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Joseph T. Muckle

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NORTHERN ITALY

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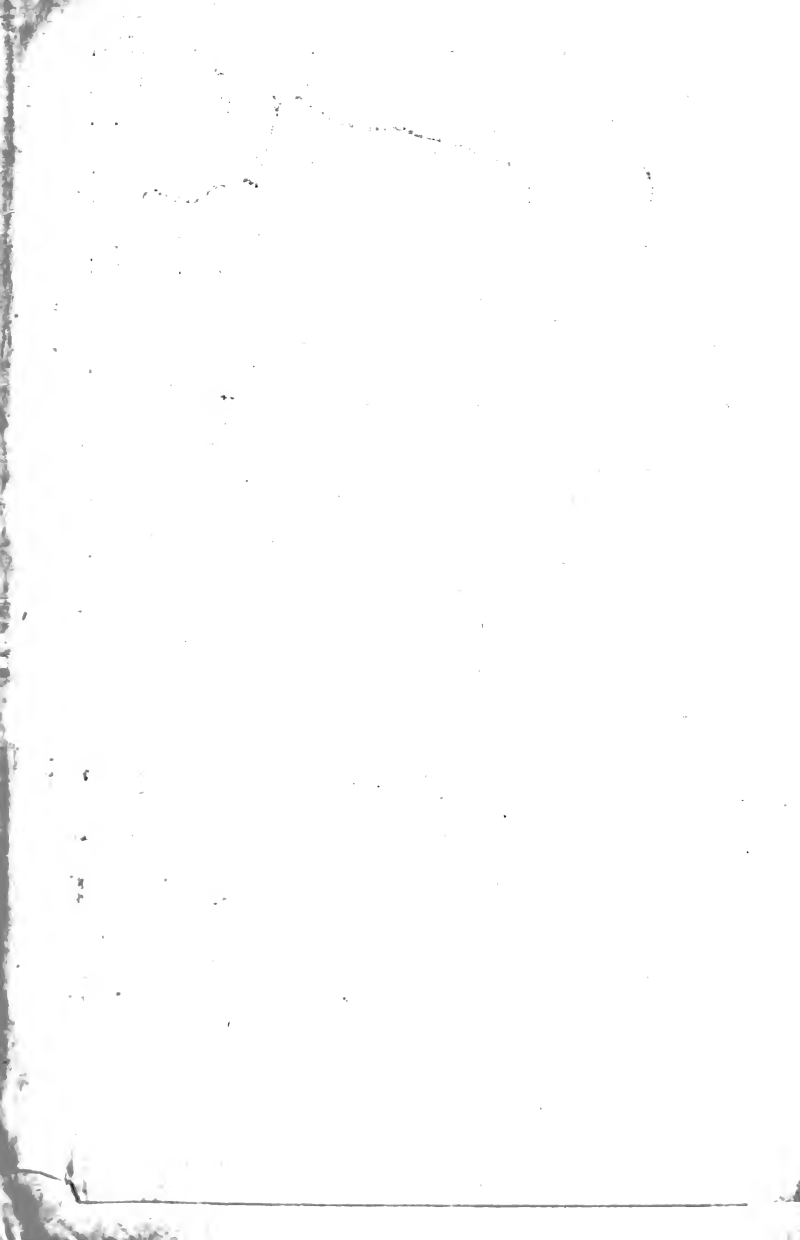
(Comp. p. xi.)

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—	75	—	15	—	—	7 1/4	—	60	—	72
1	—	—	20	—	—	9 3/4	—	80	—	96
2	—	—	40	—	1	7 1/4	1	60	1	92
3	—	—	60	—	2	5	2	40	2	88
4	—	—	80	—	3	2 1/2	3	20	3	84
5	—	1	—	—	4	—	4	5	4	80
6	—	1	20	—	4	9 3/4	4	80	5	76
7	—	1	40	—	5	7 1/2	5	60	6	72
8	—	1	60	—	6	5	6	40	7	68
9	—	1	80	—	7	2 1/2	7	20	8	64
10	—	2	—	—	8	—	8	10	9	60
11	—	2	20	—	8	9 3/4	8	80	10	56
12	—	2	40	—	9	7 1/2	9	60	11	52
13	—	2	60	—	10	5	10	40	12	48
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15	—	3	—	—	12	—	12	15	14	40
16	—	3	20	—	12	9 3/4	12	80	15	36
17	—	3	40	—	13	7 1/2	13	60	16	32
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19	—	3	80	—	15	2 1/2	15	20	18	24
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NORTHERN ITALY

INCLUDING

LEGHORN, FLORENCE, RAVENNA

AND

ROUTES THROUGH FRANCE, SWITZERLAND, AND AUSTRIA

HANDBOOK FOR TRAVELLERS

BY

KARL BAEDEKER

WITH 36 MAPS, 45 PLANS, AND A PANORAMA

FOURTEENTH REMODELLED EDITION

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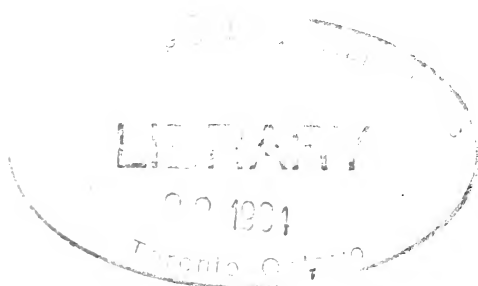
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1913

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'Go, little book, God send thee good passage,
And specially let this be thy prayer
Unto them all that thee will read or hear:
Where thou art wrong, after their help to call,
'Thee to correct in any part or all.'



PREFACE.

The objects of the Handbook for Northern Italy, which is now issued for the fourteenth time and corresponds to the 18th German edition, are to supply the traveller with some information regarding the culture, art, and character of the people he is about to visit, as well as regarding the natural features of the country, to render him as independent as possible of the services of guides and valets-de-place, to protect him against overcharges, and in every way to aid him in deriving enjoyment and instruction from his tour in one of the most fascinating countries in the world.

The whole work is founded on the Editor's personal acquaintance with the places described, most of which he has repeatedly and carefully explored. As, however, changes are constantly taking place, he will highly appreciate any communications with which travellers may kindly favour him, if the result of their own observation. The information already received from correspondents, which he gratefully acknowledges, has in many cases proved most serviceable.

The present volume, has, like its predecessors, been thoroughly revised and considerably augmented. Its contents have been divided into EIGHT SECTIONS †, each of which may be separately removed from the volume by cutting the gauze backing visible on opening the book at the requisite pages. Linen covers for these sections may be obtained through any bookseller. The introductory article on Art and the art-historical notices prefixed to the descriptions of the larger towns and principal picture-galleries were originally furnished by the late *Professor Springer*, of Leipzig, but have been modified and supplemented in consonance with the most recent results of artistic research. In the descriptions of individual pictures the works of *Morelli*, *Crowe and Cavalcaselle*, and *Burckhardt* have been laid extensively under contribution, and also occasionally those of *Ruskin* and others.

On the MAPS and PLANS the utmost care has been bestowed, and it is hoped that they will often be of material service to the traveller. They have all been carefully revised and brought up to date, while several of them appear in this edition for the first time.

HEIGHTS are given in the text in English feet, on the maps in mètres (1 Engl. ft. = 0,3048 mètre). DISTANCES are given in English miles (comp. p. ii). The POPULATIONS (according to the census of

† Introductory Matter (pp. xi-lxviii), Routes to Italy (pp. 1-30), Piedmont (pp. 31-92), Liguria (pp. 93-148), Lombardy (pp. 149-294), Venetia (pp. 295-430), The Emilia (pp. 431-508), and Tuscany (pp. 509-660), with List of Artists and Index (pp. 661-698).

1901) are those of the towns and villages properly so called, and not those of the *comuni* or parishes, which are often considerably larger.

HOTELS (comp. p. xxi). The Editor has indicated by asterisks those hotels which he has reason to believe, from his own experience, as well as from information supplied by travellers (often, however, contradictory), to be respectable, clean, reasonable, and fairly well provided with the comforts and conveniences expected in an up-to-date establishment. Houses of a more primitive character, when good of their class, are described as 'good' or 'very fair'. At the same time the Editor does not doubt that comfortable quarters may occasionally be obtained at inns which he has not recommended or even mentioned. The charges in the most frequented places have a constant tendency to rise, but those of the last few years are approximately stated in the Handbook for the traveller's guidance.

To hotel-proprietors, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers is the sole passport to his commendation, and that advertisements of every kind are strictly excluded from his Handbooks. Hotel-keepers are warned against persons representing themselves as agents for Baedeker's Handbooks.

Abbreviations.

M. = mile.	R. = room (including light and attendance), route.
ft. = foot.	B. = breakfast.
kil. = kilomètre.	L. = luncheon.
m. = mètre.	D. = dinner.
kg. = kilogramme.	P. = pension (<i>i. e.</i> board and lodging).
hr. = hour.	rfmts. = refreshments.
min. = minute.	fr. = franc (Ital. lira).
Alb. = Albergo (hotel).	c. = centime (Ital. centesimo).
Tratt. = Trattoria (restaurant).	K = Krone (Austrian currency).
Ristor. = Ristorante (restaurant).	h = Heller (Austrian currency).
omn. = omnibus.	ca. = circa (about).
carr. = carriage.	comp. = compare.
N. = north, northwards, northern.	Capp. = Cappella (chapel).
S. = south, etc. (also supper).	
E. = east, etc.	
W. = west, etc.	

The letter *d* with a date, after the name of a person, indicates the year of his death. The number prefixed to the name of a place on a railway or highroad indicates its distance in English miles from the starting-point of the route or sub-route. The number of feet given after the name of a place shows its height above the sea-level.

Asterisks denote objects of special interest or imply commendation.

CONTENTS.

Route	Page
Introduction	xi

I. ROUTES TO ITALY.

1. From Paris to Turin viâ Modane and Mont Cenis . . .	1
2. From Brigue (Lausanne) to Milan viâ Arona. Simplon Railway	3
3. From Lucerne (Bâle) to Milan viâ Lugano and Chiasso. St. Gotthard Railway	6
4. From Marseilles (Paris) to Genoa by the French Riviera	18
5. From Innsbruck to Verona by the Brenner	22
6. From Trent to Venice viâ Bassano and Castelfranco. Val Sugana Railway	26
7. From Villach (Salzburg, Vienna) to Venice viâ Pontebba	30

II. PIEDMONT.

8. Turin	33
9. From Turin to Susa	49
10. From Turin to the Cottian Alps	51
11. From Turin to Ventimiglia viâ Cuneo and Tenda. The Maritime Alps	52
12. From Cuneo to Bastia (Turin, Savona). The Ligurian Alps	57
13. From Turin to Genoa	58
14. From Turin to the Graian Alps	64
15. From Turin to Aosta and Courmayeur.	67
16. From Aosta to the Graian Alps	77
17. From Turin to Milan viâ Santhiâ and Novara	81
18. From Santhiâ (Turin, Milan) to Biella.	85
19. From Domodossola to Novara viâ Gravellona and Orta. From Orta to Varallo	87
20. From Varallo to Novara. Valle della Sesia	90

III. LIGURIA.

21. Genoa	95
22. From Genoa to Ventimiglia. Riviera di Ponente . . .	116
23. From Genoa to Pisa. Riviera di Levante.	129
24. The Apuan Alps.	147

IV. LOMBARDY.

25. Milan	152
26. From Milan to Lecco and Colico viâ Monza (Chiavenna, Tirano)	193
27. From Milan to Bellagio. The Brianza	196
28. From Milan to Como viâ Saronno	198

Route	Page
29. Como	199
30. Lake of Como	203
31. From Colico to Chiavenna (Maloja Pass, Splügen	212
32. From Colico to Bormio viâ the Val Tellina	213
33. From Menaggio to Lugano and Luino	217
34. From Milan to Porto Ceresio viâ Gallarate and Varese	220
35. From Milan to Laveno viâ Saronno and Varese	223
36. From Bellinzona to Genoa	225
37. Lago Maggiore	226
38. From Milan to Genoa viâ Pavia and Voghera	240
39. From Milan to Cremona viâ Codogno	244
40. From Milan to Bergamo	248
41. The Bergamasque Alps	254
42. From Lecco to Brescia viâ Bergamo	258
43. From Milan to Verona viâ Brescia	258
44. Brescia	260
45. The Brescian Alps	270
46. From Brescia to Gargnano	277
47. The Lago di Garda	279

V. VENETIA.

48. Verona	297
49. From Verona to Bologna (Florence) viâ Mantua and Modena	314
50. From Verona to Venice viâ Padua. Vicenza	322
51. Padua	330
52. Venice	340
53. From Venice to Belluno viâ Treviso	416
54. From Venice to Udine (Pontebba) viâ Treviso. Cividale	418
55. From Venice to Trieste viâ Cervignano. Aquileia and Grado.	425

VI. THE EMILIA.

56. From Turin to Piacenza viâ Alessandria	433
57. From Milan to Bologna viâ Parma and Modena. Piacenza. Reggio	434
58. Parma	441
59. From (Milan) Parma to Sarzana (Pisa) and Spezia	449
60. Modena	451
61. From Venice to Bologna viâ Padua and Ferrara	456
62. Ferrara	460
63. Bologna	468
64. From Bologna to Florence viâ Pistoia	490
65. From Bologna to Ravenna	492
66. From Ravenna (or Bologna) to Florence viâ Faenza	507

Route	VII. TUSCANY.	Page
67. Pisa		511
68. From Pisa to Leghorn (Rome)		523
69. From (Genoa) Pisa to Florence viâ Empoli		526
70. From Pisa to Florence viâ Lucca and Pistoia		528
71. Florence		545
72. Environs of Florence		642
73. The Casentino		656
List of Artists		661
Index		671

Maps.

1. GENERAL MAP OF NORTHERN ITALY (1:1,350,000), WESTERN HALF, before the title-page.
2. GENERAL MAP OF NORTHERN ITALY, EASTERN HALF, after the Index.
3. ENVIRONS OF LUGANO (1:150,000), p. 14.
4. EASTERN ENVIRONS OF TURIN (1:66,200), p. 46.
5. SOUTHERN GRAIAN ALPS (STURA VALLEYS; 1:250,000), p. 61.
6. NORTHERN GRAIAN ALPS (1:250,000), p. 78.
7. BIELLA ALPS (1:250,000), p. 86.
8. ENVIRONS OF GENOA (1:100,000), p. 116.
9. RIVIERA DI PONENTE FROM GENOA TO CERIALE (1:500,000), p. 118.
10. RIVIERA DI PONENTE FROM CERIALE TO MENTONE (1:500,000), p. 120.
11. ENVIRONS OF BORDIGHERA (1:50,000), p. 127.
12. RIVIERA DI LEVANTE FROM GENOA TO SPEZIA (1:500,000), p. 130.
13. GULF OF RAPALLO (*Recco-Chiavari*; 1:100,000), p. 131.
14. ENVIRONS OF SESTRI LEVANTE (1:100,000), p. 137.
15. GULF OF SPEZIA (1:100,000), p. 140.
16. ENVIRONS OF THE CERTOSA DI PAVIA (1:86,400), p. 191.
17. RAILWAY MAP OF THE ENVIRONS OF MILAN (1:500,000), p. 193.
18. ENVIRONS OF COMO (1:28,000), p. 199.
19. LAKES OF COMO AND LUGANO (1:250,000), p. 202.
20. ENVIRONS OF LOCARNO (1:75,000), p. 227.
21. LAGO MAGGIORE AND LAGO D'ORTA (1:250,000), p. 230.
22. ENVIRONS OF PALLANZA (1:65,000), p. 231.
23. ENVIRONS OF BAVENO AND STRESA (1:65,000), p. 235.
24. BERGAMASQUE AND BRESCIAN ALPS (1:500,000), p. 251.
25. LAGO DI GARDA (1:500,000), p. 279.
26. ENVIRONS OF GARDONE RIVIERA (1:75,000), p. 282.
27. ENVIRONS OF RIVA AND ARCO (1:75,000), p. 291.
28. VENETIAN LAGOONS (1:340,100), p. 340.
29. THE LIDO AT VENICE (1:12,500), p. 411.
30. LAGOONS OF GRADO (1:250,000), p. 428.
31. ENVIRONS OF CANOSSA (1:250,000), p. 438.
32. SOUTH-WESTERN ENVIRONS OF BOLOGNA (1:86,400), p. 489.
33. ENVIRONS OF RAVENNA (1:86,400), p. 495.
34. ENVIRONS OF FLORENCE (1:55,000), p. 642.
35. VALLOMBROSA AND THE CASENTINO (1:280,000), p. 656.
36. KEY MAP OF ITALY (1:7,000,000), at the end of the Handbook.

Plans of Towns.

Page	Page	Page
1. AOSTA 72	4. BOLOGNA 468	7. CREMONA 244
2. AQUILEIA 428	5. BORDIGHERA 127	8. FERRARA 460
3. BERGAMO 248	6. BRESCIA 260	9. FLORENCE 545

	Page		Page		Page
10. GENOA	97	19. NOVARA	84	28. SAN REMO	124
11. GRADO	128	20. PADUA	330	29. TRENTO	24
12. LEGHORN	523	21. PARMA	442	30. TREVISO	419
13. LOCARNO	227	22. PAVIA	240	31. TURIN	33
14. LUCCA	528	23. PIACENZA	135	32. UDINE	422
15. LUGANO	10	24. PISA	512	33. VENICE	340
16. MANTUA	314	25. PISTOIA	538	34. VERONA	298
17. MILAN	152	26. RAVENNA	494	35. VICENZA	322
18. MODENA	451	27. REGGIO	438		

Ground Plans.

	Page		Page
1. BRERA GALLERY, at Milan	166	5. DOGES' PALACE (upper floors), at Venice	361
2. CASTELLO, at Milan	174	6. ACADEMY, at Venice	370
3. CERTOSA DI PAVIA	191	7. ACADEMY, at Bologna	486
1. CHURCH OF ST. MARK and Doges' Palace (groundfloor), at Venice	360	8. UFFIZI GALLERY, at Florence	578
		9, 10. ARCHÆOLOGICAL MUSEUM, at Florence	604, 607

Chronological Table of Recent Events.

1846. June 16. Election of Pius IX.
1848. March 18. Insurrection at Milan. — March 22. Charles Albert enters Milan. Republic proclaimed at Venice. — May 15. Insurrection at Naples quelled by Ferdinand II. ('Re Bomba'). — May 30. Radetzky defeated at Goito; capitulation of Peschiera. — July 25. Radetzky's victory at Custozza. — Aug. 6. Radetzky's victory at Milan. — Aug. 9. Armistice. — Nov. 25. Flight of the Pope to Gaeta.
1849. Feb. 5. Republic proclaimed at Rome. — March 16. Charles Albert terminates the armistice (ten days' campaign). — Mar. 23. Radetzky's victory at Novara. — Mar. 24. Charles Albert abdicates; accession of Victor Emmanuel II. — Mar. 26. Armistice. — Mar. 31. Haynau conquers Brescia. — April 5. Republic at Genoa overthrown by Lamarmora. — Apr. 30. Garibaldi defeats the French under Oudinot. — May 15. Subjugation of Sicily. — July 4. Rome capitulates. —
1850. April 1. Pius IX. returns to Rome.
1856. Congress at Paris. Cavour raises the Italian question.
1859. May 20. Battle of Montebello. — June 4. Battle of Magenta. — June 24. Battle of Solferino. — Nov. 10. Peace of Zurich.
1860. March 18. Annexation of the Emilia. — Mar. 22. Annexation of Tuscany. — Mar. 24. Cession of Savoy and Nice. — May 11. Garibaldi lands at Marsala. — May 27. Taking of Palermo. — July 20. Battle of Melazzo. — Sept. 7. Garibaldi enters Naples. — Oct. 1. Battle of the Volturno. — Oct. 21. Plebiscite at Naples. — Dec. 17. Annexation of the principalities, Umbria, and the two Sicilies.
1861. Feb. 13. Gaeta capitulates. — March 17. Victor Emmanuel assumes the title of King of Italy. — June 6. Death of Cavour.
1866. June 20. Battle of Custozza. — July 5. Cession of Venetia. — July 20. Naval battle of Lissa.
1870. Sept. 20. Occupation of Rome by Italian troops. — Oct. 9. Rome declared the capital of Italy.
1878. Jan. 9. Death of Victor Emmanuel II.; accession of Humbert I. — Feb. 7. Death of Pius IX. — Feb. 20. Election of Leo XIII.
1900. July 29. Assassination of Humbert I.; accession of Victor Emmanuel III.
1903. July 20. Death of Leo XIII. — Aug. 4. Election of Pius X.
- 1911-12. War with Turkey for the possession of Tripoli.

INTRODUCTION.

	Page
I. Travelling Expenses. Money	xi
II. Period and Plan of Tour	xii
III. Language	xiv
IV. Passports. Custom House. Luggage	xiv
V. Public Safety. Beggars	xv
VI. Gratuities. Guides	xvi
VII. Railways. Steamboats	xvi
VIII. Motoring and Cycling	xx
IX. Hotels. Pensions. Private Apartments	xxi
X. Restaurants. Cafés. Birrerie. Cigars	xxiii
XI. Sights. Theatres. Shops	xxvii
XII. Post and Telegraph Services	xxviii
XIII. Climate. Winter Stations. Seaside Resorts. Health	xxix
XIV. History of Italian Art, by Prof. A. Springer	xxxiv

'Thou art the garden of the world, the home
 Of all Art yields, and Nature can decree;
 E'en in thy desert, what is like to thee?
 Thy very weeds are beautiful, thy waste
 More rich than other climes' fertility,
 Thy wreck a glory, and thy ruin graced
 With an immaculate charm which cannot be defaced.'

BYRON.

I. Travelling Expenses. Money.

Expenses. The cost of a tour in Northern Italy need not exceed that incurred in other much-frequented parts of the Continent. The average expenditure of a single traveller, apart from railway-fares, may be estimated at at least 20-30 francs per day, or at 15-25 francs when a prolonged stay is made at one place; but persons acquainted with the language and habits of the country may easily restrict their expenses to still narrower limits. Those who travel as members of a party effect a considerable saving by sharing the expense of guides, carriages, and other items. When ladies are of the party the expenses are generally greater.

Money. The French monetary system is now in use throughout the whole of Italy. The franc (*lira* or *franco*) contains 100 *centesimi*; 1 fr. 25 c. = 1s. (comp. p. ii). In copper (*bronzo* or *rame*) there are coins of (1, 2,) 5, and 10 centesimi, in nickel pieces of 20 and 25 c., and in silver pieces of 1, 2, and 5 fr. The gold coins (10, 20, and 100 fr.) are seldom met with, their place being taken by *Biglietti di Stato* (treasury-notes) for 5, 10, and 25 fr., the banknotes of the *Banca d'Italia*, and the new notes (stamped

with a profile-head of Italia in red) of the *Banco di Napoli* and the *Banco di Sicilia*. All other banknotes should be refused.

The gold coins of the Latin Monetary League (Italy, France, Belgium, Switzerland, and Greece), as well as those of Great Britain (see below), Austria-Hungary (10 and 20 crown-pieces), Russia, Spain, Tunisia, Roumania, Servia, and Monaco, circulate at their face-value. The silver five-franc pieces (*scudi*) of the Latin Monetary League are accepted at their full value, and also those of the former small Italian states, with the exception of the Papal states and the Duchy of Lucca. The traveller should refuse all other Italian silver coins issued before 1863, French coins issued before 1864, Belgian and Swiss coins issued before 1866, Greek coins issued before 1867, and coins of the Republic of San Marino issued before 1898. Obsolete and worn coins are frequently offered to strangers at shops and inns and even at railway ticket-offices. These, however, may be exchanged at the Cassa di Tesoreria of the Banca d'Italia. — A piece of 5 c. is called a *soldo* or *palanca*, and as the lower classes often keep their accounts in soldi, the traveller will find it useful to accustom himself to this mode of reckoning (*dieci soldi* = 50 c., *dieci soldi* = 60 c., etc.).

BEST MONEY FOR THE TOUR. *Circular Notes* or *Letters of Credit*, obtainable at the principal English and American banks, and the *Travellers' Cheques* issued by the great American express companies and by the American Bankers' Association are the most convenient medium for the transport of large sums and realize the most favourable exchange. English and German banknotes also realize their nominal equivalents in the principal towns. *Sovereigns* are received at the full value (not less than 25 fr.) by the principal hotel-keepers. — Italian post offices of the first class issue so-called *Titoli di Credito* for sums ranging from 200 to 5000 fr., the holders of which may draw from 50 to 1000 fr. at any post office of the first or second class (fee 25 c. for 500 fr., 50 c. for 1000 fr., 75 c. for 2000 fr., and so on).

EXCHANGE. Foreign money is most advantageously changed in the larger towns, either at one of the English bankers or at a respectable money-changer's (*cambiavaluta*). As a rule, those money-changers are the most satisfactory who publicly exhibit a list of the current rates of exchange. The traveller should always be provided with an abundant supply of silver and small notes, as it is often difficult to change notes of large amount. It is also advisable to carry 1-2 fr. in copper and nickel in a separate pocket or pouch.

Money Orders payable in Italy, for sums not exceeding 40*l.*, are granted by the British Post Office at the following rates: up to 1*l.*, 4*d.*; 6*l.*, 1*s.*; 10*l.*, 1*s.* 6*d.*; 20*l.*, 2*s.* 9*d.*; 40*l.*, 5*s.* 3*d.* These are payable at the rate of 25 fr. 20 c. per 1*l.* The identity of the receiver must be guaranteed by two well-known residents or by an exhibition of the passport. The charge for money-orders granted in Italy and payable in England is 40 c. per 1*l.* sterling. — *Telegraph Money Orders* are allowed for certain places in Italy only.

II. Period and Plan of Tour.

Season. As a general rule, the spring and autumn months are the best season for a tour in North Italy, especially April and May or the second half of September and October. The moisture-laden

and oppressive S.E. wind (*Scirocco*) sometimes makes itself felt even at the end of September, especially on the coast and in Tuscany. The heaviest rainfall usually takes place between the middle of October and the middle of November, but sometimes in the following six weeks. The pleasantest resorts in winter are the Lago di Garda and the Riviera; the former has less wind and more sunshine, but the latter, despite its more frequent winds and showers, is considerably warmer. The sea-bathing places are crowded by Italians in July, the other resorts in August. The height of summer can hardly be recommended for travelling. The scenery, indeed, is then at its best and the long days are well adapted for sight-seeing; but the fierce rays of an Italian sun seldom fail to impair the physical and mental energies.

Plan. The following short itinerary, beginning and ending at Milan, though far from exhausting the beauties of Northern Italy, includes most of the places usually visited, with the time required for a glimpse at each.

	Days
<i>Milan</i> (R. 25), and excursion to <i>Pavia</i> (the <i>Certosa</i> , p. 191)	2 ¹ / ₂
To the <i>Lago di Como</i> , <i>Lago di Lugano</i> , and <i>Lago Maggiore</i> (RR. 30, 33, 37) and on to <i>Turin</i>	3
<i>Turin</i> (R. 8)	1
From <i>Turin</i> to <i>Genoa</i> (R. 13c)	1 ¹ / ₂
<i>Genoa</i> (R. 21), and excursion to <i>Pegli</i> (Villa Pallavicini, p. 117)	2 ¹ / ₂
<i>Nervi</i> (p. 130), <i>Monte di Portofino</i> (p. 132), <i>Santa Margherita</i> (p. 133) or <i>Rapallo</i> (p. 134), and <i>Sestri Levante</i> (p. 137), see R. 23	2 ¹ / ₂
Viâ <i>Spezia</i> to <i>Pisa</i> , see R. 23; <i>Pisa</i> (R. 67)	1 ¹ / ₂
Viâ <i>Lucca</i> and <i>Pistoia</i> to <i>Florence</i> , see R. 70	1
<i>Florence</i> (R. 71)	5
From <i>Florence</i> to <i>Bologna</i> (R. 64)	1 ¹ / ₂
<i>Bologna</i> (R. 63), with excursion to <i>Ravenna</i> (R. 65)	2 ¹ / ₂
From <i>Ravenna</i> or <i>Bologna</i> viâ <i>Ferrara</i> (R. 62) to <i>Padua</i> , see p. 468 & R. 61	1
[Or to <i>Modena</i> (R. 60) and <i>Parma</i> (R. 58), see R. 57	1 ¹ / ₂
From <i>Modena</i> viâ <i>Mantua</i> to <i>Verona</i> (see R. 49) and viâ <i>Vicenza</i> to <i>Padua</i> (see R. 50)	1 ¹ / ₂]
<i>Padua</i> (R. 51), and thence to <i>Venice</i> , see R. 50	1
<i>Venice</i> (R. 52)	4
From <i>Venice</i> (viâ <i>Vicenza</i>) to <i>Verona</i> (R. 48), see R. 50	2
[Excursion to <i>Mantua</i> (p. 314), when the way from <i>Modena</i> to <i>Verona</i> viâ <i>Mantua</i> is not adopted	1]
<i>Lago di Garda</i> (R. 47)	1 ¹ / ₂
From <i>Desenzano</i> viâ <i>Brescia</i> (R. 44) and <i>Bergamo</i> to <i>Milan</i> (RR. 43, 42, 40)	2

To those who wish to visit only a part of Northern Italy (whether the eastern or western), the following itineraries may be recommended: —

a. Eastern Part, starting from the Brenner Railway.	Days
From <i>Mori</i> to <i>Riva</i> (p. 25), <i>Lago di Garda</i> (R. 47)	1 ¹ / ₂
<i>Verona</i> (R. 48)	1
Excursion to <i>Mantua</i> (p. 314)	1
From <i>Verona</i> viâ <i>Vicenza</i> (p. 323) to <i>Padua</i> , see R. 50	1
<i>Padua</i> (R. 51), and thence to <i>Venice</i> , see R. 50	1

	Days
<i>Venice</i> (R. 52)	4
From <i>Venice</i> viâ <i>Ferrara</i> (R. 62) to <i>Ravenna</i> , see R. 61 and p. 468	1
<i>Ravenna</i> , and thence to <i>Bologna</i> , see R. 65.	1
<i>Bologna</i> (R. 63)	1½
From <i>Bologna</i> to <i>Modena</i> (R. 60) and <i>Parma</i> (R. 58), see R. 57	1½
From <i>Parma</i> viâ <i>Piacenza</i> (p. 435) to <i>Milan</i> , see R. 57.	1½
<i>Milan</i> (R. 25), and excursion to <i>Pavia</i> (the <i>Certosa</i> , p. 191)	2½
<i>Lago Maggiore</i> , <i>Lago di Lugano</i> , <i>Lago di Como</i> (RR. 37, 33, 30), and from <i>Lecco</i> viâ <i>Bergamo</i> and <i>Brescia</i> (R. 44) to <i>Verona</i> , see RR. 12, 43 ; <i>Verona</i>	4½

b. Western Part, starting from the St. Gotthard, Splügen,
or Maloja.

	Days
<i>Lago di Como</i> , <i>Lago di Lugano</i> , <i>Lago Maggiore</i> (RR. 30, 33, 37)	3
To <i>Turin</i> (p. 5).	1½
<i>Turin</i> (R. 8), and thence to <i>Genoa</i> (R. 13c).	1½
<i>Genoa</i> (R. 21)	2
Excursion to <i>Sau Remo</i> and <i>Bordighera</i> (R. 22)	2
From <i>Genoa</i> viâ <i>Voghera</i> and <i>Pavia</i> (<i>Certosa</i> , p. 191) to <i>Milan</i> , see R. 38	1
<i>Milan</i> (R. 25).	2

III. Language.

It is quite possible for persons entirely ignorant of Italian and French to travel through Italy with tolerable comfort; but such travellers cannot conveniently deviate from the ordinary track, and are moreover invariably made to pay '*alla Inglese*' by hotel-keepers and others, *i.e.* considerably more than the ordinary charges. French is very useful, as the Italians are very partial to that language; but for those who desire the utmost possible freedom and dislike being imposed upon a slight acquaintance with the language of the country is indispensable. Those who know a little Italian and who take the usual precaution of ascertaining charges beforehand (*contrattare*, bargain) in the smaller hotels, in dealings with drivers, gondoliers, guides, etc., and in shops, will rarely meet with attempts at extortion in Northern Italy. †

IV. Passports. Custom House. Luggage.

Passports, though not required in Italy, are occasionally useful, as, for example, in obtaining the delivery of registered

† A few words on the PRONUNCIATION may be acceptable to persons unacquainted with the language. *C* before *e* and *i* is pronounced like the English *ch*; *g* before *e* and *i* like *j*. Before other vowels *c* and *g* are hard. *Ch* and *gh*, which generally precede *e* or *i*, are hard. *Sc* before *e* or *i* is pronounced like *sh*; *gn* and *gl* between vowels like *nyí* and *lyí*. *H* is silent. The vowels *a*, *e*, *i*, *o*, *u* are pronounced *ah*, *ā*, *ee*, *o*, *oo*. Accents occur, properly speaking, on final syllables only, but in this Handbook they are sometimes inserted elsewhere as a guide to pronunciation (*é* and *ó* to represent the longer or closed sounds, *è* and *ò* the short or open sounds). — In addressing persons of the educated classes '*Lei*', with the 3rd pers. sing., should always be employed (addressing several at once, '*loro*' with the 3rd pers. pl.) '*Voi*' is used in addressing waiters, drivers, etc.

letters and in cashing money orders (p. xii). The countenance and help of the English and American consuls can, of course, be extended to those persons only who can prove their nationality. Cyclists and motorists should always carry passports. The Italian police authorities are generally civil and obliging.

Passports may be obtained in England direct from the *Foreign Office*, Whitehall (fee 2s.), or through any of the usual tourist-agents (fee 3s. 6d. to 5s.). — In the United States applications for passports should be made to the *Bureau of Citizenship*, State Department, Washington, D.C.

Custom House. The examination of luggage at the Italian frontier railway-stations is generally lenient. Tobacco and cigars (only ten pass free), playing cards, and matches are the articles chiefly sought for. There is no duty on cameras or photographic plates. The custom-house receipts should be preserved, as travellers are sometimes challenged by the excise officials in the interior. Weapons of all kinds are liable to confiscation (see below). At the gates of most of the Italian towns a tax (*dazio consumo*) is levied on comestibles, but travellers' luggage is passed at the barrier (*barriera*) on a simple declaration that it contains no such articles.

Luggage. If possible, luggage should never be sent to Italy by goods-train, as it is liable to damage, pilferage, and undue custom-house detention. If the traveller is obliged to forward it in this way, he should employ a trustworthy agent at the frontier and send him the keys. As a rule it is advisable, and often in the end less expensive, never to part from one's luggage and to superintend the custom-house examination in person (comp. p. xix).

V. Public Safety. Beggars.

Public Safety in Northern Italy is on as stable a footing as to the N. of the Alps. Travellers will naturally avoid lonely quarters after nightfall, just as they would at home. They should also be on their guard against pickpockets, who abound at railway stations, on tramway cars and corridor trains, and in all crowds. The policeman in the town is called *Guardia* or *Vigile*; the gendarme in the country, *Carabiniere* (black coat with red facings and cocked hat). No one may carry weapons without a licence (fee 12 fr. 80 c.), on pain of imprisonment. *Armi insidiose*, i.e. concealed weapons (sword-sticks; even knives with spring-blades, etc.), are absolutely prohibited. No attempt should be made to take photographs in or near any fortification.

Begging (*accattonaggio*), always one of those national nuisances to which the traveller in Italy must accustom himself, has recently somewhat increased, especially in Tuscany, owing partly to growing poverty, but largely also to the misplaced generosity of travellers. As the profits of street-beggars too frequently go for the

support of able-bodied loafers, travellers should either give nothing, or restrict their charity to the obviously infirm. Gratuities to children are entirely reprehensible. — Importunate beggars should be dismissed with 'niente' or by a gesture of negation.

VI. Gratuities. Guides.

Gratuities. — The traveller should always be abundantly supplied with copper and nickel coins in a country where trifling donations are in constant demand. Drivers, guides, and other persons of the same class invariably expect, and often demand as their right, a gratuity (*buona mano, mancia, da bere, bottiglia, caffè, sigaro*) in addition to the hire agreed on, varying according to circumstances from 2-3 sous to a franc or more. The traveller need have no scruple in limiting his donations to the smallest possible sums, and he should always threaten to withhold the gratuity in cases of cruelty to animals. The following hints will be found useful by the average tourist. In private collections 1-2 visitors should bestow a gratuity of $\frac{1}{2}$ -1 fr., 3-4 pers. 1-1 $\frac{1}{2}$ fr. For repeated visits 25 c. is enough for a single visitor. For opening a church-door, etc., 10-20 c. is enough, but if extra services are rendered (*e.g.* uncovering an altar-piece, lighting candles, etc.) 25-50 c. may be given. The *Custodi* of all public collections where an admission-fee is charged are forbidden to accept gratuities. — In hotels and restaurants about 5-15 per cent of the reckoning should be given in gratuities, or less if service is charged for.

Guides (*Guide*, sing. *la Guida*) may be hired at 6-10 fr. per day. The most trustworthy are those attached to the chief hotels. In some towns the better guides have formed societies as 'Guide patentate' or 'Guide autorizzate'. Their services may generally well be dispensed with by those who are not pressed for time. Purchases should never be made, nor contracts with vetturini or other persons drawn up, in presence or with the aid of a commissionaire, as any such intervention tends considerably to increase the prices.

VII. Railways. Steamboats.

Railways. The chief Italian railways are worked by government. For visitors to Northern Italy the most important private railway is the *Ferrovie Nord Milano*, the lines of which afford quick and convenient access to the Lake of Como and the Lago Maggiore, though not included in the system of circular tours in Italy. The first-class carriages are comfortable, the second resemble the English and French, while the third class is chiefly frequented by the lower orders.

The international *trains de luxe* are generally available for long-distance travellers only. The mail trains are called *Treni Direttissimi* (1st and 2nd class only; sometimes with dining and sleeping cars or 'bagagliaio-toiletta') and the ordinary expresses *Treni Diretti*. The last

are often overcrowded in the height of the travelling season. The *Treni Accelerati* are somewhat faster than the *Treni Omnibus*. The *Treni Misti* are composed partly of passenger-carriages and partly of goods-waggons. — Among the expressions with which the railway-traveller will soon become familiar are — ‘*pronti*’ (ready), ‘*partenza*’ (departure), ‘*si cambia treno*’ (change carriages), ‘*fermata*’ (halt; ‘*quanti minuti di fermata*’), how long do we stop here?), ‘*essere in coincidenza*’ (to make connection), and ‘*uscita*’ (egress). *Fare il biglietto* means to take a ticket. *E preso questo posto?* Is this seat engaged? *Dove parte il treno per Venezia?* Where does the train for Venice start? *Quale binario?* Which line? The station-master is called ‘*capostazione*’; the guard, *conduttore*. Smoking-compartments (often made very unpleasant by the freedom with which expectoration is indulged in) are labelled ‘*pei fumatori*’, those for non-smokers ‘*vietato di fumare*’.

The best TIME TABLE is the *Orario Ufficiale delle Strade Ferrate, delle Tramvie, della Navigazione e delle Messaggerie postali del Regno d'Italia*, published by the *Fratelli Pozzo* at Turin (1 fr.). Smaller editions are issued at 80 c., 50 c., and 20c. — Railway time is that of Central Europe, *i.e.* one hour in advance of Greenwich time.

TICKETS. At the larger towns it is better, when possible, to take the tickets at the town-agencies (*agenzia di città*) of the railway. At the stations the traveller will find it convenient to have as nearly as possible the exact fare ready in his hand. In addition to the fare proper there is a tax of 5 c. on each ticket. ‘Mistakes’ are sometimes made by the ticket-clerks. — It is important to be at the station early in the case of terminal stations; at other stations the trains are frequently late. The ticket-office at large stations is open 40 min., at small stations 20 min. before the departure of the train. Ticket-holders alone have the right of admission to the waiting-rooms. At the end of the journey tickets are given up at the *uscita*. — Tickets for distances of less than 124 M. (200 kil.) do not permit of a break of journey.

For distances exceeding 150 kil. (93 M.) fares are calculated according to a zone-tariff (*tariffa differenziale A*), that makes it advantageous to take a ticket for as long a distance as possible. With few exceptions tickets of this kind are issued only *viâ* the shortest route between any two points; they are valid for one day for each 100 kil. (62 M.), not counting the day of issue. Journeys of 300 kil. (186 M.) may be broken once without any formality; of 600 kil. twice; of 900 kil. thrice; of 1000 kil. four times; and longer journeys five times. Thus, a ticket from Milan to Florence *viâ* Bologna, a distance of 349 kil. (216 M.) is valid for four days and permits the journey to be broken twice, while the first-class and second-class fares are 41 fr. and 28 fr. 35 c. instead of 44 fr. 70 c. and 31 fr. 25 c. as previously. Luggage for distances over 150 kil. also enjoys a preferential tariff.

The so-called *Biglietti di Abbonamento Speciali*, or *General Season Tickets*, resembling the SWISS ‘General-Abonnements’, entitle the holder

to travel at will during a given time over the railways within a larger or smaller district in Italy, and are convenient more especially for commercial travellers.

RETURN TICKETS (*Biglietti di andata-ritorno*) for distances up to 100 kilomètres (62 M.) are valid for one day only, up to 200 kil. for 2 days, up to 300 kil. for 3 days, and beyond 300 kil. for 4 days. But those issued on Saturdays and the eves of festivals are available for three, those issued on Sundays and festivals for two days at least. These tickets do not allow the journey to be broken.

A considerable saving is effected by the so-called COMBINATION RETURN TICKETS (*biglietti di andata-ritorno combinati*) issued at Turin for Florence and Pisa (good for 14 days), at Milan for Florence, Pisa, and Leghorn (14 days), and at Genoa for Venice (30 days). The fares from (e.g.) Milan to Florence are 75 fr. 30 c. and 51 fr. 60 c., *i.e.* considerably lower than the 'tariffa differenziale' or zonal rate (p. xvii). The journey may be broken on previous recognition (*vidimazione*) by the station-master (*capostazione*).

CIRCULAR TOUR TICKETS are of two kinds. Both must be signed by the traveller.

1. The so-called INTERNATIONAL CIRCULAR TICKETS (*biglietti combinabili internazionali*) are issued in England and other foreign countries, with coupons for both foreign and Italian railways.

These tickets (books of coupons) are not issued for distances under 600 kil. (372 M.), reckoned from the first Continental station reached from England. Those for distances up to 3000 kil. are valid for 60 days. These international tickets allow of no free luggage, but permit the journey to be broken without formality at any of the stations named in them. If the traveller alight at other stations he must at once apply to the *capostazione* for recognition of the break of journey. Some express trains are not available for short distances by the holders of these tickets (comp. p. 129, etc.). — The tickets may be obtained in London from the principal tourist-agencies. In Italy they may be ordered at any large station, or from Messrs. Cook & Son at Rome (Piazza Termini 54) or Messrs. Gondrand in Milan (Galleria Vittorio Emanuele).

2. LOCAL CIRCULAR TOUR TICKETS (*biglietti a itinerario combinabile*) are for use in Italy only. A list of the routes for which they are available will be found in the Orario Ufficiale (p. xvii).

For some of the more popular tours tickets (books of coupons) are kept in readiness by the railway companies (*biglietti combinati*). Order forms for these tickets may be obtained at the more important stations in Italy (as well as from the tourist-agencies) and, when filled up, should be forwarded along with a fee of 1 fr. to the station whence the ticket is to be issued. The prices are only a trifle lower than for the 'international' tickets, except in the case of parties of not less than four. Such tickets are not issued for distances under 400 kil. (248 M.). Those for 401-800 kil. are valid for 15 days; for 801-2000 kil. for 30 days; for 2001-3000 kil. for 45 days; beyond that distance for 60 days. The time-limit of these tickets may be extended (*prorogare*) for not less than 10 days on payment of a small extra sum (1 per cent of the total price day). The journey may be broken without formality at the terminal station of each section and also at three intermediate stations in each section selected and registered in advance.

