesting by the subject. Near this fragment is one in the early greek style of Minerva preceded by a male divinity; a bas relief with several figures of gladiators; a recumbent statue with the attributes of winter probably the lid of a sarcophagus; these two monuments seem to be posterior to the times of Adrian.

In the second compartment to the right the male statue wearing the toga is of the Antonine period; it stands on a square ara dedicated, as appears by the greek inscription, to the Gods; that on the opposite side by Caius Pomponius Turpillianus, the provider of oil to the granaries

of Galba, erected to Isis, Serapis and the household gods for the safe return of Antoninus Pius and of his family. In the third compartment to the right is the fragment of an elegant arabesque ornament; a bust of Septimius, of Antoninus Pius, of Marcus Aurelius in his youth, a hermes of those called Plato, of Sleep, and of Bacchus but which is the portrait of a personage unknown, the hair being arranged in a particular mode; opposite is a bas relief with genii riding on a sea monster holding the trident, of a graceful composition, the small double headed hermes is interesting as being the sole monument uniting Bacchus in his youth and old age known in the orgies under the names of Zagreus and Dionysius, the former having bull's horns; the bust said to be that of Agrippa bears no resemblance to the portraits existing on medals. In the fourth compartment is the statue of a Muse, opposite is the door of the

BRACCIO NUOVO.

This gallery which by its magnificence may emulate the pinacotechæ of the ancient palaces, was erected in 1817 by Pius VII on the designs of the architect Raffaele Stern who died before it was finished; it was opened for the first time to the public in 1822, and is 313 palms long, and 93 1/2 broad; the cieling is ornamented with stuccoes, the gallery decorated with eight fine carystian columns, two of a rare black egyptian granite taken from the portico of the church of S. Sabina, two numidian or giallo antico found near Cecilia Metella's tomb; at the entrance

and at the hemicycle are other fine columns sustaining busts; all the busts in the gallery are on fine red sienite granite columns; the walls are lined with stucco bas reliefs copied from those of the Trajan and Antonine pillars or from triumphal arches; at the left entrance are the following monuments: a hermes with a greek inscription relative to the sculptor Zeno published by Winckelman, and illustrated by Nibby in 1819; a bust unknown but without any resemblance to Julia, the wife of Septimius Severus to whom it had been attributed; a statue of Mercury found in the Quirinal gardens, one of Domitian formerly in the Giustiniani palace; the mosaic on the pavement was discovered in the villa of Proculus out of the S. Sebastian gate; a fine bust in the egyptian style, a colossal head of a barbarian of the period of Trajan, found in his forum; in the following niche the statue of a Discobolus, above a bust of Apollo, a portrait with the gabine belt, attributed to the Emperor Philip, bears no resemblance to his medals, a fine statue of Lucius Verus; on the pavement a mosaic of Ulysses escaping from Scilla and the Syrens, a bust of Commodus found at Ostia; a Faun imitating the attitude of the Rossigliosi statue by Praxiteles, in the niche a Claudius; the mosaic on the pavement, like those of a similar design, is from the Procula villa at Tor Marancio; an anonymous bust, erroneously called a Titus, totally unlike his medals; the statue of Minerva Medica in parian marble found in the ruins of the temple so called; by the composition and beauty of the proportions, the delicacy of the contours and of the drapery, it may

without exaggeration be considered as one of the finest statues of ancient sculpture. Its appellation of *Medica* is derived from the serpent at its feet, but it is known that this reptile was the attribute of *Minerva*, as the eagle of *Jove*, the dog of *Diana*, the panther of *Bacchus*; the celebrated *Minerva* of *Phidias* in the *Parthenon*, which had no direct relation to medicine, had also a serpent at its feet, and it is very probable that this statue, which is altogether of a greek type, is either by *Phidias* himself or by one of his best imitators.

In the adjoining niche is a fine statue of *Julia*, the daughter of *Titus*, found in 1828 with that of her father near the *Lateran baptistery*; in the middle of the gallery is a basaltic vase of an elegant style and finished execution. At the entrance to the semicircular *exedra*, near the two black granite columns which were formerly at *S. Sabina*, is the colossal statue of the *Nile* on which are sixteen children, symbolic of the sixteen cubits, the requisite height of the river to inundate the lands of *Egypt*; on the plinth are bas reliefs of the plants that grow on its banks, and of the animals that inhabit its waters; this statue, indicating by its style and fine finish, the period of *Adrian* was found near the church of *S. Stefano del Cacco*, the site of the temple of *Serapis*; the composition records the similar subject described by the elder *Pliny* as existing in the temple of *Peace*, with the sole difference of the materials, the latter being of hard basalt: at the angles of this *exedra* are four granite pillars sustaining colossal masques of *Medusa* of a grand and correct style; the

two in marble were found in excavating the temple of Venus and Rome, the other two are casts. In the niches of the hemicycle are five statues of gladiators, the two first were found in the villa of Quintilius Varus at Tivoli; the third at Circeii in a villa of Lucullus; the fourth at Tivoli; the last was in the Ruspoli palace; at the left end of the hemicycle is a statue crowned with sheafs of corn which, from the character and costume, may be recognized as one of the hours or seasons, probably summer; the portrait of Pius VII is by Canova; the mosaic on the pavement with a figure of Diana of Ephesus, was found in the Sabine territory.

Returning to the long gallery there is a graceful statue of Venus; in the niches one of a greek philosopher resembling Homer; busts of Lucius Antonius brother of the Triumvir, of Sallust, a female statue of Fortune discovered at Ostia, one of Diana of inferior composition; above are busts of Pallas, of Adrian, of a female statue finely draped, two fine portraits unknown; in the niche a statue of Antonina, the mother of Claudius, found by Prince Canino in the ruins of Tusculum; the statue of Mercy is one of the best in the nuovo braccio, two busts one resembling Ptolemy the son of Juba, an Amazon in the act of unbending the ark; Caracalla in his youth, statues of Demosthenes and of Abundance though the latter more properly represents Fortune the attributes of the globe and rudder being lost; a roman lady supposed to be Julia the daughter of Titus; the Euripides of the following niche is a beautiful greek work and full of character; a fine Diana

contemplating Endymion, a bust of Trajan, a Caryatides of pentelic marble formerly in the villa of Sixtus V. The Amazon in the following niche is of a grand expression and well executed, the Faun was found near the lake of Circeii. In this arch is a recumbent Faun between two hippocampi each rode by a Nereid, and two sitting Fauns used as ornaments to fountains, found in the ruins of the villa of Varus at Tivoli; in the niches an Isis, two Fauns, Silenus, a graceful statue of Ganymede with the name of the greek sculptor Phenimos, found at Ostia.

In the long gallery is a superb statue of Titus wearing the toga, found in 1828 near the Lateran, a Pallas discovered at Velletri, not to be mistaken for the Pallas Veliterna now at Paris; the Emperor Nerva, a statue finely draped and executed, a nymph and a bust of Claudius discovered at Piperno; the Esculapius is evidently a copy of some bronze statue; in the following niche Antinous under the form of Vertumnus; Silenus crowned with ivy and holding Bacchus in his arms; the bust of a Dacian captive, a statue of Commodus, and a caryatides taken from the Pandrosium at Athens.

CORRIDOR CHIARAMONTE.

SECOND PART.

In the fifth compartment to the right is a fragment representing the carceres of a circus, and opposite a bas relief with masques; a statue of Clio, a large pedestal with an inscription to Aurelius Bassus, found at Lamentana; in the se-

venth compartment fragments of bas reliefs, one representing a rural subject, another the nuptial banquet of the Leucippides to which Castor and Pollux were invited. These fragments, though of an indifferent work, are interesting in point of erudition. Amongst the busts that of Rome deserves notice, the haughty character of the head distinguishing it from that of Minerva who always appears serious; the fragment of a statue of Pallas of the early greek style; the female statue without the head attributed to Diana, to Ariadne and Niobe, probably the latter, was in the villa Adriana; opposite is a Marcus Aurelius. In the ninth compartment there are several interesting fragments on the wall; a bas relief relating to Perseus, another to the combat of Hercules with the Amazons, the semicolossal bust of Pallas in greek marble found at Pratica, seems to have once been painted; opposite is the large sepulchral cippus of Telesina, the daughter of Cajus; the statue of a greek philosopher with the name of Lysias but without foundation; a fragment of Apollo on a square sepulchral ara of the flourishing period of sculpture; a fine masque of the Ocean placed on a votive altar of Diomedes, adjoining it a small well draped statue of Polymnia.

Amongst the monuments collected in the XI compartment is a head of Niobe or of Sappho; the figure of a boy, though broken, calls to mind the same graceful subject in the Capitoline gallery lifting up a masque, but it is not a Silenus as supposed. Opposite a small male statue wearing the diadem; Alcibiades; the Hercules was found in 1802 at Oriolo; a statue

of Tiberius holding the cornucopia. In the XIII compartment are fragments of a good style relating to the battles against the Amazons, beneath is a leopard found in the villa Adriana; a gladiator fighting with wild beasts and falling after having thrust his sword into the body of a lion; a recumbent tiger; a half colossal figure of phrygian marble representing a barbarian. In the XV compartment two fragments, one with roman soldiers wearing cuirasses, the other an early greek work; the figures of the following bas relief are of a good style; a bust of Annia Faustina the wife of Heliogabalus, a sitting statue of Tiberius, his colossal bust and that of Augustus excavated at Veii in 1818. In the XVII compartment the fragment of a bas relief with a four wheeled car; a bust of Augustus in his youth, one of the finest at the Vatican for expression, design, and delicacy of work; it is said to have been found at Ostia. Near it is a very rare bust of Cicero, the only authentic one in Rome, bearing a perfect resemblance to the medals of Magnesia and agreeing with the particulars preserved by ancient authors, in his own writings, and in those of Dio; the six fragments opposite are of a good style and execution; near them are the busts of Alcibiades and of Clodius Albinus the rival of Septimius Severus; statues of a warrior and of Esculapius. In the XIX compartment a fragment in « alabastro fiorito », a pig in nero antico, a mythriac group, a swan of very fine execution, a phœnix, a dog, and other animals, two satyrs and other figures. Amongst the chief objects of the XX compartment are a statue of Cupid in fragments, and a

semicolossal one of Tiberius found at Piperno; the resemblance, the grandeur and tranquillity of the pose, the drapery, the folds, render it one of the finest monuments of roman sculpture; the sarcophagus was found in the Amendola villa on the via Appia, it is placed on a sepulchral monument representing the process of the ancients in making oil; to the left a statue of Atropos, one of the Parcæ, from the villa Albani. In the compartment are busts of Niobe, Antoninus Pius crowned with oak, of Meleager, Adrian, of Venus in marble of Paros from Diocletian's baths. In the XXII Silenus, a colossal bust of Isis from the Quirinal gardens, a statue of Sabia the wife of Adrian represented as Venus genitrix; one of Diana Lucifera. In the XXIII an architectural ornament, a bust with the names of Pompey and of Nerba but unknown; Pallas, a beautiful bust supposed to be Trajan's father, Augustus; one unknown though resembling Aristotle. On the wall opposite a bas relief of a figure supposed to represent Eos, a gnostic divinity; on the sides a mithriac bas relief. In the XXIV, a statue of Venus and one of Mercury found near the monte di Pietà; a Claudius placed between a statue of the genius of death found in the villa of Cassius at Tivoli and that of Salustia Ortiana represented as Venus, from the forum of Preneste. In the following compartment a fine head of Faun, one of Sylvanus crowned with pines, a Neptune and the younger Agrippina; busts of Marcus Brutus, of the elder Agrippina and a small statue of Typhon in the roman egyptian style; in the XXVI compartment a Ceres finely draped placed on an ara formerly in

the villa Aldobrandini; on the sides, Apollo and Diana; Mars and Mercury; Fortune and Hope; Hercules and Sylvanus; the fragment of a bas relief said to represent Juno and Thetis and two other bas reliefs of the most perfect style, a small statue of Atys, beloved by Cybele; the infant Hercules strangling the dragons; two small Ganymedes with the eagle; the bas relief represents a city surrounded with walls near the sea or a river. In the XXVIII compartment a well draped statue of Rome, Hygeia in pentelic marble and part of a group of an unknown subject; an Esculapius, Venus, and a young girl carrying the mystic sift used in the mysteries of Bacchus. In the XXIX compartment a fine head unknown found in the ruins called Roma vecchia; a child carrying a vase on his shoulder; a colossal head of Antoninus Pius from Ostia; a small rare statue of Ulysses as he is represented on the medals of the Mamilia family; a fragment of a dancing Faun, a bust of Sabina; fragments of a Faun in black basalt; a hermes of Jupiter Terminus, the busts of Julia, of Isis, of a Centaur crowned with vine leaves, of Bacchus in giallo antico, a semicolossal recumbent statue of Hercules, two hermes, one unknown, the other with the name of Solon; the grotesques on the ceiling of the stairs are by Daniel da Volterra.

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HEMICYCLE OF BELVEDERE.

The monuments in the first five rooms most worthy of observation are the busts no. 788, 789 and 791 placed on the left side of the second room and representing Manilia, Lucius Manilius, and

Manilius Faustus which were discovered on the *via Appia* within the *S. Sebastian gate*; the bust 790 is of the same style but without any name; they are not anterior to the third century of the present era.

In the semicircle adjoining the fifth room is a collection of the Egyptian monuments purchased by Pius VII. It consists of ten sitting black granite statues representing Isis or Athor, the primitive Venus of the Greeks; in the centre a male mummy, on the walls several hieroglyphs and a Coptic epitaph stating, after an invocation to God, that it belonged to the tomb of Chalaf, the son of Hossein, nephew of Ibrahim and grand nephew of Ahmed, named Rum, who died on the seventh of the month of Sival 454 of the Hegira or 14 October 1062. Opposite are many figures in bronze, wood and porcelain; utensils, mummies of sacred animals and objects used by the ancient Egyptians. These monuments were discovered prior to 1819 in the ruins of Thebes and in the tombs of Gournah on the right bank of the Nile. The three last chambers contain the casts from the Parthenon; in the first those of the frieze, on the north side of the cella, allude to the celebrated Panathæa procession at Athens, the subjects are explained by the following letters: A the Ilissus a river near Athens; B Hercules in his youth; C Cupid; D the upper part of a figure of Neptune; E Ceres and Proserpine; F the head of a horse in the car of the setting sun, the high reliefs of the metopes in the third room represent the fight between the Lapithæ and the Centaurs, the letter H is supposed to represent the rising sun or the Ocean,

to this subject belong the heads of horses of the letter I; the subject of the central group is unknown. With the exception of the Cupid in the first room, which is believed to be of the time of Alexander, the other subjects were all designed by Phidias, and executed by his own hand, or under his direction. It is needless to add that they are the finest pieces of greek sculpture.

MUSEO PIO CLEMENTINO

X
Some of the principal statues of Rome, the Apollo, the Laocoon, the Mercury and other works of sculpture had been united in the Vatican in the Belvedere court, but the museum owes its origin chiefly to Clement XIII, Clement XIV and Pius VI who formed the immense collection now called the Pio Clementino Museum. It was greatly augmented by Pius VI, not only by the acquisition of a great number of monuments, but by the construction of magnificent halls which emulate the splendid edifices of antiquity. To this Pontiff we are indebted for the hall of animals, a part of the gallery, the cabinet, the hall of the muses, the round hall, the vestibule in the form of a greek cross, the hall of the biga, and the magnificent staircase; the architecture of these parts added by Pius VI is of a pure style, and the collection contains objects that offer a high degree of interest to artists, connoisseurs and archæologists.

THE SQUARE VESTIBULE

On the right side is a recumbent sepulchral statue of a matron of the natural size with two genii, one at her feet preparing the quiver, the other holding a wreath of flowers near her head. Opposite are the monuments discovered in 1780 in the tomb of the Scipios which consist of a peperino sarcophagus, ornamented with imitations of roses and triglyphs of a fine design, the inscription in very old latin states « that this » is the tomb of Cornelius Lucius Scipio Barbatus, Consul in the year of Rome 456; Censor and Edile who took Samnium and Taurasia Cisauna and subjugated all Lucania» Over this sarcophagus is the bust of a young man with a laurel wreath said to be Ennius whose portrait was placed, according to Cicero, in the tomb of the Scipios, but it is more probably one of the family, relating to which several inscriptions line the wall. In the centre of this hall is the celebrated fragment of a statue of Hercules called the « Torso di Belvedere », of such beauty and perfection that it has always excited admiration; it contributed to form the grandiose style of Michael Angelo. By its greek inscription it was the work of Apollonius, the son of Nestor an Athenian, and was found in the baths of Caracalla.

THE ROUND VESTIBULE

In the centre is a marble cup of excellent taste; in the right niche a fragment of a male statue, one of a female finely draped. Outside

of the window is an antique Anemoscopium found in 1779 near the Colosseum, having the names of the winds in greek and latin. The extensive view from the balcony over Rome and its vicinity has given to this spot the appellation of *Belvedere*.


CHAMBER OF MELEAGER

The chief ornament of this room is the celebrated statue of Meleager found; in the opinion of some antiquaries, on the Esquiline, according to others out of the Portese gate; though the drapery is mannered it is one of the finest statues that has come down to us. On its right is a bas relief representing the apotheosis of Homer by the Muses. Another opposite is interesting by the subject, as it represents a sea port, and was found on the via Appia in the Moiraga villa. Beneath in high relief the fragment of a roman hireme vessel with soldiers in the act of combating, and a colossal bust of Trajan. Behind the Meleager is an antique travertine inscription recording the deeds of Mummius, the conqueror of Corinth, a monument of importance in the latin paleography, and serving as a link to the inscriptions of the Scipios.


PORTICO IN THE YARD

This portico, of an octagon form, is sustained by 16 granite columns and various pilasters alternating with the same number of plain and round arches. In the yard are some monuments of little interest.

To the right within the portico is a large white marble sarcophagus with sculptures in high relief, representing a dance of Satyrs and Bacchantes; it was discovered in laying the foundations of the Vatican sacristy. A sarcophagus with a greek and latin inscription, stating that it is the sepulchre of Sextus Varus Marcellus, the father of the Emperor Heliogabalus. Opposite the sarcophagus of the Bacchantes is a superb basaltic urn used for bathing, found in the last century, near the thermæ of Caracalla.

The first cabinet is decorated with the statues of Perseus, and of the gladiators Creugnantes and Damosenus, by Canova. In the niches under the opposite arch are statues of Mercury and Pallas. To the right in the open space a sarcophagus representing Bacchus and his attendants meeting Ariadne in the island of Naxos; on the bas relief of another sarcophagus is the figure of an old man in the barbarian costume who, with other captives, implores the clemency of the conqueror. In the following niche a statue larger than life of Sallustia Barbiana the wife of Alexander Severus, under the form of Venus with Cupid, and inscribed on the base

« VENERI FELICI SACRVM SALLVSTIA
HELPIDVS D. D. »

This group was found near S. Croce in Gerusalemme. Near it is a large sarcophagus with the figure of Achilles supporting Penthesilea, Queen of the Amazons, whom he had wounded.

In the niche of the II cabinet the statue

of Mercury known as the Antinous of the Belvedere; on the walls a bas relief with a repetition of Achilles and Penthesilea; to the left an Isiac pomp formerly in the Mattei palace, under the arch statues of the god of gardens, of an infant Hercules holding a cornucopia; sarcophagi with the genii of the seasons, and Nereids bearing the arms of Achilles, a bas relief representing the gate of *Aides* half open, an allusion to death.

On the sides of the arch are two verd' antico columns with composite base and capitals, and two bull dogs of a fine style of sculpture; around the portico are other sarcophagi with bas reliefs representing the battle of the Amazons, the Bacchanalian genii, and on the lid of an ancient sepulchre a female deceased holding a serpent, the symbol of immortality; near the arches are two thermal urns of granite.

The following cabinet contains the celebrated group of Laocoon and his sons found under Julius II near the Sette Sale, between the churches of S. Martino and S. Pietro in Vincoli. This group is unrivalled in the delicacy of forms, the expression of pain in the countenances, and the contorsions of body occasioned by the two large serpents sent by Minerva. According to Pliny this admirable group was executed by three sculptors of Rhodes, Agesander, Polidorus and Athenodorus. The bas reliefs on the walls represent a Bacchanalian festival and the triumph of Bacchus after his conquest of the Indies. In the niches statues of Polyymnia and of a Nymph found near the pretended temple of Peace.

Amongst the monuments at the end of the

portico are bas reliefs of Hercules and Bacchus with their attributes; a sarcophagus with genii bearing arms, a large granite urn and a bas relief of Augustus preparing for the sacrifice.

In the niche a statue of Hygeia; a bas relief with the figure of Rome following a victorious general probably the fragment of a triumphal arch; a large granite urn and a sarcophagus with Nereids and Tritons, and two large blocks of « *pecorella* » alabaster, found at Porto in 1825.

The last cabinet contains the « *Apollo of the Belvedere* » the most perfect work of the sculptural art, uniting the « *beau ideal* » a noble attitude, and the majestic aspect of a deity. It was found at Antium in the latter part of the XV century; the bas reliefs on the wall represent a chase, and Pasiphae with the bull; in the niches are statues of Pallas and of Venus Vincitrix.

At the first entrance to the portico are two sarcophagi, one with a figure of Ganymede, the other of Bacchus with a Faun and a Bacchante; a thermal urn of green basalt found also in the baths of Caracalla; the marble columns with leaves and arabesques are from the villa Adriana.

HALL OF ANIMALS.