LUGGAGE. No luggage is allowed free, except small articles taken by the passenger into his carriage; the rate of charge is 4.65 c. for 100 kilogrammes per kilomètre. Travellers who intend to make only a short stay at a place, especially when the town or village lies at some distance from the railway, had better leave their heavier luggage at the station till their return (*dare in deposito*, or *depositare*; 5 c. per day for each piece, minimum 10 c.) or forward it to the final destination. At small stations the traveller should at once look after his luggage in person. — The luggage-ticket is called *lo scontrino*; to book luggage is *spedire* or *far registrare il bagaglio*. Porters (*facchini*) who convey luggage to and from the carriage are entitled to 10-20 c. per package by tariff; and attempts at extortion should be firmly resisted.

As several robberies of passengers' luggage have been perpetrated in Italy without detection, it is as well that articles of great value should not be entrusted to the safe-keeping of any trunk or portmanteau, however strong and secure it may seem (comp. p. xv). They may, however, be insured for a small extra fee. — Damaged trunks may be secured by leaden seals (*piombare*) for 5 c. each package.

The enormous weight of the large trunks used by some travellers not infrequently causes serious injury to the porters who have to handle them. Heavy articles should therefore always be placed in the smaller packages.

ITALIAN RAILWAY RESTAURANTS often leave much to be desired. Luncheon-baskets (*cestini*; 2-4 fr., incl. wine) may be obtained at some of the larger stations.

Passengers by night-trains from the larger stations may hire pillows (*cuscini, guanciali*; 1 fr., for abroad 2 fr.). These must not be removed from the compartment.

Steamers. The time-tables of the steamer-routes are given in the larger railway-guide mentioned at p. xvii; but changes are so frequent that enquiries on the spot are always advisable.

On the ITALIAN LAKES the tickets are usually issued on board the steamer, except at the larger places. Passengers embarking at intermediate stations receive checks which they show on purchasing their tickets. There is no extra charge for embarking or disembarking at small-boat stations. The railways issue tickets including the lake-journey. Return-tickets do not usually permit of the journey being broken. On Sundays in summer the boats are frequently crowded by excursionists. — The steamers occasionally leave the smaller stations as much as 10 min. in advance of the scheduled times, but they are much more frequently late.

In the proper season a steamer trip on the **Mediterranean**, especially between Genoa, Spezia, and Leghorn, or on the **Adriatic**, between Venice and Trieste, is a very charming experience. Tickets should be taken in person at the steamboat-agencies. Ladies should travel first-class, but gentlemen of modest requirements will find the second cabin very fair. The steward expects a gratuity of about 1 fr. per day, or more if the traveller has given him extra trouble. — The inadequate

arrangements for embarking and disembarking give great annoyance. The tariff is usually 1-1½ fr. for each person, including luggage; but the passengers are generally left at the mercy of the boatmen, who often make extortionate demands. The traveller should not enter the boat until a clear bargain has been made for the transport of himself and his impedimenta, and should not pay until everything has been deposited on deck or on shore. Small articles of luggage should be kept in one's own hands.

VIII. Motoring and Cycling.

The environs of Milan, Turin, Verona, and Bologna, the neighbourhood of the Italian Lakes, and the Riviera all offer many attractions for the cyclist and motorist. The roads are good on the whole, though often very dusty in summer (especially in the N. Italian plain) and correspondingly muddy in wet weather. — The rule of the road in Italy is usually the exact reverse of that in England, but it varies in different districts.

MOTOR CARS entering Italy are liable to pay a customs-duty (varying from ca. 400 fr. to ca. 600 fr. according to the weight of the car), on payment of which a *permesso* is granted valid for three months, which, however, may be extended to six. The amount paid is returnable at any customs-station when the car quits the country, but this repayment is seldom obtained without some trouble. Members of the Touring Club Italiano (see below), or of clubs affiliated with it, may pay the duty in advance at Milan or have the amount guaranteed by a resident of Italy, in which case they receive a certificate (*trittico*) obviating the necessity of paying at the frontier. Drivers' licences issued by foreign countries are accepted, but both these and the *permesso* for the car must be registered within five days at a *prefettura*. Petrol is easily obtained in North Italy (3-5 fr. per gallon).

The unattached CYCLIST on entering Italy with his wheel must deposit 35 fr. (for a motor-cycle 80 fr.) with the custom-house authorities, which sum is returned to him (though sometimes not without difficulties) when he quits the country. Members of well-known cyclist associations are, however, spared this formality, on conditions explained in the handbooks of these clubs. A certificate of re-exportation (*certificato di scarico*) should always be obtained, as otherwise the club of which the cyclist is a member, may be called upon subsequently to pay the duty as above. — On the railways cycles are treated as ordinary passengers' luggage (p. xix). Valises should not be left strapped to cycles when sent by rail, owing to the risk of theft (p. xix).

Members of the *Touring Club Italiano* (Milan Via Monte Napoleone 14; 90,000 members; entrance fee 2 fr., annual subscription 6 fr., for foreign members 8 fr.) or of clubs affiliated with it command advantageous terms at numerous hotels, and in the purchase of benzine and other motoring and cycling requisites, maps, etc. Membership cards are accepted as proofs of identity by the post office (comp. p. xxix). The club's map of

Italy (1:250,000), in course of publication, may be highly recommended (75 c. per sheet); one of its best guides is *L. V. Bertarelli's* Guida Itinerario delle Strade di grande Comunicazione dell' Italia (Milan, 1901; three parts), with numerous profile-maps and plans.

IX. Hotels. Pensions. Private Apartments.

FIRST CLASS HOTELS, comfortably fitted up, are to be found at all the principal resorts of travellers in Northern Italy, many of them under German or Swiss management, and most of them having fixed charges: room 4-10 fr. for each person, luncheon (*colazione, déjeuner*) 3-6 fr., dinner (*pranzo, dîner*) 5-8 fr. The charges for light and attendance (exclusive of the portier and frequently also of the 'facchino' or boots) are now almost always included in the price for rooms. Sitting-rooms and rooms with baths naturally cost more. The charge for dinner does not include wine, which is usually dear and often heady. For a prolonged stay an agreement may generally be made with the landlord for pension at a more moderate rate. Visitors are expected to dine at the table-d'hôte; otherwise the charge for rooms is apt to be raised. The charges for meals served in private rooms or at unusual times are much higher. Other 'extras' also are dear. The cuisine is a mixture of French and Italian.

During the chief tourist season (March, April, in the Riviera Jan.-March) it is always advisable, especially for families, to engage rooms beforehand. When a long stay is contemplated this should be done before leaving home, so that a choice may be made according to the answers received. To simplify telegraphic orders for rooms the Hotelkeepers Association has agreed upon the following code: *alba*, one room one bed; *albaduo*, one room with double bed; *arab*, 1 R., 2 B.; *abec*, 1 R., 3 B.; *belab*, 2 R., 2 B.; *birac*, 2 R., 3 B.; *bonad*, 2 R., 4 B.; *ciroc*, 3 R., 3 B.; *carid*, 3 R., 4 B.; *calde*, 3 R., 5 B.; *caduf*, 3 R., 6 B.; *casag*, 3 R., 7 B.; *danid*, 4 R., 4 B.; *dalme*, 4 R., 5 B.; *danof*, 4 R., 6 B.; *dalag*, 4 R., 7 B.; *dirich*, 4 R., 8 B.; *durbi*, 4 R., 9 B.; *kind*, child's cot; *sal*, sitting-room; *bat*, private bathroom; *serv*, servant's room. The style of the rooms may be indicated by *best*, *bon*, or *plain*. The day and hour of arrival must be given (*granmatin*, between midnight and 7 a.m.; *matin*, between 7 a.m. and noon; *sera*, between noon and 7 p.m.; *gransera*, between 7 p.m. and midnight) and the length of stay (*pass*, one night; *stop*, several days). The telegram should be signed with the name and address of the sender. To cancel the order, only the word *cancel* and the name are necessary.

Gentlemen travelling alone may leave their luggage at the station until rooms have been secured. The charge for the use of the hotel-omnibus from the station to the hotel is so high (1-2 fr. each pers.), that it is often cheaper to take a cab. It is also easier for those who use a cab to proceed to another hotel, should they not like the rooms offered them.

The SECOND CLASS HOTELS (*Alberghi*; in the S. districts called also *Locande*), though Italian in their arrangements, have lately become much more comfortable and modern in their equipment. The charges are little more than one-half of the above: room 2-6, omnibus $\frac{1}{2}$ -1 fr. They have no table-d'hôte, but there is generally a trattoria connected with the house, where refreshments *à la carte* or a din-

ner a *prezzo fisso* may be procured. Fair native wines, usually on draught, are furnished in these houses at moderate prices. Morning coffee is usually taken at a café and not at the inn. It is customary to make enquiries beforehand as to the charges for rooms, not forgetting the *servizio e lucie*; and the price of the dinner also (if not *à la carte*) should be agreed upon (2-4 fr., with wine 2½-4½ fr.). The terms offered may often be reduced by bargaining. These inns will often be found convenient and economical by the *voyageur en garçon*, and the better houses of this class may be visited even by ladies, when at home in Italian; the new-comer should frequent hotels of the first class only.

HÔTELS GARNIS are to be found in most of the larger towns, with charges for rooms slightly higher than those in the second-class hotels.

As matches are rarely found in hotels, the guest should provide himself with a supply of the wax-matches (*cerini, flammiferi*) sold in the streets (5-10 c. per box). Soap also is a high-priced 'extra'.

Money or objects of value should either be carried on the traveller's person or left with the landlord in exchange for a receipt.

Little weight should be laid on the landlord's recommendation or disparagement of hotels in other places.

The PENSIONS of the larger towns and resorts also receive passing travellers. The charge is about the same as that of the second-class inns and usually includes table-wine. As, however, the price of déjeuner is usually (though not universally) included in the fixed daily charge, the traveller has either to sacrifice some of the best hours for visiting the galleries or to pay for a meal he does not consume.

For a prolonged stay in one place families will find it much cheaper to hire PRIVATE APARTMENTS and do their own housekeeping. A rent lower than that first asked for is often accepted. When a whole suite of apartments is hired a written contract on stamped paper should be drawn up with the aid of someone acquainted with the language and customs of the place (*e.g.* a banker), in order that 'misunderstandings' may be prevented. A payment of part of the rent in advance is a customary stipulation; but such payments should never be made until after the landlord has redeemed all his undertakings with regard to repairs, furnishing, etc. For single travellers a verbal agreement with regard to attendance, linen, stoves and carpets in winter, a receptacle for coal, and other details will generally suffice.

WASHING LIST. A list of the Italian names of the ordinary articles of underclothing (*la biancheria*) will be useful in dealing with the washerwoman: Shirt (linen, cotton, woollen), *la camicia (di tela, di cotone, di lana)*; night-shirt, *la camicia da notte*; collar, *il solino, il colletto*; cuff, *il polsino*; drawers, *le mutande*; woollen under-shirt, *una flanella* or *giubba di flanella* or *maglia*; petticoat, *la sottana*; camisole, *il copribusto*; peignoir or dressing-jacket, *accappatoio*; stocking, *la calza*; sock, *la calzetta, il pedolino*; handkerchief (silk), *il fazzoletto*

(*di seta*). To give out to wash, *dare a bucato* (*di bucato*, newly washed); washing list, *la nota*; washerwoman, laundress, *la stiratrice*, *la lavandaia*; buttons, *i bottoni*.

The popular idea of cleanliness in Italy is behind the age; but the traveller in the N. part of the country will rarely suffer from this shortcoming even in hotels of the second class, though those who quit the beaten track must be prepared for privations. Iron bedsteads should if possible be selected, as they are less likely to harbour the enemies of repose. Insect-powder (*polvere insetticida* or *contro gli insetti*) or camphor may be found useful.

The *zanzare*, or mosquitoes, are a source of great annoyance, and often of suffering, during summer and autumn and, on the Riviera, even in winter. Only a few parts of N. Italy (*e.g.* Piedmont, the W. lakes, and Bologna) are free from this pest, which is always worst in the neighbourhood of plantations, canals, or ponds. Between June and October the night should never be spent in malarial districts (Colico, Casale Monferrato, Mortara, Pavia, Mantua, Ferrara, Ravenna), where the female of the *Anopheles Claviger* frequently conveys the infection of malarial fever with its sting. Small doses of quinine may be used as a prophylactic. Windows should always be carefully closed before a light is introduced into the room. Light muslin curtains (*zanzarieri*) round the beds, masks for the face, and gloves are employed to ward off the attacks of these pertinacious intruders. The burning of pastilles (*fidibus contra le zanzare*, *zampironi*; in Venice, *chiodi*), which may be purchased of the principal chemists, is efficacious, but is accompanied by a scarcely agreeable odour. A rag soaked in petroleum and hung at the head of the bed, and anointing the face with citronella oil are other more or less successful remedies. The so-called Bengue ointment, consisting of menthol, methylated salicylic acid, and lanoline, is efficacious in allaying the discomforts occasioned by the bites, but care should be taken that none of it gets into the eyes.

X. Restaurants. Cafés. Birrerie. Cigars.

Restaurants (*Ristoranti, Trattorie*) give the visitor a much better chance of making himself acquainted with the characteristic Italian cuisine than he receives at hotels of the first rank. They are frequented, mainly by men, between 11 a.m. and 2 p.m. for luncheon (*colazione*) and between 7 and 8.30 p.m. for dinner (*pranzo*). Those who eat *alla carta* and are content with the 'plats du jour' (*piatti del giorno*) and other local dishes may lunch or dine comfortably, including wine, for 2-4 fr. The meals at fixed prices (*a prezzo fisso*; 2½-5 fr., wine extra) are less usual and neither so good nor so cheap as those à la carte. When there is no bill of fare the waiter (*cameriere*) will recite the list of dishes. If too importunate in his recommendations or suggestions he may be checked with the words '*grazie, basta*'. The price should always be ascertained before ordering. Bread (*pane*) and the couvert (*coperta*) are often charged for separately. The diner calls for his bill (which should be carefully scrutinized) with the words '*il conto*'. The waiter expects a gratuity of 20-30 c. for each person (comp. p. xvi). The so-called 'bars' are sometimes convenient for a snack or 'quick luncheon'. — Residents for some time in a town should arrange to pay a fortnightly or monthly subscription ('*pensione*') at a lower rate.

List of the ordinary dishes at the Italian restaurants:

- Antipasti, Principii**, hors d'œuvres, relishes, or whets (such as sardines, olives, or radishes).
- Minestra** or *Zuppa*, soup (*minestra in brodo* or *consumé*, soup in the English sense; *minestra* or *pasta asciutta*, boiled rice, macaroni, etc.).
- Zuppa alla santè* soup with green vegetables and bread.
- Minestra di riso con piselli*, rice-soup with peas.
- Maccheroni**, macaroni; *pasta al sugo e al burro*, macaroni with sauce and butter; *ai pomì d'oro*, with tomatoes.
- Risotto (alla milanese)*, boiled rice with meat-sauce (rich).
- Gnocchi*, small dumplings of dough.
- Pesce**, fish.
- Anguilla*, eel.
- Aragosta*, lobster.
- Calamàio*, cuttle-fish.
- Cèfalo*, gray mullet.
- Frutta di mare*, mussels, shell-fish, etc.
- Gámbero*, crab.
- Luccio*, pike.
- Morluzzo Bacçalà*, cod.
- Ostriche*, oysters (good in winter only; comp. p. 312).
- Pesce spada*, sword-fish.
- Rombo*, turbot.
- Salmonè*, salmon.
- Sogliola (sfoglio, sfoglia)*, a kind of sole.
- Spigola, Ragno*, sea-perch, bass.
- Tonno*, tunny.
- Triglia*, mullet.
- Carne**, meat; *lessa, bollita*, boiled; *in umido, alla genovese*, with sauce; *ben cotto*, well-done; *al sangue, all' inglese*, underdone; *ai ferri*, cooked on the gridiron; *fritto*, fried.
- Manzo*, boiled beef.
- Stufato di manzo, Bue alla moda*, bœuf à la mode.
- Fritto misto*, a mixture of fried liver, brains, artichokes, etc.
- Arrosto*, roasted meat.
- Arrosto di vitello*, roast-veal.
- Filetto al burro*, beefsteak (the *bistecca ai ferri* usually mediocre).
- Maiale*, pork (eaten in winter only).
- Montone*, mutton.
- Agnello*, lamb.
- Capretto*, kid.
- Testa di vitello*, calf's head.
- Fégato di vitello*, calf's liver.
- Braciòla di vitello*, veal-cutlet.
- Rognoni*, kidneys.
- Costoletta alla milanese*, veal-cutlet baked in dough.
- Scaloppa*, veal-cutlet with bread-crumbs.
- Saláme*, sausage (usually with garlic, *aglio*).
- Pollo*, fowl.
- Anitra*, duck.
- Pollo d'India*, or *tacchino* (Ven. *dindio*), turkey.
- Tordo*, fieldfare.
- Stufatino*, ragout (often mediocre).
- Cibreo*, fricassee.
- Crocchetti*, croquettes of rice or potatoes.
- Pasticcio*, pâté, patty.
- Presciutto*, ham.
- Polpettine*, small meat-dumplings.
- Legumi**, vegetables; *Contorno*, *Guarnizione*, garnishing, seldom charged for.
- Aspàragi*, asparagus (expensive); green, *di campagna*; white, *di giardino*.
- Bróccoli*, or *Cávoli fiori*, cauliflower.
- Carciofi*, artichokes.
- Cipolla*, onion.
- Fagioli*, haricot or kidney beans.
- Fagiolini, Cornetti*, French beans.
- Fave*, beans.
- Finocchio*, root of fennel.
- Funghi*, mushrooms.
- Gobbi*, artichoke stalks.
- Insalata*, salad.
- Lattuga*, lettuce.
- Lenticchie*, lentils.
- Patàte*, potatoes.
- Piselli*, peas.
- Polenta*, boiled maize.
- Sédano*, celery.
- Spinaci*, spinach (mediocre).
- Zucchini*, marrow, squash.
- Dolce**, sweet dish.
- Budino* (in Florence), pudding.
- Frittata*, omelette.
- Crostata di frutti*, fruit-tart.
- Crostata di pasta sfoglia*, a kind of pastry.
- Zuppa inglese*, a kind of trifle.
- Frutta**, *Giardinetto di frutta*, fruit-desert; *frutta secche*, nuts, raisins, almonds, etc.
- Albicocca*, apricot.
- Arancio*, orange.

Ciliegge, cherries.
Fichi, figs.
Frágole, strawberries.
Lampóne, raspberries.
Limone, lemon.
Mela, apple.
Melágrano, pomegranate.
Néspole, medlars.
Noci, nuts.
Pera, pear.
Pérsiche, *Pesche*, peaches.
Prugne, plums.
Uva, bunch of grapes.
Pane francese, bread made with yeast (the Italian is made without).

Burro, butter.
Uova, eggs; *à la coque*, boiled (*ben cotte*, soft-boiled, *dure*, hard-boiled); *al piatto* (or *occhi di bue*), poached.
Formaggio, *Cácio*, cheese (*Gorgonzola*, *verde* or *bianco*, and *Stracchino*).
Mostarda francese, sweet mustard (mixed with vinegar).
Mostarda inglese or *Sénapa*, hot mustard.
Sale, salt.
Pepe, pepper.
Olio, oil.

Coltello, knife; *forchetta*, fork; *cucchiáio*, spoon; *piatto*, plate; *scodella*, soup-plate; *bicchiere*, glass; *tovagliuolo*, napkin; *schiaccianóci*, nut-crackers; *tiratappi*, corkscrew.

WINE (*vino da pasto*, table-wine; *nero*, red; *bianco*, white; *dolce*, *pastoso*, *amabile*, sweet; *secco*, dry; *del paese*, *nostrano*, wine of the country) is usually served in open bottles one-half, one-fourth, or one-fifth of a litre (*un mezzo litro*; *un quarto*; *un quinto* or *bicchiere*). Wines of a better quality are sold in ordinary quarts and pints.

In the NORTH OF ITALY the following are the best wines: the carefully manufactured Piedmontese brands, *Baróto*, *Nebiolo*, *Barbéra*, and *Grignolino* (an agreeable table-wine), and the sparkling *Asti spumante*; the *Valtellina* wines (best *Sassella*); the *Bardolino* of the Lago di Garda; the Veronese *Valpolicella*, an effervescent red wine; the Vicentine *Marzemino* and *Breganze* (a white sweet wine); the Paduan *Bagnóli*; in the province of Treviso, *Conegliano*, *Raboso di Piave*, *Prosecco*, and *Verdiso*; in Udine, *Refosco*; the wine of *Bologna*, partly from French vineyards; *Lambrusco*, etc. Many table-wines are served under the name of Chianti, which is properly applied to that of Tuscany only (see below).

In LIGURIA the local wines of the *Val Polcévera* (best *Coronata*) and the *Cinque Terre* share the popularity of the Piedmontese and Tuscan vintages.

In TUSCANY the best wines (almost all red) are: *Chianti* (best *Broglio*), *Rústna* (best *Pomino*), *Nipozzano*, *Altomena*, and *Carmignano*, and *Aleatico* (sweet and heady). *Orviéto* and *Montepulciano* are produced in Umbria. — In Tuscany the ordinary table-wine is still sometimes served in a 'fiasco', or straw-covered flask holding three ordinary bottles, but only the quantity consumed is paid for. Smaller bottles may be obtained: *mezzo fiasco* ($\frac{1}{2}$), *quarto fiasco* ($\frac{1}{4}$), *flascetto* or *ottavino* ($\frac{1}{8}$).

Travellers who distrust the ordinary *Drinking Water* may have recourse to the usual aerated waters or to the native mineral waters such as the *Nocéra Umbra*, *Sangemini*, *San Pellegrino*, *Ponte Braccia*, *Fiuggi*, *Claudia*, or *Ferrarelle* (usual price in restaurants, 1 fr. per bottle).

Like the trattorie with '*Cucina alla casalinga*' ('homely fare'), the OSTERIE, or ordinary wine-shops, are almost exclusively frequented by the lower ranks. The prices are often inscribed on the outside of the shop ('6', '7', '8', meaning that half a litre costs 6, 7, or 8 soldi). Some of the better wine-rooms (*Fiaschetterie*) selling Tuscan wines provide also very tolerable meals.

Cafés are frequented for breakfast and luncheon, and in the evening by numerous consumers of ices, coffee, beer, vermouth (usually with Seltzer water), etc. The tobacco smoke is often very dense.

Caffè nero, or coffee without milk, is usually drunk (15-25 c. per cup). *Caffè latte* is coffee mixed with milk before served (25-50 c.; 'cappuccino', or small cup, cheaper). Chocolate (*cioccolata*) costs 25-50 c. Cream is *panna*; whipped cream, *panna montata*. Roll (*panino*) 5, with butter (*pane e burro*) 20 c. Cakes or biscuits (*paste*) 5-15 c.

Ices (*gelato*) of every possible variety (*di vainiglia*, *di frágola*, *di lampone*, etc.) are supplied at the cafés at 30-90 c. per portion; or half a portion (*mezza*) may be ordered. *Sorbetto* (water-ice) and *spremuto* (lemonade flavoured with fruit-syrup) are much in vogue in the forenoon. *Granita* is half-frozen ice (*limonata*, lemon; *aranciata*, orange; *di caffè*, coffee). *Gassosa*, aerated lemonade, is also frequently ordered. German beer (see below) is served by a few cafés in the larger towns. — The waiters expect a sou or more, according to the amount of the payment.

The principal Parisian and Viennese newspapers (*giornali*) are to be found at all the larger cafés, English less often. Italian papers (5 c.) are everywhere offered by newsvendors. The *Corriera della Sera* (p. 155) gives most of the foreign despatches. The Roman papers *Giornale d'Italia* and *Tribuna* also are much read in Tuscany.

Birrerie, corresponding to the French 'brasseries', are now found in all the larger towns and chief resorts of visitors. Munich, Pilsen, or Gratz beer may generally be procured at these. The Italian imitation of Munich beer (*tipo Monaco*) does not equal the *vera birra di Mónaco*. A small glass (*piccola tazza*) costs 30-40 c., a large glass (generally holding *un mezzo litro*) 50-60 c. Dark beer is called *birra scura*, light beer *birra chiara*. Good meals may usually be obtained at the birrerie.

Cigars (*Sigari*) in Italy are a monopoly of Government. Italians prefer strong cigars, e.g. *Toscani*, *Napoletani*, *Cavours* (long 10 c., short $7\frac{1}{2}$ c.), or *Virginias* ($7\frac{1}{2}$, 12, or 15 c.). About an inch should be broken, cut, or burned off the lower end of the last before smoking. The milder varieties, such as *Branças* (5 c.), *Sellas* (7 c.), *Grimaldis* (10 c.), *Medianitos* and *Minghettis* (15 c.), *Trabucos* (20 c.), *Londres* (25 c.), and *Regalia Londres* (30 c.), cannot be obtained of good quality except from the larger tobacconists. Good, but rather strong imported cigars (*Manila* 20-30 c., *Havana* 40 c.-1 fr. 20 c.) may be bought at the better shops in the large towns, and also foreign *Cigarettes* (*sigarette*). Native cigarettes may be obtained from 1 c. upwards each (e.g. *Macedonia* $3\frac{1}{2}$ c., *Djubek* 4 c., *a uso egiziano* 6 c.). The *Spagnolette Avana* (5 c. each) are 'tweenies' or cigars about the size of a cigarette. — Travellers who import their own cigars, paying the heavy duty, should keep the customs receipt, as they are liable to be challenged, e.g. by the octroi officials (p. xv). — Passers-by are at liberty to avail themselves of the light burning in every tobacconist's, without making any purchase.

XI. Sights. Theatres. Shops.

The larger **Churches** are generally open the whole day, in some cases with the exception of the hours 12 till 2. Many of the smaller churches are open only till 8 or 9 a.m. Visitors may inspect the works of art even during divine service, provided they move about noiselessly, and keep aloof from the altar where the clergy are officiating. On the occasion of festivals and for a week or two before Easter the works of art are often entirely concealed by the temporary decorations. Those always covered are shown by the verger (*sagrestano*) for a small gratuity (p. xvi).

Museums, picture-galleries, etc., are usually open from 9 or 10 to 4 o'clock. All the collections which belong to government are open free on Sun. and holidays, but on week-days a charge is usually made. Gratuities are forbidden. These collections are closed on the following public holidays: New Year's Day, Epiphany (6th Jan.), Festival of the Annunciation (25th Mar.), Easter Sunday, Ascension Day (Ascensione), Whitsunday, Corpus Christi, the Festa dello Statuto (first Sunday in June), Assumption of the Virgin (Assunzione; 15th Aug.), Nativity of the Virgin (8th Sept.), the anniversary of the entry of Rome by the Italian troops (20th Sept.), All Saints' Day (1st Nov.), and Christmas Day; also the birthdays of the king (11th Nov.) and queen (8th Jan.) and the days of parliamentary elections. The arrangements, however, vary in different places.

Artists, archaeologists, and scholars (*critici d'arte*), on making application to the Ministry of Education in Rome (*Ministero della Pubblica Istruzione*) on a stamped form (1 fr. 22 c.), receive free tickets (*tesserà di libero ingresso*), valid all over the country. For a single town the application is made to the Director of the Gallery (stamp 60 c.). The application (which should be made some weeks in advance) must be accompanied by an unmounted photograph and by a certificate from a university or some similar body, countersigned by an Italian consul in the applicant's country. A similar permesso is required by those who wish to copy, draw, or photograph (except with a hand-camera) in any of the museums.

Theatres. Performances begin at 8, 8.30, or 9, and terminate at midnight or later. In the large theatres, in which the season (*stagione*) frequently lasts only from St. Stephen's Day (Dec. 26th) to Ash Wednesday, operas and ballets are exclusively performed. The first act of an opera is often succeeded by a ballet of three acts or more. The pit (*platéa*), to which the '*biglietto d'ingresso*' gives access, has standing-room only; for seats additional tickets must be taken (usually in advance in the larger towns). A box (*palco di primo, secondo, terzo ordine*), which must always be secured in advance, is the pleasantest place for ladies or for a party of several persons. Evening dress is generally worn in the boxes. Other reserved seats are the *poltrone* (front stalls) and the *posti distinti* or *sedie* (rear stalls). In some of the larger theatres good seats may be obtained in the *anfiteatro* or *prima galleria*. The theatre is the usual evening resort of the Italians, who seldom observe strict

silence during the performance of the orchestra. The intervals between the acts are usually very long. Cloak-rooms are found only in a few of the best theatres. Gentlemen usually wear their hats until the curtain rises.

Shops. Fixed prices have of late become much more general in N. Italy, but a reduction may usually be obtained on purchases of large amount. The traveller's demeanour should be polite but decided. In judging the prices travellers should remember that some wares are dearer than at home, while others, such as gloves and silk goods, are much cheaper. Purchases should never be made in presence of a valet-de-place or through the agency of a hotel-employee. These individuals, by tacit agreement, receive a commission on the purchase-money, which of course comes out of the purchaser's pocket. On the other hand, the presence of an Italian friend is a distinct advantage.

An active trade is driven in spurious antiquities, especially in Venice and Florence. Ancient works of art should never be purchased without a written guarantee of their authenticity. The sacrifices of 'decayed noblemen' and the 'lucky discoveries' offered by the smaller dealers are usually nothing but traps for the unwary. The export of important works of art is prohibited.

Some caution is necessary in buying articles to be sent home. The full amount should never be paid until the package has arrived and its contents have been examined. If the shopkeeper does not agree to a written agreement as to the method of packing, the means of transport, and compensation for breakages, it is advisable to cut the transaction short. The transmission of large objects should be entrusted to a goods-agent.

XII. Post and Telegraph Services.

In the larger towns the **Post Office** is open daily from 8 a.m. to 8, 8.30, 9, or 9.30 p.m. (also on Sundays and holidays); in smaller places it is generally closed in the middle of the day for two or three hours.

Letters (whether '*poste restante*', Italian '*ferma in posta*', or to the traveller's hotel) should be addressed very distinctly, and the name of the place should be in Italian. The surname (*cognome*; Christian name, *nome*) should be underlined; the customary 'Esq.' is better omitted. When asking for letters the traveller should show his visiting-card instead of giving his name orally. Postage-stamps (*francobolli*) are sold at the post-offices and tobacco-shops. The mail-boxes (*buca* or *cassetta*) are labelled '*per le lettere*', for letters, and '*per le stampe*', for printed matter.

LETTERS of 15 grammes ($\frac{1}{2}$ oz., about the weight of three sous) by town-post 5 c., to the rest of Italy 15 c., abroad (*per l'estero*) 25 c. Extra fee for special delivery letters 25 c., for abroad 30 c. The penalty (*segnatassa*) for insufficiently prepaid letters is double the deficiency. — POST CARDS (*cartoline postali*) for town-post 5 c., for the rest of Italy and abroad 10 c., reply-cards (*con risposta pagata*), inland 15 c., abroad 20 c. — LETTER CARDS (*biglietti postali*) for town-post 5 c., for the rest of Italy 15 c., for abroad 25 c. — BOOK PACKETS (*stampe sotto fascia*), 2 c. per 50 grammes, for abroad 5 c. — BUSINESS PAPERS (*carte manoscritte*)

20 c. for 50 gr.; above 50 and not exceeding 500 gr. 40 c.; for abroad, 25 c. for 250 gr., and 5 c. for each 50 gr. extra. — SAMPLES (*campioni*), 2 c. for 50 gr.; abroad, 10 c. for 100 gr., and 5 c. for each 50 gr. extra. — REGISTRATION FEE (*raccomandazione*) for letters for the same town and printed matter 10 c., otherwise 25 c. The packet or letter must be inscribed '*raccomandata*'. — POST OFFICE ORDERS, see p. xii. Within Italy sums from 1 to 10 fr. may be sent for a fee of 10 c., 10-25 fr. for 20 c., 25-50 fr. for 40 c. Money may be transmitted also by telegraph. To secure registered letters or the payment of money orders, the stranger must show his passport, his member's card of the Touring Club Italiano (p. xx), or a so-called *libretto di ricognizione* (with photograph), drawn up, on request, at a first-class post office (fee 50 c.); otherwise he must be accompanied by a witness known to the postal authorities. It is therefore often convenient to arrange to have the money sent to one's landlord.

PARCEL POST. Parcels not exceeding 5 kg. (11 lbs.) in weight or 60 centimètres (about 2 ft.) in length or breadth may be sent by post in Italy for 1 fr.; to England, viâ France, 2 fr. 75 c. The parcels must be carefully packed and sealed and may not contain anything in the shape of a letter. Parcels for abroad must be accompanied by three customs-declarations on forms for the purpose. Articles not liable to duty (such as flowers, etc.) are best sent as samples of no value (*campioni senza valore*; see above).

Telegrams. For telegrams to foreign countries the following rate per word is charged in addition to an initial payment of 1 fr.: Great Britain 23, France 12, Germany 14, Switzerland 6-9, Austria 12, Hungary 13, Belgium 16, Holland 20, Denmark 20, Russia 40, Sweden 23, Norway 30 c. To the United States from 1 fr. 55 c. per word upwards, according to the state. Within the kingdom of Italy, 10 words 60 c., each additional word 5 c. Telegrams with special haste (*telegrammi urgenti*), which take precedence of all others, may be sent at thrice the above rates. — It is advisable in each case to demand a *ricevuta* or receipt, for which 5 c. is charged.

Telephone 10 c., long distance telephone $\frac{1}{2}$ -2 $\frac{3}{4}$ fr.

XIII. Climate. Winter Stations. Seaside Resorts. Health.

It is a common error on the part of those who visit Italy for the first time to believe that beyond the Alps the skies are always blue and the breezes always balmy. It is true that the traveller who has crossed the Splügen, the Brenner, or the St. Gotthard in winter, and finds himself in the district of the N. Italian lakes, cannot fail to remark what an admirable barrier against the wind is afforded by the central chain of the Alps. The average winter-temperature (December, January, and February) here is 37-40° Fahr. as compared with 28-32° on the N. side of the mountains. Places nestling close to the S. base of the Alps, such as *Locarno* (winter-temperature 37° Fahr.), *Pallanza* (38.5°), *Arco* (38.75°), and *Gardone Riviera* (40°), thus form an excellent intermediate stage between the bleak winter of N. Europe and the semi-tropical climate of the Riviera or S. Italy. A peculiarity of the climate here is afforded by the torrents of rain which may be expected about the equinoctial period. The masses

of warm and moisture-laden clouds driven northwards by the S. wind break against the Alpine chain and discharge themselves in heavy showers, which fill the rivers and occasion the inundations from which Lombardy not unfrequently suffers. If, however, the traveller continues his journey towards the S. through the plain of Lombardy he again enters a colder and windy region. The whole plain of the Po, enclosed by snow-capped mountains, exhibits a climate of a thoroughly continental character; the summer is as hot as that of Sicily, while the winter is very cold, the mean temperature being below 35° Fahr. or about equal to that of the lower Rhine. In Milan the thermometer sometimes sinks below zero. Changes of weather, dependent upon the direction of the wind, are frequent; and the humidity of the atmosphere also, occasioned in part by the numerous canals and rice-marshes, is very considerable. A prolonged residence in Turin or Milan should therefore be avoided by invalids, while even robust travellers should be on their guard against the trying climate. As we approach the Adriatic Sea the climate of the Lombard plain loses its continental character and approximates more closely to that of the rest of the peninsula. The climatic peculiarities of *Venice* are described at p. 346.

As soon as we cross the mountains which bound the S. margin of the Lombard plain and reach the Mediterranean coast we find a remarkable change in the climatic conditions. Here an almost uninterrupted series of winter-resorts extends along the Ligurian Riviera as far S. as *Leghorn*, and these are rapidly increasing both in number and popularity. The cause of the mild and pleasant climate at these places is not far to seek. The Maritime Alps and the Ligurian Apennines form such an admirable screen on the N., that the cold N. winds which pass these mountains do not touch the district immediately at their feet, but are first perceptible on the sea 6-10 M. from the coast. It is of no unfrequent occurrence in the Riviera that the harbours are perfectly smooth while the open sea is agitated by a brisk tempest. Most of the towns and villages on the coast lie in crescent-shaped bays, opening towards the S., while on the landward side they are protected by an amphitheatre of hills. These hills are exposed to the full force of the sun's rays, and the limestone of which they are composed absorbs an immense amount of heat. It is therefore not to be wondered at that these hothouses of the Riviera show a higher temperature in winter than many places much farther to the S. Thus, while the mean temperature of Rome in the three coldest months is 46° Fahr., that of the Riviera is $48-50^{\circ}$ (*Nervi* 48° , *San Remo* 50° ; *Pisa*, on the other hand, only 42°).

It would, however, be a mistake to suppose that this strip of coast is entirely free from wind. The rapid heating and cooling of the strand produces numerous light breezes, while the rarefaction

of the masses of air by the strength of the sun gives rise to strong currents rushing in from the E. and W. to supply the vacuum. The most notorious of these coast-winds is the *Mistral*, which is at its worst at Avignon and other places in the Rhone Valley. The N.E. wind on the contrary is much stronger in Alassio and San Remo than on the coast of Provence. The *Scirocco* as known on the Ligurian coast is by no means the dry and parching wind experienced in Sicily and even at Rome; passing as it does over immense tracts of sea, it is generally charged with moisture and is often followed by rain.

The prevalent belief that the Riviera has a moist climate, on account of its proximity to the sea, is natural but erroneous. The atmosphere, on the contrary, is rather dry, especially in the W. half of it, while the humidity rapidly increases as we approach the Riviera di Levante. The same holds good of the rainfall. While *San Remo* has 45 rainy days between November and April, *Nervi* has 54, and *Pisa* 57. The average number of rainy days during the three winter months in the Riviera is 16. Snow is rarely seen; it falls perhaps once or twice in the course of the winter, but generally lies only for a few hours, while many years pass without the appearance of a single snow-flake. Fogs are very rare on the Ligurian coast; but a heavy dew-fall in the evening is the rule. In comparison with the Cisalpine districts, the Riviera enjoys a very high proportion of bright, sunny weather.

The above considerations will show that it is often necessary to discount the unpropitious opinions of those who happen to have visited the Riviera under peculiarly unfavourable climatic conditions. Not only do the ordinary four seasons differ from each other on the Riviera, but the different parts of winter are also sharply discriminated. A short rainy season may be counted on with almost complete certainty between the beginning of October and the middle of November, which restricts, but by no means abolishes, open-air exercise. Then follows from December to February usually an uninterrupted series of warm and sunshiny days, but invalids have sometimes to be on their guard against wind. March here, as elsewhere in the south, is the windiest month of all, but is much less boisterous in the Italian part of the Riviera than in Provence. April and May are delightful months for those who require outdoor life in a warm climate.

The mildness of the climate of the Riviera requires, perhaps, no better proof than its rich southern vegetation. The *Olive*, which is already found in the neighbourhood of the N. Italian lakes, here attains its full growth, while the *Eucalyptus globulus* (which grows rapidly and to an astonishing height), the *Orange*, the *Lemon*, and several varieties of *Palms* also flourish.

The geological character of the Riviera is also of sanitary signi-

fiance. The prevailing formation is limestone, which absorbs the sun's rays with remarkable rapidity and radiates it with equal speed, thus forming an important factor in making the most of the winter sunshine. On account of its softness it is also extensively used for road-making, and causes the notorious dust of the Riviera, which forms the chief objection to a region frequented by so many persons with weak lungs. The authorities of the various health-resorts, however, take great pains to mitigate this evil as far as practicable. After heavy rain the roads are apt to be very muddy.

The advantages that a winter-residence in the Riviera, in contradistinction to the climate of northern Europe, offers to invalids and delicate persons, are a considerably warmer and generally dry atmosphere, seldom disturbed by storms, yet fresh and pure, a more cheerful sky, and comparative immunity from rain. The 'invalid's day', or the time during which invalids may remain in the open air with impunity, lasts here from 10 a.m. to 4 p.m. The general effect of a prolonged course of open-air life in the Riviera may be described as a gentle stimulation of the entire physical organism. It is found particularly beneficial for convalescents, the debilitated, and the aged; for children of scrofulous tendency; and for the martyrs of gout and rheumatism. The climatic cure of the Riviera is also often prescribed to patients with weak chests, to assist in the removal of the after-effects of inflammation of the lungs or pleurisy, or to obviate the danger of the formation of a chronic pulmonary discharge. The dry and frequently-agitated air of the Riviera is, however, by no means suitable for every patient of this kind, and the immediate vicinity of the sea is particularly unfavourable to cases of a feverish or nervous character. The stimulating effects of the climate are then often too powerful, producing sleeplessness and unwholesome irritation. The dry air of the Riviera di Ponente is prejudicial also to many forms of inflammation of the wind-pipe and bronchial tubes, which derive benefit from the air of Nervi, Pisa, or Ajaccio. Cases of protracted nephritis or diabetes, on the contrary, often obtain considerable relief from a residence here.

The season on the Ligurian coast lasts from about the beginning of October to the middle of May. In September it is still too hot, and in March it is so windy that many patients are obliged to retire farther inland. Many invalids make the mistake of leaving the Riviera too soon, and thus lose all the progress they have made during the winter, through reaching home in the unfavourable transition period between winter and spring. It is better to spend April and May at some intermediate station, such as *Pallanza*, *Cannero*, *Locarno*, *Lugano*, or *Gardone Riviera*.

Good opportunities for sea-bathing are offered at many points on the Mediterranean coast of N. Italy, such as *Alassio*, *Savona*, *Pegli*, *Spezia*, *Viareggio*, *Leghorn*, and *Venice*. The Mediter-

ranean is almost tideless; it contains about 4 per cent of common salt, a considerably higher proportion than the Atlantic; its average temperature during the bathing-season is 71° Fahr. The bathing-season on the Ligurian coast begins in April, or at latest in May, and lasts till November, being thus much longer than the season at any English seaside-resort.

Most travellers must in some degree alter their mode of living whilst in Italy, without however implicitly adopting the Italian style. Inhabitants of more northern countries generally become unusually susceptible to cold in Italy, and therefore should not omit to be well supplied with warm clothing for the winter. Woollen underclothing is especially to be recommended. A cloak or shawl should be carried to neutralize the often considerable difference of temperature between the sunshine and the shade. In visiting picture-galleries or churches on warm days it is advisable to drive thither and walk back, as otherwise the visitor enters the cool building in a heated state and has afterwards no opportunity of regaining the desirable temperature through exercise. Many travellers will find cork-soles a desirable protection against the chill of stone and marble floors, which sometimes makes itself felt even in summer. Exposure to the summer-sun should be avoided as much as possible. According to a Roman proverb, dogs and foreigners (Inglese) alone walk in the sun, Christians in the shade. Umbrellas, or spectacles of coloured glass (grey, concave glasses to protect the whole eye are best), may be used with advantage. Blue veils are recommended to ladies. Repose during the hottest hours is advisable, and a moderate siesta is often refreshing.

Great care should be taken also in the selection of an apartment. Carpets and stoves are indispensable in winter. A southern aspect in winter is an absolute essential for delicate persons, and highly desirable for the robust. Rooms facing north, unless they have central heating, should be unhesitatingly refused. The visitor should see that all the doors and windows close satisfactorily. Windows should be closed at night. If there is the slightest suspicion of dampness in the bed-clothes, recourse should be had to the warming-pan (*mettere il fuoco nel letto*).

Health. English and German medical men are to be met with in the larger cities and in most of the wintering-stations of the Riviera. Foreigners frequently suffer from diarrhœa in Italy, which is generally occasioned by the unwonted heat, the injudicious use of fruit and iced drinks, or too strenuous travelling and sightseeing. The homœopathic tincture of camphor may be mentioned as a remedy, but regulated diet and thorough repose are the chief desiderata. On drinking-water, see p. xxv.

E. A. Reynolds-Ball's 'Mediterranean Winter Resorts' (London; 6th edit., 1908) may be consulted for farther particulars.

ITALIAN ART.

A Historical Sketch by Professor Anton Springer.