This hall, divided into two parts by pilasters and four granite pillars is paved with antique mosaics. It contains marble works of sundry animals; at the entrance a wolf, in the centre, between various birds and arabesques, an eagle devouring a hare, and a tiger.

The monuments in this important collection are placed on marble slabs and antique pedestals ; to the left a group representing a Triton carrying away a nymph; Hercules with Cerberus in chains; a horse, a naked colossal statue unknown; Hercules killing Geryon, found with the Cerberus at Ostia; the group of a lion devouring a horse; a mithriac group, a stag in « alabastro fiorito » a small lion in porta santa marble; Hercules and the Nemean lion, the group of Hercules and Diomed king of Thrace both excavated at Ostia; a Centaur; Commodus on horseback in the act of throwing the javelin remarkable by the horse being shoed; a tigress, a lion in yellow breccia, a large lion of grey marble, a griffin of alabastro fiorito.

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THE GALLERY OF STATUES.

Beginning by the right the most remarkable statues composing this splendid gallery are the following: Clodius Albinus clothed in mail; a half sized Cupid of Parian marble; a naked figure unknown; Paris; Minerva pacifera, a bronze helmet in the right, an olive branch in the left hand; a rare statue of Caligula found at Otricoli; a superb figure of an Amazon in the act of drawing the bow, a female holding a *patera*, perhaps Juno, and a Diana in bas relief on the pedestal. A small statue of Urania; at the left of the entrance two very fine sitting statues of Menander and Posidippus, greek comic poets, found near S. Vitale in the Quirinal valley, a seated Apollo, the portrait of Nero, Septimius Severus, Neptune, Adonis wounded; Bacchus, the

graceful group of Esculapius and Hygeia, Venus with a vase at her feet supposed to be a copy of the celebrated Cnidian Venus of Praxiteles, being in the same attitude as on the medals of Cnidus; a recumbent statue with the inscription « Phenias Nicopolis : » a Danaid with a cup, the symbol of her punishment; Diana as a huntress with her dog.

In the small vestibule is a vase of alabaster cotognino, rare by its size, which contained the ashes of the children of Germanicus; it was found near the mausoleum of Augustus; a fine recumbent statue of Adriadne abandoned by Theseus in the isle of Naxos; on the pedestal a bas relief representing the battle of the Titans with Jupiter and the other Gods; two fine candelabri from the villa Adriana, the statues of Mercury and of Lucius Verus.

HALL OF BUSTS.

This hall forms three divisions separated by arches and sustained by columns lined with giallo antico and fine breccia pilasters. In the first part a Domitia, Titus, Marcus Aurelius Antoninus, Julia Mammæa, a female head on a bust of alabaster, Alexander Severus, Augustus; a head of Menelaus, the younger Philip, in porphyry, an old woman of a very fine style; a group of Nymphs, probably the hours, dancing round a column.

In the second division, busts of Septimius Severus, Antoninus Pius, Jupiter Serapis, Tiberius, Nerva, Claudius, Antinous, Sabina, Adrian, Didius Julianus.

In the third a veiled Isis crowned with serpents; Silenus, Faun; in the niche a statue of Jupiter with the eagle at his feet holding the sceptre and the thunderbolt; an antique celestial globe presented to the Pope by Cardinal Zaccaria; a bust of Marcia Otavia, wife of the elder Philip; a Flamen priest, the bust of a Barbarian captive found near the arch of Constantine. Beyond a loggia containing several antique busts and statues is



THE CABINET.

It is decorated with eight marble columns and pilasters of alabaster from Monte Circeo, a frieze with bas reliefs of children in festoons, and four seats of large entire slabs of porphyry with bronze gilt stands. The pavement consists of fine mosaics found in the villa Adriana surrounded with a frieze of vine leaves, fruits, and garlands admirably executed; the mosaics form four squares separated by graceful ornaments, three representing various antique masques, one a landscape with goats and shepherds, the paintings by de Angelis relate to the five following subjects: Ariadne and Bacchus, Paris presenting the apple to Venus; Paris refusing it to Minerva, Venus and Cupid, Diana and Endymion.

Over the door a bas relief of four of the labours of Hercules; in a niche a faun in rosso antico from the villa Adriana; a priest of Mithra, restored as Paris, on the wall a bas relief with arches and columns, representing various deeds of Hercules; a statue of Pallas found with those of the Muses in the villa of Cassius at Tivoli, a

superb quadrangular cup and seat of rosso antico. Between the columns a statue of Ganymede wearing the Phrygian cap with the eagle at his side, well preserved and executed; a bas relief with deeds of Hercules; in the niche a very fine statue of Cupid or Adonis, another bas relief of the labours of Hercules; a statue of one of the hours in the act of dancing, placed on a cippus inscribed *Liciniae Crassi etc.* A bas relief representing the sun and fortune, the capitoline and other divinities. In the niche a superb statue of Venus in the bath found near the springs of the acqua vergine, and on the wall a bas relief of the apotheosis of Adrian; between the columns a statue of Diana; on the wall another bas relief with one of the hours.

Beyond the iron gate opposite the one at the entrance, a statue of Diana, a bas relief representing three conquerors in the games with palms, vases, and their names; in a niche a statue of a dancing Faun.

HALL OF THE MUSES.

This hall forming an octagon contains 16 Ioni columns with their antique capitals; the mosaic pavement found at *Lorium* relates to theatrical representations, in the centre is a head of Medusa.

At the right entrance a hermes of Cleobulus, a Diogenes, a statue of Silenus; on the bas relief the dance of the Corybantes, a rare hermes of Sophocles, one of Epicurus.

Around the hall are several hermes and the statues of the muses found with the hermes of the seven sages of Greece in the villa of Cassius

at Tivoli. The first, Melpomene, her head which is of a beautiful style, crowned with vine leaves, the masque and dagger distinguish her as the tragic muse; a hermes of Zeno the philosopher; Thalia with the masque and pastoral stick, the symbols of comedy and of pastoral scenes; the hermes of Eschines with his name written in greek the only portrait known of this orator; Urania the muse of science and of astronomy; a bas relief of the combat between the Lapithæ and the Centaurs; a hermes of Demosthenes, the orator; a statue of Calliope, the epic muse; the hermes of Antisthenes with a greek inscription to the founder of the cynics; Polymnia crowned with flowers and enveloped in a mantle, the muse of memory, fable and pantomime.

A hermes of Aspasia, with a greek inscription at the base of the pilaster, the only portrait of her that is known; a sitting statue said to be Sappho, a very rare hermes of Pericles with a helmet on his head and a greek inscription on the breast, the first that has made us acquainted with the physiognomy of this celebrated Athenian; it was found in the villa of Cassius at Tivoli. Under the architrave an armed statue of Minerva, in the niche opposite that of Mnemosyne, the mother of the muses, with a greek inscription at the base.

Near the door, are hermes with the greek names of Pitthacus of Mitylene, and Biantes of Priene, two of the seven sages of Greece; a statue of Lycurgus, the legislator, a hermes of Periander of Corinth, another of the Sages; the bust of Alcibiades, the statue of Erato the muse of lyric poetry, and a hermes with the eyes clo-

sed, supposed to be Epimenides. A statue of Clio the muse of poetry, a hermes of Socrates with the name in greek, a beautiful statue of Apollo Citheriades in long robes, crowned with laurel and the cetra on which is a bas relief of Marsyas. On the wall the battle of the Centaurs, a hermes of Themistocles, a statue of Terpsichore the muse of the dance, a hermes of Zeno of the sect of Epicurus, a statue of Euterpe holding the *tibia*, a hermes of Euripides the tragic poet, and a statue of Bacchus under the disguise of Diana. On the wall a dance of the Corybantes, a bas relief of Mercury receiving Bacchus from the thigh of Jupiter, a hermes of Thales with the greek motto found in the Tiburtine villa of Cassius.

SALA ROTONDA.

This hall, 80 palms in diameter, is sustained by ten fluted pilasters of Luni marble, the porphyry columns support colossal busts, the mosaic on the pavement, one of the largest known, was found at Otricoli, the one of a black and white ground at Scrofano. The Otricoli mosaic of various colours is divided into compartments by beautiful meandering festoons and contains in the centre a head of Medusa, on the sides the combat of the Lapithæ and Centaurs, sea monsters and Tritons. In the middle of this hall is a magnificent cup of porphyry 62 palms in circumference placed on four gilt feet made in the antique style.

Near the entrance are two large hermes from the theatre of the villa Adriana, the one to the right Comedy, the other Tragedy. Before

the first right pilaster a beautiful head of Jupiter found at Otricoli; in the niche a colossal statue of Commodus represented as Hercules. II pilaster a bust of the elder Faustina the wife of Antoninus Pius, in the niche Augustus, or his protecting genius. III pilaster, a colossal head of Adrian from his mausoleum. In the niche a statue of Antoninus Pius on a pedestal with a bas relief of the games of the circus. IV pilaster, a colossal head of Ocean, the beard composed of dolphins, the breast is covered with waves, the face with shells. In the niche a statue of Nerva. V pilaster, a colossal bust of Jupiter Serapis from which seven rays emanated; a statue of Juno found on the Viminal. VI pilaster, a bust of the Emperor Claudius, from Otricoli, wearing a civic crown of oak leaves; a Juno *Sospita* or *Lanuvia* armed and covered with a goat's skin. VII pilaster, the bust of Julia Pia, in the niche a statue of Bacchus. VIII pilaster a colossal bust of Pertinax.



HALL OF THE GREEK CROSS

This hall was also erected by Pius VI to form the chief vestibule to the Museum; the door is 26 palms high, the breadth 13, the jambs and columns on the sides are of red oriental granite. On these are two Egyptian images of red granite with vases on the heads in the form of caryatides which sustain the architrave. On the granite frieze in letters of gilt bronze are the words MUSEUM PIUM. On the cornice corresponding to the two Caryatides are two large granite vases and in the centre a bas relief of

gladiators fighting with wild beasts ; the pavement is of antique mosaic , the part near the door was found at Fallerone , and the central part at Tusculum.

In the niche to the right is a statue of Augustus , and on an antique table resting on two swans an Egyptian statue in black marble found , with that of Lucius Verus , at Tivoli ; near the window is the large porphyry urn of a single piece with a bas relief of boys gathering bunches of grapes ; it contained the ashes of Constantia , or Constantina the wife of Gallus , and was found in the monument of the Constantine family near S. Agnese ; in the niche a muse which probably decorated the theatre at Otricoli. On the pilaster an Egyptian statue of black marble from Tivoli , beneath a sphinx in red granite ; on a cippus a statue of Venus a repetition of the celebrated Cnidian Venus of Praxiteles. On the wall a bas relief of three muses , before the door a large sphinx in white and black granite ; a bas relief of two boys and two lion's heads, a bacchanalian scene with three figures ; another colossal sphinx ; Erato holding the lyre , three muses , an Egyptian statue found at Tivoli, a muse seated on a cippus. Under an inscription relative to the thermæ of S. Helena is the other large porphyry urn found in the monument of the Constantine family on the Nomentano way ; the sculptures represent horse soldiers and captives ; the lid, festoons and lions in repose. A statue in the act of haranguing found at Otricoli ; in the angle, an Egyptian statue in black granite found also at Tivoli ; one veiled and wearing the toga, at Otricoli.

+ *THE PRINCIPAL STAIR CASE*

Is sustained by 22 columns of oriental granite; the steps formed of white marble, the balustrades, the architrave and cornice of intaglios; on the first steps are two recumbent statues of rivers, one unknown, the second in grey marble represents the Nile; in a niche Ceres holding sheafs of corn; the principal door decorated with two cipollino columns communicates by four internal arches with the Museum, garden, street and the gallery of archives.

+ *CAMERA DELLA BIGA.*

This hall of a round form is decorated with eight marble fluted columns; in the centre is an antique marble biga, on the right a statue of Perseus, in the niche one with the name of Sardanapalus though more probably a Bacchus; an Alcibiades, the foot reposing on a helmet, a veiled statue finely draped in the act of offering a sacrifice; Apollo with the lyre, a Discobulus, a greek warrior and a sarcophagus representing the games of the circus. The statue near the Discobulus is a copy of the one by Miro found on the Appian way; the statue of a charioteer in the games of the circus, a greek philosopher resembling Apollonius of Teane, the tripod with figures in high relief alluding to the mystic Hercules was discovered on the via Appia.

GALLERIA DE' CANDELABRI

This gallery, divided by arches which are sustained by marble columns, contains a large collection of vases, cups, candelabri and bas reliefs. In the third part are deposited the objects found in the *Procula* villa on the Ardea way, which were presented to the museum by the Duchess de Chablais. In the niches are four statues; two of Bacchus, one of a Bacchante and the other unknown; the mosaic on the floor probably belonged to a triclinium or to a kitchen as fish, fowl, dates and asparagus are represented on it; the Bacchic hermes with a triple head is curious by the subject. On the walls are eight paintings of a good style of Fauns and Bacchantes.

MUSEO GREGORIANO

This Museum has been formed by the present Pope Gregory XVI to contain the numerous monuments of art found of late years in the ancient cities of Vulci, Tarquinii, Cere, Toscanella and in other spots scattered over that part of ancient Etruria which extends from the Tiber to the river Fiora. To these monuments have been added those of Egypt which were hitherto in the Capitol or in other public museums.

In the first vestibule are three reclining figures, two male and one female, originally placed over tombs, which are remarkable by the ornaments with which they are adorned.

The horses' heads of a good style of sculpture were found over a sepulchral door at Vulci.

Several cinerary urns made of alabaster of Volterra and votive offerings were discovered at Cere.

The adjoining room contains a large sarcophagus on which are represented the funeral rites of the Etruscans, and urns found at Castel Gandolfo of a style similar to those of Etruria.

The works in terra cotta are united in the hall of Mercury, so called from the highly finished statue of that god found at Tivoli.

The following room contains the vases with black figures on a yellow ground of the most ancient style. The vase of Bacchus is particularly admired for its execution; the figures are not mere outlines but painted, the different colours imitating the flesh, the vestments and accessories; the subject represents Mercury consigning to Silenus the infant Bacchus; three nymphs emblematic of the seasons, which formerly were three in number, are celebrating with their songs the birth of the son of Jove.

The chamber of Apollo is so called from the vase in high preservation, representing Apollo seated on the tripod, singing to the sound of the lyre; this urn is perfect both for its composition and its workmanship. It is placed in the midst of several others which are highly interesting.

In the hall of the bronzes is the military statue discovered at Todi, a monument unrivalled as offering a type of the national art, the celebrity of which is increased by the epigraphs engraved on it to which various interpretations have been given. In this room are domestic utensils differing in form, style and size, chandeliers

used also in the sacred rites, the tripod and casket, beautiful bronzes found at Vulci, military weapons at Bomarzo, fragments of figures larger than life at Chiusi, the colossal arm in the port of Civitavecchia: the etruscan car so singular for its ornaments and style, the chest engraved with athletic combats are worthy of observation: the walls and tables are covered with mirrors and inscriptions useful in advancing the knowledge of the etruscan language. In two closets are deposited a great number of small utensils, light fragments and vases; the large vessels, utensils and arms on the walls; the mask used in scenic representations and crowned with ivy, are finely executed.

The works in gold are beautiful and elegant whether we consider the invention, the form or their state of preservation: the ornaments of men are the distinctive signs of dignities, the premiums of victory, the gifts of athletic combats, the civic and triumphal crowns of ivy and myrtle, the gold works cut with the chisel, not only manifest the taste of the artists but convey an idea of the scientific knowledge of the nation. From all these objects an idea may be formed of the riches, the flourishing state, and the degree of splendour attained by the Etruscans when objects of such value were buried with the owners.

A passage, the walls of which are lined with etruscan inscriptions, leads to a large room round which are copies perfectly resembling the original paintings existing on the tombs of Vulci and Tarquinii, monuments of the highest importance in the history of national art as they

represent the public games and banquets which took place at the funerals of illustrious individuals; the vases and sculptures of this room are marked with etruscan inscriptions.

Near the passage to the cinerary urns of alabaster of Volterra is an imitation of a small etruscan cemetery and tomb brought from Vulci, the door of which is guarded by two lions placed as in their original position. In the interior are disposed the funeral beds and vases which are usually found in these tombs.

THE GALLERY.

Is filled with cups of the most delicate workmanship that has come down to us from the ancient schools. Of various and beautiful shapes the design is generally of the lightest character; the artists, pleased no doubt with the elegance of their compositions, have frequently inscribed their names on the vases with short and witty jests expressive of joy, happiness, invitations to drink, to pass life merrily, expressions which may appear to be discordant with the figures represented, but for which there exists a reason which it is not always easy to penetrate as they afford a field for extensive research. These arguments may be particularly applied to the archeology of the fine series of argonautic vases found in the necropolis of Agilla and in that of Cere which are united in this museum.

This celebrated maritime expedition of the heroic ages was hitherto considered as having afforded a subject of fiction amongst the greek and latin poets, nor did any monuments exist in

support of their assertions , but in this collection is an ample development of the Thessalian story which gives a new , a better and a different idea of that celebrated event. On one of the vases the principal chiefs who partook of the dangers and glory of the enterprise are preparing for their departure and putting on their armour ; the attendants obliged to serve and follow their lords prepare the shields each of which is distinguished by an emblem ; on one a lion , on another a bull , on others a throne or a branch full of leaves ; not only does this vase prove the antiquity of heraldry but the mantles worn by the personages show their degrees of rank, and the same ornaments that cover the mantle of the chief appear on those of his attendant.

On other vases are represented the calamities which befel the royal house of Æson and Pelias ; the lamentations of Lemnos , the vengeance of Medea, are expressed in a manner differing altogether from the accounts of the greek and latin stage , or from the epic poetry of those nations. The hand of these ancient artists was guided by narrations, now lost, as appears on a vase placed in the centre of these described, on which the final catastrophe of the conquest of the golden fleece is expressed in a mode hitherto unknown ; Jason, when nearly devoured by the dragon, is drawn out of his jaws by Minerva ; the name written in clear purple letters near the figure of the chief leaves no doubt on the subject.

After the argonautic vases come those which represent the deeds of Hercules and the mysteries of Dionysius , forming a series of subjects

difficult to explain, the traditions and opinions of the learned being frequently at variance.

A design of the utmost perfection and purity of style, with an expression suited to the subject, is that of OEdipus in his travelling dress deeply meditating on the enigma proposed by the sphinx, who appears on the summit of a rock in those mixed fantastic forms of a lion and a young female under which she is represented in the monuments of art. On another vase the artist without regarding the design, ridiculed this subject by representing a man with an enormous head in the same pensive attitude as OEdipus and a monkey in lieu of the sphinx.

The vases relative to the ancient systems of theogony, to the homeric descriptions, to the public games, banquets and other usages of those times open a wide field for research, whether we consider the beauty and excellence of the design which, in the gymnastic scenes often reach perfection, or the light they throw on the classic authors and other monuments of antiquity.

In one of the closets are vases of a smaller size but highly interesting from the variety of their forms and caprice of invention, particularly in those used for drinking; some have the form of a ram, others of the humble animal that carried Silenus, the face of an Ethiopian and of Silenus who expresses joy on receiving the gifts of his disciple. This closet also contains bowls and vases of various forms of the most finished workmanship.

THE EGYPTIAN MUSEUM.

Several statues and colossal figures contemporaneous with their prototypes are united in this museum. The colossus of queen Twea, the small statue of Menephtah I seated on a throne, the fragment of the throne of Rhamses III are of the period of the dynasty that reigned between the year 1822 and 1274 before the christian era. Without entering into a detail of all the monuments representing the human form, animals, vases or other objects, we shall arrest our attention on the most remarkable; the two lions next to the colossus of Twea, though the last of the works executed under the Pharaohs which are known to us, bear testimony to the talent of the egyptian sculptors even at the decline of that empire.

The torso of king Nectanebo placed in the hall of lions is not less worthy of attention for the beauty of its form, nor can we avoid noticing another torso in the same hall representing one of the ministers of state; it is executed in alabaster of Gournah.

Continuing our review of this museum we shall find a new, though indirect, proof of the errors hitherto committed in judging of egyptian art when it represented the human form. In the large hall, contiguous to that of the lions, fitted up in the egyptian style, are the monuments of imitation or those produced in Rome in the egyptian manner at the period of the emperors, the greater part of which were found in the villa Adriana near Tivoli. To an imitation of the works executed under the Pharaohs and without attempting to correct the original taste prevailing

during so many centuries in Egypt, these artists added the softness and finish which distinguished the greek school at Rome. An example is observed in the Antinous, a statue placed in this hall, which from the beauty of its form has been named, by artists, the egyptian Apollo. If imitation has produced a work of such merit how can we doubt of the perfection which sculpture had attained in Egypt? not that all egyptian statues could serve as models, but several dispersed throughout Europe are equal in beauty to the Antinous. The works of imitation representing animals are not less useful in judging of egyptian art; in comparing the works of the Egyptian and Roman artist, if the former is not superior he certainly is not inferior; the egyptian, in the representation of animals always possessed the greatest degree of skill as is evidently proved by the lions of king Nectanebo, by the prodigious quantity of volatiles, quadrupeds, reptiles and scarabæi abounding in this museum, whose resemblance to nature is so perfect that they might serve for the study of naturalists.

ARCHITECTURE.

In order to complete the egyptian collection in the Vatican of works of art in its primitive state, the only monuments wanting were those of architecture; the works preserved till the present day in Egypt attest the boldness of imagination and power of execution shown by that nation in this art, and excite a sentiment of regret in those who have not had an opportu-

nity of observing the monuments spread along the banks of the Nile.