One of the primary objects of the enlightened traveller in Italy is generally to form some acquaintance with its treasures of art. Even those whose usual avocations are of the most prosaic nature unconsciously become admirers of poetry and art in Italy. The traveller here finds them so interwoven with scenes of everyday life, that he encounters their influence at every step and involuntarily becomes susceptible to their power. A single visit can hardly suffice to enable any one justly to appreciate the numerous works of art he meets with in the course of his tour, nor can a guide-book teach him to fathom the mysterious depths of Italian creative genius, the past history of which is particularly attractive; but the perusal of a few remarks on this subject will be found materially to enhance the pleasure and facilitate the researches of even the most unpretending lover of art. Works of the highest class, the most perfect creations of genius, lose nothing of their charm by being pointed out as specimens of the best period of art; while those of inferior merit are invested with far higher interest when they are shown to be necessary links in the chain of development, and when, on comparison with earlier or later works, their relative defects or superiority are recognised.

The two great epochs in the history of art that principally arrest the attention are those of **Classic Antiquity** and of the 16th century, the culminating period of the so-called *Renaissance*. The intervening space of more than a thousand years is usually, with much unfairness, almost entirely ignored; for this interval not only continues to exhibit vestiges of the first epoch, but gradually paves the way for the second. It was a common error to suppose that in Italy alone the character of ancient art can be thoroughly appreciated. This idea dated from the period when no precise distinction was made between Greek and Roman art, when the connection of the former with a particular land and nation, and the tendency of the latter to pursue an independent course were alike overlooked. Now, however, that we are acquainted with more numerous Greek originals and have acquired a deeper insight into the development of Hellenic art, an indiscriminate confusion of Greek and Roman styles is no longer to be apprehended. We are now well aware that the highest perfection of ancient architecture is realised in the HELLENIC temple alone. The Doric order, in which majestic gravity is expressed by massive proportions and by a symmetrical decoration that at the same

time subserves a practical purpose, and the Ionic structure, with its lighter and more graceful character, exhibit a creative spirit entirely different from that manifested in the sumptuous Roman edifices. Again, the most valuable collection of ancient sculptures in Italy is incapable of affording so admirable an insight into the development of Greek art as the sculptures of the Parthenon and other fragments of Greek temple-architecture preserved in the British Museum. But, while instruction is afforded more abundantly by other than Italian sources, ancient art is perhaps thoroughly admired in Italy alone, where works of art encounter the eye with more appropriate adjuncts, and where climate, scenery, and people materially contribute to intensify their impressiveness. An additional facility, moreover, is afforded by the circumstance, that in accordance with an admirable custom of classic antiquity the once perfected type of a plastic figure was not again arbitrarily abandoned, but rigidly adhered to and continually reproduced. Thus in numerous cases, where the Greek original had been lost, it was preserved in subsequent copies; and even in the works of the Roman imperial age Hellenic creative talent is still reflected.

The supremacy of Greek intellect in Italy was established in a twofold manner. In the first place Greek colonists introduced their ancient native style into their new homes. This is proved by the existence of several Doric temples in *Sicily*, by the so-called Temple of Neptune at *Pæstum*, as well as by the ruins at *Metapontum*. But, in the second place, the art of the Greeks did not attain its universal supremacy in Italy till a later period, when Hellas, nationally ruined, had learned to obey the dictates of her mighty conqueror, and the Romans had begun to combine with their political superiority the refinements of more advanced culture. The ancient scenes of artistic activity in Greece (Athens for example) were re-peopled at the cost of Rome; Greek works of art and Greek artists were introduced into Italy; and ostentatious pride in the magnificence of booty acquired by victory led by an easy transition to a taste for such objects. To surround themselves with artistic decoration thus gradually became the universal custom of the Romans, and the foundation of public monuments came to be regarded as an indispensable duty of government.

Although the Roman works of art of the imperial epoch are deficient in originality compared with the Greek, yet their authors never degenerate into mere copyists, never entirely renounce independent effort. This remark applies especially to their *Architecture*. Independently of the Greeks, the ancient Italian nations, and with them the Romans, had acquired a knowledge of stone-cutting and discovered the method of constructing arches and vaulting. With this technically and scientifically important art they aimed at combining Greek forms, the column supporting the entablature.

The sphere of architecture was then gradually extended. One of the chief requirements was now to construct edifices with spacious interiors, and several stories in height. No precise model was afforded by Greek architecture, and yet the Greek forms appeared too beautiful to be lightly discarded. The Romans therefore preferred to combine them with the arch-principle, and apply this combination to their new architectural designs. The individuality of the Greek orders and their originally unalterable coherence were thereby sacrificed and divested of much of their importance; that which once possessed a definite organic significance frequently assumed a superficial and decorative character; but the aggregate effect is always imposing. Attention must be directed to the several-storied structures, in which the tasteful ascending gradation of the component parts, from the more massive (Doric) to the lighter (Corinthian), chiefly arrests the eye; and the vast and artistically vaulted interiors, as well as the structures of a merely decorative description, must be examined also, in order that the chief merits of Roman art may be understood. In the use of columns in front of closed walls (*e.g.* as members of a façade), in the construction of domes above circular interiors, and of cylindrical and groined vaulting over oblong spaces, the Roman edifices have served as models to posterity, and the imitations have often fallen short of the originals.

It is true that in the districts to which this volume of the Handbook is devoted the splendour and beauty of ancient art is not so prominently illustrated as in Rome or S. Italy. Nevertheless N. Italy also contains many interesting relics of Roman architecture (such as the Amphitheatre at *Verona*, the Triumphal Arches at *Aosta* and *Susa*, etc.), and the traveller will find ample food for his admiration in the antique sculptures in the collections at Turin, Brescia, Mantua, Bologna, and Florence, which include many copies of famous Greek originals. — Upper Italy and Tuscany stand, on the other hand, in the very forefront of the artistic life of the middle ages and early Renaissance, and Venice may boast of having brilliantly unfolded the glories of Italian painting at a time when that art had sunk to its nadir at Rome and Florence. In order, however, to place the reader at a proper point of view for appreciating the development of art in N. Italy, it is necessary to give a sketch of the progress of Italian art in general from the earliest ages onwards.

In the 4th century the heathen world, which had long been in a tottering condition, at length became Christianized, and a new period of art began. **Christian Art** is sometimes erroneously regarded as the result of a forcible rupture from ancient Roman art, and as a sudden and spontaneous invention of a new style. But the eye and the hand adhere to custom more tenaciously than the mind. While

new ideas and altered views of the character of the Deity and the destination of man prevailed, the wonted forms were still necessarily employed in the expression of these conceptions. Moreover the heathen sovereigns had by no means been unremittingly hostile to Christianity (the age of persecution did not begin till the 3rd century), and the new doctrines were permitted to expand, take deeper root, and organize themselves in the midst of heathen society. The consequence was that the transition from heathen to Christian ideas of art was a gradual one, and that in point of form early-Christian art continued to follow up the lessons of the ancient. The best proof of this is afforded by the paintings in the Roman catacombs, the burial-places of the early Christian community. In these the artistic principles of pagan antiquity are adhered to, alike in decorative forms, design, choice of colour, grouping of figures, and treatment of subject. Even the sarcophagus sculptures of the 4th and 5th centuries differ in purport only, and not in technical treatment, from the type exhibited in the tomb-reliefs of heathen Rome. Five centuries elapsed before a new artistic style sprang up in painting and in the greatly neglected plastic arts. Meanwhile architecture had developed itself commensurately with the requirements of Christian worship, and, in connection with the new modes of building, painting acquired a different character.

The term *BASILICA STYLE* is often employed to designate early Christian architecture down to the 10th century. The Roman forensic basilicas, which are proved to have existed in the fora of most of the towns of the Roman empire, served as courts of justice and public exchanges. The belief that these were afterwards fitted up for the purposes of Christian worship is now exploded, but in their main features they served as models for the construction of Christian churches. After the 4th cent. the following became the established type of the Christian basilica. In front was a quadrangular forecourt (atrium), of the same width as the basilica itself, surrounded with an open colonnade and provided with a fountain (cantharus) for the ablutions of the devout. This formed the approach to the interior of the church, which usually consisted of a nave and two aisles, the latter lower than the former, and separated from it by two rows of columns, the whole terminating in a semicircle (apsis). In front of the apse there was sometimes a transverse space (transept); the altar, surmounted by a canopy-like columnar structure (ciborium), occupied a detached position in the apse; the space in front of it, bounded by cancelli or railings, was destined for the choir of officiating priests, and contained the two pulpits (ambones) where the gospel and epistles were read. Unlike the ancient temples, the early-Christian basilicas exhibit a neglect of external architecture, the chief importance being attached to the interior, the decorations of which, however,

especially in early mediæval times, were often procured by plundering the ancient Roman edifices and transferring the spoil with little regard to harmony of style and material. The most appropriate ornaments of the churches were the metallic objects, such as crosses and lustres, and the tapestry bestowed by papal piety; while the chief decoration of the walls consisted of mosaics, especially those covering the background of the apse and the 'triumphal' arch which separates the apse from the nave. The mosaics contributed to give rise to a new style of pictorial art; in them ancient tradition was for the first time abandoned and a harsh and austere style, akin to that of Byzantium, was gradually introduced.

No other town of N. Italy can compare with *Ravenna* in the richness of its early-Christian monuments (comp. p. 495). The basilica-type was there more highly matured, the external architecture enlivened by low arches and projecting buttresses, and the capitals of the columns in the interior appropriately moulded with reference to the superincumbent arches. Here, too, the art of mosaic painting was sedulously cultivated, exhibiting in its earlier specimens (in the Baptistery of the Orthodox and Tomb of Galla Placidia) greater technical excellence and better drawing than the contemporaneous Roman works. At *Ravenna* the Western style also appears in combination with the Eastern, and the church of San Vitale (dating from 547) may be regarded as a fine example of a Byzantine structure. The forms of Byzantine architecture are strongly and clearly defined. While the basilica is a long-extended hall, over which the eye is compelled to range until it finds a natural resting-place in the apse, every Byzantine structure may be circumscribed with a curved line. The aisles, which in the basilica run parallel with the nave, degenerate in the Byzantine style to narrow and insignificant passages; the apse is separated from the nave and so loses its intimate connection with it; the most conspicuous feature in the building consists of the central square space, bounded by four massive pillars which support the dome. These are the essential characteristics of the Byzantine style, which culminates in the magnificent church of St. Sophia at Constantinople and prevails throughout Oriental Christendom, but in the West, including Italy, occurs sporadically only. With the exception of the churches of San Vitale at *Ravenna*, San Lorenzo in *Milan*, and St. Mark at *Venice*, the edifices of Lower Italy alone show a frequent application of this style.

The Byzantine imagination does not appear to have exercised a greater influence on the growth of other branches of Italian art than on architecture. A brisk traffic in works of art was carried on with the Orient by *Venice*, *Amalfi*, *Aquileia*, *Grado*, and other Italian towns; silk-wares, tapestry, articles in ivory, and jewellery were most highly valued when imported from Constantinople.

Byzantine artists were always welcome visitors to Italy, works of art (especially large works in metal) were ordered from Constantinople by Italian connoisseurs, and the superiority of Byzantine workmanship was universally acknowledged. All this, however, does not justify the inference that Italian art was quite subordinate to Byzantine. On the contrary, notwithstanding various external influences, it underwent an independent development and never entirely abandoned its ancient principles. A considerable interval indeed elapsed before the fusion of the original inhabitants with the Germanic immigrants was complete, before the aggregate of different tribes, languages, customs, and ideas became blended into a single nationality, and before the people attained sufficient concentration and independence of spirit to devote themselves successfully to the cultivation of art. Unproductive in the province of art as this early period is, no real departure from native tradition ever took place. It may be admitted that in the massive columns and cumbrous capitals of the churches of Upper Italy, and in the style of their ornamentation, symptoms of the Germanic character of the inhabitants are manifested, and that in the Lower Italian and especially Sicilian structures traces of Arabian and Norman influence are unmistakable. In the essentials, however, the foreigners continue to be the recipients; the might of ancient tradition and the national idea of form might be temporarily repressed but they could not be obliterated.

About the middle of the 11th century a zealous and promising artistic movement took place in Italy and the seeds were sown which three or four centuries later yielded so luxuriant a growth. As yet nothing was matured, nothing completed, the aim was obscure, the resources insufficient; architecture alone satisfied artistic requirements. The attempts at painting and sculpture were at first barbarous in the extreme, but they were the germs of the whole subsequent development of art. This has been aptly designated the Romanesque period (11-13th cent.), and the then prevalent forms of art the **Romanesque Style**. As the Romance languages, notwithstanding alterations, additions, and corruptions, maintain their filial relation to the language of the Romans, so Romanesque art, in spite of its rude and barbarous aspect, reveals its descent from the art of that people. The Tuscan towns were among the principal scenes of the prosecution of mediæval art. There an industrial population gradually arose, treasures of commerce were collected, independent views of life were acquired in active party conflicts, loftier common interests became interwoven with those of private life, and education entered a broader and more enlightened track; and thus a taste for art also was awakened, and æsthetic perception developed itself. When Italian architecture of the Romanesque period is examined the difference between its character and that of contem-

poraneous northern works is at once apparent. In the latter the principal aim is perfection in the construction of vaulting. French, English, and German churches are unquestionably the more organically conceived, the individual parts are more inseparable and more appropriately arranged. But the subordination of all other aims to that of the secure and accurate formation of the vaulting does not admit of an unrestrained manifestation of the sense of form. The columns are apt to be heavy, symmetry and harmony in the constituent members to be disregarded. On Italian soil new architectural ideas are rarely found, constructive boldness not being here the chief object; on the other hand, the decorative arrangements are richer and more grateful, the sense of rhythm and symmetry more pronounced. The cathedral of Pisa or the church of San Miniato near Florence, both founded as early as the 11th century, may be taken as an example of this. The interior with its rows of columns, the mouldings throughout, and the flat ceiling recall the basilica-type; while the exterior, especially the façade destitute of tower, with the small arcades one above the other, and the variegated colours of the courses of stone, presents a fine decorative effect. At the same time the construction and decoration of the walls already evince a taste for the elegant proportions which we admire in later Italian structures; the formation of the capitals, and the design of the outlines prove that the precepts of antiquity were not entirely forgotten. A peculiar conservative spirit pervades the mediæval architecture of Italy; artists do not aim at an unknown and remote object; the ideal which they have in view, although perhaps instinctively only, lies in the past; to conjure up this and bring about a Renaissance of the antique appears to be the goal of their aspirations. They indulge in no bold or novel schemes, but are content to display their love of form in the execution of details. What architecture as a whole loses in historical attraction is compensated by the beauty of the details. While the North possesses structures of greater importance in the development of art, Italy boasts of a far greater number of pleasing works.

There is hardly a district in Italy which does not boast of interesting examples of Romanesque architecture. At *Verona* we may mention the famous church of St. Zeno. In the same style are the cathedrals of *Ferrara*, *Modena*, *Parma*, and *Piacenza*, the church of Sant' Ambrogio at *Milan*, with its characteristic forecourt and façade, and that of San Michele at *Pavia*. Tuscany abounds in Romanesque edifices. Among these the palm is due to the cathedral of *Pisa*, a church of spacious dimensions in the interior, superbly embellished with its marble of two colours and the rows of columns on its façade. To the same period belong also the neighbouring baptistery and the Leaning Tower, which, like most of the mediæval Italian campanili, finds its prototype in the Pharos, the celebrated

lighthouse of the Ptolemies at Alexandria. The churches of *Lucca* are copies of those at Pisa. Those of *Florence*, however, such as the octagonal, domecovered baptistery and the above-mentioned church of San Miniato, and also the Collegiata of *Empoli*, exhibit an independent style; these are known as works of the 'Proto-Renaissance', since they all betray a thorough study of ancient remains and early-Christian forms.

The position occupied by Italy with regard to **Gothic Architecture** is thus rendered obvious. She could not entirely ignore its influence, although incapable of according an unconditional reception to this, the highest development of vault-architecture. Gothic was introduced into Italy in a mature and perfected condition. It did not of necessity, as in France, develop itself from the earlier (Romanesque) style, its progress cannot be traced step by step; it was imported by foreign architects and adopted as being in consonance with the tendency of the age; it found numerous admirers among the mendicant orders of monks and the humbler classes of citizens, but could never quite disengage itself from Italianizing influences. It was so far transformed that the constructive constituents of Gothic are degraded to a decorative office, and the national taste thus became reconciled to it. The cathedral of *Milan* cannot be regarded as a fair specimen of Italian Gothic; that style must rather be sought for in the mediæval cathedrals of *Florence*, *Siena*, and *Orvieto*, in the church of San Petronio at *Bologna*, and in secular edifices, such as the Loggia dei Lanzi at Florence, the communal palaces of towns in Central Italy, and the palaces of *Venice*. An acquaintance with true Gothic construction, so contracted notwithstanding all its apparent richness, so exclusively adapted to practical requirements, can certainly not be acquired from these cathedrals. The spacious interior, inviting, as it were, to calm enjoyment, while the cathedrals of the north seem to produce a sense of oppression, the predominance of horizontal lines, the playful application of pointed arches and gables, of finials and canopies, prove that an organic and constructive coherence of the different architectural distinguishing members was here but little considered. The characteristics of Gothic architecture, the towers immediately connected with the façade, and the prominent buttresses are generally wanting in Italian Gothic edifices. Gothic lost much of its peculiar character in Italy, but by these deviations from the customary type it there became capable of being nationalized and of being reconciled with the atmosphere and light, the climate and natural features of Italy.

The other branches of art were slow to share in the advance of architecture. **Sculpture** was first called to the aid of architecture in the ecclesiastical buildings of the Romanesque style in the Emilia and Verona, where it was applied to the decoration of portals and façades. The somewhat crude sculptures on the

façades of the cathedrals of *Modena*, *Piacenza*, and *Ferrara*, on the portal of the cathedral of *Verona*, and on the façade of San Zeno (p. xl) are independent creations of the masters WILGELMUS and NICOLAUS (ca. 1100), quite uninfluenced by early-Christian or Byzantine models. They already reveal a distinct striving after liveliness of expression and perspicuity of narration. The same remark applies to the tabernacle of the high-altar at Sant' Ambrogio in *Milan* and to the so-called Tempietto at *Cividale*, the latter probably due in part to the German Benedictines, who worked also in San Pietro, near *Civate*. The sculptures of BENEDETTO ANTÉLAMI (floruit ca. 1178-96) in the cathedral, museum, and baptistery of *Parma* show farther advances in the significance of symbolism, the lifelikeness of presentation, and the reproduction of spiritual expression.

The church-façades and pulpits of Tuscany did not begin to be adorned with sculpture till the middle of the 12th century. The ornamentation of the architrave of the main portal of San Giovanni Fuorcivitas at *Pistoia*, which is due to GRUAMONS, and the portal-sculptures by BIDUINUS in the churches of San Salvatore and San Casciano (1180) at *Lucca* are alike free from Byzantine influence. German stone-cutters ('Maestri Comacini') exercised their art in the first half of the 13th century in the churches of Tuscany; among these were GUIDETTO, who worked in the cathedral of *Lucca* (1204), and GUIDO BIGARELLI, who executed the font of the baptistery at *Pisa* in 1246. The apparently sudden and unheralded revival of ancient ideals which soon afterwards took place in *Pisa* is one of the most interesting phenomena in the history of art. The Italians themselves could only account for it this by attributing it to chance. The popular story was that the sculptor Niccolò Pisano (ca. 1220-ca. 1280; p. 513) was induced by an inspection of ancient sarcophagi to exchange the prevailing style for the ancient. Indeed we can actually trace the antique prototypes of his reliefs on the pulpit in the baptistery at *Pisa*, figures in which are borrowed from a Bacchic vase still preserved in the Campo Santo of that city, from the sarcophagus with the myth of Phædra (p. 517), from a Roman vase, and even from an Etruscan cinerary urn. Whether Nicolò Pisano was a member of a local school or was trained under South Italian influences we are as yet unable to determine. His sculptures on the pulpits in the baptistery of *Pisa* and the cathedral of *Siena* introduce us at once into a new world. It is not merely their obvious resemblance to the works of antiquity that arrests the eye; a still higher charm is exercised by the peculiarly fresh and direct life that animates the separate figures. By his son, *Giovanni Pisano* (1250-ca. 1331; p. 513) and his followers *Andrea* and *Nino Pisano*, a diminished homage was paid to antiquity, but importance was still attached to life and ex-

pression. The artists' personal predilections in composition and form assert themselves more strongly; individual characteristics become more marked; and art enters into a more intimate relation with the national conscious life, which, meanwhile, had found in poetry another vehicle of complete expression.

From this period (14th century) therefore the Italians date the origin of their modern art. Contemporaneous writers who observed the change of views, the revolution in sense of form, and the superiority of the more recent works in life and expression, warmly extolled their authors and zealously proclaimed how greatly they surpassed their ancestors. But succeeding generations began to lose sight of this connection between ancient and modern art. A mere anecdote was deemed sufficient to connect **Giotto** (*Giotto di Bondone* 1266-1337; p. 559), the father of modern Italian art, with **GIOVANNI CIMABUÈ** (d. after 1302), the most celebrated representative of the earlier style. (Cimabue is said to have watched Giotto, when, as a shepherd-boy, tracing the outlines of his sheep in the sand, and to have received him as a pupil in consequence.) But it was forgotten that a revolution in artistic ideas and forms had taken place at Rome, Pisa, and Siena still earlier than at Florence, that both Cimabue and his pupil Giotto had numerous professional brethren, and that the composition of mosaics, as well as mural and panel-painting, was still successfully practised. Subsequent investigation has rectified these errors, pointed out the Roman and Tuscan mosaics as works of the transition-period, given Giovanni Pisano credit for his importance in the history of painting as well as of sculpture, and restored the Sienese master **Duccio** (ca. 1300), who was remarkable for his sense of the beautiful and the expressiveness of his figures, to his merited rank. Giotto, however, is fully entitled to rank in the highest class. The amateur who before entering Italy has become acquainted with Giotto from insignificant easel-pictures only, often arbitrarily attributed to this master, and even in Italy itself encounters little else than obliquely drawn eyes, clumsy features, deficient knowledge of anatomy, cumbersome masses of drapery, and inaccurate perspective as characteristics of his style, will regard Giotto's reputation as ill-founded. He will be at a loss to comprehend why Giotto is regarded as the inaugurator of a new era of art and why the name of the old Florentine master is only second in popularity to that of Raphael. The fact is that Giotto's celebrity is not due to any single perfect work of art. His indefatigable energy in different spheres of art, the enthusiasm which he kindled in every direction, and the development for which he paved the way, must be taken into consideration, in order that his place in history may be understood. Even when, in consonance with the poetical sentiments of his age, he embodies allegorical conceptions, as poverty, chastity, obedience,

or displays to us a ship as an emblem of the Church of Christ, he shows a masterly acquaintance with the art of converting what is perhaps in itself an ungrateful idea into a speaking, lifelike scene. Giotto is an adept in narration, in imparting a faithful reality to his compositions. The individual figures in his pictures may fail to satisfy the expectations, and even earlier masters, such as Duccio, may have surpassed him in execution, but intelligibility of movement and dramatic effect were first naturalized in art by Giotto. This is partly attributable to the luminous colouring employed by him instead of the dark and heavy tones of his predecessors, enabling him to impart the proper expression to his artistic and novel conceptions. On these grounds therefore Giotto, so versatile and so active in the most extended spheres, was accounted the purest type of his time, and practically shaped the course of Italian painting for nearly a century.

As in the case of all the earlier Italian painters, so in that of Giotto and his successors, an opinion of their true merits can be formed from their mural paintings alone. The intimate connection of the picture with the architecture, of which it constituted the living ornament, compelled artists to study the rules of symmetry and harmonious composition, developed their sense of style, and, as extensive spaces were placed at their disposal, admitted of broad and unshackled delineation. Almost every church in Florence boasted of specimens of art in the style of Giotto, and almost every town in Central Italy in the 14th century practised some branch of art akin to Giotto's. The most valuable works of this style are preserved in the churches of Santa Croce (especially the choir chapels) and Santa Maria Novella at *Florence*. Beyond the precincts of the Tuscan capital the finest works of Giotto are to be found at *Assisi* and in the Madonna dell' Arena at *Padua*, where about 1306 he executed an elaborate series of scenes from the lives of the Virgin and the Saviour. The Campo Santo of *Pisa* (p. 515) affords specimens of the handiwork of his pupils and contemporaries. In the works on the walls of this unique national museum the spectator cannot fail to be struck by their finely-conceived, poetical character (*e.g.* the Triumph over Death), their sublimity (Last Judgment, Trials of Job), or their richness in dramatic effect (History of St. Rainerus, and of the Martyrs Ephesus and Potitus).

In the 15th century, as it had done in the 14th, *Florence* continued to take the lead amongst the capitals of Italy in matters of art. Vasari (p. lxxvii) accounts for this by the pure and delicious atmosphere, which he regards as highly conducive to intelligence and refinement. As a matter of fact, however, Florence did not itself produce a greater number of eminent artists than other places. During a long period Siena successfully vied with her in artistic fertility, and Upper Italy in the 14th century gave birth

to the painter **ALTICHIERO** of Verona (p. 300), who is distinctly superior to the Tuscan followers of Giotto. On the other hand, no Italian city afforded in its political institutions and public life so many favourable stimulants to artistic imagination, or promoted intellectual activity in so marked a degree, or combined ease and dignity so harmoniously as Florence. What therefore was but obscurely experienced in the rest of Italy, and manifested in Siena at irregular intervals only, was generally first realized here with tangible distinctness. Florence became the birthplace of the revolution in art effected by Giotto, and Florence was the home of the art of the Renaissance, which began to prevail soon after the beginning of the 15th century and superseded the style of Giotto.

The word **Renaissance** is commonly understood to designate a revival of the antique; but while ancient art now began to influence artistic taste more powerfully, and its study to be more zealously prosecuted, the essential character of the Renaissance consists by no means exclusively, or even principally, in the imitation of the antique; nor must the term be confined merely to art, as it truly embraces the whole progress of civilization in Italy during the 15th and the first half of the 16th century. How this powerful intellectual tendency manifested itself in political life, and the different phases it assumed in the scientific and the social world, cannot here be discussed. It may, however, be observed that the Renaissance in social life was chiefly promoted by the 'humanists', who preferred general culture to great professional attainments, who enthusiastically regarded classical antiquity as the golden age of great men, and who exercised the most extensive influence on the bias of artistic views. In the period of the Renaissance the position of the artist with regard to his work, and the nature and aspect of the latter are changed. The education and taste of the individual artist is more clearly mirrored in his work than was ever before the case; his creations are pre-eminently the reflection of his intellect; his alone is the responsibility, his the reward of success or the mortification of failure. Artists now seek to attain celebrity, they desire their works to be examined and judged as testimonials of their personal endowments. Mere technical skill by no means satisfies them, although they are far from despising the discipline of a handicraft (many of the most eminent quattrocentists having received the rudiments of their education in the workshop of the goldsmith); exclusive devotion to a single sphere of art is regarded by them as an indication of intellectual poverty, while they aim at mastering the technique of every branch. They work simultaneously as painters and sculptors, and when they devote themselves also to architecture it is deemed nothing unwonted or anomalous. A comprehensive and versatile education, united with refined personal sen-

timents, forms their loftiest aim. This they attain in but few instances, but that they eagerly aspired to it is proved by the biography of the illustrious LEON BATTISTA ALBERTI (1404-72), who, at once a practical artist and a profound theorist, is entitled to the same rank in the second half of the 15th century as Leonardo da Vinci in the 16th. Rationally educated, physically and morally healthy, keenly alive to the calm enjoyments of life, and possessing clearly defined ideas and pure tastes, the Renaissance artists necessarily regarded nature and her artistic embodiment with different views from their predecessors. A fresh and joyous love of nature seems to pervade the whole of this period. She not only afforded an unbounded field to the scientific, but artists also strove to approach her at first by a careful study of her various phenomena. Anatomy, geometry, perspective, and the study of proportion, drapery, and colour are zealously pursued and practically applied. External truth, fidelity to nature, and a correct rendering of real life in its minutest details are among the necessary qualities in a perfect work. The realism of the representation is, however, only the basis for the expression of lifelike character and present enjoyment. The earlier artists of the Renaissance rarely exhibit partiality for pathetic scenes or events that awaken painful emotions and turbulent passions, and when such incidents are represented they are apt to be somewhat exaggerated. The preference of these masters obviously inclines to cheerful and joyous subjects. In the works of the 15th century strict faithfulness, in an objective sense, must not be looked for. Whether the topic be derived from the Old or the New Testament, from history, tradition, or fable, it is always transplanted to the immediate present, and adorned with the colours of actual life. Thus Florentines of the genuine national type are represented as surrounding the patriarchs, visiting Elizabeth after the birth of her son, or witnessing the miracles of Christ. This innocent transference of remote events to the present stands in admirable harmony with the naive methods of narration still characteristic of these compositions.

The development of Italian art, however, by no means terminates with mere fidelity to nature, a quality likewise displayed by the contemporaneous art of the North. A superficial glance at the works of the Italian Renaissance enables one to recognise the higher goal of imagination. The carefully selected groups of dignified men, beautiful women, and pleasing children, occasionally without internal necessity placed in the foreground, prove that attractiveness was pre-eminently aimed at. This is evidenced also by the early-awakened enthusiasm for the nude, by the skill in disposition of drapery, and the care devoted to boldness of outline and accuracy of form. It is still more obvious in the keen sense of symmetry observable in all the better artists. The individual figures

are not coldly and accurately drawn in conformity with systematic rules. They are executed with refined taste and feeling; harshness of expression and unpleasing characteristics are sedulously avoided, while in the art of the North (*e.g.* in wood-cuts and engravings) physiognomic fidelity is usually accompanied by extreme rigidity. A taste for symmetry does not prevail in the formation of the individual figure only; obedience to rhythmical precepts is perceptible in the disposition of the groups also and in the composition of the entire work. The intimate connection between Italian wall-painting (*fresco*) and architecture naturally leads to the transference of architectural rules to the province of pictorial art, whereby not only the invasion of a mere sensuous naturalism was obviated, but the fullest scope was afforded to the personal and individual capacity of the artist. For to discover the most effective proportions, to move only in harmonious progressions, to inspire life into a scene by the very rhythm of line, are not accomplishments to be acquired by extraneous aid; precise measurement and calculation are here of no avail; only a discriminating eye, refined taste, and a creative imagination, which instinctively divines the appropriate forms for its design, can achieve mastery.

This enthusiasm for external beauty and just and harmonious proportions is the essential characteristic of the art of the Renaissance. Its veneration for the antique is also thus accounted for. At first an ambitious thirst for fame caused the Italians of the 15th and 16th centuries to look back to classical antiquity as the era of illustrious men, and ardently to desire its return. Subsequently, however, they regarded it simply as an excellent and appropriate resource, when the study of actual life did not suffice, and an admirable assistance in perfecting their sense of form and symmetry. They by no means viewed the art of the ancients as a perfect whole, or as the product of a definite historical epoch, that had developed itself under peculiar conditions; their attention was arrested by the individual works of antiquity and their special beauties. Thus ancient ideas were re-admitted into the sphere of Renaissance art. A return to the religious spirit of the Romans and Greeks is not of course to be inferred from the veneration for the ancient gods shown during the humanistic period; belief in the Olympian gods was extinct; but just because no devotional feeling was intermingled, because the forms could receive life only from creative imagination, did they exercise so powerful an influence on the Italian masters.

These remarks will, it is hoped, convey to the reader a general idea of the character of the Renaissance. Those who examine the ARCHITECTURAL WORKS of the 15th or 16th century should refrain from marring their enjoyment by the not altogether justifiable reflection that in the Renaissance style no new system was invented,

as the architects merely employed the ancient elements and adhered principally to tradition in their constructive principles and selection of component parts. Notwithstanding the apparent want of organization, however, great beauty of form, the outcome of the most exuberant imagination, will be observed in all these structures.

Throughout the diversified stages of the development of the succeeding styles of Renaissance architecture, felicity of proportion is invariably the aim of all the great masters. To appreciate their success in this aim should be regarded as the principal task also of the spectator, who with this object in view will do well to compare a Gothic with a Renaissance structure. This comparison will prove to him that harmony of proportion is not the only effective element in architecture; for, especially in the cathedrals of Germany, the exclusively vertical tendency, the attention to form without regard to measure, the violation of precepts of rhythm, and a disregard of proportion and of the proper ratio of the open to the closed cannot fail to strike the eye. Even the unskilled amateur will thus be convinced of the abrupt contrast between the mediæval and the Renaissance styles. Thus prepared, he may, for example proceed to inspect the Pitti Palace at *Florence*, which, undecorated and unorganized as it is, would scarcely be distinguishable from a rude pile of stones, if a judgment were formed from the mere description. The artistic charm consists in the simplicity of the proportions, the just relation in the height of the stories, and the tasteful adjustment of the windows in the vast surface of the façade. That the architects thoroughly understood the æsthetic effect of symmetrical proportions is proved by the mode of construction adopted in the somewhat more recent Florentine palaces (Palazzi Medici, Rucellai, and Strozzi), in which the roughly hewn blocks (*rustica*) in the successive stories recede in gradations, and by the careful experiments as to whether the cornice surmounting the structure should bear reference to the highest story or to the entire façade. The same bias manifests itself in Bramante's imagination (p. l); and when in church-façades, after the example of Palladio (p. li), a single order of columns was substituted for those resting above one another, symmetry of proportion was still the object in view.

From the buildings of Brunelleschi (p. l), the greatest master of the **Early Renaissance**, down to those of Andrea Palladio of Vicenza (p. li), the last great architect of the Renaissance, all works of architecture will be found to possess many features in common. The style of the 15th century may, however, easily be distinguished from that of the 16th. The Florentine Pitti, Medici, and Strozzi palaces are still based on the type of the mediæval castle, but other contemporary creations show a closer affinity to the forms and articulation of antique art. A taste for beauty of detail,

coeval with the realistic tendency in painting, produces in the architecture of the 15th century an extensive application of graceful and attractive ornaments, which entirely cover the surfaces and throw the real organization of the edifice into the background. For a time the true aim of Renaissance art appears to have been departed from; anxious care is devoted to detail instead of to general effect; the re-application of columns did not at first admit of spacious structures; the dome rose but timidly above the level of the roof. But this attention to minutiae, this disregard of effect on the part of these architects, was only, as it were, a restraining of their power in order the more completely to master, the more grandly to develop the art.

There is no doubt that the Renaissance palaces (among which the ducal palace of Urbino has always been regarded as pre-eminently typical) are more attractive than the churches. These last, however, though destitute of the venerable associations connected with the mediæval cathedrals, bear ample testimony to the ability of their builders. The churches of Northern Italy in particular are worthy of examination. The principal early-Renaissance monument in this part of the country is the façade of the *Certosa of Pavia*, a superb example of decorative architecture. Besides the marble edifices of this period we observe also structures in brick, in which the vaulting and pillars are prominent features. The favourite form was either circular or that of the Greek cross (with equal arms), the edifice being usually crowned with a dome and displaying in its interior an exuberant taste for lavish enrichment. Of this type are the cathedral and Santa Maria di Canepanova at *Pavia*, the Incoronata at *Lodi*, and the Madonna della Croce near *Crema*. It was in this region that BRAMANTE prosecuted the studies of which Rome afterwards reaped the benefit. Among the secular buildings of N. Italy we may mention the Ospedale Maggiore at *Milan*, which shows the transition from Gothic to Renaissance. The best survey of the palatial edifices built of brick will be obtained by walking through the streets of *Bologna*, where the great masters FORMIGINE and TERRIBILIA (p. 471) demonstrated their supremacy in the finest development of terracotta decoration.

The visitor to *Venice* will have an opportunity of tracing within a very limited space the progress of Renaissance architecture. The court of the Doge's Palace and the church of San Zaccaria are examples of early-Renaissance still in conflict with Gothic, while the richly coloured church of Santa Maria dei Miracoli and the Scuola di San Marco exhibit the style in its perfection. Foremost among the architects of Venice must be mentioned the LOMBARDI, to whom most of the Venetian buildings of the 15th cent. are attributed; and ANTONIO RIZZO of Verona (ca. 1430 to ca. 1498; p. 350) is a worthy coadjutor. One of the most famous architects of N.

Italy was **FRA GIOCONDO** of Verona (1435-1515; p. 299), a monk, a philologist (the discoverer of the letters of the younger Pliny), a botanist, an engineer, and a thoroughly trained architect, who at a very advanced age, after the death of Bramante, was summoned to Rome to superintend the building of St. Peter's.

Examples of early Renaissance architecture abound in the towns of Tuscany. At *Florence*, the scene of **FILIPPO BRUNELLESCHI**'s labours (1377-1446; p. 560), the attention is chiefly arrested by the churches of San Lorenzo and Santo Spirito, the Cappella dei Pazzi (Santa Croce), the hall of the Foundling Hospital, and the Old Sacristy of San Lorenzo, with which it is interesting to compare the New Sacristy by Michael Angelo. The Palazzo Rucellai (p. xlvi), by Leon Battista Alberti (p. xlv), is important as showing the combination of pilasters with 'rustica', the greatest advance achieved by the early Renaissance. Siena, with its numerous palaces, Pienza, with the buildings of **BERNARDINO ROSSELLINO** (p. liv), the model of a Renaissance town, and Urbino also afford excellent examples of the art of the Quattrocentists, but are beyond the limits of the present volume. Though uniformity is not a feature of Renaissance art, these edifices may be classed in a number of local groups, according to material and various other characteristics.

The early Renaissance is succeeded by **Bramante's** epoch (1444-1514; p. 158), with which began the golden age of symmetrical construction. With a wise economy the mere decorative portions were circumscribed, while greater significance and more marked expression were imparted to the true constituents of the structure, the real exponents of the architectural design. The works of the Bramantine era are less graceful and attractive than those of its predecessors, but superior in their well defined, lofty simplicity and finished character. Had the Church of St. Peter been completed in the consistent form originally designed by Bramante, which would have made it superior to all the edifices of antiquity, we could have pronounced a more decided opinion as to the ideal of the church-architecture of the Renaissance. The circumstance that the grandest work of this style has been subjected to the most varied alterations teaches us to refrain from the indiscriminate blame which so commonly falls to the lot of Renaissance churches. It must at least be admitted that the favourite form of a Greek cross with rounded extremities and a central dome possesses concentrated unity, and that the pillar-construction relieved by niches presents a most majestic appearance; nor can it be disputed that in the churches of the Renaissance the same artistic principles are applied as in the universally admired palaces and secular edifices. If the former therefore excite less interest, this is not due to the inferiority of the architects but to causes beyond

their control. The great masters of this culminating period of the Renaissance were RAPHAEL (p. lxi), BALDASSARE PERUZZI (p. 471), and the younger ANTONIO DA SANGALLO at Rome, MICHELE SANMICHELI of Verona (1484-1559; p. 300) and IACOPO SANSOVINO of Florence (1486-1570; p. 350) at Venice, while MICHAEL ANGELO (p. lix) forms the connecting link with the late-Renaissance and baroque era.

Outside of Lombardy the traveller will best become acquainted with the works of Bramante and his contemporaries at Rome, but there are other places also that possess important examples of the 'High Renaissance' style. At *Florence*, for example, are the Palazzo Pandolfini and the Palazzo Uguccioni, the former of which is said to have been designed by RAPHAEL; the court of the Pitti Palace by BART. AMMANATI; the Palazzo Serristori and the Palazzo Bartolini by BACCIO D'AGNOLO. We must mention *Mantua* as the scene of the architectural labours of GIULIO ROMANO (p. 315), *Verona* with its numerous buildings by SANMICHELI (e.g. the Palazzo Bevilacqua), and *Padua*, where GIOVANNI MARIA FALCONETTO (1458-1534) and ANDREA RICCIO (Cappella del Santo) flourished. At *Venice* the Renaissance culminated in the works of IACOPO SANSOVINO (Old Library). The succeeding generation of the 16th century did not adhere to the style introduced by Bramante, which, indeed, had never been reduced to a finished system. They aim, under the influence of Michael Angelo, more sedulously at general effect, so that harmony among the individual members begins to be neglected; they endeavour to arrest the eye by boldness of construction and striking contrasts; or they borrow new modes of expression from antiquity, the precepts of which had hitherto been applied in an unsystematic manner only, and undertake a critical archæological revision of its details. *Bologna* became the scene of the activity of the two great theorists, VIGNOLA and SERLIO (pp. 455, 471), the first of whom exercised an enormous influence on the future of architecture by his book on the Five Orders of Architecture, while the latter wrote a significant work on the contemporary ideas of antique art. Another important master of the late Renaissance was GALEAZZO ALESSI of Perugia (1512-72), architect of Santa Maria di Carignano at *Genoa* and the Palazzo Marino at *Milan*.

In the middle and latter half of the 16th cent. *Bologna*, *Milan*, *Genoa*, and *Vicenza* were zealous patrons of art. The most eminent architect of this period at *Venice* was ANDREA PALLADIO of Vicenza (1518-80; p. 324), the last of the great Renaissance architects, whose Venetian churches (San Giorgio Maggiore and Redentore) and Vicentine palaces are equally celebrated. The fundamental type of domestic architecture at Venice recurs with little variation. The nature of the ground afforded little scope for the caprice of

the architect, while the conservative spirit of the inhabitants inclined them to adhere to the style established by custom. Nice distinctions of style are therefore the more observable, and that which emanated from a pure sense of form the more appreciable. Those who have been convinced by careful comparison of the great superiority of the Library of Sansovino (in the Piazzetta; p. 359) over the new Procuratie of VINCENZO SCAMOZZI (1552-1616; p. 354), although the two edifices exactly correspond in many respects, have made great progress towards an accurate insight into the architecture of the Renaissance.

Much, however, would be lost by the traveller who devoted his attention exclusively to the master-works that have been extolled from time immemorial, or solely to the great monumental structures. As even the insignificant vases (*majolicas*, manufactured at Pesaro, Urbino, Gubbio, Deruta, Faenza, and Castel Durante) testify to the taste of the Italians, their partiality for classical models, and their enthusiasm for purity of form, so also in inferior works, some of which fall within the province of a mere handicraft, the peculiar beauties of the Renaissance style are often detected, and charming specimens of architecture are sometimes discovered in remote corners of Italian towns. Nor must the vast domain of decorative sculpture be disregarded, as such works, whether in metal, stone, or stucco, inlaid or carved wood (*intarsia* and *intaglio*), often verge on the sphere of architecture in their designs, drawing, and style of enrichment.

On the whole it may be asserted that the architecture of the Renaissance, which in obedience to the requirements of modern life manifests its greatest excellence in secular structures, cannot fail to gratify the taste of the most superficial observer. With the SCULPTURE of the same period, however, the case is different. The Italian architecture of the 15th and 16th centuries still possesses a practical value and is imitated even at the present day, and painting undoubtedly attained its highest consummation at the same period. But the sculpture of the Renaissance does not appear to us worthy of revival, and indeed cannot compete with that of antiquity. Yet the plastic art, far from enjoying a lower degree of favour, was rather viewed by the artists of that age as the proper centre of their sphere of activity. Sculpture was the first art in Italy which was launched into the stream of the Renaissance, in its development it was ever a step in advance of the other arts, and in the popular opinion possessed the advantage of most clearly embodying the current ideas of the age and of affording the most brilliant evidence of the re-awakened love of art. Owing probably to the closeness of the connection between the plastic art of the Renaissance and the peculiar national culture, the former lost much of its value after the decline of the latter, and was less

appreciated than pictorial and architectural works, in which adventitious historical origin is obviously less important than general effect. In tracing the progress of the sculpture of the Renaissance, the enquirer at once encounters serious deviations from strict precepts, and numerous infringements of æsthetic rules. The execution of reliefs constitutes by far the widest sphere of action of the Italian sculptors of the 15th century. These, however, contrary to immemorial usage, are executed in a pictorial style. LORENZO Ghiberti (1381-1455), for example, in his celebrated (eastern) door of the baptistery of Florence, is not satisfied with grouping the figures as in a painting, and placing them in a rich landscape copied from nature. He treats the background in accordance with the rules of perspective; the figures at a distance are smaller and less raised than those in the foreground. He oversteps the limits of the plastic art, and above all violates the laws of the relief-style, according to which the figures are always represented in an imaginary space, and the usual system of a mere design in profile seldom departed from. In like manner the painted reliefs in terracotta by LUCA DELLA Robbia (1400-82) are somewhat inconsistent with our conceptions of the purity of plastic form. But if it be borne in mind that the sculptors of the Renaissance did not derive their ideas from a previously defined system, or adhere to abstract rules, the fresh and lifelike vigour of their works (especially those of the 15th century) will not be disputed, and prejudice will be dispelled by the great attractions of the reliefs themselves. The sculpture of the Renaissance adheres as strictly as the other arts to the fundamental principle of representation; scrupulous care is bestowed on the faithful and attractive rendering of the individual objects; the taste is gratified by expressive heads, graceful female figures, and joyous children; the sculptors have a keen appreciation of the beauty of the nude, and the importance of a calm and dignified flow of drapery. In their anxiety for fidelity of representation, however, they do not shrink from harshness of expression or rigidity of form. Their predilection for bronze-casting, an art which was less in vogue in the 16th cent., accords with their love of individualizing their characters. In this material, decision and pregnancy of form are expressed without restraint, and almost, as it were, spontaneously. Works in marble also occur, but these generally trench on the province of decoration, and seldom display the bold and unfettered aspirations which are apparent in the works in bronze.