The Vatican museum possesses a small but valuable remnant of this nature: a capital from Thebes of the second order of architecture, formed of sand stone in the shape of an expanded lotus; that it is genuine is attested by the vestiges of yellow colour which originally covered it, as it was customary amongst the Egyptians to paint those species of stone which did not admit of polish. This small remnant placed in the gallery of mummies may be found useful in comparing the greek style with the original egyptian.

We shall not dwell on the various productions of the mechanical arts abounding in this collection, on the fabrication of papyri, the weaving of cotton in the bandages of mummies, nor on the admirable art of preserving for thousands of years the remains of the mortal frame, nor on the sandals varying in shape, or the works in bronze and sycamore wood on which are represented figures of the gods or of embalmed bodies, or cases containing animals reduced to mummies, and those in which writings have been deposited. One in the gallery of mummies is particularly interesting as it represents on its four sides hieroglyphic inscriptions relative to the four genii, the companions and assistants of Osiris in the regions below, who appear in their respective characters. In this collection are numerous small vessels of various substances, containing the ointment used in painting the eyelids, others were destined to preserve balsam or perfumes.

Such is the valuable collection of monuments bearing testimony to the knowledge of the Egyptians, of that knowledge which Moses, having imbibed, became powerful in acts and words (acts of the apostles chapter VII). Such are the resources laid open to the learned in this museum by order of the reigning pontiff Gregory XVI, and due to his incessant zeal to promote the interests of religion. Here the theologian will find the vestiges of the primitive traditions which preceded the revelation written by Moses and the prophets ; here sacred philology derives information for the explanation of oriental biblical texts; how many points of contact exist between the customs of the two nations, the people of God and that of Egypt, whose history is so closely connected; what a new light is shed on a multitude of hebrew idioms and forms of language arising from the similarity of a great number of scriptural phrases with the forms of the ancient egyptian language preserved in the hieroglyphic inscriptions.

To the student of sacred writ it will be gratifying to see the portrait of Ptolemy Philadelphus under whose auspices, and doubtless providentially, was undertaken the version of the scriptures from hebrew into greek, called the septuagint. The civilised nations of that time were thus enabled to read the sacred code and prepared to receive the first glimmerings of the doctrines of the unity of God and of the redemption which was approaching; the statues of Ptolemy and Arsinoe are placed near that part of the library which contains the celebrated manuscript of this inestimable version.

In the Egyptian monuments collected in this museum a distinct history is traced of sculpture and architecture ; we shall now examine writing and painting.

WRITING.

The primitive state of the Egyptian characters is proved by the vestiges that remain of the earliest kinds of writing; the first was that of the simple representation of the idea, the second was at once symbolic and phonetic, the third the plain alphabetic expression, at least in Greek and Roman names; the union of these systems constitutes the beauty of the writing called hieroglyphic.

The written papyri, some in the hieroglyphic, others in the hieratic and demotic characters, amount to about thirty two; these line the walls of the fourth room after the gallery of mummies.

In the fifth are disposed inscriptions relating to history and in the left angle that of queen Amensé illustrated by Rosellini near which is the precious scarabæus called that of Memnon, or Amenoph III, engraved in honour of that king to celebrate his marriage with queen Taia and the happy state of Egypt at that period. On the fragment of a pilaster of brown stone is an interesting inscription indicating that Egypt was governed by a female in the absence of a male heir to the throne.

A valuable historic monument in the hall of statues is that of a priest whose tunic is covered with a long inscription purporting that

five kings had reigned successively during his ministry; three egyptian, Apries, Amasis, Psammacherites and two persian, Cambyses and Darius. We shall not dwell on the numerous dedicatory and funeral inscriptions of other monuments in granite, alabaster, basalt existing in this collection, as several have not yet been illustrated.

The pure hieroglyphic characters are preserved in the inscriptions on the two lions of king Nectanebo and in the sarcophagus of a priest of the goddess Pascht, named Psammeticus, in the hall of urns. In that of the lions are other hieroglyphics in profile on the throne of Ramses III, those on the cover of the sarcophagus of Imôtph in the gallery of mummies and around the sarcophagus of Manès in the hall of urns are of the most elegant execution.

Of the third class of plain outlines are the hieroglyphics on the scarabœi, amulets and funeral vases. Of the fourth called linear are the inscriptions on the mummy cases. The fifth comprises those painted as on the monuments of Ramses X and of the daughter of Takellothis. The great advantage derived from the knowledge of these characters is their application to chronology and history, and whenever on the monuments of Egypt any royal name is written, it is easy to assign the period to which it belongs, as one of those names generally corresponds to a certain date. The Vatican collection embraces chronological dates indicated by royal names twenty eight in number according to the following series:

1. Renoubka one of the most ancient kings of the XVI dynasty who lived about the time of Abraham. This monument was found in the tombs of Gournah, the name is written on the necklace or collar.

2. Amenoph I written on the mummy case (hall of urns) and unless this be the title of a divinity its date would be the year 1832 before Christ.

3. 4. Amense and Amenenhè the former reigning queen of the XVIII dynasty, the latter her husband, 1750 years before Christ.

5. Thutmès IV the fifth king of the preceding dynasty succeeded to his mother Amensè and reigned from the year 1749 to 1727 B. C.

6. 7. To the same dynasty belongs Amenoph III the eighth king; the scarabæus above mentioned bearing his name and that of his wife Taia belongs to the year 1690 B. C. The six colossi of the goddess Pasct, two of which are in the hall of lions, the others in the hemicycle, were executed under this king.

8. Menephtah I. The museum possesses in the egyptian hall an elegant statue of this king who reigned from 1604 to 1579 before the present era, and was father of the great Sesostris.

9. 10. Twea and Conchères; the first the wife of the above named king and the mother of Sesostris, is represented in a colossus of black breccia placed in the hall of lions; the other represented on the pilaster of the colossus was probably the wife of Sesostris.

11. Ramsès III, the Sesostris of the greek writers who reigned from 1565 to 1494 B. C. His name is frequently repeated on the fragment

of his seated statue to the left in the hall of lions and on the colossus of queen Twea.

12. Siptah also belonged to the XVIII dynasty but the period of his reign is uncertain.

13. Ramses V second king of the XIX dynasty, in the XV century B. C. is mentioned in a hieratic papyrus XII, letter C.

14. Ramses X founder of the XX dynasty belongs to the XIII century before the present era, his name appears on a small painted sand stone placed in the fifth chamber.

15. Osorchon the son of Takellothis who reigned eight centuries before the christian era. This prince is represented on painted wood in the fifth room in the act of offering a sacrifice to the god Phrè.

16. Psammeticus I, fourth king of the XXVI dynasty, who reigned between 654 and 609 B. C. The museum possesses several monuments of this king found at Sais his native place. His name is inscribed on two statues in the hall of egyptian figures, on a sarcophagus and on a demotic papyrus XII, letter A.

17. Apries of the same dynasty 588 years before the present era whose second name is Ramesto.

18. Amasis his successor.

19. Psammacherites who succeeded Amasis.

20. Cambyses the persian king, oppressor of Egypt 525 years B. C. His name appears on the same statue.

21. Darius the successor of Cambyses.

22. Nectanebo of the XXIX dynasty three centuries and a half B. C. and the last of the Pharaohs. To this period belong the two lions,

master pieces of art, and the beautiful torso which represents this king.

23. Ptolemy Philadelphus who reigned 284 years B. C. His colossal statue is in the centre of the hall of lions.

24. Arsinoe, the wife of the above named king, whose statue is on the right of that of Ptolemy; both statues bearing inscriptions on their pilasters.

25. Ptolemy Philopator whose name is on the papyrus in the demotic characters, dating from the third year of his reign or the 219 B. C. No. XI, letter E.

26. Arsinoe his sister and wife.

27. 28. Ptolemy Evergetes and Berenice his wife, the parents of the preceding.

The numerous monuments, not included in the above list, might furnish documents of the reigns of the roman emperors. The space of sixteen hundred centuries comprised within the dates which have been already indicated and inscribed on the monuments, the authenticity of which reposes on the authority of historians and chronicles, particularly on that of Eusebius, and rectified on the armenian text which is far more exact than the greek of Scaliger, is sufficient to show the rich mine of historical knowledge opened by the egyptian writing. Its material construction offers a large field for discussion on the first essays of writing as an art, while it furnishes also a means of advancing the progress of oriental philology.

PAINTING.

Although in remote times painting was not distinct from writing, as several arguments attest respecting Egypt, we shall consider them as independent of each other in the monuments of that country. Painting as it was thirty or forty centuries ago, here exists in its original state and excites surprise. When judging of this art in Egypt allowance must be made for the harshness of the lines and the want of perspective. The facility of the inventions and the spirited composition are the striking points of these monuments. An example of these is seen in the painting on the case placed in the hall of urns, in which was preserved the mummy of Giotmut, the mother of Chous Hierogrammateus priests of Ammon at Thebes; one side represents the funeral procession moving towards the Theban necropolis; on the other the deceased supplicates six of the gods in order to obtain a free passage to the celestial regions; these he has finally attained as represented in the interior part of the case, in company of his mother whose inscription is on one of the paintings of the interior. The colouring and the various scenes possess a high degree of interest. It was an established doctrine amongst the Egyptians that the souls of the just enjoyed an unalterable repose when they believed that assistance might be derived from the remembrance of the living; for this reason the mother is seated near her son expressing joy at the offerings and prayers of the surviving relatives, a remnant of the primitive traditions of the human race relative

to a future state and to the assistance the living may render to the dead. Each of these representations is accompanied with analogous hieroglyphic inscriptions.

Of the paintings on wood that of the son of Takellothis is remarkable for the vivacity of its colouring; the figures and various scenes which cover the papyri represent the rites and circumstances that precede and follow the judgment that Osiris is supposed to pass on souls; nor is the melancholy sight wanting of the punishments suffered from fire and the furies, so accurately was the tradition preserved relative to the destiny of souls when separated from the body. The representation on paintings VII, letter A, VIII and XIV relate to these subjects.

THE VATICAN GALLERY.

X
The political events of 1815 having restored to Rome the master pieces of ancient and modern art, Pius VII decided on forming a gallery of classic pictures, which was completed by the present Pope under the direction of Camuccini. The collection at present consists of the following works: a Doge of Venice by Titian; S. Gregory the great, Andrea Sacchi; the deposition from the cross Caravaggio, taken from the chiesa nuova; the Vision of S. Romuald by Andrea Sacchi formerly in the church of that name; the Communion of S. Jerome by Domenichino once the altar piece of S. Girolamo della carità; the martyrdom of Erasmus by Nicholas Poussin formerly in S. Peter's; the Madonna, S. Thomas and S. Jerome by Guido Reni; the

burial of our Saviour by Mantegna ; the Magdalen by Guercino once in the church of that name in the Corso ; S. Thomas also by Guercino ; the martyrdom of S. Peter , once in the Vatican basilic , by Guido Reni ; the coronation of the Madonna , Pinturicchio ; the resurrexion of Christ by Perugino , who has introduced his own portrait and that of Raphael ; the transfiguration by Raphael formerly at S. Pietro in Montorio ; the nativity of Christ , by Perugino ; the coronation of the Virgin by Raphael ; the Saviour in glory said to be by Correggio , formerly in the Marescalchi palace at Bologna ; the Madonna , SS. Sebastian , Francis , Anthony , Peter , Ambrogio and S. Caterina by Titian , purchased at Venice by Clement XIV ; the B. Michelina painted by Baroccio for the church of S. Francis at Pesaro ; S. Helena by Paul Veronese ; the three mysteries by Raphael ; S. Benedict , S. Costanza and S. Placido by Perugino , the Madonna di Foligno , and a picture in chiaroscuro of the three theolodal virtues , by Raphael ; a landscape by Paul Potter , the Madonna and various saints , Perugino ; the miracles of Niccola di Bari , by the B. Angelico da Fiesole , and the annunciation by Barocci ; opposite the Madonna di Foligno is a fresco painting of Sixtus IV giving an audience to several persons , by Mezio Forti , detached from the wall of the old Vatican library , the gallery communicates with the corridor of geographical maps of various parts of Italy and leads to the chambers of the « arazzi » so called from having contained the arazzi made at Arras on the cartoons of Raphael ; on the cieling is a painting by Guido

Reni which represents the coming of the holy Ghost.

THE CHAMBERS OF RAPHAEL.

X

These chambers were already painted and the works were being continued by Pietro del Borgo, Bramante of Milan, Pietro della Francesca, Luca Signorelli, and by Pietro Perugino when at the recommendation of Bramante of Urbino, Julius II called Raphael from Florence to paint the subject of theology or the dispute of the holy sacrament. The Pope was so delighted with this composition that he ordered the other works to be suspended, and those that were already finished to be destroyed; had entrusted the whole to Raphael who would not permit any alteration in a ceiling painted by Pietro Perugino, the holy sacrament, the first painting of Raphael of these four chambers is in the second, but for greater regularity we shall begin with the first room representing the

INCENDIO DEL BORGO.

X

Of the fire that occurred in the borgo S. Pietro under S. Leo IV in which Raphael seems to have imitated the burning of Troy, various episodes being introduced such as a group of figures resembling Æneas carrying on his shoulders Anchises and followed by Creusa, this group was painted by Giulio Romano.

The painting opposite represents the justification of S. Leo III in presence of Charlemagne, the Cardinals and Archbishops; on the third fa-

cade the victory of S. Leo IV over the Saracens at Ostia by Giovanni da Udine; the last the coronation of Charlemagne by S. Leo III by Pierin del Vaga.

The ceiling is by Pietro Perugino, the base of the room divided into 14 parts was painted in chiaroscuro by Polidoro Caravaggio; the six figures are portraits of princes who had deserved well of the Holy See.

+ *CAMERA DEL SS. SACRAMENTO*

The painting on the wall to the right of this room represents the dispute of the holy Sacrament which is placed in an ostensorium over the altar. Above are the holy Trinity, the Virgin and S. John Baptist; on each side the four doctors of the church, various holy fathers and saints of the old and new testament, discussing this profound mystery; the poet Dante is introduced amongst the theologians.

The finest painting in this room, and one of the grandest works of Raphael, is the school of Athens, or of ancient philosophers; the scene is in a portico decorated with fine architecture; on the steps Plato and Aristotle announce by their grave and majestic aspect the masters of greek philosophy, their disciples form a circle around them. On the other side of the steps Socrates is reasoning with Alcibiades, beneath Pythagoras is placed amidst his scholars, one of whom holds a board on which the musical notes are inscribed. On the second step is Diogenes a book in one hand and a bason near him. Amongst the sages represented in this work Rap-

hael has introduced the portraits of several persons who flourished in his time. The one bent towards the ground, representing Archimedes describing a hexagon with the compass, is the architect Bramante Lazzeri; the young man kneeling in the act of observation is Frederick II, Duke of Mantua; the two on the left of Zoroaster who holds a globe, are the portraits of Pietro Perugino and of Raphael himself. In this superb work, containing fifty two figures, the incomparable artist has left a real painting which has always been a subject of study and admiration.

The third picture represents Mount Parnassus, with the group of the nine muses and Apollo placed in the centre; the other groups scattered over the mountain are those of ancient and modern poets, Homer, Horace, Virgil, Ovid, Ennius, Tibullus, Catullus, Propertius, Sappho, Sannazzar, Bocaccio and Tibaldeo.

Over the opposite window the artist has represented Jurisprudence under the form of the three virtues that accompany Justice; these are prudence, force and temperance. On one side Justinian delivers the Digests to Trebonianus; on the other Gregory IV presents the decretals to a concistorial advocate; these four paintings are by the hand of Raphael.

The ceiling of this room is divided into nine squares with chiaro scuro ornaments on a gold ground. In the middle several angels support the arms of the church, the four rounds represent philosophy, justice, theology and poetry; the other four, fortune, the judgment of Solomon, Adam and Eve tempted by the Devil, and Marsyas flayed by Apollo; the four small pictures are by

Poussin, the angels near the figure of Justice by Masaccio. The base of this room is adorned with chiaroscuro paintings divided into several parts and executed on the designs of Raphael by Polidoro Caravaggio, the other chiaroscuro are by Giovanni da Udine.



CHAMBER OF HELIODORUS

The first picture in this room represents Heliodorus, the Prefect of Seleucus king of Syria, who was sent to take possession of the treasure existing in the temple of Jerusalem. In his attempt to commit this sacrilege, Heliodorus is attacked by a man on horseback and by two angels who drive him out of the temple. Notwithstanding the anachronism the Pope is introduced as being present at the scene. The work was designed, and the first group executed, by Raphael; the one composed of several females was painted by Pietro da Cremona, a scholar of Correggio, the remainder by Giulio Romano.

The painting opposite represents S. Leo I meeting Attila, king of the Huns, who was on his march to Rome and the apostles SS. Peter and Paul with drawn swords defending the pontiff; Attila, at the sight of these two Apostles, ordered an immediate retreat.

The third picture represents the miracle which happened to a priest at Bolsena who, doubting of the real presence of Christ in the consecration of the host, saw blood shed on the corporal. Raphael has introduced Julius II also in this work, together with several other figures.

Opposite is the imprisonment of S. Peter, liberated by the angel who loosens his chains; the effect of light is admirable by the combination of that which emanates from the angel within, and out of the prison, from the moon in the midst of clouds and from a torch held by a soldier which produces a striking effect upon his armour. This work was executed by Raphael before Gherardo delle Notti ever came to Rome.

The chiaroscuro around the basement of these paintings are by Pierin del Vaga; the yellow bas reliefs by Polidoro Caravaggio.

On the ceiling are four subjects of sacred history by Raphael: God in the bush speaking to Moses; God promising Abraham a posterity as numerous as the stars; the sacrifice of Abraham and the angel holding his arm that he should not kill Isaac; the dream of Jacob; the chiaroscuro are by Poussin.

HALL OF CONSTANTINE

After having completed the outlines of the paintings in this room, Raphael began the victory of Constantine over Maxentius at Ponte Molle, and had finished in oil the figures of justice and of meekness when he died. By order of Clement VII the work was continued by Giulio Romano in fresco, without touching the two oil paintings of Raphael; the eight pontiffs dividing the large pictures are also by Giulio Romano.

On the wall opposite the entrance door is represented the apparition of the cross to Con-

stantine when haranguing his army prior to the engagement with Maxentius, a work executed also by Giulio Romano.

In the third picture the baptism of Constantine by S. Sylvester; this painting by Penni called « il fattore », is inferior to the others.

On the fourth wall is the donation of the city of Rome made by Constantine to Pope S. Sylvester, painted by Raffaello del Colle.

Amidst various ornaments and gigantic figures on the ceiling is the representation of a temple, dedicated first to Mercury and afterwards to the most holy Crucifix placed in the centre as a symbol of the exaltation of the faith, a work executed by order of Gregory XIII; the paintings around the ceiling are by the two Zuccari, the chiaroscuro at the base of the pictures by Polidoro Caravaggio, retouched by Carlo Maratte. The paintings in the chapel of Nicholas V, dedicated to S. Stephen, are by Angelo da Fiesole a scholar of Masaccio.

II. STORY OF THE LOGGE.

In treating of the first story it was stated that the west side of the logge was built by Raphael who made the designs of the internal ornaments of painting, sculpture and stucco works. The execution of these designs was entrusted to Giovanni da Udine, Pierin del Vaga and other artists under the direction of Raphael, by whose name these logge are known, and whose bust by d'Este is placed at the entrance. It is to be lamented that these logge should not have been preserved with the atten-

tion which the merit of the works required, as they have greatly suffered from the intemperature of the seasons. The western wing consists of thirteen arches sustained on each side by pilasters and counterpilasters, the former adorned with stucco bas reliefs of an exquisite taste from medals of the best times of Rome, and representing divinities with other allegorical subjects; the counterpilasters and walls were covered with arabesques, the subjects being taken from the antique, and chiefly from the baths of Titus. Over each of the compartments of the cieling are four small pictures relative to biblical subjects. The one near the entrance represents the separation by the Almighty of darkness and light and the dissolving of Chaos; the figure of the Creator appearing amidst clouds and lightning, occupied in the great work of the creation, conveys an idea of his unlimited power and majesty. The other wings were built under Gregory XIII, Sixtus V etc. and were painted by Marco da Faenza, Mascherino, Raffaele da Reggio, Nogari, Naldini, Tempesta, and Lanfranco.

III. STORY

Instead of arches this story has, on the outside, travertine columns which sustain a wooden architrave; it was built in part under Leo X and completed by Pius IV, Gregory XIII and Clement X; the grotesques and other ornaments of the roof and walls, are by Giovanni da Udine; the geographical charts by padre Danti who superintended the arabesques and paintings by

Pomarancio, by Paris Nogari, Gio. della Marca, at the time of Gregory XIII; the landscapes are by Paul Brill, the costumes by Tempesta.

STUDIO OF MOSAICS.

This institution, to which we are indebted for the mosaic pictures in S. Peter's, and for the progress of this branch of art in Rome, has been placed of late years in this spot once the palace of the inquisition, which was built by S. Pius V. This studio is deserving of notice not only for the works it produces, but for the collection of *smalti* of various tints amounting to about 10,000.