The churches have always afforded the most important field for the labours of the Italian sculptors, some of them, such as Santa Croce at *Florence*, the Frari and Santi Giovanni e Paolo at *Venice*, and Sant' Antonio at *Padua*, forming very museums of Renaissance sculpture. At the same time many of the wealthier families (the

Medici and others) embellished their mansions with statuary, and the art of the sculptor was frequently invoked with a view to erect a fitting tribute to the memory of some public benefactor.

At *Florence*, the cradle of Renaissance sculpture, we become acquainted with Ghiberti and Della Robbia, who have been already mentioned, and with the famous **Donatello** (1386-1466), who introduced a naturalistic style, which, though often harsh, is full of life and character. Among his most successful works are the statue of St. George and the Victorious David in bronze in the Museo Nazionale (p. 592), a collection invaluable to the student of the early Renaissance. The reliefs on the two pulpits in San Lorenzo, the sculptures in the sacristy of that church (p. 620), and the singing-gallery in the Cathedral Museum should also be inspected. The Judith Group in the Loggia dei Lanzi, a late work, marks the limits of this naturalistic style; the striving after the utmost possible expressiveness, combined with the uneasy movements and stiff lines, produces an effect of positive ugliness. Donatello's finest works out of Florence are his equestrian statue of Gattamelata and the numerous sculptures in Sant' Antonio at *Padua*. — With Florence may be mentioned *Siena*, whose chief master, IACOPO DELLA QUERCIA (1374-1438), exercised his craft also at *Lucca* (tomb of Ilaria del Carretto) and *Bologna* (façade-ornamentation of San Petronio).

The next sculptor of note after Donatello was ANDREA VERROCCHIO (1436-88), one of the most influential artists of his day, equally successful in works in bronze (equestrian statue of Colleoni at *Venice*) and marble. Most of the other masters of this period (BERNARDO and ANTONIO ROSSELLINO, MINO DA FIESOLE, DESIDERIO DA SETTIGNANO, and BENEDETTO DA MAIANO) were chiefly occupied in the execution of tombstones and reliefs of the Madonna, and do not occupy a position of so much importance; but the life and sense of beauty which characterize the early Renaissance are admirably exemplified both in their works and in those of MATTEO CIVITALI of *Lucca* (1436-1501; p. 529). Important Florentine masters of the first half of the 16th cent. were GIOV. FRANC. RUSTICI (1474-1554), who was inspired by Leonardo da Vinci, and particularly ANDREA SANSOVINO (1460-1529), the sculptor of the exquisite group of Christ and the Baptist in the baptistery at *Florence*, of superb monuments at *Rome* (in the choir of Santa Maria del Popolo), and of some of the sculptures which adorn the Santa Casa in *Loreto*. Northern Italy also contributed largely to the development of the plastic art. The Certosa at *Pavia* (p. lix), for example, afforded occupation during several decades to numerous artists, among whom the most eminent were GIOVANNI ANTONIO AMADEO (1447-1522; p. 158; creator of the Cappella Colleoni at Bergamo) and, at a later period, CRISTOFORO SOLARI (d. 1527), surnamed IL GOBBO;

Venice abounds in works by the LOMBARDI (pp. xlix, 351) and by ALESSANDRO LEOPARDI (d. 1522), the most famous sculptor of his period; RICCIO (p. li) wrought at *Padua*; BAMBAIA (ca. 1480-1548; p. 158) and the above-mentioned CRISTOFORO SOLARI were actively engaged at *Milan*; and *Modena* afforded employment to GUIDO MAZZONI and ANTONIO BEGARELLI (p. 452), artists in terracotta.

Among the various works executed by these masters *Monumental Tombs* largely predominate. While these are often of a somewhat bombastic character, they afford an excellent illustration of the high value attached to individuality and personal culture during the Renaissance period. We may perhaps also frequently take exception to the monotony of their style, which remained almost unaltered for a whole century, but we cannot fail to derive genuine pleasure from the inexhaustible freshness of imagination and richness of detail displayed within such narrow limits.

As museums cannot convey an adequate idea of the sculpture of the 15th century, so the picture-galleries will not afford an accurate insight into the PAINTING of that period. Sculptures are frequently removed from their original position, but mural paintings are of course generally inseparable from the walls that they adorn. Of the frescoes of the 15th century of which a record has been preserved perhaps one-half have been destroyed or obliterated, but those still extant are the most instructive and attractive examples of the art of this period. The mural paintings in the church of Santa Maria del Carmine (Cappella Brancacci) at *Florence* (p. 631) are usually spoken of as the earliest specimens of the painting of the Renaissance. On material grounds the classification is justifiable, as this cycle of pictures may be regarded as a programme of the earlier art of the Renaissance, the importance of which it served to maintain even during the age of Raphael. Here the beauty of the nude was first revealed, and here a calm dignity was for the first time imparted to the individual figures, as well as to the general arrangement; here the transformation of a group of indifferent spectators into a sympathizing choir, forming as it were a frame to the principal actors in the scene, was first successfully effected. It is, therefore, natural that these frescoes should still be regarded as models for imitation, and that, when the attention of connoisseurs was again directed during the 18th century to the beauties of the pre-Raphaelite period, the works of MASOLINO (ca. 1383-1440) and MASACCIO (1401-28) should have been eagerly rescued from oblivion.

A visit to the churches and convents of Tuscany is well calculated to convey an idea of the subsequent rapid development of the art of painting, and of the diversified and widely ramifying tendencies, which originally had their root in one and the same impulse or principle. The ancient convent of Sant' Apollonia in *Florence*

(p. 618) contains the most important works of ANDREA DEL CASTAGNO (ca. 1410-57), who ranks with MASACCIO and FRA FILIPPO LIPPI (ca. 1406-69; frescoes in the cathedral of *Prato*) as one of the chief representatives of the older generation. In the Dominican monastery of San Marco reigns the pious and peaceful genius of FRA GIOVANNI ANGELICO DA FIESOLE (1387-1455), who, though inferior to his contemporaries in dramatic power, vies with the best of them in depth of sentiment and sense of beauty, and who in his old age displayed his well-matured art in the frescoes of the chapel of St. Nicholas in the Vatican. His pupil BENOZZO GOZZOLI (1420-97) shows himself, in the private chapel of the Palazzo Medici and in San Gimignano and the Campo Santo at *Pisa*, as an enthusiastic follower of nature and a genial story-teller. Most important and extensive works in *Florence* are those of DOMENICO GHIRLANDAIO (1449-94): viz. the frescoes in Santa Trinità and those in the choir of Santa Maria Novella, which in sprightliness of conception and in faithful representation of the Florentine life of the time are hardly surpassed by any other work of the same period. (The traveller will find it very instructive to compare the former of these works with the mural paintings of Giotto in Santa Croce, which also represent the legend of St. Francis, and to draw a parallel between Ghirlandaio's Last Supper in the church of Ognissanti and the work of Leonardo da Vinci.)

Although the Tuscan painters exhibit their art to its fullest extent in their mural paintings their easel-pictures are also well worthy of most careful examination; for it was chiefly through these that they gradually attained to perfection in imparting beauty and dignity to the human form. Besides the two great Florentine galleries (Uffizi and Pitti) the collection of the Academy (p. 613) is well calculated to afford a survey of the progress of the great Florentine easel-painters, such as Fra Filippo Lippi (see above), the brothers ANTONIO (1429-98) and PIERO POLLAIUOLO (ca. 1443-95), ANDREA VERROCCHIO (p. liv; the teacher of Pietro Perugino and Leonardo da Vinci), and SANDRO BOTTICELLI (1444-1510).

More or less contemporary with the Tuscan School was that of Umbria, which comes into contact with Florence and Venice through GENTILE DA FABRIANO (ca. 1370-1428), with Ferrara through PIERO DELLA FRANCESCA (ca. 1420-92), and with Lombardy through BRAMANTE (p. l), who was important also as a painter. In its last masters PIETRO PERUGINO (1446-1524) and PINTURICCHIO (1454-1513) it supplements the broader Florentine style, and notwithstanding its peculiar and limited bias is impressive in its character of lyric sentiment and religious devotion (*e.g.* Madonnas). PIERO DELLA FRANCESCA's Finding of the Cross, in San Francesco at *Arezzo*, and the representation of the Last Day by his pupil LUCA Signorelli (ca. 1450-1523), in the cathedral at *Orvieto*, afford

a most admirable idea of the character and development of Renaissance painting in Central Italy. Those who cannot conveniently visit the provincial towns will find several of the principal masters of the Florentine and Umbrian Schools united in the mural paintings of the Sistine Chapel at *Rome*, where (ca. 1481-83) Sandro Botticelli, PIERO DI COSIMO (1462-1521; p. 560), COSIMO ROSSELLI (1439-1507), Dom. Ghirlandaio, Luca Signorelli, Pietro Perugino, and Pinturicchio have executed a number of rich compositions from the life of Moses and that of Christ.

But an acquaintance with the Tuscan and Umbrian Schools alone can never suffice to enable one to form a judgment respecting the general progress of art in Italy. Chords which are here but slightly touched vibrate powerfully in *Upper Italy*. The works of **Andrea Mantegna** (1430-1506; pp. 332, 315) derive much interest from having exercised a marked influence on the German masters Holbein the Younger and Dürer, and surpass all the other works of his time in fidelity to nature and excellence of perspective. — The earlier Ferrarese masters (*Cosimo Tura, Francesco Cossa, Ercole de' Roberti*, p. 461) were to some extent adherents of the Paduan school, to which Mantegna belonged, and the same school, through VINCENZO FOPPA (floruit 1457-1516; p. 158), influenced Milan, where, at the court of the Sforzas, was developed an artistic activity parallel to that of Mantua, Ferrara, and Bologna. The earlier Venetians also stood in close relation with Padua, especially IACOPO BELLINI (ca. 1400-71), the pupil of Gentile da Fabriano and father-in-law of Mantegna, and CARLO CRIVELLI (flor. ca. 1468-93). Through Iacopo Bellini's sons, GENTILE (1429-1507) and GIOVANNI BELLINI (ca. 1430-1516), was elaborated the peculiar Venetian style, mainly founded on local characteristics, and admirably successful in its rich portraiture of noble and dignified personages (comp. p. 351). In *Bologna* the earlier school culminates in LORENZO COSTA of Ferrara (1460-1535; p. 461) and ends with FRANCESCO FRANCA (1450-1517; p. 472), the painter and goldsmith, who was influenced both by *Costa* and Perugino.

The fact that the various points of excellence were distributed among different local schools showed the necessity of a loftier union. Transcendent talent was requisite in order harmoniously to combine what could hitherto be viewed separately only. The 15th century, notwithstanding all its attractiveness, shows that the climax of art was still unattained. The forms employed, graceful and pleasing though they be, are not yet lofty and pure enough to be regarded as embodiments of the highest and noblest conceptions. The figures still present a local colouring, having been selected by the artists as physically attractive, rather than as characteristic and expressive of their ideas. A portrait style still predominates, the actual representation does not appear

always wisely balanced with the internal significance of the event, and the dramatic element is insufficiently emphasized. The most abundant scope was therefore now afforded for the labours of the great triumvirate, LEONARDO DA VINCI, MICHAEL ANGELO BUONARROTI, and RAPHAEL SANTI, by whom an entirely new era was inaugurated.

Leonardo's (1452-1519) remarkable character can only be thoroughly understood after prolonged study. His comprehensive genius was only partly devoted to art; he directed his attention also to scientific and practical pursuits of an entirely different nature. Refinement and versatility may be described as the goal of his aspirations; a division of labour, a partition of individual tasks were principles unknown to him. He regarded careful physical training as scarcely less important than comprehensive culture of the mind; his minute observation of nature developed his artistic taste and organ of form. One is frequently tempted to regard Leonardo's works as mere studies, in which he tested his powers, and which occupied his attention so far only as they gratified his love of investigation and experiment. At all events his personal importance has exercised a greater influence than his productions as an artist, especially as the unhappy accidents of time have obliterated nearly all trace of the latter. Few of Leonardo's works have been preserved in Italy, and these sadly marred by neglect. A reminiscence of his earlier period, when he wrought under Verrocchio at Florence and was a fellow-pupil of LORENZO DI CREDI, is the Annunciation in the Uffizi (p. 581), if it be a genuine work. Several easel-paintings, portraits (*e.g.* the two fine works in the Ambrosiana at Milan, p. 178), Madonnas, and imaginative works are attributed to his Milan period, although careful research inclines us to attribute them to his pupils. Unadulterated pleasure may, however, be taken in his drawings in the Ambrosiana, the Venice Academy (p. 372), and the Uffizi. Two unfinished paintings, the Adoration of the Magi in the Uffizi (p. 581), which bears ample testimony to the fertility of his imagination, and the St. Jerome in the Vatican, afford an insight into his technique. The best idea of his reforms in the art of colouring and chiaroscuro is obtained by an attentive examination of the works of the Milan school (*Boltraffio, Andrea Solario, Bernardo Luini*; p. 158), as these are far better preserved than the only undoubted work of Leonardo's Milan period in Italy, *viz.* the famous Last Supper in Santa Maria delle Grazie (p. 181). Although now a total wreck, this is still well calculated to convey an idea of the new epoch of Leonardo, at least to those who have studied Morghen's engraving of the picture. The spectator should first examine the delicate equilibrium of the composition, and observe how the individual groups are complete in themselves and yet simultaneously point to a common centre

and impart a monumental character to the work; then the remarkable physiognomical fidelity which pervades every detail, the psychological distinctness of character, and the dramatic life, together with the calmness of the entire bearing of the picture. He will then comprehend that with Leonardo a new era in Italian painting was inaugurated, that the development of art had attained its perfection.

The accuracy of this assertion will perhaps be doubted by the amateur when he turns from Leonardo to **Michael Angelo** (1474-1564). On the one hand he hears Michael Angelo extolled as the most celebrated artist of the Renaissance, while on the other it is said that he exercised a prejudicial influence on Italian art and was the precursor of the decline of sculpture and painting. Nor is an inspection of this illustrious master's works calculated to dispel the doubt. Unnatural and arbitrary features often appear in juxtaposition with what is perfect, profoundly significant, and faithfully conceived. As in the case of Leonardo, we shall find that it is only by studying the master's biography that we can obtain an explanation of these anomalies and reach a true appreciation of Michael Angelo's artistic greatness. Educated as a sculptor by *Bertoldo* (p. 617), a pupil of Donatello, he exhibits partiality to the nude and treats drapery in many respects differently from his professional brethren. But, like them, his aim is to inspire his figures with life, and he seeks to attain it by imparting to them an imposing and impressive character. At the same time he occupies an isolated position, at variance with many of the tendencies of his age. Naturally predisposed to melancholy, concealing a gentle and almost effeminate temperament beneath a mask of austerity, Michael Angelo was confirmed in his peculiarities by the political and ecclesiastical circumstances of his time, and wrapped himself up within the depths of his own absorbing thoughts. His sculpture most clearly manifests that profound sentiment to which, however, he often sacrificed symmetry of form. His figures are therefore anomalous, exhibiting a grand conception, but no distinct or tangible thoughts, and least of all the traditional ideas. It is difficult now to fathom the hidden sentiments which the master intended to embody in his statues and pictures; his imitators seem to have seen in them nothing but massive and clumsy forms and soon degenerated into meaningless mannerism. The deceptive effect produced by Michael Angelo's style is best exemplified by some of his later works. His Moses in San Pietro in Vincoli is of impossible proportions; such a man can never have existed; the small head, the huge arms, and the gigantic torso are utterly disproportionate; the robe which falls over the celebrated knee could not be folded as it is represented. Nevertheless the work is grandly impressive; and so also are the monuments of the Medici in the New Sacristy of

San Lorenzo at *Florence* (p. 621), in spite of the forced attitude and arbitrary moulding of some of the figures. Michael Angelo sacrifices accuracy of detail only in order to enhance the aggregate effect. Had so great and talented a master not presided over the whole the danger of an inflated style would have been incurred, the forms selected would have been exaggerated, and a professional mannerism would have been the result. Michael Angelo's pupils, in their anxiety to follow the example of his Last Judgment in the Sistine Chapel, succeeded only in representing complicated groups of unnaturally foreshortened nude figures, while BACCIO BANDINELLI, thinking even to surpass Michael Angelo, produced in his group of Hercules and Cacus (in the Piazza della Signoria at Florence) a mere caricature of his model.

Michael Angelo lived and worked at Florence and Rome alternately. Among his earliest works (now in the Casa Buonarroti at Florence) are the Contest of Centaurs, resembling a creation of Bertoldo, and the Madonna on the Steps, recalling Donatello. We find him in Bologna at the age of 20 years (1494) and soon afterwards at Rome (1496), for Florence, after the banishment of the Medici, offered no favourable field for the practice of art. His Kneeling Angel with a candelabrum and his St. Petronius in San Domenico at *Bologna* reveal a study of Iacopo della Quercia (p. liv). In Rome he chiselled the Pietà and the Bacchus (now in the Bargello). In 1501 he returned to his home, where he produced his David (now in the Academy) and began work, in rivalry with Leonardo da Vinci, on the cycle of frescoes destined for the great hall of the Palazzo Vecchio (Battle Cartoon, see p. 563). In 1505 the Pope recalled him to Rome, but the work entrusted to him there, the tomb of Julius II., was at this time little more than begun. The ceiling-paintings in the Sistine Chapel absorbed his whole attention from 1508 to 1512. After the death of Julius his monument was resumed on a more extensive scale. The commands of the new pope, Leo X., however, who wished to employ the artist for the glorification of his own family, soon brought the ambitiously designed memorial once more to a standstill. From 1516 onwards Michael Angelo dwelt at Carrara and Florence, occupied at first with the construction and embellishment of the façade of San Lorenzo, which was never completed, and then with the tombs of the Medici. This work also advanced very slowly towards maturity, and at last the artist, disgusted with the tyranny of the Medici, set up in their places those of the statues that were finished and migrated to Rome (about 1534). His first work here was the Last Judgment in the Sistine Chapel, his next the erection of the scanty fragments of the tomb of Pope Julius. His last years were mainly devoted to architecture (St. Peter's).

Amateurs will best be enabled to render justice to Michael Angelo by first devoting their attention to his earlier works,

among which in the province of sculpture the group of the *Pietà* in St. Peter's occupies the highest rank. The statues of Bacchus and David (at Florence; pp. 591, 614) likewise do not transgress the customary precepts of the art of the Renaissance. Paintings of Michael Angelo's earlier period are rare; the finest, whether conceived in the midst of his youthful studies or in his maturer years, are unquestionably the ceiling-paintings in the Sistine. The architectural arrangement of the ceiling and the composition of the several pictures are equally masterly; the taste and discrimination of the painter and sculptor are admirably combined. In God the Father Michael Angelo produced a perfect type of its kind; he understood how to inspire with dramatic life the abstract idea of the act of creation, which he conceived as motion. In the Prophets and Sibyls, notwithstanding the apparent monotony of the fundamental intention (foreshadowing of the Redemption), a great variety of psychological incidents are displayed and embodied in distinct characters. Lastly, in the so-called Ancestors of Christ the forms represented are the genuine emanations of Michael Angelo's genius, pervaded by his profound and sombre sentiments, and yet by no means destitute of gracefulness and beauty. The decorative figures also which he designed to give life to his architectural frame-work are wonderfully beautiful and spirited. The Last Judgment, which was executed nearly thirty years later (in 1534-41), is not nearly so striking as the ceiling-paintings, owing in a great measure to its damaged condition. — Among Michael Angelo's pupils were SEBASTIANO DEL PIOMBO (pp. lxy, 352), MARCELLO VENUSTI, and DANIELE DA VOLTERRA.

Whether the palm be due to Michael Angelo or to **Raphael** (*Raffaello di Giovanni Santi*; 1483-1520) among the artists of Italy is a question which formerly gave rise to vehement discussion among artists and amateurs. The admirer of Michael Angelo need, however, by no means be precluded from enjoying the works of Raphael. We now know that it is far more advantageous to form an acquaintance with each master in his peculiar province than anxiously to weigh their respective merits; and the more minutely we examine their works the more firmly we are persuaded that neither in any way obstructed the progress of the other, and that a so-called higher combination of the two styles was impossible. Michael Angelo's unique position among his contemporaries was such, that no one, Raphael not excepted, was entirely exempt from his influence; but the result of preceding development was turned to the best account, not by him, but by Raphael, whose susceptible and discriminating character enabled him at once to combine different tendencies within himself and to avoid the faults of his predecessors. Raphael's pictures are replete with indications of profound sentiment, but his imagination was so constituted that he did

not distort the ideas which he had to embody in order to accommodate them to his own views, but rather strove to identify himself with them and to reproduce them with the utmost fidelity. In the case of Raphael, therefore, a knowledge of his works and the enjoyment of them are almost inseparable, and it is difficult to point out any single sphere with which he was especially familiar. He presents to us with equal enthusiasm pictures of the Madonna, and the myth of Cupid and Psyche; in great cyclic compositions he is as brilliant as in the limited sphere of portrait-painting; at one time he appears to attach paramount importance to strictness of style, architectural arrangement, symmetry of groups, etc.; at other times one is tempted to believe that he regarded colour as his most effective auxiliary. His excellence consists in his rendering equal justice to the most varied subjects, and in each case as unhesitatingly pursuing the right course, both in his apprehension of the idea and selection of form, as if he had never followed any other.

Little is known of Raphael's private life, nor is it known by what master he was trained after the death of *Giovanni Santi*, his father (1494). *Timoteo Viti* (1467-1523; p. 472) was probably his first teacher at Urbino, and perhaps another may have been *Evangelista di Pian di Meleta*, a painter known only by documentary evidence, whose signature stands side by side with that of Raphael in the contract for the latter's first important work, the Coronation of St. Nicholas of Tolentino (no longer extant). In or about 1500 Raphael entered the studio of Pietro Perugino (p. lvi), and probably soon assisted in the execution of some of the works of his prolific master. Of Raphael's early or *Umbrian* period there are examples in the Vatican Gallery (Coronation of Mary) and the Brera at *Milan* (Sposalizio of the Madonna, 1504). On settling at *Florence* (1504) Raphael did not at first abandon the style which he had learned at Perugia and had carried to greater perfection than any of the other Umbrian masters. Many of the pictures he painted there show that he still followed the precepts of Perugino; but he soon yielded to the influence of his Florentine training. After the storm raised by Savonarola (p. 557) had passed over glorious days were in store for Florence. Leonardo, after his return from Milan, and Michael Angelo were engaged here on their cartoons for the decoration of the great hall in the Palazzo Vecchio (p. lx); and it was their example, and more particularly the stimulating influence of Leonardo, that awakened the genius and called forth the highest energies of all their younger contemporaries.

The fame of the Florentine school (p. 560) was at this period chiefly maintained by FRA BARTOLOMEO (1472-1517) and ANDREA DEL SARTO (1486-1531). The only works of Bartolomeo which we know are somewhat spiritless altar-pieces, but they exhibit in a high degree the dignity of character, the tranquillity of expression,

and the architectural symmetry of grouping in which he excelled. His finest pictures are the Christ with the four Evangelists and the Descent from the Cross (or Pietà) in the Pitti Gallery, and the Madonna in the cathedral at Lucca. The traveller would not do justice to Andrea del Sarto, a master of rich colouring, were he to confine his attention to that artist's works in the Florentine galleries. Sarto's frescoes in the Annunziata (p. 602) and in the Chiostrò dello Scalzo (History of John the Baptist, p. 617) are among the finest creations of the period.

Raphael's style was more particularly influenced by his relations to Fra Bartolomeo, and the traveller will find it most interesting to compare their works and to determine to what extent each derived suggestions from the other. The best authenticated works in Italy of Raphael's Florentine period are the Madonna del Granduca (Pitti), the Madonna del Cardellino (Uffizi), the Entombment (Gal. Borghese in Rome), the Predelle in the Vatican, the portraits of Angelo and Maddalena Doni (Pitti), and the Portrait of himself (Uffizi; p. 587).

When Raphael went to Rome in 1508 he found a large circle of notable artists already congregated there. Some of these were deprived of their employment by his arrival, including GIOVANNI ANTONIO BAZZI, surnamed IL SODOMA (ca. 1477-1549), whose frescoes in the Farnesina vie with Raphael's works in tenderness and grace. A still more numerous circle of pupils, however, soon assembled around Raphael himself, such as GIULIO ROMANO, PERIN DEL VAGA, ANDREA DA SALERNO, FRANCESCO PENNI, and GIOVANNI DA UDINE. Attended by this distinguished retinue Raphael enjoyed all the honours of a prince, although, in the Roman art world, Bramante (p. 1) and Michael Angelo occupied an equally high rank. Raphael had doubtless studied the ceiling of the Sistine with the utmost care and was indebted to Michael Angelo for much instruction; but it is very important to note that he neither followed in the footsteps nor suffered his native genius to be biassed in the slightest degree by the example of his great rival. A signal proof of this independence is afforded by the Sibyls which he painted in the church of Santa Maria della Pace in 1514, and which, though conceived in a very different spirit from the imposing figures in the Sistine, are not the less admirable. In order duly to appreciate the works produced by Raphael during his Roman period, the traveller should chiefly direct his attention to the master's frescoes. The Stanze in the Vatican, the Tapestry, the Logge, the finest work of decorative art in existence, the Dome Mosaics in Santa Maria del Popolo (Capp. Chigi), and the Galatea and Myth of Psyche in the Farnesina together constitute the treasure bequeathed to Rome by the genius of the prince of painters. (Farther particulars as to these works will be found in Baedeker's Handbook for Central Italy.)

Many, and some of the best, of Raphael's easel-pictures of his Roman period are now beyond the Alps. Italy, however, still possesses the Madonna della Sedia, the most mundane but most charming of his Madonnas (Pitti), the Madonna dell' Impannata (Pitti), the Madonna col Divino Amore (Naples), the Madonna di Foligno and the Transfiguration (Vatican), and the St. Cecilia (Bologna). The finest of his portraits are those of Pope Julius II. (Uffizi) and Leo X. with two cardinals (Pitti). Besides these works we must mention also the so-called Fornarina (Pal. Barberini at Rome), and the Portrait of a Lady (Pitti, No. 245), which recalls the Sistine Madonna.

After Raphael's death the progress of art did not merely come to a standstill, but a period of rapid decline set in. The conquest and plundering of Rome in 1527 entirely paralysed all artistic effort for a time. At first this misfortune proved a boon to other parts of Italy. Raphael's pupils migrated from Rome to various provincial towns. GIULIO ROMANO, for example, entered the service of the Duke of Mantua (comp. p. 315), embellished his palace with paintings, and designed the Palazzo del Tè, while PERIN DEL VAGA settled at Genoa (Pal. Doria). These offshoots of Raphael's school, however, soon languished and ere long ceased to exist.

The NORTHERN SCHOOLS of Italy, on the other hand, retained their vitality and independence for a somewhat longer period. The most important of these schools were those of *Milan*, where Leonardo da Vinci's pupils and successors (p. 158) perpetuated his spirit, of *Ferrara* (p. 461), and of *Brescia* (p. 262), *Verona* (p. 300), and *Vicenza* (p. 323) in the continental part of Venetia.

Of more significance and interest, however, are the works of **Correggio** (1494-1534; p. 443) and of the Venetian masters. In Correggio Italian painting reached its apogee of technical perfection. He was the practical founder of the perspective painting of domes (as in San Giovanni Evangelista and the cathedral at *Parma*) and a brilliant colourist, though he devoted more attention to chiaroscuro than to other resources of his art. In his wonderful altar-pieces (Picture Gallery at Parma) and his mythological works (*Danaë* at Rome) he is seen as a preacher of cheerful enjoyment.

In examining the principal works of the VENETIAN SCHOOL the traveller will experience almost unalloyed satisfaction (comp. p. 351). From the school of Giovanni Bellini (p. lvii) emanated the greatest representatives of Venetian painting — **GIORGIONE** (ca. 1477-1510), whose works have unfortunately not yet been sufficiently well identified, **PALMA VECCHIO** (ca. 1480-1528), and **Tiziano Vecelli** (ca. 1487-1576), who for more than half a century maintained his native style at its culminating point. These masters are far from being mere colourists; nor do they owe their peculiar attraction to local inspiration alone. The enjoyment of life and pleasure which they so happily portray is a theme dictated by the culture of the Renaissance

(a culture possessed in an eminent degree by Titian, as indicated by his intimacy with the 'divine' Aretino). Their serene and joyous characters often recall the ancient gods, showing the manner in which the artists of the Renaissance had profited by the revived study of the antique. Properly to appreciate Titian it is of importance to remember how much of his activity was displayed in the service of different courts. His connection with the family of Este at Ferrara began at an early period; he carried on an active intercourse with the Gonzagas at Mantua and executed numerous pictures for them. Later he basked in the favour of Charles V. and Philip II. of Spain. The natural result of this was that the painting of portraits and of mythological subjects engrossed the greater part of his time and talents. That Titian's genius, however, was by no means alien to religion and deep feeling in art, and that his imagination was as rich and powerful in this field as in portraying realistic and sensually attractive forms of existence, is proved by his ecclesiastical paintings, of which the finest are the Pesaro Madonna (p. 402), the Martyrdom of St. Lawrence (p. 389), the Presentation in the Temple (p. 376), and the Assumption (p. 371) at *Venice*.

Owing to the soundness of the principles on which the Venetian school was based there is no wide gulf between its masters of the highest and those of secondary rank, as is so often the case in the other Italian schools. The altar-pieces, historical scenes, and other works of LORENZO LOTTO, SEBASTIANO DEL PIOMBO (p. lxi), BONIFAZIO DEI PITATI, PORDENONE, and PARIS BORDONE are often of the greatest beauty and importance. IACOPO TINTORETTO (1518-94) aims at combining the colouring of Titian with the monumental style of Michael Angelo. PAOLO VERONESE (1528-88), the last great Venetian of this century, delights the beholder with his delicate silvery tints and the spirit and richness of his compositions.

Correggio and also subsequent Venetian masters were frequently taken as models by the Italian painters of the 17th century, and the influence they exercised could not fail to be detected even by the amateur, if the entire post-Raphaelite period were not usually overlooked. Those, however, who make the great masters of the early 16th century their principal study will doubtless be loth to spend much time over the works of their successors. Magnificent decorative works are occasionally encountered, but the taste is offended by the undisguised love of pomp and superficial mannerism which they generally display. The artists do not always identify themselves seriously with the ideas they embody; they mechanically reproduce the customary themes, they lose the desire, and finally the ability to compose independently. Their technical skill is not the result of mature experience, slowly acquired and justly valued: they came into easy possession of great resources of art, which they frivolously and unworthily squander. The quaint, the extravagant, the piquant

alone stimulates their taste; rapidity, not excellence of workmanship, is their aim. Abundant specimens of this mannerism, exemplified in the works of ZUCCHERO, D'ARPINO, TEMPESTA, and others, are encountered at Rome and Florence (cupola of the cathedral). The fact that several works of this class produce a less unfavourable impression does not alter their general position, as it is not want of talent so much as of conscientiousness which is attributed to these artists.

The condition of Italian painting improved to some extent towards the close of the 16th century, when there was a kind of second efflorescence, which is said to have chiefly manifested itself in two directions, the eclectic and the naturalistic. The former is represented by the CARACCI of Bologna (p. 472), the latter by CARAVAGGIO (1565-1609) and GIUSEPPE RIBERA (SPAGNOLETTI; ca. 1588-1656), who were especially in vogue at Rome and Naples. In their Accademia degli Incamminati (*i.e.* 'of those brought into the right way') the Caracci put themselves in touch with their great predecessors, but occupied themselves too exclusively with drawing and modelling. The bright Renaissance is now extinct, simple pleasure in the natural and human is obliterated. A gradual change in the views of the Italian public and in the position of the church did not fail to influence the tendencies of art, and in the 17th century artists again devoted their energies more immediately to the service of the church. Devotional pictures now became more frequent, but at the same time a sensuous-naturalistic element gained ground. At one time it veils itself in beauty of form, at another it is manifested in the representation of voluptuous and passionate emotions; classic dignity and noble symmetry are never attained. CRISTOFANO ALLORI's Judith (p. 637) should be compared with the beauties of Titian, and the frescoes of ANNIBALE CARACCI in the Palazzo Farnese at Rome with Raphael's ceiling-paintings in the Farnesina, in order that the difference between the beginning and the end of the 16th century may be clearly understood; and the enquirer will be still farther aided by consulting the coeval Italian poetry and observing the development of the lyric drama or opera. The poetry of the period thus furnishes a key to the mythological representations of the School of the Caracci. Even so, however, many of the frescoes of this period are admirable, such as those by GUIDO RENI, DOMENICHINO, and GUERCINO (p. 472) at Rome. Beautiful altar-pieces also by these masters are preserved in the galleries of Bologna, Naples, and Rome. The so-called gallery-pieces, figures and scenes designated by imposing titles and painted in the prevailing taste of the 17th century, were readily received and, indeed, most appropriately placed in the palaces of the Roman nobles. This retreat of art to the privacy of the apartments of the great may be regarded as a symptom of the

universal withdrawal of the Italians from public life. Artists, too, henceforth occupy an isolated position, unchecked by public opinion, exposed to the caprices of amateurs, and themselves inclined to an arbitrary deportment. Several qualities, however, still exist of which Italian artists are never entirely divested; they retain a certain address in the arrangement of figures, they preserve their reputation as ingenious decorators, and understand the art of occasionally imparting an ideal impress to their pictures; even down to a late period in the 18th century they excel in effects of colour (especially the Venetians, p. 352), and by devoting attention to the province of genre and landscape-painting they may boast of having extended the sphere of their native art.

Any consideration of the contemporary baroque sculpture and architecture, of the rococo style (little seen in Italy), and of the classicist or pseudo-classical period, effecting the transition to modern times, lies outside the limits of this brief historical sketch, which, be it again observed, is designed merely to guide the eye of the enlightened traveller during the palmy days of Italian art, and to aid the uninitiated in independent discrimination and research.

Contents of Article on Italian Art:

	Page
<i>Art of Antiquity:</i> the Greeks and Romans	xxxiv
<i>The Middle Ages:</i> Early Christian Art	xxxvi
Byzantine Style	xxxviii
Romanesque Style	xxxix
Gothic Architecture	xli
Sculpture	xli
Niccolò Pisano, Giotto	xlii, xliii
<i>The Renaissance</i>	xlv
Architecture:	
Early Renaissance	xlvi
High Renaissance	l
Late Renaissance	li
Sculpture	lii
Painting:	
XV. Cent. { Tuscan Schools	lv
{ Umbrian School	lvi
{ Upper Italian Schools	lvii
{ Leonardo da Vinci	lviii
XVI. Cent. { Michael Angelo	lix
{ Raphael	lxi
{ Correggio	lxiv
{ Venetian Masters	lxiv
End of the XVI. and XVII. Cent.: Mannerists, Naturalists, Eclectics.	lxv

Among the best works on Italian art are *Morelli's* 'Italian Painters' (Engl. trans., 1892-3); *Crowe & Cavalcaselle's* 'History of Painting in Italy' (new edit.; 1903) and 'History of Painting in North Italy' (1871); *Kugler's* 'Handbook of Painting' (new edit. by *Sir H. Layard*; 1887); *Vasari's* 'Lives of the Italian Painters' (Engl. trans., Temple Classics, 1900; first vol.); *Mrs. Jameson's* 'Sacred and Legendary Art' (new edit., 1896) and 'Memoirs of the Early Italian Painters' (new edit.; 1871); *Bernhard Berenson's* 'North Italian Painters of the Renaissance' (1907), 'Florentine

Painters of the Renaissance' (3rd edit.; 1909), 'Venetian Painters of the Renaissance' (4th edit.; 1901), and 'Central Italian Painters of the Renaissance' (2nd edit.; 1909); *W. G. Water's* 'Italian Sculptors' (1912); and the works of *Mr. C. C. Perkins* on Italian Sculpture. A convenient and trustworthy manual for the traveller in Italy is *Burckhardt's* 'Cicerone' (translated by *Mrs. A. H. Clough*; new edit., 1908). The earliest period is treated in *T. E. Peet's* 'The Stone and Bronze Ages in Italy and Sicily' (Oxford; 1909). Other well-known German works are those of *Wölfflin*, *Bode*, *Springer*, *Justi*, *Ricci*, *Thode*, and *Helbig*. In French may be mentioned the monumental volumes of *Mintz* and the concise little manual of *Reinach*.

Glossary of Technical Terms.

- Alpe*, *Gias*, *Malga*, chalet, alp, mountain-pasture.
Ambo, *Ambones*, see p. xxxvii.
Apse or *Tribuna*, see p. xxxvii.
Attic, a low upper story, usually with pilasters.
Badia, *Abbazia*, an abbey.
Basilica, a church with a high nave, ending in an apse and flanked by lower aisles. Comp. p. xxxvii.
Borgo, *Sobborgo*, a suburb.
Campanile, detached bell-tower of the Italian churches.
Campo Santo, *Cimitero*, a cemetery.
Central Structure, a building the ground-plan of which can be enclosed in a circle.
Certosa, Carthusian convent.
Cloistro, cloisters, a monastic court.
Ciborium, the sacred vessel or box (pyx) in which the consecrated eucharistic elements are preserved. Also, a canopy above the altar, supported by four pillars.
Cinquecento, 16th century.
Collegio, college, common table at a college.
Confession, an underground chamber below the high-altar of a church, with the tomb of its patron-saint, the original form of the crypt (seurolo).
Diptych, double folding tablet of wood, ivory, or metal.
- Loggia*, arcade, balcony.
Monte di Pietà, pawn-office.
Municipio, municipality, city-hall.
Niello, engraved design on silver, with incised lines filled with a black alloy; impressions from such designs.
Palazzo Arcivescovile, archbishop's palace.
 — *Comunale* or *Pubblico*, city-hall.
 — *della Ragione*, a law-court (now usually called *Pal. di Giustizia* or *Tribunale*).
 — *Vescovile*, bishop's palace.
Plaque, small bronze tablet with reliefs.
Predella, small picture attached to a large altar-piece.
Putto (pl. *putti*), figure of a child.
Quattrocento, 15th century.
Rifugio, *Capanna*, refuge or shelter hut (on a mountain).
Rustica, masonry with rough surface and hewn edges.
Trecento, 14th century.
Triumphal Arch (in a church), see p. xxxviii.
Vescovado, bishopric, episcopal palace.
Villa, country-house and park.
Visitation, Meeting of the Virgin Mary and Elizabeth (St. Luke chap. i).

Abbreviations of Italian Christian Names.

Ag. = Agostino.	Bern. = Bernardo,	Gugl. = Guglielmo.
Al. = Alessandro.	Bernardino.	Iac. = Iacopo.
Alf. = Alfonso.	Dom. = Domenico.	Lod. = Lodovico.
Andr. = Andrea.	Fed. = Federico.	Lor. = Lorenzo.
Ang. = Angelo.	Fil. = Filippo.	Nicc. = Niccolò.
Ann. = Annibale.	Franc. = Francesco.	Rid. = Ridolfo.
Ant. = Antonio.	Giac. = Giacomo.	Seb. = Sebastiano.
Bart. = Bartolomeo.	Giov. = Giovanni.	Tomm. = Tommaso.
Batt. = Battista.	Girol. = Girólamo.	Vinc. = Vincenzo.
Ben. = Benedetto.	Gius. = Giuseppe.	Vitt. = Vittore.

I. ROUTES TO ITALY.

Route	Page
1. From Paris to Turin viâ Modane and Mont Cenis . . .	1
2. From Brigue (Lausanne) to Milan viâ Arona. Simplon Railway	3
3. From Lucerne (Bâle) to Milan viâ Lugano and Chiasso. St. Gotthard Railway	6
4. From Marseilles (Paris) to Genoa by the French Riviera	18
5. From Innsbruck to Verona by the Brenner	22
From Mori to Riva, 25.	
6. From Trent to Venice viâ Bassano and Castelfranco. Val Sugana Railway	26
7. From Villach (Salzburg, Vienna) to Venice viâ Pontebba	30

The times and fares of journeys from LONDON to North Italy viâ Paris vary according to the route chosen between London and Paris, the most rapid and most expensive leading viâ *Calais* or *Boulogne*, the cheaper routes viâ *Dieppe* or *Havre*. The quickest route is shown in each case below. For the 'trains de luxe' tickets (1st cl. only, with supplementary fares) should be taken beforehand at an office of the Sleeping Car Company (London, 20 Cockspur St., S.W.; Paris, 5 Boul. des Capucines, etc.).

Visitors to North Italy from the UNITED STATES may travel direct from New York to *Genoa* by the services (weekly or fortnightly) of the *Cunard Co.*, the *White Star Line*, the *North German Lloyd*, the *Hamburg-America Line*, or the *Società Nazionale di Servizi Marittimi*.

1. From Paris to Turin viâ Modane and Mont Cenis.

497 M. RAILWAY in 14½-21 hrs. (fares 91 fr. 50, 62 fr. 15, 40 fr. 70 c.). — From *London* viâ *Boulogne* and *Paris* in 23 hrs. (fares 6l. 10s., 9d., 4l. 10s. 2d.). — Travellers are recommended to leave *Paris* (Gare de Lyon) by the night express (sleeping-cars) in order to cross the Alps by daylight. — The 'Rome Express' ('train de luxe'; extra fare to *Turin* 29 fr. 5 c.) leaves *Paris* at 2.10 p.m. on Mon., Thurs., and Sat. from Dec. 1st till the middle of May and takes 13 hrs. to *Turin*.

The 'Peninsular Express', a through-train for *Brindisi* (restaurant and sleeping-cars) leaves *Calais* every Sat. at 1 a.m. (in connection with the 9 p.m. service from *London*); passengers for *Turin* (19 hrs. from *Calais*) etc. are taken up, if there be room, at any intermediate station (not at *London* or *Calais*). Passengers from *Paris* join the train at *Villeneuve-St.-Georges* or *Pierrefitte*.

From *Paris* viâ (195 M.) *Dijon* to (218 M.) *Beaune*, see *Baedeker's Northern France*; thence to (348 M.) *Culoz* (778 ft.; *Rail. Restaurant*), junction for *Geneva*, see *Baedeker's S. France*.

Beyond *Culoz* the best views are to the right as far as *Bardonecchia*, afterwards to the left. — The train crosses the *Rhône*, and

at (352 $\frac{1}{2}$ M.) *Chindrieux* reaches the N. end of the *Lac du Bourget* (758 ft.; 10 by 3 M.), the E. bank of which it follows. On the opposite bank is the Cistercian abbey of *Hautecombe* (p. 48).

362 M. **Aix-les-Bains** (800 ft.; *Rail. Restaurant*; *Regina Hôtel Bernascon*; *Hôt. Splendide Royal*; *Albion*, etc.), the *Aquæ Gratiaræ* of the Romans, is a fashionable watering-place with sulphur-springs (113° Fahr.) and 8700 inhabitants.