THE VATICAN GARDEN

The vestibule leading to this garden, built by Simonetti under Pius VI, corresponds with the hall of the biga; the part of the garden called of the *Pigna* was begun by Nicholas V and enlarged by Julius II under the direction of Bramante, who designed the three façades that surround an extensive piece of ground planted with flowers. In the niche of the principal façade is a bronze pine flower which is said to have stood on the top of the mausoleum of Adrian, or on the cupola of the Pantheon. The casino in the adjoining garden built under Pius IV by Ligorio contains columns, statues, and sundry paintings by Baroccio, Zuccari and Titi. In the garden of the *Pigna* is the pedestal of the column of Antoninus Pius, erected in his forum by Marcus Aurelius and Lucius Verus;

it is ornamented with bas-reliefs and is 18 1/2 palms high. On one side is a modern bronze inscription corresponding to the antique, on the opposite side the apotheosis of Antoninus Pius and of his wife Faustina who are carried up to heaven on the shoulders of a winged genius holding a globe on which is the figure of a serpent. The allegorical figure at the feet of the genius holds an obelisk, the emblem of immortality; the sitting figure opposite represents Rome with her left hand leaning on a shield on which is expressed the wolf nourishing Romulus and Remus. On the two other sides are some fine sculptures in semi-relief, representing armed soldiers on horseback, with the military ensigns which it was customary to bear over the funeral pile of the Cæsars.

The exterior part of the basilic near the garden, showing the imposing architecture executed by Vignola on the designs of Buonarroti, is adorned with an attic and with corinthian pilasters of travertine. The piazza S. Marta, so called from the church built by Paul III, and restored by Clement XI, contains a S. James with S. Anthony and a S. Orsola, both paintings of Lanfranc; the holy crucifix in the last chapel is by Algardi. Near the church is the seminary of S. Peter's, founded by Urban VIII, for the young men destined to the service of the basilic.

S. MARIA IN CAMPO SANTO

This church, erected by S. Leo IV, is called in *Campo Santo* from the cemetery near

it in which a quantity of earth brought from Jerusalem was deposited; the deposition from the cross over the high altar is said to be a work of Caravaggio, the side paintings are by Hasse of Antwerp, whose tomb by Fiammingo is situated on the right pilaster near the altar. The picture in the following chapel is by Scarsellino of Ferrara, the frescoes by Polidor Caravaggio. In the chapel to the left is a painting by Gemignani representing the martyrdom of S. Erasmus; the epiphany by Scarsellino, S. Charles, the flight into Egypt by the Fiammingo, S. John Nepomucene by Ignazio Stern. In the little chapels round the cemetery the subjects relate to the passion of our Saviour.

The street to the right leads to the house of the Inquisition, and to the «porta Turrioni» now «Cavallegieri» which does not appear to be anterior to the XV century; its primitive appellation is attributed to the neighbouring round tower and the present one to the quarter for the light horse troops established here under Pius IV. It was by the wall near the present Vatican sacristy that the Imperialists entered Rome in 1527, and that the Constable de Bourbon, their commander, was killed, as related by Benvenuto Cellini, an ocular witness, in his memoirs. On the other side of the piazza di S. Pietro is the porta Angelica built by Pius IV, and so called from his christian name, designated by the angels sculptured in bas relief. Beyond this gate is

S. MARIA DELLE FORNACI

This church, so called from the terracotta works near it, was rebuilt in 1683 on the designs of Multo. On the altar to the right is a statue of S. John Nepomucene by Maini; the paintings are by Scaramuccia; those in the second chapel by Avellino. In the others are a S. John by Fusi, the Madonna by Alet, a holy family by Chiari, the nativity of our saviour by Ricciolini, the flight into Egypt by Pietro Bianchi, the lunettes by Benefial and those of the little cupola by Petri.

S. MARIA DELLE GRAZIE

This church, situated near the Angelica gate and belonging to the hermits of penitence, was erected in 1588 by Rossi, a hermit of Calabria, and was restored in 1618 by Cardinal Lante. It derives its appellation from an image of the Madonna which was brought from the holy land by the founder of the Institution in 1586; the picture representing S. Francis is by Puccini, the assumption of the Virgin by an unknown author.

MONTE MARIO

The ancient name of this hill is unknown but the road leading to it was called the *Clinus Cinnæ*. In the lower ages it was called Monte Male, and Monte Gaudio; the modern appellation was derived from *Mario Millini* who built on the summit a villa now the property

of the Falconieri family. On the side of this hill is the villa Madama, belonging to the king of Naples, in which is a casino commenced on the designs of Raphael and finished by Giulio Romano who, with the assistance of Giovanni da Udine, painted the whole portico, the frieze and cieling of the principal room.

All this hill is of a marine formation, the crustacea, in infinite number, and disposed in strata are perfectly preserved.

S. MARIA DEL ROSARIO.

This church, situated on the monte Mario was restored by Clement XI in 1215, and has been improved by the present Pope, the façade is composed of four ionic pilasters; in the chapels are an ancient image of the Virgin and child painted on boards, and two pictures representing miracles operated by S. Dominick; under the high altar reposes the body of the martyr S. Colomba; the painting in the first chapel to the left represents the Madonna offering a rosary to S. Dominick and S. Catherine of Siena by Cerutti; those in the other chapel, expressing the assumption, the flight into Egypt, the marriage of the Madonna and the death of S. Joseph are by unknown authors.

ITINERARI

OF THE ENVIRONS.



As the environs of Rome excite interest from the beauty of their situation, the associations of history, and the remains of their antique monuments, a short description is given of the principal places viz: Tivoli, Palestrina, Frascati, Albano and Veii.

ROAD TO TIVOLI.

About a mile from the porta S. Lorenzo is the basilic of that name which has already been described.

At the fourth mile is the Anio, now called Teverone, which separates Latium from the Sabine territory and unites with the Tiber near the Salarian bridge, three miles from the city.

At the tenth mile are remains of the Tiburtine way formed, like the other roman roads, of large polygonal blocks of basaltic lava.

About the 12th mile is the tartarous lake, an appellation derived from the quality of its tartarous and calcareous waters which petrify vegetables.

SOLFATARA BRIDGE.

The waters that pass under this little bridge are of a bluish colour and exhale a strong sulphureous smell. These waters called *albulæ* by Strabo, Pausanias and Martial, issue from a lake about a mile from the road, which was formerly a mile in circuit, but at the present day its average diameter does not exceed 450 feet. The bituminous substances formed by these waters are condensed on their surface, and give rise to different shaped bodies called floating islands. In the neighbourhood of the lake were the *thermæ* of Agrippa of which some remains still exist.

TOMB OF THE PLAUTIAN FAMILY.

This sepulchral monument was raised by the *Plautii*, one of the great roman families under the republic and the empire. It is built of travertine stone in a round form and has half columns on the exterior with inscriptions, two of which remain, one of M. *Plautius Silvanus* consul and VII vir of the *epulones*, distinguished by his exploits in *Illyria*; the other of T. *Plautius Silvanus* who accompanied *Claudius* in his expedition to *Britain*. The constructions at the top prove that in the middle ages it was converted into a tower of defence.

VILLA ADRIANA.

The emperor *Adrian*, having visited the different parts of the empire, decided on imitating in this villa all those buildings that had

pleased him most in his travels. The lyceum, academy, prytaneum and pæcile of Athens, the valley of Tempe, the canope of Alexandria, tartarus, the elysian fields.

In the middle ages the villa was greatly injured. Under Martin V some of its marbles and statues were broken and used as mortar. Excavations among the ruins have, however, at all times produced classic monuments now the principal ornament of the museums and galleries of Rome. The villa was about seven miles in circumference. Its chief remains are

THE GREEK THEATRE

Which is the best preserved of the three that existed here; we may still trace a part of the scena, the corridors and the place of the steps.

Annexed to the theatre on the west are remains of a large square court which was surrounded with porticoes.

Neat the modern house, built of ancient substructions, is a passage on the roof of which are stuccoes and paintings of exquisite taste.

POECILE.

Pausanias informs us that the pæcile of Athens was a portico decorated with paintings relative to Athenian exploits. The portico of the villa was an oblong parallelogram in the centre of which was a large court. A wall still entire, which was between a double row of pilasters, was probably painted like the buildings at Athens.

To the south of this wall is what is called the temple of the stoics, said to have been lined with porphyry, and further on is a round edifice with a mosaic pavement representing sea monsters ; this place was used for swimming exercises. To the left are the ruins of the library.

The imperial palace situated on an elevation is composed of two stories. On the ground floor are several remains of paintings, on the upper story is a large quadrangular portico communicating with the palace.

A number of rooms called the « cento camerelle » served formerly as barracks for the Pretorian guards. On the exterior were galleries resting on pilasters or columns; the communication with each room was by means of the gallery as in the convents of the present day.

CANOPE.

This building, so called from the city of Canope in Egypt, contained a temple of Serapis ; several rooms and a painted gallery are still visible.

On the right are remains of the Academy and of a theatre. The four subterranean corridors, forming a rectangle, were a part of the infernal regions. In the vicinity were the Elysian fields, the valley of Tempe and the Peneus.

TIVOLI.

This town, the foundation of which is attributed to Tibur, Corax and Catillus of Argos was built 462 years before Rome after the ex-

pulsion of the Siculi from the territories which they then occupied. It was called Tibur from the name of the Argean chief, was allied with, though sometimes opposed to, the Romans, in the early times of the republic; subsequently under the Romans it was a municipal town.

TEMPLE OF VESTA

This ancient edifice of a fine style of architecture is of a circular form $12\frac{1}{2}$ feet in diameter; its columns are 18 feet in height without the capital which is ornamented with leaves of the acanthus. It had originally 18 columns of the corinthian order in travertine 10 of which remain. Its situation on the top of a rock, on the border of an extensive valley, is highly picturesque. Adjoining it is the temple of the Tiburine Sibyl, built of travertine, with four jonic columns in front. It is now the church of S. Giorgio.

Opposite these temples is the new emissary perforated in the Monte Catillo 294 metres long and 25 broad at its mouth; the waters pass through this channel and on the brink of the valley form a beautiful cascade.

In the picturesque grotto of the Sirens the waters disappear for a time in a subterranean channel.

The grotto of Neptune, since the deviation of the course of the Anio, no longer receives any supply of water.

CASCATELLE.

The streams of the Anio are used in the iron, copper and other works which are carried on at Tivoli, and precipitate themselves from a height of 100 feet into the valley below, winding over rocks bounded with trees and meadows that produce a most picturesque effect.

Opposite, and bordering the path leading to the valley, are the villa of Catullus, the church of S. Antonio built on the ruins of a villa said to have belonged to Horace, and half a mile further on the chapel of Quintiliolo, dedicated to the B. Virgin. It stands on the remains of the villa of Quintilius Varus, in which were formerly found statues, columns, and a variety of mosaics.

Crossing the Aquoria, a rivulet at the bottom of the valley, over an ancient bridge in good preservation, and the Anio over a wooden bridge, the return to Tivoli is by the ancient via Tiburtina.

VILLA OF MECÆNAS.

Among the ruins it is easy to distinguish a large square court which was surrounded with half columns of the Doric order and arcades communicating with a portico and a double row of chambers looking over the valley. These are built over a large subterranean hall called the stable, but supposed to have been a reservoir. A rapid torrent passes through a canal and in its fall from the mountain contributes to form the cascades.

From the terrace the view embraces Rome and the Campagna.

In a neighbouring vineyard is an edifice called the Tempio della Tosse adapted as a church in the middle ages. It appears to advantage in the midst of trees and vineyards.

Near the Roman gate is the villa d' Este, built by a cardinal of the D'Este family in 1549, formerly one of the most splendid villas of Italy. It contains frescoes by Zuccari, Muziano and other artists of those days, allusive to the history of Tivoli.

At a distance of ten miles on the Valerian way, is Vicovaro or Varia the ruins of which consist of remains of an ancient bridge over which passed the aqua Claudia and of large travertine blocks forming the walls of the city. Five miles further on is Licenza, the ancient Digentia near which was the Sabine farm of Horace celebrated in his verses.

Twelve miles from Tivoli and twenty from Rome is

PALESTRINA OR PRÆNESTĒ.

A city founded according to Virgil by Cæculus the son of Vulcan, according to others by Prænestus son of king Latinus prior to the Trojan war. Its elevated situation and good air rendered it a point of attraction to the ancient Romans. It was celebrated also for its temple of Fortune restored and enlarged by L. Sylla, which occupied the whole site of the present town.

Palestrina was destroyed in the XV century but was rebuilt on the ruins of this tem-

ple, when a mosaic pavement was discovered which is now in the Barberini palace at Palestrina.

This celebrated work represents sundry animals and plants, a tent with soldiers, Egyptian figures playing on musical instruments, others occupied with the labors of agriculture. Of the interpretations given of this work the most probable is that the subject alludes to the festivals established in Egypt under the Greek kings at the period of the inundation of the Nile.

Near la Colonna eight miles from this town, is a lake said to be the Regillus where the battle took place between the Latins and Romans which decided the fate of Tarquin.

Some miles distant, in the farm called Pantano, is the lake of Castiglione, formerly Gabianus, near the ancient city of Gabii discovered in 1792. The only remains are the cella of the temple of Juno and square blocks of the local volcanic stone which formed the walls of the citadel.

FRASCATI.

This town owes its origin to the destruction of Tusculum by the Romans in 1194; the modern town contains nothing remarkable, but the numerous villas in its environs and the excursion to the ruins of Tusculum are highly interesting.

The most splendid of these villas are the Aldobrandini and Mondragone belonging to the Borghesi, the Rufinella to the queen of Sardinia, the Conti and Falconieri. Tusculum, said to have been founded by Telegonus a son of Ulysses and

Circe, was a favorite residence of the Romans in the latter times of the republic. In an elevated position are the remains of a theatre, baths, an aqueduct and walls; several statues, busts and other works of art found in the excavations attest its ancient splendour.

Grotta Ferrata is a small village with a church in which Domenichino has represented in fresco several acts of S. Bartholomew and S. Nilus who retired to this spot about the year 1000. The painting over the altar is by Annibal Caracci.

Two miles from this village is Marino, formerly Castro mænium, an ancient city of Latium mentioned by Dionysius of Halicarnassus and Pliny. The church of S Barnabas possesses a painting of the martyrdom of S. Bartolomew in the first manner of Guercino. That of the holy Trinity one by Guido. The Albano gate leads to the Ferentino valley, so called from the goddess of that name, where the people of Latium held their national assemblies before their subjugation by the Romans.

CASTEL GANDOLFO.

Is agreeably situated on the lake of that name which, in very remote times, was the crater of a volcano. Its circuit is about six miles, its depth 480 feet. On the occasion of an extraordinary swell of the waters 394 years before the christian era, the Romans, then occupied with the siege of Veii, sent deputies to Delphi to consult the oracle of the pythian Apollo who answered that Veii could not be taken unless the waters of this lake were reduced to their level. Having decided

What level?

on perforating the mountain, the work was carried on with such activity that within a year they completed the canal which is a mile long, $3\frac{1}{2}$ feet wide and six high. It is chiselled out of the rock and has never required any repair.

ALBANO.

Alba Lunga is said to have been built about 400 years before Rome by Ascanius the son of Æneas, between the mountain and the lake in the direction of the present Palazzola; it was destroyed by Tullius Hostilius. During the second punic war a camp, protecting the Appian way, was established on the site of Albano which became a city at the decline of the empire.

On the left of the via Appia before entering the gate, is a large tomb stripped of its ornaments, containing a room 11 feet long and 7 wide. It is commonly called the tomb of Ascanius, but being situated on the grounds that formed the villa of Pompey it is more probable that it was raised by that general to receive the ashes of Julia his wife, the daughter of Cæsar; according to Plutarch it was also the tomb of Pompey.

Near the church of the Madonna della Stella is another large tomb raised on a square base 55 feet in circumference. In the centre was a pedestal serving as the base of a statue and at each angle a round pyramid. It was imagined that this tomb had been raised to the Horatii and Curiatii, but it is related by Livy that they were buried on the spot where they fell between the Latin and Appian ways at a distance of about five miles from Rome. The architecture of this

monument is of a far more remote period; it was probably raised to Aruns the son of Por-senna who was killed near this spot when attacking Aricia in the year 247 of Rome, or 606 before the christian era.

A mile from Albano is the village of Aricia preserving the name of the city built in the plain by Archilochus 1400 years before our era. Some of its ruins may be seen in a vineyard called Orto di mezzo, on the via Appia; they consist of the cella of the temple of Diana, of walls formed of irregular blocks, of the emissary communicating with the citadel and remains of baths.

VEII.

Dionysius Halicarnassus observes in the II book of his roman antiquities: « The third war which he (Romulus) sustained was against a city then one of the most powerful of the Etruscan nation called Veii, distant from Rome about 100 stadj; it is situated on a steep rock and is of about the same size as Athens. » 100 stadj are 12½ miles. In another passage the same author adds that this was one of the Etruscan cities the nearest to Rome; that it was on the via Cassia or Claudia is proved by the Pentigerian chart which thus disposes the stations on this road: Roma ad pontem III, ad Sextum III, Vejos VI: a distance corresponding exactly with that of Dionysius.

At a mile to the east of la Storta over a hill separated from the plain by two rivulets which united form the Cremera was situated Veii, as was proved by the excavation made in

1810 when a tomb and several fragments of statues were found. The citadel and one of the wings of the town occupied the Isola Farnese, a fortress in the middle ages, now a farm. The softness of the rock explains the work of the mine which decided the fate of the place after its ten years siege.

The Isola presents the appearance of a deserted village with a population of about 40 souls. At the gate called the portonaccio are various fragments of sculpture. The church of S. Pancrazio divided into three naves is of the XV. century. Many square stones found in the castle probably belonged to the walls of the ancient citadel.

A path, which from the fragments of its pavement appears to be antique, leads on the right to the ancient town; on the left are steep rocks, on the right a deep precipice formed by the rivulet called the Fosso dell'isola which about half a mile further on forms a cataract of about 50 feet in a most picturesque situation. Beyond this cataract an ancient road of the etruscan Veii, six feet broad, leads to an extensive plain where fragments of worked marble and of bricks indicate the spot, once inhabited, enclosed in the etruscan city; the roman Veii was situated near the forest where the late discoveries were made; this spot presents numerous fragments of vases painted with varnish on a black and red ground and of a very fine clay probably the work of the primitive Veientes. Of the buildings found in the last excavations one deserves observation, an ancient roman columbarium, called by the peasants the cemi-

terio , composed of three rooms one of which only is open. It contains several tombs and funerary inscriptions ; near the columbarium were discovered the statue of Tiberius now in the Vatican , that of Germanicus 9 palms high, many busts , fragments of architecture , 24 columns belonging to the same edifice probably a basilic, near which was the forum, as Vitruvius informs us that such was their relative position in the Italian cities. It has been ascertained from inscriptions that at Veii there was a temple of Mars, and from the excavations that Castor and Pollux , Piety , and the Genius of the city were honoured at Veii.

In its primitive state and before its capture by Camillus the city must have extended to ponte Sodo ; the forest now covers its ruins. In proceeding to this bridge and before arriving at the Cremera, the remains of a road which at intervals is intercepted by square masses of tuffo indicate the ancient walls of the city and lead to the Cremera called the fosso di Formello and fosso del Valca which unites with the Tiber. Beyond the Cremera is the ponte Sodo , so named from its solidity, being cut out of the rock , a work of the etruscan Veientes.

Without returning to the isola it is easy to reach the via Cassia at the Osteria del fosso after having crossed the Cremera by following a direction to the west near the spot where the late excavations have been made. On the right of the road many etruscan tombs are seen in the rock in which small vases painted on a dark ground are continually discovered.

BRACCIANO.

This town, at a distance of 24 miles from Rome by the ancient Via Claudia, contains about 2000 inhabitants. It is situated in a pleasant position on the edge of the crater of the Bracciano lake, and was held for a long period by the Orsini family, first with the title of Counts and afterwards with that of Dukes, having been made a Duchy by Paul IV in 1564. It remained in the possession of the Orsini till the latter part of the XVI century when it passed into the Odescalchi family, and together with the fief it now belongs to Don Marino Torlonia who derives from it his title of Duke of Bracciano. The feudal privileges are in full force: the hall of justice is still shown at the summit of the castle, where the duke has the power of sitting in judgment on his vassals.

The Baronial castle, surrounded with walls and towers of the XV century, still in high preservation, is generally considered to be the finest of the kind in Italy; it has the form of a parallelogram, the eastern side being occupied by the feudal castle built in the XV century which sustained a long siege in the war of the Colonna and the Duke of Calabria against the Popes Sixtus IV and Innocent VIII. According to Muratori it was taken and plundered by the Colonna the 20 July 1485.

From the piazza before the rock several roads branch off which are lined with well built houses; the one leading to the capuchin convent forms a straight line a mile in length. Don Marino Torlonia, the present Duke, has made

considerable improvements in the town and neighbouring country; the monastery has been enlarged, the church decorated and iron works have been established at a short distance from the town.

LAKE OF BRACCIANO OR SABATINO.

The latter appellation is said to be derived from the city of Sabate which, according to Sozio, once stood on its banks and was submerged, but the origin of the word is more probably *Sabas*, an Italian divinity mentioned in the Eugubian tables. The fish of this lake was praised by Columella particularly the *Lucci* and the *regine*, or as called by him the *lupos, auratas* which, even at the present day, form its chief riches. The lake, the crater of an ancient volcano forms an ellipse of about 22 miles round and 300 metres deep. The Trajan water which Paul V purchased of the Orsini in 1607 to the amount of about 1100 inches, collected from various springs near the lake, unites in the Paola aqueduct with 1000 inches of the lake water bought in 1673 by Clement X; the united volume of these waters forms the fountain of S. Pietro Montorio, passes under the adjoining buildings, after having supplied the paper mills and cloth manufactory, into the Vatican fountains and other places described in this work.

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