370 M. **Chambéry** (880 ft.; *Hôt. de France, de la Paix*, etc.), on the *Leysse*, with 23,000 inhab., is the capital of the department of Savoy and an archiepiscopal see.

378 $\frac{1}{2}$ M. *Montmélian* (920 ft.). The ancient castle was long the bulwark of Savoy against France until its destruction in 1705.

The train now ascends the *Isère Valley*. — 386 M. *St. Pierre d'Albigny* (*Rail. Restaurant*) is the junction for Albertville and (32 M.) *Moûtiers-en-Tarentaise*; the town lies on the opposite bank, commanded by a ruined castle. — Near (388 $\frac{1}{2}$ M.) *Chamousset* the line turns to the right and enters the valley of the *Arc* (*Vallée de Maurienne*), which here joins the *Isère*. 422 M. *St. Michel de Maurienne* (2330 ft.). Numerous tunnels. — 428 M. *La Praz* (3140 ft.).

431 M. **Modane** (3465 ft.; *Rail. Restaurant*, L. 4 fr.; *Hôtel International et Terminus*, R. from 2 $\frac{1}{2}$, L. or D. 3 fr.) is the seat of the French and Italian custom-house authorities (carriages changed; departure according to Mid-Europe time).

The train (electric traction to Bussoleno) describes a curve round the town and after two short tunnels enters the great **Mont Cenis Tunnel**, which penetrates the *Col de Fréjus* (8395 ft.), though the name is derived from the *Mont Cenis* road (p. 51).

The tunnel (7 $\frac{3}{4}$ M. in length; N. entrance 3800 ft., S. entrance 4235 ft. above the sea-level; height in the centre 4245 ft.) was built in 1861-70 by Sommeiller, Grandis, and Grattoni at a total cost of 3,000,000 *l.* The tunnel is 26 ft. wide, 19 ft. high, and has two lines of rails. Travellers are warned not to lean out of the carriage-windows during the transit (25-30 min.) and are recommended to keep the windows shut.

At the S. end of the tunnel, 5 M. from the frontier, is (444 M.) *Bardonecchia* (4305 ft.; *Hôt. Fréjus*; *Hôt. Sommeiller*), the first Italian station, frequented as a summer resort and for winter-sports. — Near (451 M.) *Oulx* (3500 ft.; *Hôt. del Commercio*; *Hôt. Alpi Cozie*), the Roman *Villa Martis*, the line enters the picturesque valley of the *Dora Riparia*.

A road leads from *Oulx* over the *Mont Genève* (6100 ft.; *Ital. Monginevro*), the *Mons Janus* of the Romans, long one of the chief passes over the Alps, to (20 M.) *Briançon*, the ancient *Brigantio*, in the *Dauphiny* (see *Baedeker's Southern France*).

Beyond a bridge and two tunnels is (455 M.) *Salbertrand* (3305 ft.). Before the next station nine tunnels are traversed. To the left, between the second and third, a glimpse is obtained of the small town of *Exilles*, with the frontier-fortress of that name.

461 $\frac{1}{2}$ M. *Chiomonte* (2525 ft.; *Valetti*) has electric transmission

works belonging to Turin. The valley contracts and forms a wild gorge (*Le Gorgie*), with the Mont Cenis road winding up the hill on the farther side, commanded on the W. by the *Rocca* or *Roche d'Ambin* (11,080 ft.) and on the E. by the *Rocciamelone* (p. 51). When the valley expands Susa, with its triumphal arch, comes in sight on the left (p. 49). — 465 M. *Meana di Susa* (1950 ft.), 1 M. from Susa, with a ruined castle. The train descends through chestnut-woods and crosses the Dora. — 471 M. *Bussoleno* (1425 ft.; to Susa, see p. 49), with the fine gorge of the *Orrido di Chianoc* (1½ M.). — At (475 M.) *Borgone* the Dora is crossed.

Beyond (472 M.) *Sant'Ambrogio di Torino* (1180 ft.) the line traverses the *Chiuse*, a narrow pass between the *Monte Pirchiriano* (right) and the *Monte Caprasio* (left), where Charlemagne defeated Desiderius, the last Lombard king, in 774.

A bridle-path ascends in ¾ hr. to the W. from Sant'Ambrogio to the **Sacra di San Michele* (3150 ft.), a monastery founded in 999 upon the rocky summit of the Monte Pirchiriano (Alb. Giacosa, clean, beyond the *Casali di San Pietro*, ¼ hr. from the top). The dilapidated monastery, enlarged by the Benedictines in the 12th cent., is now occupied by a few Rosminian monks (p. 238). The Scalone dei Morti, a staircase hewn in the rock, ascends through the Porta dello Zodiaco (Romanesque sculptures) to the Romanesque church, the apse of which rests upon massive foundations, 75 ft. high. Various scions of the House of Savoy are interred in the crypt. The fine view ranges over the valley of Susa, the Alps, and the plain of Piedmont. A picturesque bridle-path leads over the *Colle della Braida* (3300 ft.) to (1 hr.) *Valigoie* (2820 ft.; Alb. Centrale), a village among venerable chestnut-trees. Thence we follow the road (views of the lakes of Avigliana) to (3 M.) *Giaveno* (1660 ft.; Alb. Giacosa), with a jute-factory, connected with Turin by a tramway (p. 33).

485 M. *Avigliana* (1110 ft.; Alb. del Lago Grande), a mediæval town with a dynamite-factory. The hills below Avigliana, enclosing three little lakes, are the lateral moraines of the ancient Dora Riparia glacier. — To the left rises *Monte Musiné* (3770 ft.; view). — Beyond (488 M.) *Rosta* the valley expands into a broad plain.

About ¾ M. to the N.W. of the station lies the *Abbazia di Sant'Antonio di Raiverso*, founded in 1188 and rebuilt in the 14th cent., with a Gothic façade. The high-altar-piece is a Nativity, by Defendente Ferrari; in the sacristy is a 14th cent. fresco of the Bearing of the Cross.

To the right is *Rivoli* (p. 49), with its high-lying castle. — 491 M. *Collegno* (1000 ft.) has a 13th cent. castle (rebuilt) and a Certosa (now a lunatic asylum), with a fine doorway of 1737.

497 M. *Turin*, see p. 33.

2. From Brigue (*Lausanne*) to Milan viâ Arona. Simplon Railway.

100 M. RAILWAY in 3½-7 hrs. (from Lausanne 6½-12¼ hrs.). Best views to the left beyond Domodossola. Comp. the Map, p. 230. — From London viâ Boulogne, Paris, Dijon, Pontarlier, and Lausanne in 26-28½ hrs. (fares 1st cl. 6l. 12s.; 2nd cl. 4l. 11s. 6d.). *Simplon Express* ('train de

luxe'; extra fare 2l. 2s. 5d.) daily from *Calais* (in connection with the 11 a.m. service from London) viâ Paris and Lausanne in 21½ hrs. (25½ hrs. from London). — Brigue is the junction also of the new Lötschberg Railway (to be opened in 1913), affording direct communication from *Bâle* viâ Berne, Spiez, and Kandersteg.

Brigue or **Brig** (2245 ft.; *Rail. Restaurant*, L. 2½ fr.; *Hôtel Couronne et Poste, Victoria, Angleterre*, etc.), a little town with 2500 inhab., is the starting-point of the Simplon Railway and of the Simplon Road, as well as of diligence-routes over the Furka and the Grimsel (see *Baedeker's Switzerland*).

The SIMPLON RAILWAY quits the Rhône valley 1½ M. above Brigue and enters the **Simplon Tunnel**, the longest railway-tunnel (12¼ M.) in the world, which pierces the Lepontine Alps in a S.E. direction between the *Furggenbaumhorn* (9815 ft.) and the *Wasenhorn* (10,680 ft.), near the point where the Simplon Road, constructed by Napoleon in 1800-6, crosses the Simplon Pass.

The tunnel, which was built in 1898-1906 at a total cost of 75,500,000 fr., by *Brandt* (d. 1899), *Brandau, Sulzer*, and *Locher* (d. 1910), consists of two parallel tunnels, 55 ft. apart, which were connected with each other during the construction by cross-shafts at intervals of 220 yds. Only one of these tunnels (with a single line of rails) has as yet been completely finished; the other is under construction. From the N. entrance (2255 ft.) the tunnel ascends at the gradient of 2:1000 to the (5¾ M.) culminating point (2312 ft.), which lies 7000 ft. below the mountain-surface; then, after remaining on the level for 550 yds., it descends (gradient 7:1000) to the (6¼ M.) S. entrance (2155 ft.), at Iselle (see below). The first 5½ M. of the tunnel are in Swiss territory. The trains (driven by electricity) pass through the tunnel in about 25 min. (the windows should be closed on account of the heat).

13½ M. **Iselle di Trasquera** (2155 ft.; *Hôt. du Grand-Tunnel du Simplon*), with new fortifications, is situated in the picturesque *Val Divedro*, watered by the *Diveria* or *Doveria*. Between Iselle and Domodossola more than half of the railway is in tunnels and cuttings (cost, 64,000 l. per mile).

The line traverses the valley of the *Cairasca* by means of a spiral tunnel, and then again descends the Val Divedro. — 17½ M. **Varzo** (1865 ft.; *Zanalda*, P. 6-8 fr.), with large electric transmission works. The scenery now assumes a distinctly Italian character: chestnut-trees, fig-trees, mulberries, vines, and maize abound.

The railway crosses the river in a picturesque ravine. — 23 M. **Preglia** (951 ft.) lies near the influx of the *Diveria* into the *Toce* (or *Tosa*), which issues from the *Val Antigorio* (see *Baedeker's Switzerland*). Below this point the broad and fertile valley, frequently injured by inundations, is known as the *Valle d'Ossöla*.

25½ M. **Domodossola** (912 ft.; *Rail. Restaurant*; *Hôt. Terminus et Espagne*, R. 2½-5 fr.; *Hôt. Milan et Suisse*, R. 3-7 fr.; *Hot. National Manin*; *Alb.-Ristorante Mosè*, plain; *Birreria Barisoni*), a small town with 3900 inhab., beautifully situated, is the seat of the Italian and Swiss custom-houses and the junction of a line to Novara (R. 19). The *Palazzo Silva* (16th cent.) contains

a small museum of antiquities; the *Museo Galletti* a library and a cabinet of coins. The *Museo Sempioniano*, in the *Istituto Rosmini*, illustrates the history of the Simplon Tunnel. The *Calvary Hill*, 20 min. to the S., commands a superb view.

About $4\frac{1}{2}$ M. to the W. (motor-diligence from the station, $3\frac{1}{2}$ fr.) lies *Bognanco* (2080 ft.), the chief place of the *Val di Bogna*, with mineral springs and a hydropathic establishment (*Kurhaus, open from June to Sept.; P. from 10 fr.).

The Simplon Railway crosses the Toce, which here divides into several arms and fills the whole valley with its débris. — 29 M. *Beura* (810 ft.); $33\frac{1}{2}$ M. *Vogogna* (715 ft.; Corona), picturesquely situated at the foot of steep rocks, with a ruined castle. — $38\frac{1}{2}$ M. *Premosello*; 41 M. *Cuzzago*. The last three have stations also on the Novara railway (p. 88). — To the left appear the white marble-quarries of *Candoglia*, which have furnished the material for Milan Cathedral, the Certosa di Pavia, etc.

42 M. *Mergozzo* (670 ft.) lies at the W. end of the *Lago di Mergozzo*, originally an arm of the Lago Maggiore, with which it is now connected only by a narrow channel. — The railway skirts the S.W. bank of the lake, at the foot of the *Mont' Orfano* (2595 ft.), noted for its granite-quarries.

44 M. *Pallanza-Fondo-Toce* (*Rail. Restaurant*), 4 M. to the W. of Pallanza (electric tramway in $\frac{1}{2}$ hr., see p. 234).

Crossing the Toce by an iron bridge at *Feriolo* (p. 236) the train reaches the *Lago Maggiore*. Between the tunnels beyond (47 M.) *Baveno* (p. 236; best steamboat-station for Pallanza) we obtain, to the left, a charming *View of the Borromean Islands (p. 236) and of Suna and Pallanza on the opposite bank. — 50 M. *Stresa* (p. 237); $53\frac{1}{2}$ M. *Belgirate* (p. 239); $54\frac{1}{2}$ M. *Lesà* (p. 239); 57 M. *Meina* (p. 239). All these are also steamboat-stations (comp. p. 239).

60 M. *Arona*, see p. 239.

FROM ARONA TO TURIN, 77 M., railway in $2\frac{1}{2}$ -3 hrs. (express); fares 15 fr. 85, 11 fr. 10, 7 fr. 20 c. — The train follows the Milan line for some distance and then, turning to the W., pierces the spurs of the *Margozzolo Group* (p. 238) by the Gattico tunnel (2 M.). — 10 M. *Borgomanero* (1005 ft.; Alb. del Ramo Secco; Centrale), in the *Val d'Agogna*, is the junction of the line from Novara to Domodossola (R. 19). Thence we ascend to the S.W. in a fertile undulating district viâ ($12\frac{1}{2}$ M.) *Cureggio* (1140 ft.) to ($18\frac{1}{2}$ M.) *Romagnano Sesia*, junction of the line from Novara to Varallo (R. 20). — We cross the Sesia to ($20\frac{1}{2}$ M.) *Gattinara* (870 ft.), noted for its wine. — Beyond (26 M.) *Roasenda* (725 ft.) we traverse rice-fields, and beyond (30 M.) *Buronzo* (620 ft.) we cross the *Cervo* and *Elvo*. — $36\frac{1}{2}$ M. *Carisio*. — $40\frac{1}{2}$ M. *Santhià* and thence to *Turin*, see pp. 82, 81.

FROM ARONA TO GENOA, 112 M., railway in $4\frac{1}{2}$ - $9\frac{1}{2}$ hrs. (fares 20 fr. 90, 14 fr. 65, 9 fr. 40 c.; express 22 fr. 15, 15 fr. 50, 10 fr. 5 c.). — Diverging from the Milan and Turin line to the S.E., the railway quits the Lago Maggiore. In the distance to the left rises the Monte Campo dei Fiori (p. 222). — $5\frac{1}{2}$ M. *Borgo Ticino* (980 ft.); $7\frac{1}{2}$ M. *Varallo Pombia*. — $12\frac{1}{2}$ M. *Oleggio* (p. 226), junction for the line from Bellinzona to Genoa. Thence viâ (23 M.) *Novara* and ($64\frac{1}{2}$ M.) *Alessandria* to *Genoa*, see RR. 36, 13c.

Our line now rounds the S. end of the Lago Maggiore and

crosses the *Ticino* by the bridge mentioned at p. 225. — 63½ M. **Sesto Calende** (p. 225) is the junction for Bellinzona and Genoa.

70½ M. *Somma Lombardo* (920 ft.), with a venerable cypress 95 ft. in height, lies near the E. bank of the *Ticino* (*Ticinus*), where Hannibal overthrew P. Cornelius Scipio in 218 B.C. On the neighbouring heath (*brughiera*) is a large manœuvre-ground, with a camp.

75 M. **Gallarate** (780 ft.; *Alb. Italia*; *Leon d'Oro*), a town with 9600 inhab., at the S.E. base of a range of hills bounding the Lombard plain, contains the Romanesque church of *San Pietro* (11th cent.), a technical school, and large cotton-factories. It is the junction for the electric railway from Milan to Porto Ceresio (R. 34) and for a branch-line to Laveno (comp. p. 220).

On the *Ticino* at **Vizzola**, 6 M. to the W. of Gallarate, are large *Electric Works* (18,000 H.P.), erected in 1898-1901.

79½ M. **Busto Arsizio** (*Alb. del Vapore*), a town with 17,600 inhab. and cotton-factories. The domed church of the *Madonna di Piazza*, built in 1518-23 by Lonati in the style of Bramante, contains frescoes by Bern. Luini and an altar-piece by Gaud. Ferrari. Branch-line to Novara and Seregno, see p. 85.

At (82½ M.) **Legnano** (650 ft.; *Alb. Mantegazza*; 18,300 inhab.), with cotton-mills and machine-factories, Frederick Barbarossa was defeated by the Milanese in 1176. The church of *San Magno*, built in 1529, contains a large altar-piece, one of the chief works of Bernardino Luini (p. 158).

91 M. **Rhò** (520 ft.; p. 85), with silk-factories and the pilgrimage-church of the *Madonna dei Miracoli*, by Pellegrino Tibaldi (1584; façade 1721, dome 1752-55). — 96 M. *Musocco*.

100 M. *Milan*, see p. 152.

3. From Lucerne (*Bâle*) to Milan viâ Lugano and Chiasso. St. Gotthard Railway.

172 M. Express in 6 hrs. (1st cl. only; customs-examination in the train); fast train (some 1st & 3rd cl. only) in 6½-8½ hrs. (fares 35 fr. 95, 25 fr. 20, 17 fr. 75 c.); ordinary train in 11-11¾ hrs. (customs-examination at Chiasso). The Gotthard Express (Berlin-Milan; daily, in summer only) and the Lloyd Express (Hamburg-Genoa; daily from Dec. to April) are 'trains de luxe', accomplishing the journey from Lucerne to Milan in 5½-5¾ hrs. (fare 49 fr. 65 c.). — From *London* viâ Calais, Laon, and Bâle, express in 27 hrs. (fares 6l. 12s., 4l. 11s. 6d.). — The express and most of the fast trains have dining-cars; for passengers by other trains a table-d'hôte dinner (3½ fr., incl. wine) is provided at Göschenen, where the traveller should be careful to avoid an involuntary change of carriages, or even of trains. The night-express has a sleeping-carriage. — Finest views from Lucerne to Amsteg on the right, from Amsteg to Faido on the left, from Faido to Bellinzona to the right, and from Lugano to Como to the left. — The **Steamboat Voyage* on the Lake of Lucerne from Lucerne to Flüelen (2¼-2¾ hrs.) is much pleasanter than the railway-journey (1-1½ hr.); through-tickets are available by either train or steamboat. Comp. *Baedeker's Switzerland*.

The ***St. Gotthard Railway** was constructed in 1872-82, at a total cost of 271,000,000 fr. Its highest point (3787 ft.) is in the middle of the great tunnel. The inclines (maximum gradient 26:1000) have been surmounted partly by large spiral tunnels, of which there are three on the N. side of the St. Gotthard and four on the S. In all, the railway has 80 tunnels (with an aggregate length of 29 M.) and 324 bridges over 30 ft. in span. The great tunnel alone cost 57,000,000 fr.

Lucerne (*Railway Restaurant*). — **HOTELS.** *Schweizerhof & Luzerner Hof, Hôtel National, Palace Hotel, Beau-Rivage, Swan & Rigi, Europe, Eden House, Tivoli*, all on the lake; — *Gr.-Hôt. St. Gotthard-Terminus, Gr.-Hôt. du Lac, Monopole et Métropole, Waldstätterhof & Savoy, Victoria & Angleterre, Bristol*, all near the station. — *Sauvage, Engel, Hôt. Jura*, etc., plain but good. — *Hôt. Schiller, Alpina, Germania*, three hôtels meublés near the station.

Lucerne (1437 ft.; pop. 39,000), the capital of the canton of that name, is beautifully situated at the efflux of the *Reuss* from the *Lake of Lucerne*. Best view from the *Gütsch* (1722 ft.), at the N.W. end of the town, $\frac{1}{2}$ M. from the station (cable-railway). The celebrated *Lion of Lucerne*, by Thorvaldsen, and the *Glacier Garden*, with its interesting 'glacier-mills', lie $\frac{1}{4}$ M. to the N. of the Schweizerhof-Quai. See *Baedeker's Switzerland*.

The railway skirts Lucerne in two tunnels and then approaches the Küssnacht arm of the Lake of Lucerne, with the *Rigi* rising in front of us. — 12 M. *Immensee* (1518 ft.), on the *Lake of Zug*.

17 $\frac{1}{2}$ M. **Arth-Goldau** (1682 ft.; *Rail. Restaurant*), junction for Zürich (22 M. in 1 $\frac{1}{4}$ -1 $\frac{1}{2}$ hr.). — Beyond (25 M.) *Brunnen* the line reaches the *Lake of Uri* or E. arm of the Lake of Lucerne, along which it runs through tunnels and rock-cuttings.

Beyond (32 M.) **Flüelen** (1435 ft.; *Hôtel Adler; Croix Blanche, Tell & Post*, etc.) the train ascends the broad valley of the *Reuss*, viâ (38 M.) *Erstfeld*. — The most interesting part of the railway begins at (41 $\frac{1}{2}$ M.) *Amsteg-Silenen* (1795 ft.). The train crosses the *Kærstelenbach* by an imposing bridge, with a view of the Maderaner-Tal to the left, and is then carried through the slope of the *Bristenstock* (10,085 ft.) by two tunnels, and across the *Reuss* by an iron bridge, 256 ft. high. We follow the left bank of the picturesque Reuss valley, cross the *Inschialp-Bach* and the *Zgraggen-Tal*, and skirt the mountain through tunnels and over a viaduct.

Beyond (46 M.) *Gurtellen* (2428 ft.) the train enters the *Pfaffensprung Spiral Tunnel* (1635 yds. long; 115 ft. of ascent) and crosses the *Lower Meienreuss Bridge*. We then penetrate by a tunnel the hill of Wassen (see below); above, on the right, is the church, which remains conspicuous for a long time. Beyond the *Wattigen Spiral Tunnel* (1199 yds. long; 76 ft. of ascent) the train again crosses the Reuss and threads another tunnel to —

51 M. *Wassen* (3050 ft.), a large village below the station. The imposing *Middle Meienreuss Bridge* (260 ft. high) and the *Leggstein Spiral Tunnel* (1204 yds. long; 82 ft. of ascent) now carry us to the *Upper Meienreuss Bridge*, where we cross the deep ravine of

the Meienreuss for the third time. Passing through another tunnel and skirting the hillside, we obtain a view of Wassen and of the windings just traversed. Opposite rises the *Rienzen-Stock* (9626 ft.). We cross two bridges, thread the *Naxberg Tunnel* (1 M. long), and cross the deep gorge of the *Gæschenen-Reuss* (view of the *Gæschenen-Tal* to the right, with the beautiful *Dammafirn*).

55½ M. **Gæschenen** (3640 ft.; *Rail. Restaurant*, comp. p. 6).

Beyond the station we cross the *Gotthard Reuss* and enter the great **St. Gotthard Tunnel** (3786 ft.), 5000-6000 ft. below the highest point of the mountain. The tunnel is 16,393 yds. or about 9¼ M. in length, 28 ft. wide, and 21 ft. high, and is laid with a double line of rails. Trains take 14-25 min. to pass through it. — Above the S. end of the tunnel are some new fortifications.

65 M. **Airólo** (3750 ft.), in the upper *Ticino Valley*, is frequented by Italians as a summer-resort. The scenery retains an Alpine character until near **Faido**.

Beyond Airolo the train crosses the *Ticino*, passes through a short tunnel, and enters the *Stretto di Stalvedro*. The valley expands near (69½ M.) *Ambri-Piotta* (3250 ft.). — Beyond (72½ M.) *Rodi-Fiesso* (3100 ft.) the *Monte Piottino* projects into the valley on the N. The Ticino descends the gloomy gorge in a series of waterfalls. The railway crosses the river, passes through two short tunnels, and enters the *Freggio Spiral Tunnel* (1712 yds. in length), from which it emerges, 118 ft. lower, in the *Piottino Gorge*. We recross the Ticino (grand scenery), and then thread two short tunnels, the *Prato Spiral Tunnel* (1 M. long; 118 ft. of descent), and another short tunnel, beyond which opens the beautiful valley of **Faido**. Crossing the Ticino and passing through the *Polmegno Tunnel*, we reach —

77½ M. **Faído** (2465 ft.), the capital of the *Valle Leventina*, thoroughly Italian in character. On the right the *Piumogna* descends in a fine waterfall. — The train now follows the left bank of the Ticino, traversing a beautiful district, richly wooded with walnut and chestnut trees. Cascades descend from the abrupt cliffs on either side, one of the finest being the fall of the *Cribiasca*, a little short of (82 M.) *Lavorgo* (2025 ft.). Farther on the Ticino forces its way through the *Biaschina Ravine* and forms a fine fall, while the railway descends on the left bank by means of two spiral tunnels, the *Pianotondo Tunnel* (1643 yds. long; 115 ft. of descent) and the *Travi Tunnel* (1706 yds.; 118 ft. of descent).

The train has now reached the lower zone of the *Valle Leventina*, and crosses and recrosses the Ticino on either side of (87 M.) *Giornico* (1480 ft.). — 90 M. *Bodio* (1090 ft.). — The *Brenno* descends from the *Val Blenio* on the left to join the Ticino.

94 M. *Biasca* (970 ft.), with an old Romanesque church. — 107 M. *Claro* (830 ft.), at the foot of the *Pizzo di Claro* (8920 ft.). —

Beyond (103¹/₂ M.) *Castione* we pass the mouth of the *Val Mesocco* (Bernardino route), cross the *Moësa*, and thread a tunnel.

106 M. **Bellinzona** (Rail. Restaurant, D. incl. wine 2¹/₂ fr.). — **HOTELS.** *Hôt. International*, R. 1¹/₂-3, B. 1¹/₄, D. 2¹/₂-3 fr.; *Hôt. Suisse et Poste*, R. 2¹/₂-5, B. 1¹/₄, L. 2¹/₂, D. 4 fr. — *Hôt. Flora*, R. 2-3fr.; *Railway Hotel*, R. 2-6, D. 2¹/₂ fr., plain.

Bellinzona (760 ft.), the capital of the canton of Ticino, a picturesque town with 10,400 inhab., is the junction for Locarno (p. 227) and Luino (p. 225). Above it rise three castles built about 1445 by Fil. Maria Visconti (p. 151): the *Castello San Michele* to the W., the *Castello Montebello* and the *Castello Corbario* to the E.

Ascent of the *Monte Camoghè* from Bellinzona viâ Giubiasco, see p. 16.

The railway to Lugano and Milan passes through a tunnel (300 yds.) below the *Castello Montebello*. — At (108 M.) *Giubiasco* the railways to the Lago Maggiore (p. 227) diverge to the right. Our line approaches the foot of the mountains and ascends the slopes of *Monte Ceneri* (4125 ft.). *Cadenazzo* (p. 227) lies below on the right. Three tunnels. *View of the Ticino Valley and the N. E. end of the Lago Maggiore. The train penetrates the ridge of Monte Ceneri by means of a curved tunnel (1 M. long), at the S. end of which, in a sequestered valley, lies (115 M.) *Rivera-Bironico* (1560 ft.; Albergo-Ristor. Club Alpino; bridle-path in 40 min. to the *Hôt. Monte Ceneri*, with a splendid view). We descend the smiling valley of the *Vedeggio* to (120 M.) *Taverne* (1105 ft.). — Beyond *Lamone* (1033 ft.) the train quits the *Vedeggio* and threads the *Massagno Tunnel* (1135 ft.; 1016 yds. long).

124 M. **Lugano.** — The **Railway Station** (1110 ft.; Pl. C, 2; *Restaurant*; view, see p. 13) is connected with the town by a tramway and by a cable-railway (*funicolare*), see pp. 11, 12. — The **Steamboats** (to Porto Ceresio, for Varese and Milan, see RR. 33, 34; to Ponte Tresa, for the Lago Maggiore, and to Porlezza, for the Lago di Como, see R. 33; to Capolago, on the Generoso Railway, see p. 16) have four piers: *Lugano-Centrale* (Pl. C, 3), the main station, on the Piazza Giardino (two landing-stages), *Lugano-Piazza Guglielmo Tell* (Pl. C, 4; near the Grand Hotel), *Lugano-Paradiso* (Pl. B, 6), for Paradiso (p. 13) and the Mte. San Salvatore, and *Lugano-Castagnola* (Pl. G, 4), for Castagnola (p. 13), Cassarate (p. 13), and the Monte Brè. Only Lugano-Centrale and Lugano-Paradiso are touched at on every journey.

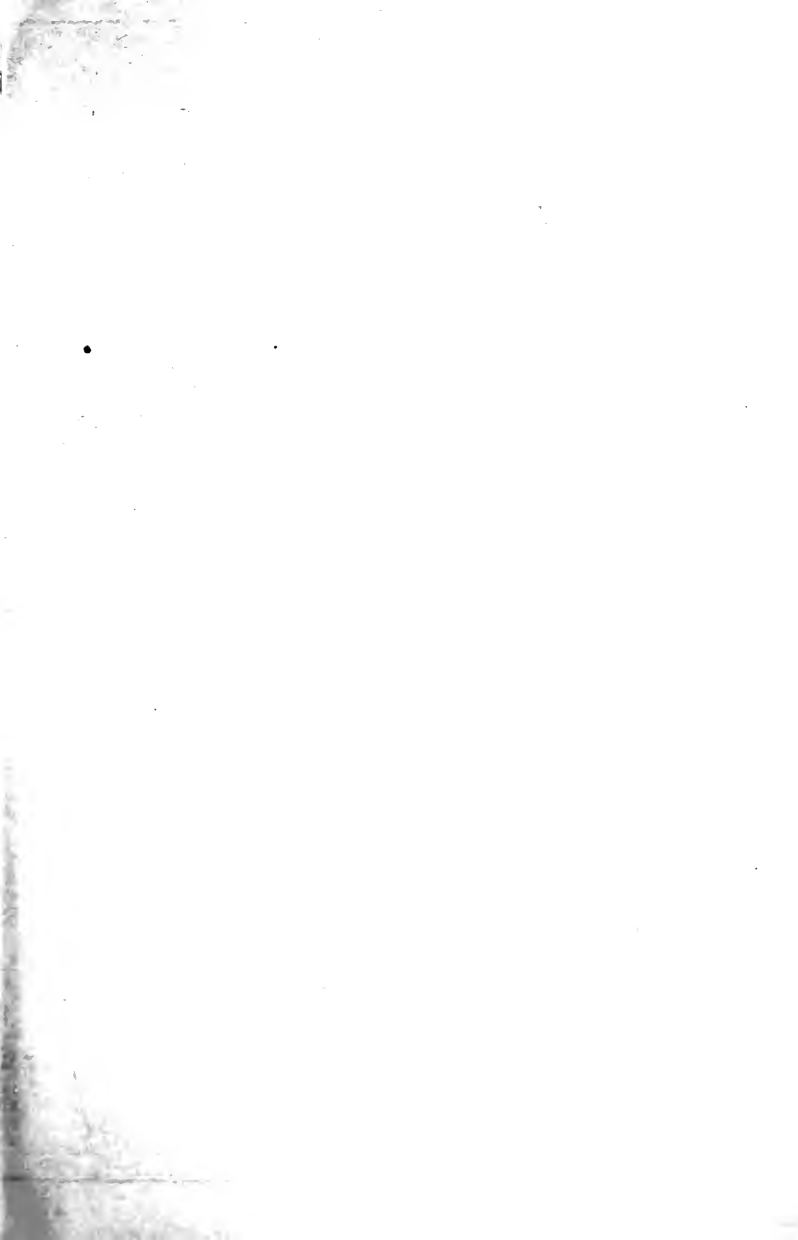
Hotels (in spring rooms should be secured in advance). The chief hotels send omnibuses to meet trains and steamers. *In Lugano, on the Lake:* ***GRAND-HÔTEL DU PARC ET BEAUSÉJOUR** (Pl. b; B, 4), with garden (band twice a day), 160 beds, R. 4¹/₂-12, B. 1³/₄, L. 4, D. 6, P. from 11 fr.; ***GRAND & PALACE HOTEL** (Pl. a; B, C, 4), Piazza Guglielmo Tell, with restaurant and garden (band thrice a day), 250 beds, R. from 5, B. 1³/₄, L. 4, D. 6, omm. 1¹/₂, P. from 12 fr.; ***GRAND-HÔTEL SPLENIDE** (Pl. c; A, 5), Riva Antonio Caccia, patronized by the English and Americans, 120 beds, R. 5-12, B. 1¹/₂, L. 4, D. 6, P. 12-18 fr. (closed Dec. and Jan.); ***HÔT. - PENS. BELLEVUE** (Pl. h; A, 5), 100 beds, R. 4-7, B. 1¹/₂, L. 3¹/₂, D. 5, P. 8-16 fr.; ***REGINA HOTEL** (Pl. re; C, 4), Piazza Guglielmo Tell, with garden, 60 R. from 3¹/₂, B. 1¹/₂, L. 3¹/₂, D. 5, P. 9-11 fr. All these have lifts and central heating. — Second class: **LLOYD HOTEL** (Pl. ll; C, 3), Riva Vincenzo Vela, with restaurant, 90 beds, R. 3-5, B. 1¹/₄, L. 3, D. 4, S. 3, P. 8-12 fr.; ***HÔT. INTERNATIONAL** (Pl. il; C, 4), Via Nassa, at the

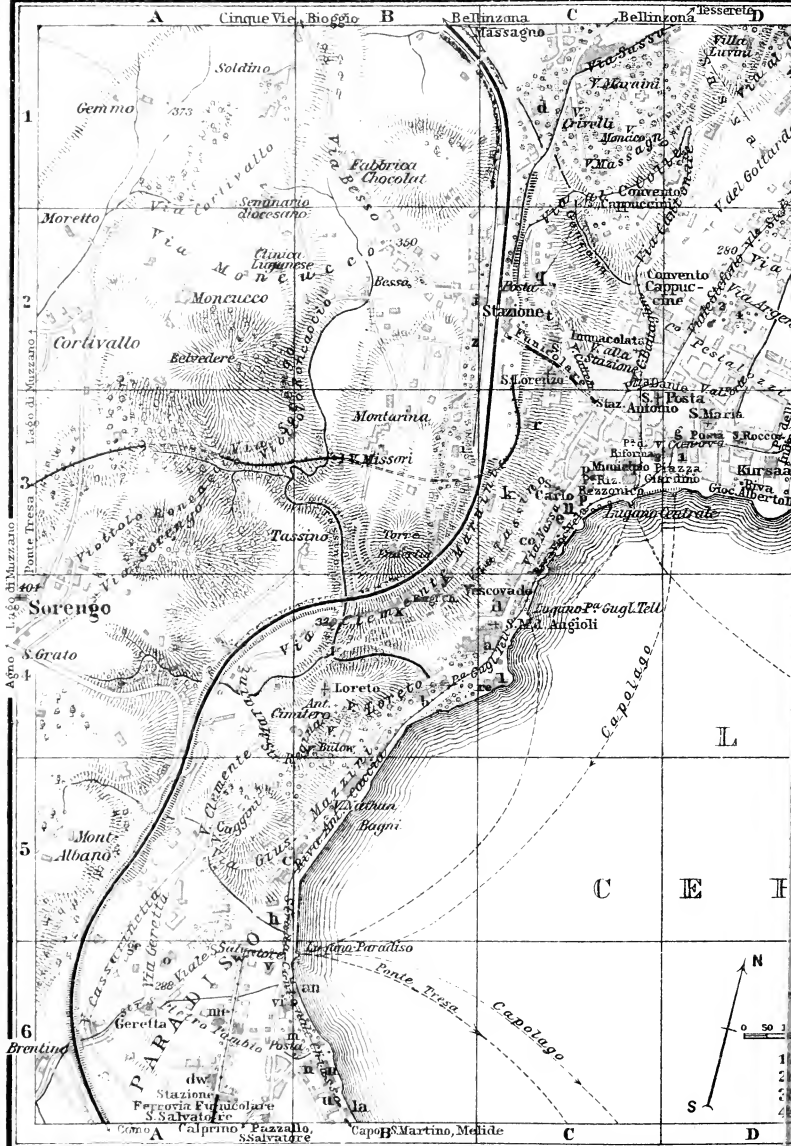
corner of the Piazza Guglielmo Tell, 130 beds, R. 3-4, B. $1\frac{1}{2}$, L. 3, D. 4, P. 8-10 fr.; HÔT.-PENS. LUGANO (Pl. c; C, 3), same street, with small garden, 50 beds, R. 3-5, P. 7-12, omn. 1 fr.; HÔT.-GARNI WALTER (Pl. p; C, 3), Piazza Rizziero Rezzonico (Pl. C, 3), with restaurant, 200 beds, R. $2\frac{1}{2}$ -4, B. $1\frac{1}{4}$ fr., adapted for passing tourists; HÔT. BELVEDERE (Pl. l; C, 4), Piazza Guglielmo Tell, with beer-restaurant and small terrace on the lake, 36 beds, R. $2\text{-}3\frac{1}{2}$, B. $1\frac{1}{4}$, L. $2\frac{1}{2}$, D. 3, P. 6-9 fr.; HÔT. BEAUSITE & PENS. FONTAINE, Piazza Rizziero Rezzonico, 30 beds, R. from 2, B. $1\frac{1}{4}$, L. 2, D. $2\frac{1}{2}$, pens. 6-8 fr., with central heating.

In the Town: HÔT. SUISSE (Pl. g; D, 3), Via Canova, 70 beds, R. $2\frac{1}{2}$ - $3\frac{1}{2}$, B. $1\frac{1}{4}$, L. $2\frac{1}{2}$, D. 3, P. $7\frac{1}{2}$ -10, omn. $\frac{3}{4}$ fr., good; HÔT.-GARNI CENTRAL, Via Canova, with café-restaurant, 45 beds at 2-3, P. 6-8 fr.; HÔT.-RESTAURANT CALDELARI, Piazza Dante (Pl. C, D, 2, 3), R. from $1\frac{1}{2}$, P. from 5 fr., plain but good; HÔT. CONDOR (Pl. co; C, 3), Via Nassa, with restaurant, R. from $1\frac{1}{2}$, D. $2\frac{1}{2}$ fr., unpretending.

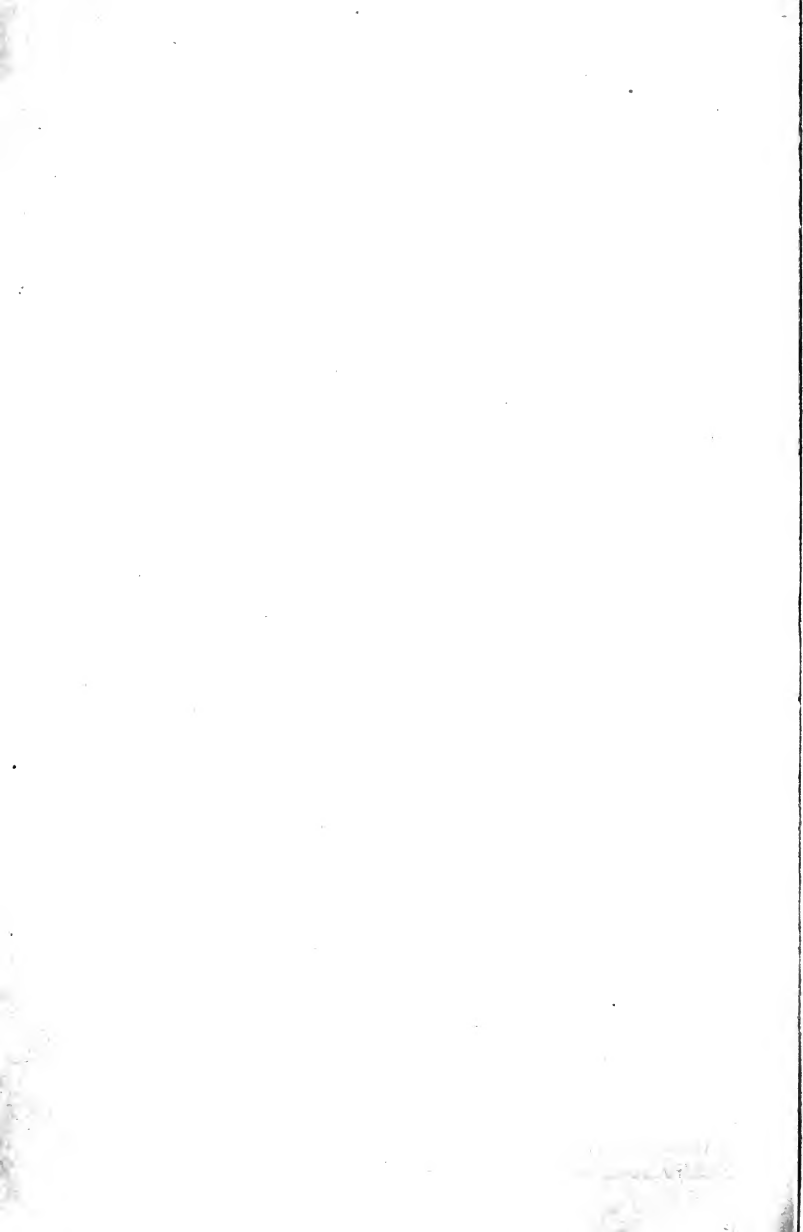
Near the Station. To the S.: *HÔT. MÉTROPOLE ET MONOPOLE (Pl. x; B, 4), Via Clemente Maraini, beside the cable-railway (p. 12), 100 beds, R. 5-9, B. $1\frac{1}{2}$, L. $3\frac{1}{2}$, D. 5, R. 10-20, omn. 1 fr. (closed Nov.-Feb.); HÔT. BRISTOL (Pl. y; B, 3, 4), same street, 100 beds, R. $3\frac{1}{2}$ -8, B. $1\frac{1}{2}$, L. $3\frac{1}{2}$, D. 5-7, P. 9-18, omn. 1 fr.; HÔT. ST. GOTTHARD-TERMINUS (Pl. k; C, 3), 74 beds, R. 3-6, B. $1\frac{1}{2}$, L. $3\frac{1}{2}$, D. $4\frac{1}{2}$, P. 8-14, omn. $\frac{3}{4}$ - $1\frac{1}{2}$ fr.; *HÔT. BERNA ET BELLA VISTA (Pl. r; C, 3), with the dépendance *Hôt. Lucerne*, Via Bellavista, 30 beds, R. $2\frac{1}{2}$ -5, P. 7-12 fr., all four with central heating, gardens, and fine view. — To the W., beyond the railway: *HÔT. BEAU-REGARD ET CONTINENTAL (Pl. i; B, 3), Via Montarina, with lift, central heating, and garden, 120 beds, R. $2\frac{1}{2}$ -5, P. 7-12 fr.; PENS. VILLA MINERVA, same street, with garden, 20 beds, 6-10 fr., good; HÔT.-GARNI JURA (Pl. j; B, C, 2), Via di Circonvallazione, with restaurant, R. 2-3, B. $1\frac{1}{4}$ fr.; HÔT.-PENS. GERMANIA (Pl. z; B, 2), same street, R. $1\frac{1}{2}$ - $2\frac{1}{2}$, P. 6-8 fr.; PENS. DES PALMIERS, with garden, $5\frac{1}{2}$ - $7\frac{1}{2}$ fr. — To the E., below the station: HÔT.-PENS. ERICA (Pl. q; C, 2), with garden, 45 beds, R. $2\text{-}3\frac{1}{2}$, P. $6\frac{1}{2}$ -8 fr.; HÔT. ADLER-STADTHOF (Pl. s; C, 2), 50 beds, R. $2\frac{1}{2}$ -5, P. from 7 fr.; HÔT. DE LA CROIX BLANCHE, 32 beds, R. $1\frac{1}{2}$ - $2\frac{1}{2}$, B. $1\frac{1}{5}$, D. $2\frac{1}{2}$ fr., well spoken of; HÔT. MILAN ET GARE (Pl. t; C, 2), R. $1\frac{1}{2}$ - $2\frac{1}{2}$, B. 1, D. or S. $2\frac{1}{2}$, P. 6-10 fr.; all four in the Via Paolo Regazzoni; PENS. ZWEIFEL, Via Bertuccio, P. 6-7 fr.; PENS. INDUNI, Via al Colle 8, 5-7 fr., plain but good. — To the N.: *HÔT. WASHINGTON ET PENS. EDEN (Pl. d; C, 1), Via Genzana, 45 beds, R. $2\frac{1}{2}$ -5, P. 6-10, omn. 1 fr.; PENS. CAROLA, Via Sassa (Pl. C, 1), P. 5-7 fr.

At Paradiso (p. 13), $\frac{3}{4}$ M. to the S.: *On the lake*, *GRAND-HÔTEL DE L'EUROPE (Pl. v; A, 6), 150 beds, R. from $3\frac{1}{2}$, B. $1\frac{1}{2}$, L. $3\frac{1}{2}$ - $4\frac{1}{2}$, D. 5, P. from 10, omn. $1\frac{1}{2}$ fr.; *HÔT. REICHMANN (Pl. n; B, 6), 150 beds, R. 3-8, B. $1\frac{1}{2}$, D. $4\frac{1}{2}$, S. $3\frac{1}{2}$, P. 8-15, omn. $1\frac{1}{2}$ fr. (closed Dec.-Feb.), *HÔT.-PENS. VICTORIA (Pl. vi; A, 6), 80 beds, R. $3\frac{1}{2}$ -5, B. $1\frac{1}{2}$, L. 3, D. 4, P. 8-12, omn. 1 fr., all three with lifts, central heating, and small gardens; HÔT. BEAU-RIVAGE (Pl. m; A, B, 6), with central heating and small garden, 70 beds, R. 3-6, B. $1\frac{1}{2}$, L. 3, D. 4, P. 8-12 fr.; *HÔT. DES ANGLAIS (Pl. an; B, 6), at the end of the Riva Antonio Caccia, 40 R. from 3, B. $1\frac{1}{2}$, L. 3, D. 4, P. from 6 fr.; HÔT.-PENS. VILLA CARMEN (Pl. u; B, 6), with small garden, 55 beds, R. $2\frac{1}{2}$ -5, B. $1\frac{1}{2}$, S. $2\frac{1}{2}$, P. $6\frac{1}{2}$ -10 fr.; HÔT. DU LAC (Pl. la; B, 6), with terrace on the lake and café-restaurant, 50 beds, R. from 2, P. from 6 fr., good. — *In the village:* *SAVOY HÔT. SOMMER (Pl. w; A, 6), R. $3\frac{1}{2}$ -8, P. 9-16 fr., with lift and garden, *HÔT.-PENS. MEISTER (Pl. me; A, 6), 120 beds, R. $2\frac{1}{2}$ -4, P. 7-10 fr., HÔT. DAETWYLER (Pl. dw; A, 6), at the San Salvatore station, with café-restaurant, 40 R. at 2- $3\frac{1}{2}$, L. $2\frac{1}{2}$, D. 3, P. 6-8 $\frac{1}{2}$ fr., all with central heating; PENS. VIOLETTA; PENS. VILLA DAHEIM, 6-9 fr.; PENS. VILLA FEDERIGO, 6-8 fr.; PENS. ZIEBERT, 5-7 fr.; HÔT. FLORA, $5\frac{1}{2}$ -6 fr.; PENS. MARGHERITA, 5-7 fr.; PENS. ROSCHER, with garden, 5-6 fr. — At *Geretta*: *IMPERIAL PALACE HOTEL (Pl. o; A, 6), with lift, central heating, and garden, 80 beds, R. $3\frac{1}{2}$ -8, B. $1\frac{1}{2}$, L. 4, D. 5, P. 8-14, omn. $1\frac{1}{2}$ -2 fr.; HÔT.-PENS. GERBER (Pl. ge; A, 6), with garden, 50 beds, R. 2-4, B. $1\frac{1}{4}$, L. 2, D. $2\frac{1}{2}$, P. 6-8 fr.; PENS. HENRIETTA, with garden, 6-9 fr.









In Cassarate (p. 13), $\frac{3}{4}$ M. to the E. of Lugano: HÔT.-PENS. VILLA CASTAGNOLA (Pl. f; G, 3), with central heating and garden, 100 beds, R. 3-6, B. $1\frac{1}{2}$, D. 4, S. 3, P. 8-14, omn. $1\frac{1}{2}$ fr.; HÔT. FUNICOLARE (Pl. br; G, 3), at the Monte Brè Station, R. $1\frac{1}{2}$ - $2\frac{1}{2}$, B. $1\frac{1}{5}$, D. 2, P. 5-8 fr.; PENS. VILLA DU MIDI (Pl. G, 4, 5), near the steamboat-pier, P. from $5\frac{1}{2}$ fr., unpretending. — *In Castagnola* (p. 13), in a sunny, picturesque position (S. aspect): *SCHLOSS-HOTEL PENS. RIVIERA (Pl. se; H, 6), with central heating, P. 7-12 fr.; HÔT.-PENS. ELDORADO (Pl. el; H, 5), P. $6\frac{1}{2}$ -9 fr.; PENS. VILLA MORITZ (Pl. mo; H, 6), with central heating and restaurant, P. 6-8 fr. (closed in July and Aug.), good; PENS. MÜLLER (Pl. mü; H, 5), P. 5-7 fr.; HÔT.-PENS. VILLA HELVETIA (Pl. he; H, 5), P. 5-7 fr. — *At Ruvigliana* (p. 14): SANATORIUM MONTE BRÈ-RUVIGLIANA. — *At Suvigliana* (p. 14): PENS. CASA ROSSA (Pl. cr; H, 3), at the station, with garden-restaurant, P. 7-10 fr.; SANATORIUM VILLA IDA.

On the Via Castausio, to the N.: PENS. VILLA STAUFFER ET NATIONAL, P. 5-7 fr. — *In Davesco* (p. 15): HÔT.-PENS. CASTELLO DI DAVESCO (1378 ft.), with large park, R. 3-6, B. $1\frac{1}{4}$, L. 3, D. 4, P. 8-15 fr. (closed Nov.-March).

Restaurants. At the *Hôt. *Walter* (p. 10); *Trattoria Biaggi* (also rooms and board), Via Pessina, to the W. of the Piazza della Riforma, on the way to the cable-railway, Italian, unpretending.

Cafés. *Riviera*, Riva Vincenzo Vela, next the Hôt. Lugano; *Iacchini*, Piazza della Riforma; *Centrale*, at the Hôt. Central (p. 10); *Hôt. du Lac* (p. 10). — **Confectioners.** *Café Riviera* (see above); *Forster*, Via Canova. — **Beer.** *Café-Restaurant Gambrinus*, Piazza della Riforma; *Walter* (p. 10); *Lloyd Hotel* (p. 9); *Hôt. Belvedere* (p. 10); *Kursaal Café* (see below).

Lake Baths (bagui; Pl. B, 5), Riva Antonio Caccia (open June-Sept.; bath 20 c., box 60 c., dress and towels 20 c.). — WARM BATHS at the Hôt.-Pens. *Gerber* (p. 10).

Post & Telegraph Offices. Via P. Peri (Pl. D, 3), at the St. Gotthard Station (N. side), in Paradiso (Pl. A, 6), Cassarate, and Castagnola.

Physicians. *Dr. Hartmann*, Via Nassa; *Dr. Hermann*, Via Cattedrale; *Dr. Michel*, Paradiso; *Dr. Oswald*, Piazza dell'Indipendenza; *Dr. Zbinden*, Via Cantonale. — **Bookseller** (also photographs), *Arnold*, Piazza Giardino. — **English Goods** (groceries, tea-room, etc.), *The British Trading Company*, Piazza del Commercio.

Banks. *Banca della Svizzera Italiana* (Pl. 1; D, 3), Piazza Giardino; *Banca Cantonale Ticinese*, *Banca Popolare* (Pl. 3; C, 3), both in the Piazza della Riforma. — **Tourist Agency** (also sleeping-car agency), *Pro Lugano*, in the kiosque in the Piazza Guglielmo Tell.

Kursaal (Pl. D, 3), Riva Giocondo Albertolli; operas and dramas occasionally in winter, in the tourist-season concerts in the afternoon and variety-performances in the evening.

Tramways (10 c.; 6 a.m. - 10 p.m.) from the Piazza Giardino every 20 min.: to the *St. Gotthard Railway Station*; to *Paradiso*; to the *Salvatore Station* (Pl. A, 6); to *Cassarate* (Pl. G, 3, 4); to *Molino Nuovo* (Pl. E, 1) and the *Cimitero*.

Electric Light Railways. 1. From the St. Gotthard Station via Canobbio to (5 M.) *Tesserete* (p. 15), 8-11 times daily in $\frac{1}{2}$ hr. (fares 1 fr. 20, 80 c.; return 1 fr. 95, 1 fr. 30 c.). — 2. From the Piazza Giardino via Davesco to (5 M.) *Dino* (p. 15) in $\frac{1}{2}$ hr. (70 c.). — 3. From the St. Gotthard Station to *Ponte Tresa* (p. 219) in $\frac{1}{2}$ hr. (fares 1 fr. 95, 1 fr. 30 c.).

Carriages. In the town, incl. Paradiso and Cassarate, with one horse, 1-2 pers. $1\frac{1}{2}$, 3 pers. 2, with two horses, 1-2 pers. $2\frac{3}{4}$ fr., each addit. pers. 75 c. more; return-drive, with 10 min. waiting, half these fares; at night (after 8.30 p.m., in winter after 5 p.m.), 50 c. more; per hour, with one horse 3, with two horses 6 fr., for a drive of more than 2 hrs. each addit. $\frac{1}{4}$ hr. $\frac{1}{2}$ and 1 fr. more. Small articles of luggage free; trunk 50 c. — To *Castagnola* and back one-horse 3 and 4, two-horse 6 fr.; to *Montagnola* and back 7, 8, or 14 fr.; to *Agra* and back 8, 9, or 15 fr.; to *Sonvico* and back

9, 10, or 16 fr. — Drive round the *Mte. San Salvatore* (p. 14), one-horse carr. 8 or 9, two-horse 15 fr.; to *Comano* viâ Porza, returning viâ *Canobbio* ('Giro del Piccolo San Bernardo'), 7, 8, or 12 fr.; to *Tesserete* and *Ponte Capriasca* ('Giro del Gran San Bernardo') 9, 10, or 18 fr.

Rowing Boat with one rower $2\frac{1}{2}$ fr. (1-2 pers. 2 fr.), with two rowers $3\frac{1}{2}$ fr. for the first hour, each addit. $\frac{1}{2}$ hr. $1\frac{3}{4}$ or $1\frac{1}{2}$ fr.; to *Caprino* or *Cavallino*, with 1 hr.'s stay, 6 fr. — **Motor Boat**, 5 fr. per hour. — **Sailing Boat**, 3 fr. for the first hour, each addit. $\frac{1}{2}$ hr. 1 fr.

Motor Launches (battellini a motore; 8 a.m.-8 p.m.; 10 c. per stage; ticket for 200 stages, 8 fr.) every $\frac{1}{4}$ hr. from Cortivo-Castagnola (Pl. H, 6) to (17 min.) *Paradiso* viâ Cassarate and Lugano, with halts at the Kursaal, Lloyd Hotel, Grand & Palace Hotel, the Lake Baths, and Hôt. de l'Europe. Also four times daily viâ *Paradiso* and five times direct from the Lloyd Hotel to *Cavallino*, *Caprino*, and back. Occasional trips to *Gandria*.

Cable Railways (funicolari). 1. From the Piazza Funicolare (Pl. C, 3; behind the Piazza della Riforma) to the *St. Gotthard Station* (comp. Pl. C, 2) in 4 min.; service as required from 6 a.m. to 11.30 p.m. (fare up or down 10 c., 1st cl. up 30, down 15 c.). — 2. From the Riva Vincenzo Vela (Pl. C, 4; next the Hôt. International) to the *Via Clemente Maraini* (comp. Pl. B, 4). — 3. From the station in *Paradiso* (Pl. A, 6; 920 ft.; 5 min. from the steamboat-station of *Paradiso*; motor-launches and tramway, see above and p. 11) to the top of *Monte San Salvatore*; ten times daily from April to Sept. (8 times in Oct.) in $\frac{1}{2}$ hr. (fares 2 fr. 40 c. up, 1 fr. 60 c. down; return-ticket 3 fr. 20 c., on Sun. and holidays 2 fr.). — 4. From *Cassarate* (Pl. G, 3; 5 min. from the steamboat-station of *Castagnola*; motor-launches and tramway, see above and p. 11) to the *Monte Brè*: to *Suvigliana* in summer every 10 min. from 6.35 a.m. to 9.25 p.m., in 3 min. (fares 35 c. up, 25 c. down; return-ticket 50, on Sun. and holidays 35 c.); from *Suvigliana* to the top of *Mte. Brè* 11 times daily in 18 min. (fare 2 fr., down 1 fr. 40 c.; from *Cassarate* to *Mte. Brè* 2 fr. 35, return-ticket 3 fr. 20, on Sun. 1 fr. 60 c.).

Anglican Church (*St. Edward's*; Pl. B, 4), *Via Clemente Maraini*; services at 10.30, 11.30, and 3.30; chaplain, *Rev. Hugh Campbell, M. A.*, *Hôtel Bristol*. — **British Vice-Consul**, *R. H. Hamilton*.

Lugano (950 ft.), with 13,000 inhab., the largest town in the Swiss canton of *Ticino*, is charmingly situated on the *Lake of Lugano*, and is a very pleasant place for some stay. The winter temperature is only a little higher than that of *Montreux* or *Meran*; the heat of summer is seldom excessive; while in spring and autumn N. winds prevail, from which, however, *Castagnola* (p. 13) is somewhat protected. The scenery is Italian in character; numerous villages and country-houses are scattered along the banks of the lake, and the lower hills are covered with vineyards and gardens, contrasting beautifully with the dark-green chestnuts and walnuts above them. To the S. rises the *Monte San Salvatore* (p. 14), wooded to its summit; to the E., beyond the lake, is the *Monte di Caprino*, with the *Monte Generoso* (p. 17), on the right and the *Monte Brè* (p. 14) and the beautiful *Monte Boglia* (p. 16) on the left. To the N. opens the broad valley of the *Cassarate*, backed by a group of mountains among which the *Monte Camoghè* (p. 16) and the rugged *Sasso Grande* (p. 16) are conspicuous.

Near the steamboat-pier of *Lugano-Centrale* and grouped around the *Municipio* (Pl. C, 3; 1844), with a beautiful colonnaded court,

are the three principal squares of Lugano: the PIAZZA GIARDINO (Pl. C, D, 3), with pleasure grounds and a fountain, the Piazza della Riforma (Pl. C, 3), and the Piazza Rizziero Rezzónico (Pl. C, 3).

The OLD TOWN, with its arcades, its shops and workshops in the open air, and the granite wheel-tracks in the streets, is quite Italian in character. — The church of *San Lorenzo* (Pl. C, 2), on a height below the station (tramway and cable-railway, see pp. 11, 12), built at the close of the 15th cent. and restored in 1908-10, has a tasteful marble façade in the early-Renaissance style, ascribed to Tommaso Rodari (1517). — The *Terrace* in front of the station (p. 9), commands an admirable *View of the town and the lake.

A broad QUAY (*Riva*), planted with trees and much frequented in the evening, stretches, under various names, along the lake. In the Piazza Guglielmo Tell (Pl. C, 4), at the S.W. end of the Riva Vincenzo Vela, are a small fountain-statue of Tell, by Vela (1852), and a monument to Washington.

The old conventual church of *Santa Maria degli Angioli* (Pl. C, 4), adjoining the Grand & Palace Hotel, contains some good frescoes by Bernardino Luini (p. 232; best light in the morning).

The painting on the wall of the screen (1529), one of the largest ever executed by *Luini*, represents the *Passion of Christ, and contains several hundred figures, arranged according to the antiquated style in two rows. In the foreground stand three huge crosses, at the foot of which are Roman soldiers, the holy women, St. John, and the executioners casting lots for the garments. Above, on a diminished scale, from left to right, are Christ on the Mount of Olives, Christ taken prisoner, the Mocking of Christ, the Bearing of the Cross, the Entombment, Thomas's Unbelief, and the Ascension, all immediately adjacent. Although the style of the composition strikes one as old-fashioned, the eye cannot fail to be gratified by the numerous beautiful details. The St. Sebastian and St. Rochus, below, between the arches, are particularly fine. — To the left, on the wall of the church: *Gius. Ant. Petrini*, St. Francis receiving the Stigmata; *Bern. Luini*, Last Supper (fresco). — In the 1st Chapel on the right (locked; 25-30 c.) is a fine Madonna by *Luini*.

The RIVA ANTONIO CACCIA, which prolongs the quay to the S. (fine views), connects the old town with the suburb of PARADISO (Pl. A, B, 6; tramway and motor-launches, see pp. 11, 12), at the foot of *Mte. San Salvatore* (p. 14). — On the Riva Giocondo Albertolli, the E. end of the quay, is the *Kursaal* (Pl. D, 3; p. 11), to the N. of which is the *Villa Ciani* (Pl. D, E, 3), with a shady park and a marble statue of a mourning woman ('*La Desolazione*') by Vela (entr. at Piazza dell'Indipendenza 78; fee 1/2-1 fr.).

From the N.E. angle of the Piazza dell'Indipendenza we may follow the Viale Carlo Cattaneo (Pl. D, E, 3), which crosses the (1/4 M.) *Cassarate*, to (3/4 M.) CASSARATE (Pl. G, 3; tramway and motor-launches, see pp. 11, 12), at the W. base of the *Monte Brè* (p. 14). Thence we may ascend gradually by the sunny highroad on the slope of *Mte. Brè* to (3/4 M.) CASTAGNOLA (1080 ft.; Pl. H, 5, 6; hotels, see p. 11; tramway and motor-launch station, pp. 11, 12).

This road and the road to Ruvigliana (see below) command fine views of the central arm of the lake.

Among the attractive view-points near the town are the **Torre Enderlin* (Pl. B, 3), above the valley of the Tassinio (p. 16) and the Via Clemente Maraini (cable-railway, p. 12); the *Belvedere of Moncucco* (Pl. A, 2), above the street of that name, $\frac{1}{2}$ M. to the W. of the St. Gotthard Station; and the *Belvedere di Guidino* (1080 ft.), $1\frac{1}{4}$ M. to the S.E. of Paradiso and 5 min. above the road to the cape of San Martino (p. 219).

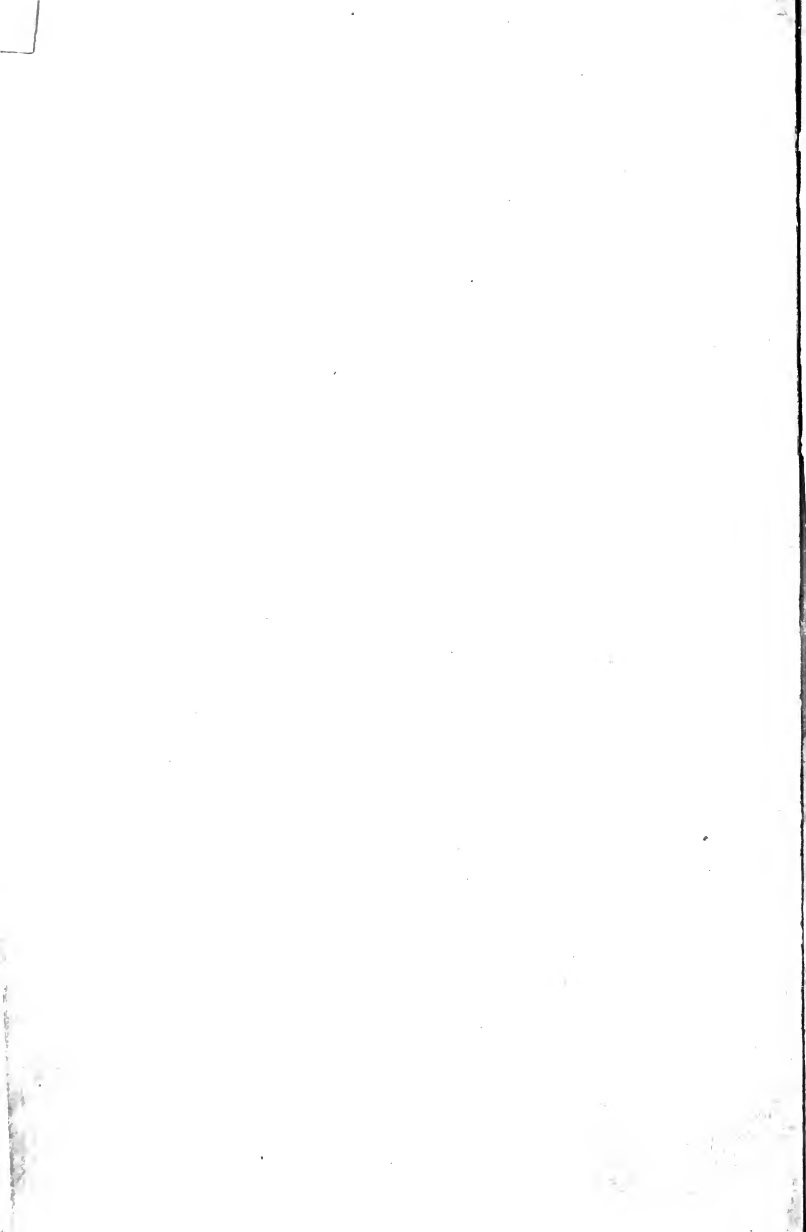
The ***Monte San Salvatore** (3000 ft.), the curiously shaped summit to the S. of Lugano, commands a celebrated panorama. The **CABLE RAILWAY** to the top (p. 12; 1800 yds. long) crosses the St. Gotthard Railway, traverses a viaduct (110 yds. long; gradient 38:100), and reaches the halfway station of *Pazzallo* (1625 ft.), where carriages are changed. The line now ascends over dolomitic rock, at an increasing gradient (finally 60:100), to the terminus (2895 ft.; *Hôtel Kulm*), which lies 7 min. below the summit (*Vetta*), on which there is a pilgrimage-chapel. The ***VIEW** embraces all the arms of the Lake of Lugano, the mountains and their wooded slopes, especially those above Lugano, sprinkled with numerous villas. To the E. above Porlezza is *Monte Legnone* (p. 211); N. above Lugano the double peak of *Monte Camoghè* (p. 16), to the left of this the distant Rheinwald mountains; W. *Monte Rosa* and other Alps of the Valais (best light in the morning; panorama by Imfeld).

Walkers, starting from the post-office in Paradiso (Pl. A, 6), pass under the St. Gotthard line and follow the road viâ *Calprino* to the village of ($1\frac{1}{2}$ M.) *Pazzallo* (1398 ft.). Here they take one of the passages marked 'al Monte', and then ascend by a stony footpath, crossing the funicular railway, to the ($1\frac{1}{2}$ hr.) top. For the descent they should select the path to ($\frac{3}{4}$ hr.) *Ciona* (2065 ft.), whence they may either follow the road to the N. viâ *Carabbia* (1725 ft.) to ($2\frac{1}{4}$ M.) *Pazzallo* (see above), or take the road to the S. to (1 M.) *Carona* (1975 ft.; quaint old church), the home of the Lombardi (p. 350), the Venetian family of artists. From Carona a zigzag path descends to the E. to (35 min.) *Melide* (p. 16); while another route leads to the S.W., past the churches of *Santa Marta* and *Madonna dell'Ongëro* (2075 ft.; frescoes by Petrini) and along the E. flank of the *Monte Arbostora* (2710 ft.), to ($1\frac{3}{4}$ hr.) *Morcote* (p. 219).

A **CABLE RAILWAY** (1 M. long; p. 12), opened in 1911, ascends the *Monte Brè*, with an initial gradient of $60\frac{1}{2}$:100. The first station is *Suvigliana* (1290 ft.; hotels, see p. 11), where carriages are changed. This is the station also for *Ruvigliana* (1415 ft.; sanatorium, p. 11), $\frac{1}{2}$ M. to the S. The line ascends ($47\frac{1}{2}$:100) through a tunnel and across a viaduct to *Aldesago* (1950 ft.), the highest village seen from Lugano. A curve through a tunnel, 200 yds. in length, brings us to the terminus on the summit of the **Monte Brè** (3060 ft.; *Restaurant*), which commands a fine view of the lake and of the surrounding mountains.

From the (5 min.) S.W. spur of the mountain, whence Lugano is seen far below, a narrow footpath, passing the church, descends to the village of *Brè* (2590 ft.; *Inn*), on the E. slope. Two roads, running respectively round the N. and the S. side of the mountain, connect Brè with *Aldesago* (see above), whence we may either proceed to the N. viâ *Albonago* (1525 ft.) and *Viganello* (Pl. H, 1; light railway, see p. 15) back to (1 hr.) Cassarate, or descend to the S. viâ ($\frac{1}{4}$ hr.) *Ruvigliana* (see above) and the venerable church of Castagnola (1290 ft.) to (20 min.) *Castagnola* (p. 13).

The **LIGHT RAILWAY TO TESSERETE** (see p. 11; best views on the right) runs to the N.E. from the St. Gotthard Station through the suburbs of *Massagno* and *Sassa*, then high on the wooded W. flank of the *Cassarate Valley* (view), and through a tunnel to ($1\frac{1}{4}$ M.) *Vira*. The station of ($2\frac{1}{2}$ M.) *Canobbio* lies $\frac{1}{4}$ M. above the village (1295 ft.), situated on the



road from Vignola (tramway, see p. 11), which passes the château of *Trévano*, the property of Mr. Louis Lombard of New York, sumptuously fitted up, with a beautiful park nearly 80 acres in extent (visitors admitted on presenting their cards). — Beyond ($3\frac{1}{3}$ M.) *Sureggio* the Valle di Colla (see below) opens on the right; on the left rise the Denti della Vecchia (p. 16). — $4\frac{1}{2}$ M. *Lugaggia*. — 5 M. **Tesserete** (1745 ft.; **Hôt.-Pens. Beauséjour*; *Hôt.-Restaurant de la Gare*, L. $2\frac{1}{2}$, D. $3\frac{1}{2}$, P. 6-7 $\frac{1}{2}$ fr.) is the chief place in the *Valle* or *Pieve Capriasca*.

Excursions from Tesserete. To the N.W. viâ ($1\frac{3}{4}$ M.) *Bigorio* (2360 ft.) and the ($\frac{1}{2}$ M.) *Convento Santa Maria* (2390 ft.) to the ($1\frac{1}{4}$ hr.) top of **Monte Bigorio** (3615 ft.; attractive). — Viâ *Sala* (1810 ft.) to (1 M.) *Ponte Capriasca* (1425 ft.), the church of which contains a good old copy (by Piero Luini?) of Leonardo da Vinci's Last Supper (p. 181; best light, 11-1). — To the N.E. viâ *Campestro* to *Bidogno* (2590 ft.), a starting-point for the ascent of *Monte Bar* (5970 ft.; 3 hrs.). — To the E. (diligence) through the *Valle di Colla*, viâ *Cagiaglio* and past the Romanesque church of *San Matteo* and the small mineral baths of *Oggio*, to (5 M.) *Maglio di Colla* (3205 ft.; *Ristorante Noè Ceresa*, P. 4-7 fr.). — About $4\frac{1}{2}$ M. to the S.E. of Tesserete lies the church of **San Bernardo** (2300 ft.), on a rocky plateau of the *Monte San Bernardo* (drive round the mountain, see p. 12).

The LIGHT RAILWAY TO DINO (p. 11; best views on the left) skirts the E. side of the Cassarate valley, viâ *Viganello*, *Ligaino* (1305 ft.), *Soragno* (1405 ft.), and ($3\frac{1}{2}$ M.) *Davesco* (1375 ft.; hotel, p. 11), to (5 M.) *Dino* (1690 ft.), the station for **Sonvico** (1985 ft.; *Hôt.-Pens. Post*, P. $5\frac{1}{2}$ -7 fr.), a summer-resort finely situated $1\frac{1}{2}$ M. the N.E. From Sonvico a bridle-path leads to the N.E. along the *Settalone* (3520 ft.) to *Piandera* (2915 ft.), in the Valle di Colla, not far from Maglio di Colla (see above).

Excursions may be made also to **Caprino** (steamer daily in summer; on Mon. and Frid. only in winter; motor-launches and rowing-boats, see p. 12), *Cavallino*, and *Campione* (steamboat-piers, see p. 219), all on the E. bank of the central arm of the lake. The wine-cellars (*Cantine di Caprino*) in the rocky grottoes at the foot of the *Monte di Caprino*, and the garden-restaurant at *Cavallino* or *Molino* (reached by a mountain-path from Caprino), are much frequented on Sun. and holidays (Asti, $1\frac{1}{2}$ fr. per bottle). The *Cantine* are closed at sunset and in winter are open on Mon. and Frid. only.

The most attractive excursions to the S.W. of Lugano are those to the various points of view in the fertile **Collina d'Oro**. From the hill of *San Grato* (1230 ft.; *Restaurant du Jardin*, P. 5 fr.; *Pens. de la Colline d'Or*), $\frac{1}{2}$ hr. from the St. Gotthard Station, a *Road leads viâ (8 min.) *Gentilino* (1280 ft.; *Pens. Waldesruh*, 5-6 fr.), the church of *Sant'Abbondio* (1345 ft.), and *Certenago* (1415 ft.), to ($1\frac{1}{2}$ M.) **Montagnola** (1550 ft.; *Pens. Bellevue*, P. $4\frac{1}{2}$ fr., plain but good). The walk may be agreeably extended thence viâ *Bigogno* to ($2\frac{1}{4}$ M.) *Agra* (1835 ft.; diligence to Lugano), on the W. side of which a woodland path leads round the *Monte Croce* ('Circolo del Monte'). We return viâ *Noranco* and *Pambio* (1040 ft.) or from *Gentilino* viâ *Montalbano* (Pl. A, 5).

A pleasant excursion may be made in a light mountain-carriage (16-17 fr.) from Lugano by the *Cinque Vie* (comp. Pl. A, B, 1) to the *Vedeggio* valley, and thence viâ *Bioggio* (1050 ft.) and *Bosco* (1745 ft.) to (2 hrs.) *Cademario* (2490 ft.), whence the carriage is sent on to Agno. From Cademario we ascend on foot to (25 min.) **San Bernardo** (2955 ft.), a chapel commanding a fine view of the *Lago Maggiore*. We descend on the S.W. to the road and follow it to the left viâ *Isco* (2255 ft.), *Cimo* (1835 ft.), and *Vernate* to ($1\frac{1}{2}$ hr.) *Agno* (p. 220).

In the valley of the *Magliasina* (the so-called *Malcantone*), 8 M. to the W. of Lugano (diligence from Magliaso thrice daily in $1\frac{1}{2}$ hr.; see p. 220), lies **Novaggio** (2110 ft.; **Hôt.-Pens. Beauséjour*, R. $1\frac{1}{2}$ -2, B. 1, D. $2\frac{1}{2}$ - $3\frac{1}{2}$, P. 6-10 fr.; *Hôt.-Pens. Lema*, P. from 5 fr.; *Pens. Novaggio*, good), a spring and autumn resort in a pretty mountain-landscape, in

view of Monte Rosa and the Lago Maggiore. The road goes on thence to the W. to *Astano* (2090 ft.; Posta, P. 4 fr., well spoken of), the starting-point for the ascent of *Monte Lema* (5320 ft.; 2½ hrs., with guide). From Astano we may descend viâ *Sessa* (1300 ft.) to *Cremenaga* (p. 220) or *Ponte Tresa* (p. 219).

MOUNTAIN ASCENTS (shoes with nails advisable). **Monte Boglia* (4960 ft.) is ascended viâ *Pregassona* (1270 ft.), *Ligaino* (p. 15), and the *Alp Bolla* in 4-4½ hrs. (guide desirable), or from *Brè* (p. 14) in 2½ hrs. The view is less extensive but more picturesque than that from Mte. Generoso (p. 17). Descent on the E. side through the grassy *Val Solda* to *Castello* and *San Mamette* or *Oria* (steamboat-stations; p. 218). From the Alp Bolla expert climbers may ascend the *Sasso Grande* (4895 ft.), with the curious dolomitic peaks of the *Denti della Vecchia*.

Monte Camoghè (7300 ft.; 4½ hrs., with guide), commanding a striking panorama of the Alps from Mte. Rosa to the Ortler, is ascended from Maglio di Colla (p. 15) viâ *Colla* (3465 ft.) and the *Alp Pietrarossa* (4165 ft.), leaving the Monte Garzirola (see below) to the left, to the (3 hrs.) *Alp Sertena* (5905 ft.) and the (1½ hr.) top. The descent may be made to the N., viâ the alps of *Rivolte* and *Leveno* and through the *Val Morobbia*, to *Giubiasco* and (5 hrs.) *Bellinzona* (p. 9). — The ascent of *Monte Garzirola* (6950 ft.; 3 hrs.) from Colla is recommended also.

Monte Tamaro (6450 ft.; 5 hrs.; guide) from *Rivera-Bironico* (p. 9), viâ the *Alp Foppa* (4640 ft.), not difficult. Splendid view of the Lago Maggiore, the Lake of Lugano, Milan, etc.

Excursion to the *Monte Generoso*, see p. 17; to *Lanzo d'Intelvi* and the *Grotto of Osteno*, see p. 218; to *Varese*, see p. 220.

Beyond Lugano the ST. GOTTHARD RAILWAY crosses the *Tassino Valley* by means of a viaduct (130 ft. high; charming view of Lugano to the left), skirts *Paradiso* and the *Monte San Salvatore*, and passes under the N.E. spur of the last. It then skirts the W. bank of the lake viâ (128 M.) *Melide* (*Caffè-Ristorante* Lugano, *Café-Restaurant du Repos*, *Ristorante del Battello*, all plain). The train and the road then cross the lake to *Bissone* (p. 219) by the *Ponte Diga*, a stone viaduct ½ M. long (views). — 130 M. *Maroggia* (*Hôt.-Restaurant* Val Mara, R. 1½-2, P. 4-6 fr.), at the W. base of the Mte. Generoso (p. 17).

A diligence (4 times daily, in 1 hr.) plies from Maroggia to *Arogno* (1995 ft.; *Hôt. Belvedere*, P. 6-7 fr.; *Hôt. Arogno*, P. 6-8 fr.; *Pens. Valmara*), a large watch-making village, picturesquely situated in the *Val Mara*, at the foot of the *Colmo di Creccio* (4335 ft.; attractive ascent in 2½ hrs.). Fine view from the chapel of *San Vitale* (2255 ft.), ½ M. to the N.W. The road goes on, crossing the (2 M.) Italian frontier, to (2¼ M.) *Lanzo d'Intelvi* (p. 218).

About 1¾ M. to the E. of Maroggia (diligence twice daily in ¾ hr.) is *Róvio* (1646 ft.; *Kurhaus* & *Pens. Monte Generoso*, P. 6 fr.), a pleasant village, whence Monte Generoso is ascended by a steep path in 3½-4 hrs. Fine views are enjoyed also from the *Monte Sant'Agata* (3090 ft.; 1¼ hr. to the N.E.) and from the *Alpe di Melano* (3280 ft.; 1¼ M. to the S.E.), above the village of *Melano*.

132½ M. *Capolago* (*Hôt. du Lac*; *Hôt. Suisse*; *Alb. d'Italia*), at the head of the S.E. arm of the lake, near the mouth of the *La-veggio*, is the starting-point of the Monte Generoso Railway (steamer from Lugano 5 times daily in summer, in 1-1¼ hr.; early steamer viâ *Porto Ceresio* in 2 hrs.). *Capolago* is a station on the light railway from *Chiasso* to *Riva San Vitale* (p. 17).

FROM CAPOLAGO TO THE TOP OF MONTE GENEROSO, rack-and-pinion railway 4-5 times daily (April to Oct. only) in $1\frac{1}{4}$ hr.; to Bellavista (Hôt. Generoso) in ca. $\frac{3}{4}$ hr. Fare to the top $7\frac{1}{2}$ fr., return-ticket (valid for 10 days) 10 fr. (on Sun. 5, for two days $7\frac{1}{2}$ fr.); return-ticket from Lugano 11 fr. 75 c. (Sun. 8 fr. 75 c.), incl. R., D., & B. in the Hôt. Kulm, 18 fr. — The trains start from the steamboat-pier at Capolago and halt at (2 min.) the *St. Gotthard Railway Station*. The line then ascends (gradient 20:100, afterwards 22:100), passing through five short tunnels. — $1\frac{3}{4}$ M. *San Nicolao* (2300 ft.), a station in the finely wooded *Val di Salorino*. Farther on we enjoy a fine view of the plain of Lombardy as far as Milan; to the right is the Monte Bisbino (p. 205).

$\frac{3}{2}$ M. *Bellavista* (4005 ft.; Hôt. des Alpes, R. $2\frac{1}{2}$ -3, B. $1\frac{1}{4}$, L. 3, D. 4, P. 7-10 fr.). About 8 min. to the S. is the **Perron*, a mountain-spur commanding a beautiful view (best in the morning) of the Lake of Lugano and the snow-peaks of the High Alps from the Gran Paradiso to the St. Gotthard. About $\frac{1}{2}$ M. to the E. of the station (tramway; hotel-porter meets the trains) is the *Hôtel Monte Generoso-Bella Vista* (3960 ft.; R. $3\frac{1}{2}$ -5, B. $1\frac{1}{2}$, L. 4, D. 6, P. 9-12 fr.; post and telegraph office; Anglican Church Service), situated on a terrace commanding the plain of Lombardy as far as Monte Viso. The hotel, open from May to Oct., is frequented in summer mainly by Italians, at other seasons by the English and Americans. A bridle-path leads hence to the summit in $1\frac{1}{4}$ hr.

The railway ends at the station of ($\frac{5}{2}$ M.) *Vetta* (5295 ft.; *Hôtel Kulm*, R. 3-5, B. $1\frac{1}{2}$, L. $3\frac{1}{2}$, D. 5, P. 9-12 fr., with restaurant; *Hôt.-Restaurant Clericetti*, R. 2-3, D. 3 fr.). A good path leads hence in $\frac{1}{4}$ hr. to the summit of **Monte Generoso* (5590 ft.). The view, embraces the entire Alpine chain from the Monte Viso to the Corno dei Tre Signori, and to the S. the plain of Lombardy, backed by the Apennines, with the towns of Milan, Lodi, Crema, and Cremona (best in the morning).

Monte Generoso may be ascended also from *Rovio* (comp. p. 16); from *Mendrisio* (see below; bridle-path via *San Nicolao*, in 4- $4\frac{1}{2}$ hrs.); or from *Muggio*. The last-named route (diligence twice daily in $2\frac{1}{4}$ hrs.) ascends the *Valle di Muggio* via *Castel San Pietro*, *Monte*, and *Casima* to ($\frac{5}{2}$ M.) *Muggio* (2180 ft.; inns), whence the top is reached in 3 hrs. by a bridle-path. From *Lanzo d'Intelvi* ($3\frac{1}{2}$ hrs.), see p. 218; recommended for the return (guide advisable for novices). — On the *Dosso Bello* (3725 ft.), on the S. flank of Mte. Generoso, is the **Pens. Bernasconi* (P. 7 fr.; fine view), 1 hr. from Bellavista station, 2 hrs. from Mendrisio.

135 M. *Mendrisio* (1180 ft.; *Alb. del Leone*, R. $1\frac{1}{2}$ fr.; *Hôt. Mendrisio et Pens. Suisse*; *Stella*), a small town of 3800 inhab., $\frac{1}{2}$ M. from the station, lies at the beginning of the bridle-path to the Mte. Generoso (to the Hôt. Generoso 3 hrs.; mule 6 fr.).

At *Ligornetto*, $\frac{1}{2}$ M. to the W., the birthplace of *Vincenzo Vela* (1822-91), is the *Museo Vela*, with models and a few originals by that sculptor (diligence thrice daily, 35 c.). — To *Serpiano*, see p. 219.

A short tunnel carries us through the watershed between the *Laveggio* and the *Breggia* (p. 204). 139 M. *Balerna*.

140 M. *Chiasso* (765 ft.; *Rail. Restaurant*; *Hôt. Felix*, *Alb. Croce Rossa*, *Hôt. de la Gare*, all near the station), the last Swiss village (5773 inhab.; Italian and Swiss custom-houses), is an important station for Italian emigrants. An electric railway runs hence to Mendrisio and Riva San Vitale (p. 16). — To Maslianico and Cernobbio and ascent of the Monte Bisbino (4 hrs.), see p. 205.

The line pierces the *Sasso Cavallasca* by a tunnel, beyond which a view of the Lake of Como is disclosed to the left.

143 M. *Como* (*Stazione San Giovanni*), see p. 199.

The line traverses the terminal moraine of the branch of the lake on which Como lies. — 146 M. *Albate-Camerlata* (tramway to Como, see p. 199). *Camerlata* (930 ft.; Alb. Camerlata) is charmingly situated at the S. base of a mountain-cone (1415 ft.) bearing the ruined *Castello Baradello* (see p. 201). — 148 $\frac{1}{2}$ M. *Cucciago* (1135 ft.). Tunnel. — 150 M. *Cantù-Asnago*, with the tramway station for the town of *Cantù* (p. 202), 2 $\frac{1}{4}$ M. to the N.E. — 152 M. *Carimate* (970 ft.). — At (154 $\frac{1}{2}$ M.) *Cannago* a line diverges for Seveso San Pietro (p. 197). To the left lies the fertile *Brianza* (p. 196), with its numerous villas, and in the background rises the indented Monte Resegone (p. 196).

158 M. *Seregno* (735 ft.; *Alb. Angelo*), a town with 12,000 inhabitants.

FROM SEREGNO TO BERGAMO, 25 M., railway in 1 $\frac{3}{4}$ -2 hrs. (fares 4 fr. 65, 3 fr. 25, 2 fr. 10 c.). — 8 $\frac{1}{2}$ M. *Usmate-Carnate* (p. 195). — Beyond (13 M.) *Paderno d'Adda* (870 ft.; inn) the railway crosses the Adda (p. 195) by the **Ponte di Paderno*, a single bold iron arch, 275 ft. above the water. Below the bridge the stream forms a series of rapids. Adjacent is an *Electric Power House* belonging to the cities of Milan and Monza and constructed in 1897. A still larger power-house is being built at *Robbiate*, above Paderno. — 20 M. *Ponte-San-Pietro-Locate* (p. 258). — 25 M. *Bergamo*, see p. 248.

From Seregno to *Novara*, see p. 85.

Beyond (160 M.) *Desio* a good view is obtained of the Alpine chain from the Monte Resegone to the Monte Grigna (p. 210) and behind it of the mountains as far as the Splügen. — 161 $\frac{1}{2}$ M. *Lissone-Muggiò*.

164 M. *Monza* and thence to (172 M.) *Milan*, see p. 193.

4. From Marseilles (*Paris*) to Genoa by the French Riviera.

255 $\frac{1}{2}$ M. RAILWAY in 12-18 hrs. (fares 48 fr. 50, 33 fr. 30, 21 fr. 65 c.); to (161 $\frac{1}{2}$ M.) *Ventimiglia* in 6-10 hrs. (29 fr. 30, 19 fr. 95, 13 fr. 10 c.). — To Genoa from *Paris* viâ *Marseilles* (790 M.) 24-32 hrs. (145 fr. 5, 98 fr. 45, 64 fr. 65 c.). — TRAINS DE LUXE (1st cl. only; with enhanced fares). Calais-Mediterranean Express from *Calais* (in connection with the 11 a.m. service from London) daily from Dec. 20th to May 1st (thrice weekly from 4th to 18th May) viâ *Paris* and *Marseilles* to *Ventimiglia* in 21 $\frac{1}{2}$ hrs. (25 $\frac{1}{2}$ hrs. from London; fare thence 12l. 5s. 10d. or 10l. 18s. 8d. according to season). Riviera Express (Berlin-Ventimiglia), daily in Jan.-April, twice weekly in Dec., from *Marseilles* to *Ventimiglia* in ca. 5 hrs. Cannes-Vienna Express, daily in winter from *Cannes* to *Genoa* in ca. 7 hrs.; to *Milan* in 11 hrs.; to *Verona* in 13 $\frac{1}{2}$ hrs.; to *Venice* in 15 $\frac{1}{2}$ hrs. — For farther details, see *Baedeker's Southern France*.

Marseilles. — HOTELS. *Gr.-Hôt. du Louvre et de la Paix*, R. from 4 fr., *Gr.-Hôt. Noailles et Métropole*, R. 4-10 fr., *Grand-Hôtel*, Rue Noailles 3, 22, and 26, *Regina Hotel*, Place Sadi-Carnot, R. from 4 fr., *Hôt. Bristol*, Rue Cannébière 19-23, all five of the first class. — *Gr.-Hôt. de Genève*, Rue des Templiers 3, R. from 3 $\frac{1}{2}$ fr.; *Hôt. des Phocéens*, Rue Thubaneau 4, with restaurant, R. from 3 fr.; *Hôt. de Rome et de St. Pierre*, Cours St. Louis 7, R. from 3 fr. — At or near the station: *Hôt. de Russie*

et d'Angleterre, R. 4-5 fr., *Hôt. de Bordeaux et d'Orient*, R. from 3 fr., Boul. d'Athènes 31 and 11. — RESTAURANTS. *La Réserve*, Palace Hotel, first-class, *Restaurant du Roucas-Blanc*, both in the Chemin de la Corniche; *Isnard*, *Hôt. des Phocéens* (p. 18); *de Provence*, Cours Belsunce 12. — CAFÉS, chiefly in the Rues Noailles and Cannebière.

Marseille, with 517,500 inhab., the *Massilia* of antiquity, is the principal seaport and second city of France and the dépôt of a brisk maritime traffic with the East, Italy, and Africa. The modern character of its buildings is in marked contrast to its antiquity, and except for its busy harbour and beautiful site the city is comparatively uninteresting. — The **Cathedral*, a large and handsome modern building known as *La Major* or *Ste. Marie-Majeure*, stands on a terrace to the N.W. of the old town. — The magnificent **Palais de Longchamp* contains the Musée des Beaux Arts, with valuable paintings and sculptures. — Fine view from **Notre-Dame-de-la-Garde*, on the hill to the S. of the harbour.

The railway to Ventimiglia traverses an undulating and not uninteresting country, at first at some distance from the sea. — Near (5½ M.) *St. Marcel* we cross the Canal de Marseille.

10½ M. *Aubagne* (buffet). 16¾ M. *Cassis*. 23 M. *La Ciotat-Gare*. 31½ M. *Bandol* (*Hôt. des Bains*). 36 M. *Ollioules-Sanary*. 38½ M. *La Seyne-Tamaris-sur-Mer*.

41½ M. *Toulon* (*Grand-Hôtel*, R. from 4 fr.; *Hôt. Victoria*, R. from 3 fr.; *Hôt. du Louvre*, R. from 2½ fr.; etc.), a fortress of the first class and after Brest the most important naval station in France, is finely situated on a deep bay. Pop. 103,550. *Ste. Marie-Majeure*, the former cathedral, dates from the 11-12th cent., but has been much altered and enlarged.

48½ M. *La Pauline* is the junction for *Hyères*. — We cross the *Gapeau*. — 52½ M. *Solliès-Pont*. 56 M. *Cuers-Pierrefeu*. 63½ M. *Carnoules*. 65½ M. *Pignans*. — We pass through the valley of the *Aille*, with its olive and mulberry trees, into the valley of the *Argens*. — 75 M. *Le Luc et Le Cannet*. 81 M. *Vidauban*. — 84½ M. *Les Arcs* (buffet), junction for *Draguignan*. — 89½ M. *Le Muy*.

98 M. *Fréjus* (*Hôt. du Midi*), the *Forum Julii* of the Romans, with 4190 inhab., is noted for its Roman remains.

100½ M. *St. Raphaël* (*Grand-Hôtel*, P. from 12 fr.; *Beau-Rivage, Continental et des Bains*, at both P. from 10 fr.; etc.), a thriving seaport on the *Gulf of Fréjus*, is frequented for sea-bathing and as a winter-resort. The *Mont Vinaigre* (2028 ft.), the highest summit of the *Estérel*, may be ascended hence in 3½ hrs.

The **Corniche d'Or*, or *Corniche de l'Estérel*, a fine road vying in beauty with the *Grande-Corniche* (p. 20) and skirting the beautiful coast as far as (19 M.) *La Napoule* (p. 20), is preferable to the railway (carr. dear, bargain advisable).

112 M. *Le Trayas* (*Estérel Hotel et Gr.-Hôt. du Trayas*; Sube

et de la Réserve) is the starting-point for the ascent of the **Grand Pic du Cap Roux* (1485 ft.; 2 hrs.) and for other excursions to the Estérel. — 116 M. *La Napoule*, with the Cannes golf-club. — 118½ M. *La Bocca* is the junction for *Grasse* (10 M.).

120½ M. **Cannes**. — HOTELS. *Splendid Hotel*, R. from 5, D. 5½ fr.; *Hôt. de l'Univers*, R. 4-6, D. 3½ fr.; *Terminus*, R. from 3, D. 4 fr.; *Hôt. des Colonies et des Négociants*, R. from 3, D. 3 fr.; *de Lyon*, R. from 2½, D. 3 fr. These three near the station; for the many others, including the most sumptuous establishments, see *Baedeker's Southern France*.

Cannes (29,365 inhab.), finely situated on the *Golfe de la Napoule*, is a prosperous winter-resort, with picturesque surroundings, a luxuriant southern vegetation, and a mild and equable climate. Above the harbour rises the *Mont Chevalier*, with the old quarter of *Le Suquet*. The 'English Quarter' extends to the W. to *La Bocca* (see above). Off the coast lie the *Iles des Lérins*.

Near (124 M.) *Golfe-Juan-Vallauris* a column commemorates the landing of Napoleon I. on his return from *Elba* in 1815. — 126 M. *Juan-les-Pins* (Grand-Hôtel, etc.) is a winter-resort and bathing-place.

127½ M. **Antibes** (*Gr.-Hôtel du Cap d'Antibes*, R. from 5 fr.; *Grand-Hôtel*, R. from 4 fr.; *National et d'Alsace*, etc.), the ancient *Antipolis*, is a finely situated seaport (11,753 inhab.). The *Cap d'Antibes*, a peninsula about 2½ M. long, is noted for its luxuriant vegetation and fine gardens.

132 M. *Cagnes* (*Hôt. Savournin*), a winter-resort with an old castle. — We cross the *Var*, formerly the frontier of France.

140 M. **Nice**. — HOTELS. Near the P. L. M. Station: *Terminus-Hôtel*, R. from 4½, D. 5 fr.; *de Berne*, R. from 3, D. 4 fr.; *Hôt.-Pens. Richemont et de Russie*, R. from 4, D. 4½ fr.; *Hôt. Pens. du Globe et des Voyageurs*, R. from 2½, D. 3 fr. For other hotels, many on the most palatial scale, see *Baedeker's Southern France*.

Nice (134,232 inhab.), the *Nicæa* of the ancients, superbly situated on the broad *Baie des Anges*, is the winter- rendezvous of invalids and others from all parts of Europe, for whose comfort and entertainment every provision is made. In summer *Nice* is less frequented. The old town is separated from the much larger strangers' quarter by the insignificant *Paillon*.

The celebrated **Route de la Grande-Corniche* to (19¼ M.) *Mentone* traverses the most beautiful part of the Riviera and is far preferable to the railway (carr. 35 fr.). Road to *La Giandola* (*Vievola*), see p. 57.

Beyond *Nice* the line passes through two long tunnels. — 142½ M. *Villefranche-sur-Mer* (*Hôt. de la Réserve, de l'Univers*, etc.), in a beautiful situation, has a famous roadstead.

143½ M. **Beaulieu** (*Hôt. Bristol*, R. from 10 fr.; *Hôt. Métropole*, R. from 6 fr.; *Victoria Hotel*, R. from 5 fr.; *Hôt. Krefft*, R. from 5 fr.; *Empress Hotel*, R. from 4 fr.), in a well-sheltered

and sunny situation on a wide bay, is the youngest of the larger winter-resorts on the French Riviera. — 147 M. *Cap d'Ail-La Turbie*.

149 M. **Monaco**. — HOTELS (at La Condamine). *Gr.-Hôt. Pavillon Doré*, R. from 5 fr.; *Hôt. Bristol*, R. from 4 fr.; *Hôt. Beau-Séjour*, R. from 3½ fr.; *Hôt. de la Condamine*, R. from 3½ fr.; *Hôt. des Etrangers*, R. from 3½ fr. — British Vice-Consul. — Anglican Church.

Monaco is the capital of the diminutive principality of the same name, which is only 8 sq. M. in area and contains 19,121 inhabitants. It is governed by sovereign princes of the house of Grimaldi. There are no taxes, as all the expenses of the administration are defrayed by the 'Société des Bains de Mer'. The town consists of Monaco proper, on a bold promontory, and *La Condamine*, the new town and health-resort, on the bay below.

150½ M. **Monte Carlo**. — HOTELS. At Monte Carlo proper: *Hôt. Métropole*, R. from 10 fr.; *Hôt. de Paris*, Place du Casino; *Grand Hôtel*, Rue de la Scala, R. from 10 fr.; *Balmoral Palace*, Ave. de la Costa, R. from 4 fr.; *Hôt. des Colonies*, Ave. de la Costa, R. from 5 fr., *Nouvel Hôtel du Louvre*, Boul. des Moulins 16, R. from 5 fr., these two plainer. — At Beausoleil: *Riviera Palace*, R. from 15 fr.; *Hôt. Suisse*, R. from 4 fr.

Monte Carlo (7322 inhab.), belonging to the principality of Monaco, is well known for its charming climate and beautiful situation, but is chiefly visited on account of its gaming facilities. The handsome **Casino* (1878) is sumptuously fitted up, and besides the Salles de Jeu contains reading-rooms, a concert-room, etc.; the gardens are very beautiful. — Higher up lies the new French town of *Beausoleil*, with 6344 inhab. and two casinos, which is a station on the mountain-railway from Monte Carlo to the ancient village of *La Turbie* (1595 ft.; *Hôt.-Restaurant du Righi d'Hiver*).

Farther on we pass through *Cap Martin* by a long tunnel.

155 M. **Mentone**. — HOTELS. In the Avenue de la Gare (for passing tourists): *Hôt. du Parc*, R. from 3, D. 4 fr.; *Hôt. de l'Europe*; *Hôt. St. Pétersbourg*; *Hôt. Suisse*, *Hôt. des Deux Mondes*, both unpretending. — Also near the principal station: *Gr.-Hôt. des Iles Britanniques*, R. from 5, D. 6 fr.; *Gr.-Hôt. du Louvre*, R. from 5, D. 6 fr.; *Gr.-Hôt. des Ambassadeurs*, *Gr.-Hôt. Victoria*, *Gr.-Hôt. d'Orient*, at all three R. from 4, D. 5 fr.

Mentone, Fr. *Menton* (13,029 inhab.), which belonged to Monaco until 1861, is charmingly situated on the *Golfe de la Paix*, consisting of two bays separated by a rocky promontory. As a winter-resort Mentone offers simpler and quieter quarters than either Nice or Cannes, while it is not less favoured by climate and has most luxuriant vegetation. The *Old Town*, on the promontory, is very picturesque. The **Cap Martin* (Cap Martin Hotel, R. from 10 fr.) lies about 2 M. to the S.W. of Mentone.

The train passes beneath Mentone by a long tunnel and enters Italy. After six more tunnels we cross the *Roya*.

161½ M. *Ventimiglia*; thence to (255½ M.) *Genoa*, see R. 22.

5. From Innsbruck to Verona by the Brenner.

177 M. AUSTRIAN SOUTHERN RAILWAY (*Oesterreichische Südbahn*) to *Ala*, thence ITALIAN STATE RAILWAY; express fares 32 fr. 45, 24 fr. 5, 15 fr. 70 c.; ordinary 25 fr. 75, 19 fr. 10, 12 fr. 40 c. The day-express (1st & 2nd cl.) takes 7-7½, the night-express (1st, 2nd, & 3rd cl.) 7¾, the ordinary trains 12 hrs. — The following TRAINS DE LUXE (1st cl. only; at higher fares) take 6½-7 hrs.: Nord-Süd-Express daily from *Berlin* to *Verona*, going on after Sept. to *Milan* and in Dec.-May to *Milan*, *Genoa*, and *Cannes*; Berlin-Naples Express from *Innsbruck* every Mon. & Thurs. night from Dec. to mid-May; and Egyptian Express (*Berlin* to *Naples*) from *Innsbruck* every Thurs. at noon from Jan. to March (inclusive). — Views on the right as far as the summit of the Brenner.

The **Brenner** (1490 ft.), the lowest pass over the main chain of the Alps, once used by the Romans, was the first over which a modern road was made (1772). The railway, opened in 1867, is carried through 21 tunnels and over 60 bridges. The steepest gradient between *Innsbruck* and the summit is 1:40, between the summit and *Sterzing* 1:44.

Innsbruck (1885 ft.; *Rail. Restaurant*; *Hôt. Tirol*, R. from 4, B. 1½, D. 4 or 6 *K*, *Goldene Sonne*, R. 3-7 *K*, *Hôt. de l'Europe*, R. 3-8 *K*, all near the station; *Hôt. Maria Theresia*, in the town), the capital of Tyrol, with 53,200 inhab., is described in *Baedeker's Eastern Alps*.

The railway ascends the valley of the *Sill*. Numerous tunnels. 6 M. *Patsch* (2570 ft.). — 12½ M. *Matrei* (3255 ft.), with the château of *Trautson*. — 15½ M. *Steinach* (3445 ft.). — The train now ascends a steep incline, crosses the valleys of *Schmirn* and *Vals* in a wide curve beyond (18½ M.) *St. Jodok*, and runs high above the *Sill* to (22 M.) *Gries* (4115 ft.). It then passes the small green *Brenner-See* (on the right) and reaches —

25 M. **Brenner** (4495 ft.; *Buffet*), on the summit of the pass, the watershed between the Black Sea and the Adriatic. From the hillside to the right descends the *Eisak*, which the train now follows. — Beyond (27½ M.) *Brennerbad* (4350 ft.) the line descends rapidly to (30½ M.) *Schelleberg* (4070 ft.), enters the *Pflersch-Tal*, and traverses the *Aster Spiral Tunnel* (835 yds.). 33½ M. *Pflersch* (3760 ft.). — 36 M. *Gossensass* (3610 ft.), a summer and winter resort. — The train now runs through wild rocky scenery. 40 M. *Sterzing* (3110 ft.), a picturesque little town. On the left rises the castle of *Sprechenstein* and on the right those of *Thumburg* and *Reifenstein*. — 43 M. *Freienfeld* (3055 ft.). — We now cross the *Eisak*. On the left bank is the restored castle of *Welfenstein*. — 47 M. *Grasstein* (2770 ft.), at the entrance of the narrow defile of (49½ M.) *Mittewald*, the lower end of which is closed by the **Franzensfeste**, a strong fortress constructed in 1833-38. The (52 M.) station of *Franzensfeste* (2450 ft.; *Rail. Restaurant*), the junction of the *Pustertal* line, lies 1¼ M. to the N.W. of the fortress. — Vineyards and chestnuts now appear.

59 M. **Brixen** (1835 ft.; *Hôt. Elephant; Bahnhof Hotel*) was the capital of an ecclesiastical principality, secularized in 1803. — We cross the Eisak. 61 M. *Albeins*. The valley contracts. 64 M. *Villnös*; 65 M. *Klausen* (1720 ft.). — The line skirts precipitous porphyry cliffs. — 69 M. *Waidbruck* (1545 ft.). On the left, high above, rises the *Trostburg*. The train crosses the Eisak, in a wild defile of porphyry rocks. 74½ M. *Atzwang* (1220 ft.). — 78 M. *Blumau*. On the right bank begin the vine-clad slopes of the *Botzener Leite*. — 81½ M. *Kardaun*. The train recrosses the Eisak and enters the wide basin of Botzen, a district of luxuriant fertility.

83 M. **Botzen** (*Railway Restaurant*). — HOTELS. *Bristol*, Kaiser-Franz-Joseph-Str., 2 min. from the station, R. 4-10, B. 1¾, D. 7 K; *Victoria*, opposite the station, R. from 3, B. 1½, D. 1½ K; *Greif*, Walter-Platz, R. 2½-6, B. 1½ K, with restaurant; *Kaiserkrone*, Erzherzog-Rainer-Str., R. 2-5, B. 1¼ K; *König Laurin*, Kaiser-Franz-Joseph-Str. (*Hôtel Garni*), R. from 3, B. 1½ K, all of the first class; *Hôt. de l'Europe*, R. 2½-5, B. 1¼ K, *Hôt. Walter von der Vogelweide*, R. 2-4, B. 1¼ K, both in the Walter-Platz, with restaurants; *Hôt. Stiegl*, Brenner-Str., R. 1½-3½ K; *Gasser*, Bahnhof-Str., R. 2 K.

Botzen (870 ft.), Ital. *Bolzano*, with 24,365 inhab., in the middle ages the chief centre of the trade between Venice and the North and to-day the most important commercial town in Tyrol, is beautifully situated at the confluence of the Eisak and the *Talfer*, which descends from the *Sarntal* on the N. The E. background is formed by the fantastic dolomite peaks of the Schlern and Rosengarten; to the W. rises the long porphyry ridge of the Mendel. In the Walter-Platz is a monument to *Walter von der Vogelweide*, the poet, by H. Natter (1889). The Gothic *Parish Church* of the 14th and 15th cent. has a portal with two lions of red marble and a graceful open-work spire. — The hill of *Virgl* (1513 ft.; cable-tramway every ¼-½ hr.) commands a fine view; the tramway station is 3 min. from the Eisak bridge, under the S. railway. — Beyond the *Talfer*, at the foot of the *Guntsehnaberg*, lies *Gries*, a winter-resort.

Beyond Botzen the train crosses the Eisak, shortly before its confluence with the *Etsch*, or *Adige*, which becomes navigable at (89½ M.) *Branzoll*. To the right rises the wooded *Mittelberg*, commanded by the long ridge of the *Mendel*. — Beyond (93 M.) *Auer* the train crosses the *Adige*. — 96 M. *Neumarkt-Tramin*. — 102½ M. *Salurn*, with the ruined *Haderburg* on a precipitous rock. — 107 M. *San Michele* is the station for the *Val di Non*. The train again crosses the *Adige*. — 111 M. *Lavis*, on the *Avisio*, the stony bed of which is crossed by a bridge 1000 yds. in length.

117½ M. **Trent** (*Railway Restaurant*). — HOTELS. *Imperial Hotel Trento* (Pl. a; B, 1), Piazza Dante, R. 3-8, B. 1½, L. 5, D. 6 K, first-class; *Mayer* (Pl. d; B, 1), to the W. of the station, R. 2½-3, B. 1 K; *Bristol*, with café; *Isola Nuova* (Pl. e; B, 1, 2), with restaurant, R. 1½-2½ K; *Europa* (Pl. b; C, 2), Via Lunga 41. — POST & TELEGRAPH OFFICE (Pl. C, 3), Piazza della Posta.

Trent (630 ft.), or *Trento*, Lat. *Tridentum*, with 27,100 inhab.,

the wealthiest town in S. Tyrol, owed its early importance to its position at the junction of the road leading from Venice through the Val Sugana to the Brenner road. It has belonged to Austria since 1814, but with its numerous towers, palaces, and broad streets, still presents all the characteristics of an important Italian town.

In the Piazza Dante (Pl. B, 1) opposite the station, rises a lofty *Monument to Dante*, by Zocchi (1896). The Via Romana (Pl. B, 2) leads hence to the S., crossing the 'old Adige', to the Via Lunga and the Via Rodolfo Belenzani (formerly Via Larga), the two wide main streets, containing several fine palaces. To the left in the last-named street is the *Palazzo Municipale* (Pl. 2; B, C, 2, 3), containing the *Museo Comunale* (open on week-days, 9-12 and 3-6). — The Vicolo Colico, a passage on the right, leads to the church of *Santa Maria Maggiore* (Pl. B, 3), begun in 1520, which contains a picture (1563), in the choir, with portraits of the members of the Council of Trent (1545-63). The handsome *Organ-loft, in the Renaissance style, is by V. Vicentino (1534).

The **Cathedral (Duomo)* (Pl. B, C, 3), founded early in the 11th cent., rebuilt by Adam d'Arognò (d. 1212), but not completed until the 16th cent., contains frescoes and many bishops' tombs. In the Piazza del Duomo (Pl. B, C, 3), which is adorned with the *Neptune Fountain* (1768), stands the *Palazzo Pretorio* (now the military headquarters), with the old Torre Grande or clock-tower (Pl. 11; C, 3).

On the E. side of the town rises the imposing **Castello del Buon Consiglio* (Pl. D, 1, 2), erected in 1474-84 as the residence of the bishops and rebuilt in the Renaissance style after 1525, now a barrack (adm. 9-11 and 2-4). It contains two fine courts and frescoes by Romanino, Dosso Dossi, and others. The round *Torre di Augusto* (no adm.) is not of Roman origin. — A good view of the town is obtained from the *Capuchin Convent* (Pl. D, 1) above the Castello.

MOTOR DILIGENCE (office next the Hôt. Europa) in $3\frac{3}{4}$ hrs. (fares 10 K, 6 K 10 h) to (26 $\frac{1}{2}$ M.) Riva (p. 290), viâ (13 M.) Sarche (to Ponte Caffaro, see p. 277) and (23 M.) Arco.

From Trent to Venice, viâ Bassano and Castelfranco, see R. 6.

Beyond Trent, the railway follows the left bank of the Adige, the lower valley of which (as far as the Italian frontier), rich in vines, maize, and mulberries, is named the *Valle Lagarina*. — 122 $\frac{1}{2}$ M. Mattarello. On a hill near (127 $\frac{1}{2}$ M.) Calliano rises the ruined castle of Beseno (to the left).

132 M. Rovereto (625 ft.; Rail. Restaurant; Hôtel Central, R. 2-3 K; Hôt. Rovereto), with 11,655 inhab., is the leading industrial town in Southern Tyrol. — Road to Recoaro (motor-omn. twice daily in summer), Torrebelvicino, and Schio, see p. 329.

The train crosses the Leno. On the right bank of the Adige lies Isera, noted for its wine. On the left bank, near Lizzana, is the *Castello Dante* (1005 ft.), in which the exiled Dante (p. 559) is said to have been the guest of Count Castelbarco about 1303.

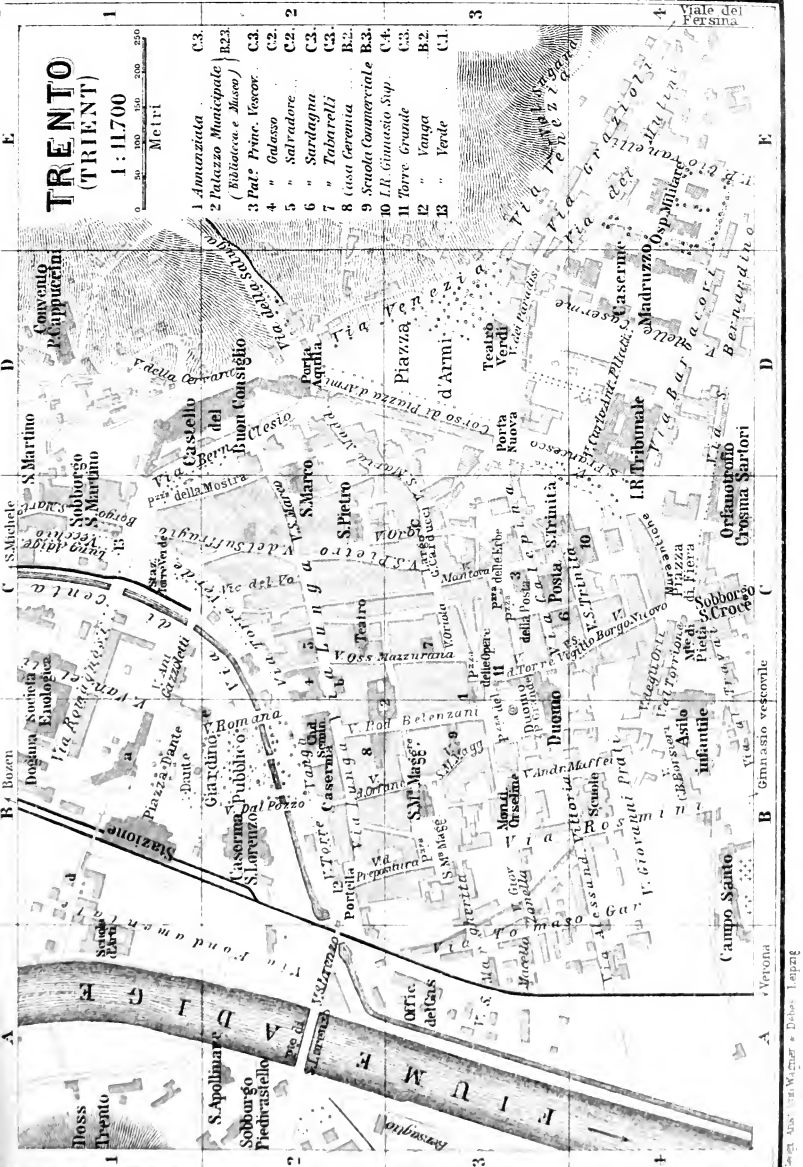
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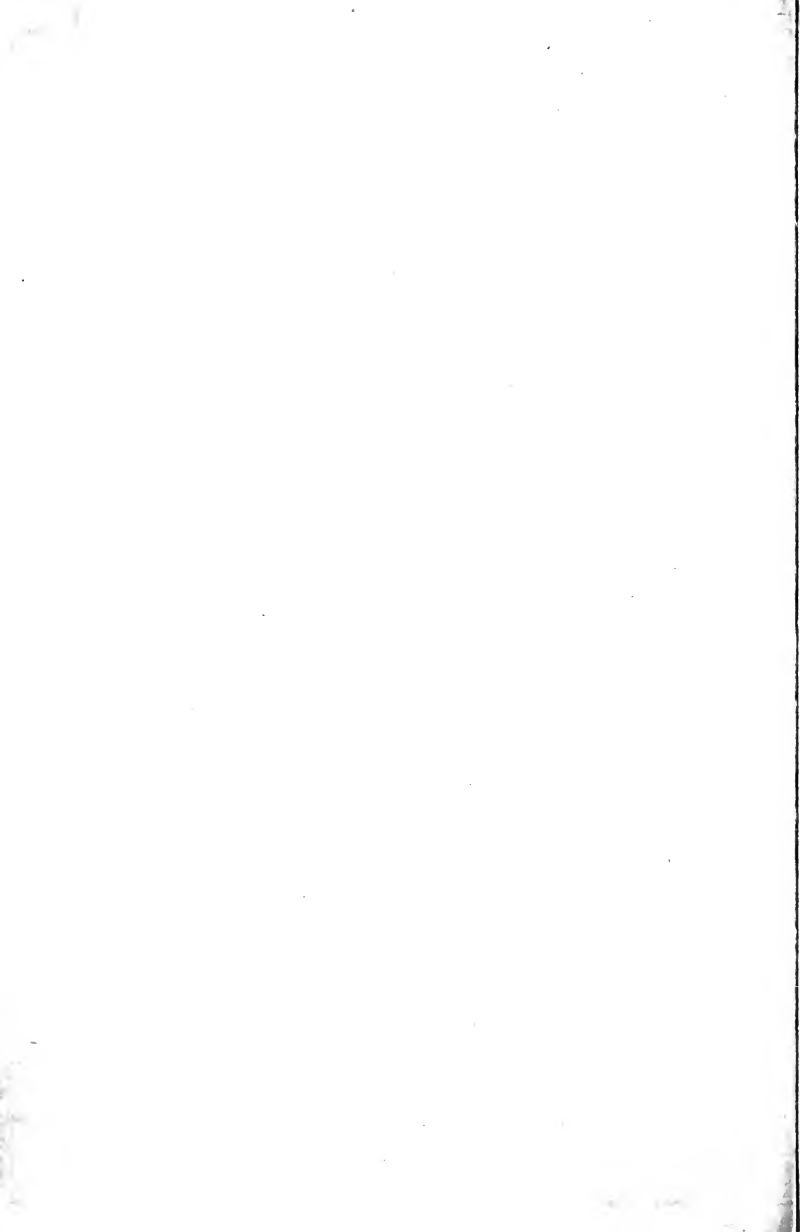
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Metri



- 1 Annunziata C.3.
- 2 Palazzo Municipale R.2.2.
(Biblioteca e Museo)
- 3 Pal. Princ. Vescov. C.3.
- 4 " Galasso C.2.
- 5 " Salvadore C.2.
- 6 " Sardegna C.3.
- 7 " Tabarelli B.2.
- 8 (casa Geremia) C.3.
- 9 Scuola Commerciale B.3.
- 10 L.R. Ginnasio Sup. C.4.
- 11 Torre Grande C.3.
- 12 " Vanga B.2.
- 13 " Verde C.1.





134½ M. **Mori** (570 ft.; *Buffet; Hôtel Stazione*, with restaurant, R. 1½-3½, D. 1½-2 K) is the starting-point of a narrow-gauge railway to *Riva* (see below), and of the road to Riva viâ Nago and Torbole (10½ M.; carr. in 2 hrs., 7 K, with two horses 14 K).

From **MORI** to **RIVA**, 15½ M., railway in 1¼ hr. (fares 1st cl. 3 K 20, 3rd cl. 1 K 60 h; best views to the left). The line crosses the Adige to (2 M.) *Mori-Borgata*, the station for the large village of *Mori* (635 ft.). It then traverses the broad green valley to (4½ M.) *Loppio* (735 ft.), with the château of Count Castelbarco, passes the little *Lago di Loppio* (735 ft.), with its rocky islands, and winds up among rocky débris to the summit of the pass beside the chapel of *San Giovanni* (915 ft.). We descend to (8 M.) *Nago-Torbole*, the station for (20 min.) Torbole (p. 286) and for *Nago* (710 ft.; Alb. alle Due Oche; Aquila Nera), a village situated on the brink of a ravine, with the ruins of the castle of *Penede* (950 ft.), on a steep rock to the left. — The line now follows the Arco road, commanding an exquisite *View of the blue Lago di Garda, with the Sarca at our feet, and the long Monte Brione opposite, and, farther on, of the Sarca valley, with Arco and the surrounding villages. — 11 M. *Oltresarca* is the station for *Vignole, Bolognano*, and other villages. We then cross the *Sarca* to (12½ M.) **Arco** (p. 293). Thence we traverse the fertile valley viâ (13½ M.) *San Tomaso*. — 15½ M. *Riva* (p. 290; steamers on the Lago di Garda, see p. 279).

Near (136 M.) *Marco* the line intersects the *Slavini di Marco*, probably the remains of an ancient glacier, but according to Dante (*Inferno* xii. 4-9) the remains of a landslip of 883. — At (138½ M.) *Serravalle* the valley contracts.

142 M. **Ala** (480 ft.; *Rail. Restaurant; Hôt. Stazione; Corona*), a town with 5300 inhab., is the seat of the Austrian custom-house authorities. Luggage forwarded by this route to Italy should be enquired for at the custom-house here.

Through the Val Fredda to the *Corno d'Aquilio* (Fosse) and through the Valbona to *Podesteria* (Chiesanuova, see p. 313; through the Valle di Ronchi to *Giazza*, see p. 313.

Above *Sabbionara*, on the right, is a château of Count Castelbarco, with 14th cent. frescoes. — 145 M. *Avio*. The village, on the right bank, at the mouth of the *Valle Aviana* (comp. the Map, p. 279), is a starting-point for the ascent of the Punta del Telegrafo (p. 293). — 149½ M. *Borghetto* is the last Austrian village.

151½ M. **Peri** (415 ft.; *Corona*), the first Italian station and the seat of the Italian custom-house, is the starting-point for the ascent of the Monte Baldo (comp. p. 293). Viâ Fosse to the Ponte di Veia, see p. 313. — To the right is the *Madonna della Corona* (p. 293), to the left the *Monte Pastello* (3680 ft.). — To the right of (154 M.) *Dolcè* is the *Monte Cordospino* (2070 ft.), with a fort. — On an eminence to the right, near (158 M.) *Ceraino*, lies *Rivoli Veronese*, which was stormed by the French in 1796 and 1797 under Masséna, and afterwards gave him his ducal title. — We now enter the *Chiusa di Verona*, a fortified defile 65 yds. in width. At the exit are the village of *Volarque* (360 ft.), on the left, and the *Monte Moscal* (p. 289), on the right.

The train passes (162½ M.) *Domegliara* (400 ft.), also a station

on the Verona and Garda line (comp. p. 289). To the left appear the *Monti Lessini* (p. 313). — Beyond (166 $\frac{1}{2}$ M.) *Pescantina* and (169 $\frac{1}{2}$ M.) *Parona all'Adige* (p. 289) the line crosses the Adige.

At **Verona** (see p. 297) the train stops first at (175 M.) the *Stazione Porta Nuova* and then at (177 M.) the *Stazione Porta Vescovo*, the principal station.

6. From Trent to Venice viâ Bassano and Castelfranco. Val Sugana Railway.

103 M. AUSTRIAN SOUTHERN RAILWAY to *Primolano*, thence ITALIAN STATE RAILWAY; express in 4 $\frac{1}{2}$ hrs. (fares 20 fr. 50, 13 fr. 70, 8 fr. 25 c.), ordinary train in 5-5 $\frac{1}{2}$ hrs. (17 fr., 11 fr. 40, 6 fr. 80 c.). Best views as far as *Léxico* to the left; between *Primolano* and *Bassano* to the right. — See also *Baedeker's Eastern Alps*.

Trent, see p. 23. — The *Valsugana Railway* diverges to the left from the S. Railway after 1 $\frac{1}{4}$ M., crosses the *Fersina*, and traverses the fertile *Adige valley* by a long viaduct. It then ascends rapidly (gradient 1:50), describes a wide loop on the mountain-slope, and traverses a spiral tunnel to the N. to —

5 $\frac{1}{2}$ M. *Villazzano* (920 ft.), a summer-resort with many villas. *Trent* now disappears from view. — At (8 M.) *Povo* (1080 ft.) we enter the *Val Fersina*. Near (9 $\frac{1}{2}$ M.) *Ponte Alto* (1155 ft.) is a waterfall on the *Fersina*, 125 ft. in height. — The valley contracts to a wild ravine, in which four tunnels are traversed and two forts passed. — 11 M. *Civezzano*. — 13 M. *Roncogno* (1380 ft.) is situated opposite the entrance of the *Val Pinè*.

15 $\frac{1}{2}$ M. **Pergine** (1540 ft.; *Buffet*; *Hôt. Pergine*, R. from 2 K), on the watershed between the *Adige* and the *Brenta*. The village (5000 inhab.), the chief place in the *Fersina valley*, lies $\frac{1}{2}$ M. to the E., at the foot of the old *Castel Persen* (2220 ft.; restored in 1909 and now a German hotel).

The railway descends through a fertile region, once the bed of a lake, to (17 $\frac{1}{2}$ M.) *San Cristóforo d'Ischia*, Ger. *St. Christoph am See* (1485 ft.; *Hôt. Seehof*; *Hôt. San Cristoforo*), at the N. end of the *Lago di Caldonazzo*, which is surrounded by wooded heights. — 21 $\frac{1}{2}$ M. *Caldonazzo* (1530 ft.) lies at the mouth of the *Val Centa* (p. 329). — We cross the *Brenta*, the discharge of the lake.

24 M. **Léxico** (1640 ft.; *Buffet*; *Gr.-Hôt. des Bains*; *Gr.-Hôt. Neues Kurhaus*; *Hôt. Eden, Bellevue*, etc.), with 6000 inhab. and chalybeate and arsenical baths, supplied by springs rising at the baths of *Vetriolo* (4890 ft.), 3 hrs. higher up to the N.

Here begins the fertile **Val Sugana**, with its vineyards, mulberry trees, and coniferous woods. To the left, below *Vetriolo*, appears the ruined castle of *Selva*. — Beyond (26 M.) *Barco* and (28 M.) *Novaledo* the *Brenta* is crossed twice. — 30 M. *Roncegno-Marter* (1365 ft.) is the station for *Roncegno* (1655 ft.; Palace

Gr.-Hôtel, etc.), with arsenical and chalybeate springs, situated $1\frac{1}{2}$ M. to the N., at the foot of *Monte Tesobo*.

33 M. **Borgo di Valsugana** (1245 ft.; *Rail. Restaurant*; *Hôt. Valsugana*), with 4500 inhab., is the Roman *Ausugum*. On a hill to the N. are the ruins of *Castel Telvana*, high above which are the remains of the *Castello di San Pietro* (2885 ft.). To the S. are the *Cima Dodici* (7670 ft.) and the *Cima Dieci* or *Undici* (7310 ft.), on the N. margin of the Sette Comuni (p. 329).

The train returns to the left bank of the Brenta and crosses the broad gravelly channel of the *Ceggio*. — 36 M. *Castelnuovo* (1175 ft.). The *Maso* and the *Chiepina* are crossed. $36\frac{1}{2}$ M. *Vill' Agnedo-Strigno* (1145 ft.), at the village of *Agnedo*, near the handsome *Castello d'Ivano*, the property of Count Wolkenstein.

Beyond (39 M.) *Ospedaletto* we skirt the base of the *Cima Laste* (5510 ft.; on the left), on which, high up, is the curious natural bridge known as the *Ponte dell' Orco*, 30 ft. in span. — $43\frac{1}{2}$ M. *Grigno* (820 ft.; *Rail. Restaurant*), near the entrance of the *Tesino Valley*. We cross the *Grigno* to (47 M.) *Tezze*, the last station in Austria, and leaving the Val Sugana, cross the Italian frontier.

At ($50\frac{1}{2}$ M.) **Primolano** (710 ft.; *Rail. Restaurant*; *Alb. della Posta*, plain) is the Austrian and Italian custom-house. The *Forte della Scala*, above, to the left, commands the road to Feltre (p. 417) and Fonzaso (Primiero).

The railway enters the ***Canale di Brenta**, a narrow gorge in the Venetian Limestone Alps, with numerous tobacco-plantations, established here in the 17th cent. by the Venetian Republic. The road and railway (18 tunnels) descend on the left bank of the impetuous Brenta. On the left, in a rock-cave 100 ft. above the valley, is the now inaccessible old stronghold of *Cóvolo*; on the opposite height is *Enègo* (2580 ft.), a village belonging to the Sette Comuni (p. 329). — After passing *Fort Tombion*, the line crosses the *Cismón*, descending from the Val Primiero, to the (54 M.) ancient village of *Cismon*. Thence amid imposing and wild scenery we reach —

$59\frac{1}{2}$ M. *Carpanè-Valstagna* (485 ft.; Cavallino). Opposite, on the right bank, lies *Valstagna*, with straw-hat factories and electric power works. A bridle-path hence ascends the wild and romantic *Val Frénzela* to (5 hrs.) *Asiago* (p. 329).

At *Oliero*, a village on the Bassano road, $\frac{1}{2}$ M. below Valstagna, the *Oliero* (oil-river), a short tributary of the Brenta, issues in considerable volume from the *Grotte di Oliero*, an imposing stalactite-cavern with a subterranean lake (adm., incl. boat, 1 fr.; guide, Giov. Bonato).

$61\frac{1}{2}$ M. *San Nazario*. Beyond (64 M.) *Solagna* (430 ft.) the valley expands and we enjoy a *View of Bassano and the Brenta (to the right). — The train traverses a fertile plain.

$68\frac{1}{2}$ M. **Bassano**. — **HOTELS.** *Alb. Sant' Antonio*, Piazza Monte Vecchio, *Alb. del Mondo*, Via del Mondo, R. from $2\frac{1}{2}$, omn. $\frac{1}{2}$ fr., both unpretending. — **CAFÉS** in the Piazza Vittorio Emanuele.

Bassano (425 ft.) is a charmingly situated industrial town of 7600 inhabitants.

From the 11th cent. it was ruled by the Ghibelline family of the *Eccelini*, the best known of whom was the terrible *Ezzelino da Romano* (d. 1259), who, along with Enzo (p. 471), was the champion of the Hohenstaufen in N. Italy. Napoleon I. defeated the Austrians at Bassano on 8th Sept., 1796, four days after the battle of Rovereto, having marched hither from Trent in two days. The covered timber bridge over the Brenta (see below) occupies the place of one blown up by the French on that occasion. — In 1809 Napoleon erected the district of Bassano into a duchy and conferred it upon *Maret*, his secretary of state.

From the station we proceed straight on, then turn to the right and farther on to the left by the Via Iacopo da Ponte, which brings us to the Piazza Garibaldi. This, with the long Piazza Vittorio Emanuele and the Piazza Monte Vecchio (see below), to the W., is the chief centre of traffic. From its S.E. corner the Via del Museo leads to the MUSEO CIVICO (9-2 or 3, in winter 10-3; Sun. 9-12; adm. 50 c., Sun. and Thurs. free), containing a number of works by the *Da Ponte* family, surnamed *Bassano* from their birthplace.

Room I. To *Francesco Bassano* (father of Iacopo) are ascribed: No. 2. Madonna with SS. Peter and Paul (1509; the only authenticated example); 1. Madonna with SS. Bartholomew and John the Baptist; 3. St. John; 4. St. Peter. — By *Iacopo Bassano* (1510-92; the most eminent of this group of artists), are Nos. 5-20 (mostly early works), the best being: 6. Rest on the Flight into Egypt; 7. The Podestà Soranzo kneeling before the Madonna; *19. St. John the Baptist in the wilderness; *15. St. Valentine baptizing a dumb girl; 17. Nativity (1568; a late work). — By *Leandro Bassano* (1557-1622; son of Iacopo): 27. Portraits of the Podestà Cappello and his sons before the Madonna (1597); 33. Madonna and six saints. — Room III. The original models of *Canova's* Venus and Hebe and casts of *Canova's* works.

In the church of *San Giovanni Battista*, in the Piazza Vittorio Emanuele, are a large stucco relief of the Baptism of Christ, by *Giov. Minelli*, and noteworthy pictures by *Iacopo Bassano*.

A narrow street leads from the Piazza Monte Vecchio, the market-place, to the right to the Piazza del Terraglio (view) and to the so-called OLD CATHEDRAL, which contains paintings by *Iacopo Bassano*: right, Assumption of the Virgin, with portraits of Charles V., the Doge of Venice, the Pope, etc.; left of the high-altar, Adoration of the Child; right, Martyrdom of Stephen.

On the N. side of the town is the CASTELLO DEGLI ECCELINI, now occupied by the arciprete (dean); adm. not always granted.

The promenades encircling the town command beautiful views of the Alps and their foot-hills and of the brawling Brenta, spanned by a picturesque timber bridge (see above). — In the suburb Borgo Leone is the *Villa Parolini*, with a beautiful park.

Possagno (1080 ft.; *Alb. Socal*), birthplace of Ant. Canova (1757-1822), beautifully situated at the base of *Monte Grappa* (5825 ft.), 10 M. to the N.E. of Bassano, is reached by a good road (diligence twice daily in 2¼ hrs.), passing (3 M.) *Romano d'Ezzelino*, the birthplace of *Ezzelino* (see above), (5½ M.) *Borso*, and (7 M.) *Crespano*. The domed church, in the style of the Pantheon, built at *Canova's* expense, contains his

tomb, an altar-piece by him, and a fine bronze group of the Entombment. The *Palazzo*, as his house is called, contains models and casts of his works.

The road to Cornuda (comp. p. 417) runs to the E. from Bassano, skirting the mountains and passing the villages of ($4\frac{1}{2}$ M.) *Mussolente*, ($5\frac{1}{2}$ M.) *San Zenone degli Ezzelini*, and ($13\frac{1}{2}$ M.) *Masèr*. On a prominent ridge a little above the road, about $7\frac{1}{2}$ M. from Cornuda (p. 417), lies *Asolo* (680 ft.; *Alb. Asolo*), whither Catharine Cornaro, the widowed queen of Cyprus, retired on her abdication (p. 349). Catharine retained her title and 'signed herself Queen of Cyprus, Jerusalem, and Armenia, and Lady of Asolo. There she lived, dispensing justice, founding a pawnshop for the assistance of the poor, distributing corn, gratis, in years of distress, listening to the courtly conversation of Cardinal Bembo, and amusing herself in the gardens of her summer-house on the plain' (Horatio F. Brown). Asolo was a favourite resort of Robert Browning and it is the scene of his 'Pippa Passes'. His house, in the street named after him, was marked by a tablet on the centenary of his birth (1912). — The *Parish Church* contains a fine altar-piece (Madonna with SS. Anthony Abbas and Basil) by Lorenzo Lotto (early work; 1506). Diligence (twice daily in 2 hrs.) to ($12\frac{1}{2}$ M.) *Castelfranco* (see below) viâ *San Vito Allivole* and ($7\frac{1}{2}$ M.) *Riese* (Due Spade, plain but good), birthplace of Pope Pius X. (1835).

FROM BASSANO TO PADUA, 30 M., railway in $1\frac{1}{2}$ - $1\frac{3}{4}$ hr. (fares 4 fr. 20, 3 fr. 15, 1 fr. 95 c.). The only important stations are ($9\frac{1}{2}$ M.) *Cittadella* (p. 328), junction for Vicenza and Treviso, and ($18\frac{1}{2}$ M.) *Camposampiero* (p. 329), junction for the Padua-Montebelluna line. — *Padua*, see p. 330.

Tramway from Bassano to *Vicenza* (Noventa), see p. 329.

Beyond Bassano the railway runs in a straight line to the S.E. through the fertile Venetian plain, with a fine view, on the left, of the hills as far as Asolo, and a beautiful retrospect of the Monte Grappa (p. 28). — 76 M. *Castello di Gódego* (165 ft.), on the little *Musone*, has a lofty campanile and villas of the Venetians. The towers of Castelfranco appear on the left farther on.

$79\frac{1}{2}$ M. **Castelfranco Veneto** (145 ft.; *Alb. alla Spada*, R. 2 fr., well spoken of; *Stella d'Oro*), at the Spada, a pleasant town with 5100 inhab., is the junction for the Vicenza-Treviso (p. 328) and Padua-Montebelluna lines (p. 329). This town was the birthplace of the painter *Giorgione* (p. 351). The ivy-clad Gothic **Town Wall*, which is crossed at the clock-tower on the way from the station, encloses the ruined *Castello* and the CATHEDRAL (12 min. from the station; closed 11.30-4). Behind the high-altar is a ***Madonna with SS. Francis and Liberalis* by *Giorgione* (1504; freely restored); in the sacristy are frescoes of Justice, Prudence, Time, Fame, and four Cupids, by *Paolo Veronese* and *Batt. Zelotti*.

EXCURSIONS. To *Galliera Veneta* (p. 328; $\frac{3}{4}$ hr.'s drive); to *Fanzolo*, see p. 330. From Castelfranco (but more conveniently from Cornuda, p. 417) a visit may be paid to the *Villa Giacomelli*, near Masèr, which may be reached by carriage (6-8 fr.) in $1\frac{3}{4}$ hr. (A pleasant détour may be made by *Fanzolo* or by *Riese* and *Asolo*, see above.)

$90\frac{1}{2}$ M. *Noale-Scorzè* is the station for the village of *Scorzè* and for the town of *Noale* (Due Spade), an important agricultural market, with an ancient Venetian tower. — $92\frac{1}{2}$ M. *Salzano*, a summer-resort of the Venetians.

98 M. *Mestre* and thence to (103 M.) *Venice*, see p. 330.

7. From Villach (*Salzburg, Vienna*) to Venice viâ Pontebba.

167 M. AUSTRIAN STATE RAILWAY to *Pontafel*, thence ITALIAN STATE RAILWAY; express in $11\frac{3}{4}$ hrs. (fares 59 fr. 95, 38 fr. 95, 24 fr. 95 c.). From *Salzburg* to Venice viâ Villach, 294 M., express in $12-12\frac{3}{4}$ hrs. (fares 58 fr. 55, 38 fr., 24 fr. 50 c.). — From *Vienna* to Venice, 400 M., express in $15\frac{1}{4}-17$ hrs. (79 fr. 25, 53 fr. 85, 34 fr. 95 c.); Vienna-Rome Express (daily from mid-Jan. to end of April) in $14\frac{1}{2}$ hrs., Vienna-Cannes Express (daily from mid-Nov. to mid-May) in $13\frac{3}{4}$ hrs. (extra fare by these 'trains de luxe', 20 K 55 h). — See also *Baedeker's Eastern Alps*.

Villach (1640 ft.; *Rail. Restaurant; Hôt. du Parc, Mosser*, etc.), an old town on the *Drave*, with 19,300 inhab., where the lines from Salzburg and Vienna converge. See *Baedeker's Eastern Alps*.

We cross the Drave and, beyond (3 M.) *Warmbad Villach*, where the Karawanken line diverges, the *Gail*. $10\frac{1}{2}$ M. *Arnoldstein*. Traces of the landslide of 1348 are still seen on the ridge of the *Dobratsch* (7110 ft.). — We cross the *Gailitz* to ($13\frac{1}{2}$ M.) *Thörl-Maglern* and proceed high up on the left side of the *Canal Valley*.

Beyond ($17\frac{1}{2}$ M.) *Tarvis* (2400 ft.), a favourite summer-resort, the line ascends along the *Bartolo* brook, with the *Luschariberg* on the left, to ($22\frac{1}{2}$ M.) *Saisnitz* (2680 ft.), on the watershed between the Black Sea and the Adriatic. — We skirt the *Fella* to (25 M.) *Wolfsbach* (2575 ft.), at the entrance of the *Seisera Valley*, at the head of which rises the rugged *Wischberg*. The train crosses the stream at the picturesque *Fort Malborgeth*, and beyond ($28\frac{1}{2}$ M.) *Malborgeth* traverses a ravine to (32 M.) *Lusnitz*.

38 M. **Pontafel** (1875 ft.; *Rail. Restaurant*), the Austrian frontier and customs station, is separated by the *Pontebbana* from —

$39\frac{1}{2}$ M. **Pontebba**, the first village in Italy, with the Italian custom-house (luggage examined). The line then descends the wild ravine of the Fella (*Valle del Ferro*), traversing an almost continuous series of cuttings, tunnels (24 before *Stazione Carnia*), bridges, and viaducts. — 44 M. *Dogna* (1520 ft.), at the mouth of the *Canale di Dogna*, at the head of which, to the E., rises the grand pyramid of the *Montasio* (9030 ft.). — 47 M. *Chiusaforte* (1285 ft.; Alb. Pesamosca; Alb. Martina), a summer-resort at the entrance of the picturesque *Raccolana Valley*. Before (52 M.) *Resiutta* (1035 ft.) the train crosses the *Resia*. 54 M. *Moggio*. — 57 M. *Stazione per la Carnia* (845 ft.; Alb. Grassi) is the junction for a line to Tolmezzo and Villa Santina among the Friulian Alps. Beyond the station the Fella flows into the *Tagliamento*.

60 M. *Venzone* (755 ft.). The train traverses the marshy valley of the Tagliamento by an imposing viaduct, $\frac{1}{2}$ M. in length, and then quits that river. — 64 M. *Gemona-Ospedaletto*.

$82\frac{1}{2}$ M. *Udine* and thence to (167 M.) *Venice*, see pp. 422-418.

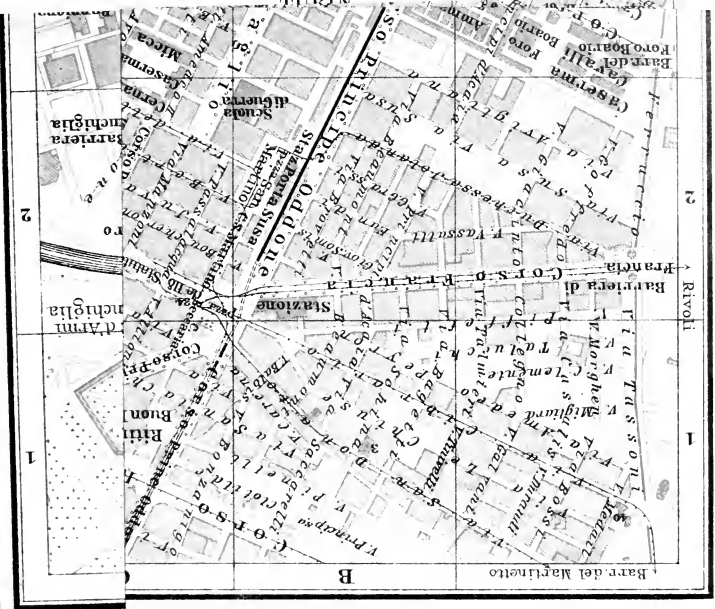
II. PIEDMONT.

Route	Page
8. Turin	33
<p>From the Piazza Castello, with the Royal Palace, to the Academy and the Piazze San Carlo and Carlo Emanuele, 36. — From the Piazza Castello to the Cathedral, the Porta Palatina, and the Consolata, 42. — From the Piazza Castello to the Piazza dello Statuto; Giardino della Cittadella; Corso Vittorio Emanuele Secondo; Giardino Pubblico, 44. — From the Piazza Castello by the Via di Po to the Piazza Vittorio Emanuele Primo, 45. — Right bank of the Po; Monte dei Cappuccini, 47. Excursions: The Superga, 47. — Moncalieri. Carignano. Stupinigi. Rivoli, 48, 49.</p>	
9. From Turin to Susa	49
10. From Turin to the Cottian Alps	51
<p>a. Torre Pellice, 51. — b. Crissolo (Monte Viso), 52.</p>	
11. From Turin to Ventimiglia viâ Cuneo and Tenda. The Maritime Alps	52
12. From Cuneo to Bastia (Turin, Savona). The Ligurian Alps	57
<p>Environs of Mondovi, 58.</p>	
13. From Turin to Genoa	58
<p>a. Viâ Bra and Savona 58 From Bra to Alessandria; from Ceva to Ormea, 59.</p>	
<p>b. Viâ Acqui and Ovada 60</p>	
<p>c. Viâ Alessandria and Novi 62</p>	
14. From Turin to the Graian Alps	64
<p>a. Lanzo and the Stura Valleys, 64. — b. Ceresole, 65.</p>	
15. From Turin to Aosta and Courmayeur	67
<p>Val Gressoney, 69. — Val Tournanche, 71. — Becea di Nona, 74. — From Villeneuve to Ceresole Reale, 75.</p>	
16. From Aosta to the Graian Alps	77
<p>1. From Aosta to Cogne, 77. — 2. From Cogne to Valsavaranche, 79. — 3. From Valsavaranche to Rhême Notre-Dame, 80. — 4. From Rhême Notre-Dame to Valgri-sanche, Liverogne, and Aosta, 81.</p>	
17. From Turin to Milan viâ Santhiâ and Novara	81
<p>From Vercelli to Alessandria, 83. — From Novara to Seregno, 85.</p>	
18. From Santhiâ (Turin, Milan) to Biella	85
19. From Domodossola to Novara viâ Gravellona and Orta. From Orta to Varallo	87
20. From Varallo to Novara. Valle della Sesia	90
<p>From Varallo to Fobello; to Alagna, 91.</p>	

This district 'at the foot of the mountains', enclosed on three sides by the W. Alps (p. 47) and Apennines and separated from Lombardy by the Lago Maggiore and the Ticino, embraces the provinces of *Turin*, *Novara*, *Cuneo*, and *Alessandria*, with 3,407,000 inhab. and an area of about

11,400 sq. M. It consists of lowlands flanking the banks of the Po and its tributaries, which yield rice, wheat, and maize, of highlands where excellent wine and silk are produced, and lastly of a bleaker mountain region of forests and pastures. The earliest INHABITANTS were Celtic and Ligurian tribes, who were but slowly influenced by Roman culture; and it was not till the reign of Augustus that the subjugation of the higher valleys was completed. The DIALECT of the people still retains traces of their ancient affinity with the French; thus, *pieuve*, instead of the Italian *piovere*, *on* for *uomo*, *cheur* for *cuore*, *sità* for *città*, *rason* for *ragione*, *piassa* for *piazza*. This patois is universally spoken, even by the upper classes, but is unintelligible to strangers. Throughout Piedmont, however, French is very generally understood.

The HISTORY of the country is closely interwoven with that of its dynasty. The *House of Savoy* (or *Casa Sabauda*), a family of German origin, professing even to trace their descent from the Saxon Duke Wittekind, the opponent of Charlemagne, first became conspicuous among the nobles of Upper Burgundy about the year 1000. *Humbert I.* ('Biancamano'; d. 1056), Count of Morianna (La Mauricenne, p. 2), who acquired the territory of Aosta in 1032, is generally regarded as the founder of the dynasty. His descendants, partly by marriage and partly by judiciously espousing the cause of the pope and of the emperor alternately, gradually succeeded in extending their supremacy over Susa, Turin, Ivrea, and Nice. *Amadeus VI.* (1343-83), known as the 'Conte Verde' ('green count') from his usual dress, extended the power of his house in numerous feuds and warred in the East. *Amadeus VIII.*, raised to the ducal dignity by Emp. Sigismund in 1416, added Geneva, Vercelli, and part of Piedmont to his possessions, and gave the principality its first legislative code. He retired to a hermitage at Ripaille, near Thonon, in 1434, but was created pope as *Felix V.* (1439-49) by the Council of Bâle and died in 1451. — Situated between the two great mediæval powers of France on one side and Austria and Spain on the other, the princes of Savoy frequently changed sides and, although sometimes overtaken by terrible disasters, contrived to maintain, and even to extend, their territory. In the reign of *Charles III.* (1504-53) the greater part of the duchy was annexed to France, but his son, *Emmanuel Philibert* ('Testa di Ferro'; 1553-80), restored it to its original extent and became its second founder. This prince spent 25 years as a general in the service of Charles V. and won the battle of St. Quentin for Philip II. Under his son *Charles Emmanuel I.* (1580-1630) the duchy again became dependent on France. From the sons of this prince are descended the elder branch of the family, which became extinct in 1831, and the younger Carignano line, which succeeded to the throne in the person of Carlo Alberto. The following dukes were *Vittorio Amedeo I.* (1630-37), *Francesco Giacinto* (1637-38), *Carlo Emanuele II.* (1638-75), and *Vittorio Amedeo II.* (1675-1730). The last of these, having boldly allied himself with Austria during the Spanish War of Succession, managed to throw off the French suzerainty (1703); he obtained Sicily as his reward, which island, however, he was afterwards obliged to exchange for Sardinia (1720), and in 1713 he assumed the title of King, which was subsequently coupled with the name of the latter island. His successors were *Carlo Emanuele III.* (1730-73) and *Vittorio Amedeo III.* (1773-96). After the battle of Turin (1706), in which *Prince Eugene* commanded the Imperialists, the Piedmontese princes directed their attention to Prussia, which served as a model for the organization of their kingdom. In both countries the military and feudal element preponderated, and both were obliged to succumb to the new powers evolved by the French Revolution. *Carlo Emanuele IV.* (1796-1802) was deprived of all his continental possessions by the French in 1798, and restricted to the island of Sardinia, which was protected by the English fleet. *Vittorio Emanuele I.* (1802-21) was at length reinstated in his dominions, with the addition of Genoa, by the Congress of Vienna. The Napoleonic period had swept away the feudal institutions of Pied-



12

Rivoli

1

Barra del Marlinetto

B

12

1

Chiesa di Santa Maria della Pace

Chiesa di Santa Maria della Vittoria

Stazione Principe Oddone

Corso Po

Corso Frattina

Corso Principe Oddone

Chiesa di Santa Maria della Pace

Chiesa di Santa Maria della Vittoria

Stazione Principe Oddone

Corso Po

Corso Frattina

Corso Principe Oddone

Chiesa di Santa Maria della Pace

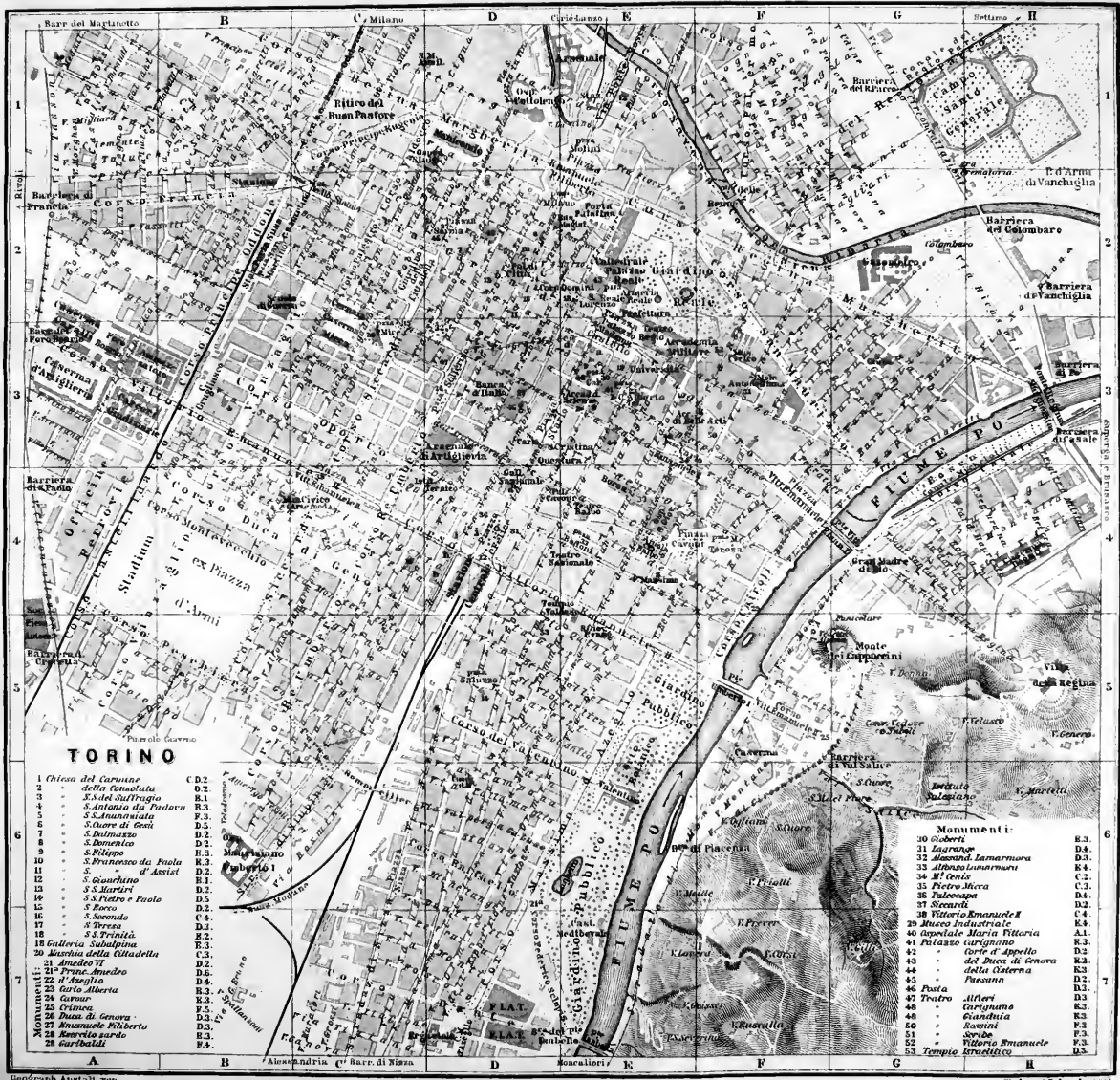
Chiesa di Santa Maria della Vittoria

Stazione Principe Oddone

Corso Po

Corso Frattina

Corso Principe Oddone



TORINO

- 1 Chiesa del Carmine C.D.2
- 2 della Consolata O.2
- 3 S. Eusebio R.1
- 4 S. Antonio da Padova R.3
- 5 S. Annunziata D.3
- 6 S. Carlo di Gesù D.3
- 7 S. Damiano P.2
- 8 S. Domenico D.2
- 9 S. Filippo R.3
- 10 S. Francesco da Paola R.3
- 11 S. Giacomo d'Assisi D.2
- 12 S. Giovanni R.1
- 13 S. Maurizio D.3
- 14 S. Pietro e Paolo D.2
- 15 S. Rocco D.2
- 16 S. Secondo C.4
- 17 S. Teresa D.2
- 18 S. Trinità E.2
- 19 Galleria Subalpina C.3
- 20 Chiesa della Cittadella C.3
- 21 Principe Amedeo D.2
- 22 S. Luigi D.3
- 23 Santo Alberto R.3
- 24 San Carlo C.3
- 25 S. Cristina E.2
- 26 Piazza di Genova D.3
- 27 Annunziata Wilberio D.3
- 28 Santuario sardo E.3
- 29 S. Bartolomeo R.4

- Monumenti:**
- 30 Sobrero E.3
 - 31 Loggia D.3
 - 32 Giovanni Lanaromara D.3
 - 33 Alberto Luinaromara K.4
 - 34 M. Cerna C.2
 - 35 Pietro Micca D.6
 - 36 Palacopa D.6
 - 37 Smeraldi D.2
 - 38 Vittorio Emanuele I C.4
 - 39 Museo Industriale K.4
 - 40 Cavallotti Maria Vittoria A.1
 - 41 Palazzo Carignano K.3
 - 42 Torre d'Appello K.2
 - 43 del Duca di Genova K.2
 - 44 della Cisterna K.3
 - 45 Piosetta D.2
 - 46 Piazza Alfama D.3
 - 47 Teatro Carignano K.3
 - 48 Giannina K.3
 - 49 Luciani F.3
 - 50 S. Sisto F.3
 - 51 Vittorio Emanuele F.3
 - 52 Tempio S. Carlo F.3

mont and had bequeathed in their stead many of the benefits of modern legislation and high military renown. It is therefore intelligible that the clerical reaction, which set in with the king's return, gave rise to an insurrection which caused the king to abdicate and had to be quelled by Austrian troops. His brother *Carlo Felice* (1821-31) adhered faithfully to Jesuitical principles and lived on the whole in accordance with his motto, 'Non sono re per essere seccato' ('worried?'). The older line of the House of Savoy became extinct with this prince, and was succeeded by the collateral line of Carignano (p. 48; 27th April, 1831). *Carlo Alberto* (b. 1798), who had been educated at a French military school and had headed the insurrection of 1821, was protected by France and Russia against the attempts of Austria to deprive him of his claims to the throne. His own experiences and the force of circumstances rendered him an implacable enemy of Austria. With him began the national development of Piedmont, although his efforts were not always consistent. The liberals called him the 'Re Tentenna' (the vacillating). On 6th Jan., 1848, *Count Cavour* made the first public demand for the establishment of a constitution, and on the 7th Feb. the king, half in despair, yielded to the popular desires. The insurrection in Lombardy at length induced him to become the champion of national independence and to give vent to his old enmity against Austria (23rd March), but one year later his career terminated with his defeat at Novara (23rd March, 1849). He then abdicated and retired to Oporto, where he died a few months later (26th July). It was reserved for his son *Vittorio Emanuele II.* (b. 1820, d. 9th Jan., 1878) finally to give effect to the national wishes of Italy.

8. Turin, Ital. *Torino*.

Railway Stations. 1. *Stazione Centrale*, or *di Porta Nuova* (Pl. D, 4; *Restaurant, much frequented by the inhabitants), Piazza Carlo Felice (exit in the Via Sacchi), where hotel-omnibuses and cabs (tariff, see p. 34) meet the trains. — 2. *Stazione di Porta Susa* (Pl. B, 2; Restaurant) and 3. *Stazione Torino Dora*, to the N. of the town, secondary stations for the trains of the Novara-Milan line (R. 17) and for the line to Pont Canavese (p. 95). City office (p. xvii), *Carpaneto*, Galleria Subalpina (p. 37); Sleeping Car Office at the Central Station. — Stations of the LOCAL RAILWAYS: for the *Superga* (p. 47), for *Trofarello* (p. 60) viâ Moncalieri (p. 48), and for *Chivasso* and *Brusasco* (p. 82), in the Piazza Castello (Pl. E, 2, 3); for *Carignano* (p. 48), in the Via Nizza (Pl. D, 4); for *Stupinigi* (p. 49) and *Piobesi*, and for *Pinerolo* (p. 51) viâ Orbassano in the one direction and for *Giaveno* (p. 3) in the other, in the Via Sacchi (Pl. D, 4; see above); for *Rivoli* (p. 49), in the Piazza dello Statuto (Pl. C, 2); for *Ciriè-Lanzo* (p. 64), near the Ponte Mosca (Pl. E, 1). For the local railways, comp. the larger edition of the time-table mentioned at p. xvii, or the Orario dei Tramways (10 c.).

Hotels (comp. p. xxi). GRAND-HÔTEL ET HÔTEL D'EUROPE (Pl. a; E, 3), Piazza Castello 19, 100 R. from 4, B. 1½, L. 4, D. 7, P. from 12, omn. 1 fr.; GR.-HÔT. DE TURIN ET TROMBETTA (Pl. b; D, 4), Via Sacchi 10, near the Central Station, R. 4-7, B. 1½, L. 3½-4, D. 5-6, P. from 10, omn. ½-1 fr.; PALACE HOTEL TURIN, Via Sacchi 10, R. from 4, P. from 12 fr.; GR.-HÔT. LIGURE ET D'ANGLETERRE, Piazza Carlo Felice 9, 140 beds from 3½ fr.; these of the first class. — GR.-HÔT. SUISSE TERMINUS, opposite the Central Station, R. from 5, B. 1½, D. 6 fr.; HÔT. BONNE-FEMME, MÉTROPOLE, ET FÉDER (Pl. d; E, 3), Via Pietro Micca 3, R. from 3¼, P. from 9 fr.; HÔT. CENTRAL ET CONTINENTAL (Pl. c; E, 3), Via delle Finanze 2, with restaurant, 90 R. from 3, B. 1¼, L. 3, D. 4½, P. from 9, omn. 1 fr.; GR.-HÔT. DE LA VILLE ET BOLOGNE (Pl. 1; D, 4), Corso Vittorio Emanuele Secondo 60, 52 R. from 3½ fr. — The following are second-class and more in the Italian style, but also with central heating: HÔT. DU NORD (Pl. n; D, 4), Via Roma 34, in a noisy situation, R. 3-5, P. 9-10, omn. ¾ fr., good; HÔT. ROMA E ROCCA

CAVOUR (Pl. i; D, 4), Piazza Carlo Felice 14, prettily situated, 100 beds at 3-4, P. 8-10 fr., good; HÔT. DE FRANCE ET CONCORDE (Pl. k; F, 3), Via di Po 20, 50 beds at 2½-3½, P. 8-10, omn. 1 fr.; HÔT. VENEZIA, Via Venti Settembre 70, 90 beds at 3½-4 fr. — DOGANA VECCHIA E PENS. SVIZZERA (Pl. m; D, 2), Via Corte d'Appello 4, R. 2½ fr., omn. 60 c., unpretending. — *Grissini*, a kind of bread in long, thin, and crisp sticks, are a specialty of Piedmont. The Piedmontese wines are excellent (comp. p. xxv).

Hôtels Meublés (comp. p. xvii). GR.-HÔT. FIORINA (Pl. f; D, 3), Via Pietro Micca 22, bed 3-4, HÔT. MODERNE (Pl. g; D, 3), Via Venti Settembre 41, 100 beds at 3-4, omn. 1 fr.; HÔT. CASALEGNO, Via Garibaldi, bed 3-4 fr.; all good.

Restaurants (comp. p. xxiii). *Caffè-Ristorante del Cambio*, Piazza Carignano 2, fashionable; *Restaurant du Parc*, L. 5 fr.; *Ristorante Molinari*, Via Santa Teresa, at the corner of the Piazza Solferino; *Restaurant de la Meridiana*, Via Roma 18; *Birreria-Ristorante Voigt*, Via Pietro Micca 22, in the Hôt. Fiorina (see above), *Ristorante Parigi-Sussambrino*, Via di Po 23-25, both much frequented; *Caffè-Ristorante Dilei*, Via di Po, at the corner of the Via Alberto; *Caffè-Ristorante Posta*, Piazza Carlo Alberto; *Ristorante Commercio*, Via Venti Settembre 74. — **WINE ROOMS.** *Cantina di Savoia*, Via Cavour 2; Vermouth, good at *Carpano's*, Piazza Castello 18 and Piazza Vittorio Emanuele Primo 5.

Cafés (comp. p. xxvi). *Caffè San Carlo*, Piazza San Carlo, *Ligure*, see p. 33, at both concert in the evening; *degli Specchi*, Via Pietro Micca 18; *Alferi*, Via di Po 9; *Romano* (p. 35), Piazza Castello. — **Confectioners.** *Baratti & Milano*, Galleria Subalpina (p. 37); *Romana*, Piazza Castello 23; *Stratta*, Piazza San Carlo 7. Chocolate (p. 36) at *Giuliano's*, Via dell'Accademia delle Scienze. — A favourite local beverage is *Bicerin* (15 c.), a mixture of coffee, chocolate, and milk.

Birrerie (comp. p. xxvi). *Ristorante del Teatro Alferi*, Piazza Solferino, *Caffè Piemonte*, Piazza Carlo Felice 16, near the Central Station, Munich beer at these two; *Borsa*, Via dell'Accademia delle Scienze 2; *Pilsener Urquell*, Via Genova 15; *Birreria Durio*, Via al Fortino 34 (Turin beer), with concert-room (concert every evening in summer), roller-skating rink, and a place for playing Boccia.

Taximeter Cabs (tariff in each vehicle): 80 c. per 1000 mètres, 10 c. for each 500 m. more or for ¼ hr.'s waiting; small luggage carried inside free, trunk 25 c. (maximum 50 c.). — **Motor Cabs:** 70 c. per 400 m., 10 c. for each 200 m. more or for 2½ min. waiting; luggage as above. — **Motor Cars** (for excursions): *Garages Riuniti* (Fiat), Corso Massimo d'Azeglio 16.

Electric Tramways (Società Belga Torinese and Azienda Tramvie Municipali; usual fare 10 c., return-ticket 15 c., transfer-tickets available for one day and for the lines of the same company only) traverse the streets in many different directions (comp. Plan and p. 156). The chief centres are Piazza Castello (Pl. E, 2, 3), Piazza Emanuele Filiberto ('Porta Palazzo'; Pl. D, E, 1, 2), Piazza dello Statuto (Pl. C, 2), Piazza San Martino (Pl. B, 2), Piazza Solferino (Pl. D, 3), and Piazza Carlo Felice (Pl. D, 4).

Post Office (Pl. 46; D, 3), Via Alfieri 10. Branch-offices at Via Sacchi 12, Galleria Nazionale (p. 42), Via Barbaroux 4, Piazza Solferino 3, and elsewhere. — **Telegraph Office** (Pl. E, 3), Piazza Carlo Alberto.

Booksellers. *Rosenberg & Sellier*, Via Maria Vittoria 18; *F. Casanova & Co.*, Piazza Carignano; *Lattes*, Via Garibaldi 3. — **NEWSPAPERS.** *Gazzetta del Popolo*, *Il Momento*, *La Stampa*, *Gazzetta di Torino*.

Tourists' Enquiry Office. *Pro Torino*, Via Roma 28. — **Goods Agents.** *Fratelli Gondrand*, Galleria Nazionale (p. 42). — *Cook's Office*, Via Roma 31.

Bankers. *Banca Commerciale Italiana*, Via Santa Teresa 9; *Pellegrini & Moris*, Piazza Solferino 6; *De Fernex & Co.*, Via Alfieri 15; *Kuster & Co.*, Via dell'Arsenale 14.

Physicians. *Dr. Bettmann*, *Dr. Olivetti*, *Dr. Lawa*.

Baths. *La Provvidenza*, Via Venti Settembre 7; *Bagni Cavour*, Via Lagrange 22; *Bagni dell'Annunziata*, Via di Po 51.

Military Music in front of the royal palace every afternoon between 4 and 6 p.m.; in May and June on Sun. in the old Piazza d'Armi about 6 p.m.; and thrice weekly 8-10 p.m. in the Giardino Pubblico (p. 45), and on Sun. 2-4 in the Giardino Reale (p. 38).

Theatres (comp. p. xxvii). *Teatro Regio* (Pl. E, 3), Piazza Castello, for operas and ballets, built in 1738 and altered in 1903-5 when it was converted into the municipal theatre (open during Lent and the Carnival only; adm. 3 fr., reserved seat 10 fr.); *Teatro Vittorio Emanuele Secondo* (Pl. 52; F, 3), Via Rossini 11, for operas and ballets (also circus); *Teatro Carignano* (Pl. 48; E, 3), Piazza Carignano 4, for operas and dramas; *Politeama Chiarella* (Pl. D, E, 5), Via Principe Tommaso, for operas and dramas; *Teatro Balbo* (Pl. E, 4), Via Andrea Doria 15, for operettas, etc.; *Teatro Alfieri*, Piazza Solferino; *Teatro Rossini*, Via di Po. — *Teatro Gianduja* (Pl. 49; E, 3), Via Principe Amedeo 24, a marionette-theatre. — VARIETY THEATRES. *Stabilimenti Eden*, Via Bogino 40 and Corso Vitt. Emanuele Secondo; *Variété Maffei*, Via Principe Tommaso 5; *Variété Romano*, Galleria Subalpina (p. 37), with a separate stage for summer on the Piazza Castello.

Festivals. The *Carnival* is celebrated with as much brilliance as ever in Turin, unlike the other large towns of Italy. — On Sept. 8th there is a *Church Festival* at the Superga (p. 48).

British Consul-General, Major W. P. Chapman. — **American Consul**, Albert H. Michelson, Via Andrea Doria 12; vice-consul, Piero Gianolio.

Anglican Church, Via Pio Quinto 15, behind the Tempio Valdese; service once a month. — Protestant Service in the *Tempio Valdese* (Pl. D, E, 4, 5) on Sundays, in French at 11, in Italian at 3 o'clock. — *Chiesa Metodista Episcopale*, Via Lagrange 13 (Sun. 10 a.m. and Thurs. 10.30 a.m.). — *Chiesa Cristiana Evangelica*, Galleria Nazionale.

Public Collections, etc. (official holidays, see p. xxvii). Most of the museums are very cold in winter.

Accademia Albertina di Belle Arti (p. 45), week-days 10-5; fee 50 c. *Accademia delle Scienze* (*Museum of Antiquities and Picture Gallery*; p. 39), week-days 10-4 (May-Oct. 9-4), 1 fr.; Sun. & holidays 1-4, free.

On certain holidays open in the morning also.

Armeria Reale (Armoury); p. 37), week-days 10-12 & 2-4, by ticket obtained (gratis) at the Ufficio della Direzione, on the staircase; Sun. & holidays 9-12, free.

Biblioteca Nazionale (p. 45), daily (except Sun.) in summer 9-5 (Nov. to April 9-4 and 7-10); closed in September.

Castello Medioevale (p. 45), daily 10-5 (May-Sept. 9-12 and 2-6), 50 c.

Mole Antonelliana (p. 46), daily 10-5 (Nov.-Feb. 9-4), 50 c.

Monte dei Cappuccini: Belvedere of the Italian Alpine Club (p. 47), Nov. to Feb. 8-11.30 and 1-5, May to Aug. 5-11.30 and 2-6; at other times 6.30-11.30 and 1-6; free.

Museo Civico: Arte applicata all'Industria (p. 46), Via Gandenzio Ferrari 1, Tues., Thurs., and Sun. 9-4, free; Wed., Frid., and Sat. 1 fr.; closed on Mondays. — *Belle Arti* (p. 44), Corso Saccardi 30, Tues., Thurs., Sat., & Sun. 9-4, free; Wed. & Frid. 1 fr.; closed on Mondays.

Museo Industriale Italiano (p. 42), Sun. & holidays 12.30-4, free.

Museo Nazionale d'Artiglieria (p. 44), week-days 9-12 & 2-5, by ticket obtained at the Direzione dell'Officina di Costruzione d'Artiglieria, Via dell'Arsenale 24; Sun. & holidays 9-12, free.

Museo di Storia Naturale (p. 38), daily, except Mon., 1-4, free.

Palazzo Reale (p. 37), Sun., Tues., Thurs., & Sat. 10-12 & 2-4, fee 1/2-1 fr.; at other times on application to the curator, Signor Stramucci.

Reale Pinacoteca, see *Accademia delle Scienze*.

Principal Attractions (1-1 1/2 day): Armoury (p. 37), *Picture Gallery (p. 39) and Museum of Antiquities (p. 39), monuments in the Cathedral

(p. 42), view from the Mole Antonelliana (p. 46), from the Monte dei Cappuccini (p. 47), or from the Superga (p. 47). — Excursion to the Sacra di San Michele and Susa (p. 3 and R. 9).

Turin (785 ft.), Ital. *Torino*, the seat of a university (founded in 1404), of an archbishop, of a military academy, and the headquarters of the 1st Italian army corps, lies in a fertile plain on the left bank of the *Po*, which receives the waters of the *Dora Riparia* below the city. The plain of the *Po* is bounded on the S.W. by the Cottian Alps (p. 51), on the N.W. by the Graian Alps (p. 64), and on the E. by the *Colli Torinesi*, with the *Monte dei Cappuccini* (p. 47), the *Superga* (p. 47), and the *Bricco della Maddalena* (2335 ft.) on the right bank of the river. The population of Turin numbers about 275,000, including the garrison of 11,000 men. The industrial activity which has recently been steadily falling behind that of Milan, owing to the diversion of traffic by the Simplon Railway, includes the manufacture of machinery, motor-cars, leather, and fancy goods, besides iron-founding, cotton-spinning, and tanning. Turin is noted for vermouth (*Ver-mouth di Torino*), chocolate (*Gianduia*, etc.), and caramels.

Turin, the ancient *Taurasia*, capital of the Taurini, a Ligurian-Celtic tribe, destroyed by Hannibal in 218 B.C., afterwards the Roman *Augusta Taurinorum*, was the seat of a Frankish margrave under the Carolingians, but it reached its first period of importance after 1418, as an occasional residence of the Dukes of Savoy. In 1506-62 it was occupied by the French. From 1720 it was the capital of the Kingdom of Sardinia. In the 19th cent. Turin was the chief centre of the national struggles for unification, and from 1859 to 1865 it was the capital of Italy.

Turin is conspicuous among the cities of Italy for the regularity of its construction and for the number of its monuments. Its plan presents rectangular blocks of houses (*Isole*), long, broad, straight streets (*Vie*), frequently with arcades (*Portici*), and spacious squares, usually adorned with gardens. Its history explains this. The plan of the old town, with slight variations, is the same as that of the colony founded in A.D. 27 by the Emperor Augustus, or even of an older Roman camp. It formed a rectangle of 2350 ft. in length and 2200 ft. in breadth, and had eleven towers on each side. Its site is now bounded by the Piazza Castello on the E., the Via della Consolata and the Corso Siccardi on the W., the Via Giulio on the N., and the Via Santa Teresa on the S. The ancient *Decumanus* is represented by the modern Via Garibaldi and the *Cardo* by the Via Porta Palatina and the Via San Tommaso. Besides the N. main gate, or *Porta Principalis Dextra* (now the Porta Palatina, p. 43), fragments still remain of the E. main gate (*Porta Decumana*, p. 37) and of the ancient N.W. corner-tower, beside the Consolata (p. 43).

In mediæval buildings Turin is remarkably poor. The earliest period of architectural activity seems to have developed in the 16th cent., mainly under Emmanuel Philibert, the founder of the citadel (p. 44). The city suffered much damage when it was besieged by the French in 1640 and 1706, and it was afterwards systematically extended in accordance with the original plan. The fortifications were demolished in 1801 and 1857. The architectural character of the inner town was chiefly determined by two architects of the baroque period, *Guarino Guarini* of Modena (1624-83) and *Filippo Juvara* of Sicily (1685-1735), to whom numerous ecclesiastical and secular edifices are due.

The spacious PIAZZA CASTELLO (Pl. E, 2, 3) forms the centre of the town. From this point the busiest streets diverge: Via Roma,

Via Pietro Micca, Via Garibaldi, Via dell' Accademia delle Scienze, and Via di Po (p. 45). — In the S.E. angle of the Piazza Castello is the *Galleria dell'Industria Subalpina* (Pl. 19), the other end of which is in the Piazza Carlo Alberto (p. 38).

The **Palazzo Madama** (Pl. E, 3), a lofty and cumbrous pile in the centre of the Piazza Castello, had as its nucleus a mediæval castle, adjoining the E. wall of the Roman town. This *Castrum Portæ Phibellonæ*, strongly fortified by William of Montferrat towards the end of the 13th cent., was extended on the E. side by Lodovico d'Acaia (1416) and protected by two lofty sixteen-sided towers, the lower part of which was a remnant of the *Porta Decumana* (p. 36). Farther alterations were made by Charles Emmanuel II., but the building owes its present name to his widow, Maria, who as dowager-duchess (*'Madama Reale'*) added in 1718 the double *Flight of steps and the façade on the W. side, from a design by *Fil. Ivvara*. The apartments on the first floor, which were redecorated at the same period, were used from 1848 to 1860 as the meeting-place of the Sardinian Senate. The palace now contains several institutions, including the *State Archives* and an *Observatory*, in the towers concealed by the W. façade. The courtyard is used as a public thoroughfare. — In front of the palace stands a *Monument to the Sardinian Army* (Pl. 28) by Vinc. Vela (1859); on the S. side is a bronze statue of the electrician *Galileo Ferraris* (1847-97), by L. Contratti (1902).

At the N.W. corner of this piazza is the church of *San Lorenzo* (Pl. E, 2; entr. from Via San Lorenzo), by Guarini (1687), with a peculiar dome and an exaggerated baroque interior.

To the N., in the Piazza Reale, rises the **Palazzo Reale**, or *Royal Palace* (Pl. E, 2), a plain brick edifice erected in 1646-58 under Charles Emmanuel II. The palace-yard (a public thoroughfare) is separated from the Piazza by a gate, the pillars of which are adorned with two groups in bronze of Castor and Pollux, designed by *Abbondio Sangiorgio* in 1842.

To the left in the hall of the palace (admission free), near the staircase, is an equestrian statue of *Duke Victor Amadeus I.* (d. 1637). The handsome staircase is embellished with statues of Emmanuel Philibert, by *Santo Varni*, and Charles Albert, by *Vinc. Vela*.

The **FIRST FLOOR** (adm., see p. 35; we begin with the Sala degli Svizzeri) contains a series of handsome *Apartments with ceiling-decorations by *Bellosio* (1844), *Daniel Seiter* of Vienna (1690), *Claudio Beaumont*, and the brothers *Fea* (1660), and with tapestry made at Turin (17-18th cent.). The private apartments of Victor Emmanuel II. are not shown.

The S.E. wing of the palace contains the ***ROYAL ARMOURY** (*Armeria Reale*; Pl. E, 2). Entrance beside the Prefettura (Pl. E, 2; first door to the left); admission, see p. 35. The collection, which is on the second story, is very choice. Catalogue (1890) 3 fr.; Guida Ufficiale (1905), illustrated, 50 c.

Room I (*Rotonda*). To the right, Cabinet 49. Weapons from India, W. Africa, S. America, etc.; Japanese equestrian armour (17th cent.). Cab. 61. Turkish and Persian weapons. Cab. 46. Gifts of honour to Victor Emmanuel II. Beyond the door, Cab. 44. Scimitar of Tippoo Sahib, Sultan of Mysore (d. 1799). In the centre, Cab. 59. Bronze statuette of Napoleon I. (by Marochetti) and a sword he wore; two French regimental eagles. Cab. 66. Quadrant used by Napoleon I. when a young officer. Cab. 58. Gifts of honour to King Humbert; memorials of the Duke of Abruzzi's arctic expedition (1899-1900); Moltke's Italian orders. By the 4th window, Two suits of Saracenic armour; weapons from Eritrea; Japanese weapons and armour. The favourite horse of Charles Albert. Cab. 51. Memorials of Charles Albert. Above the cabinets, Flags from the wars of 1848-49 and 1859. — We now enter the long HALL (*Galleria Beaumont*). On the right, several suits of equestrian armour worn by members of the Breseian family of Martinengo (16th cent.). By the 2nd window, *Equestrian armour of Cardinal Ascanio Maria Sforza Visconti (15th cent.). On the right, Cab. 30. Sword attributed to *Donatello*. Cab. 22. Sword at one time erroneously attributed to *Benvenuto Cellini*. By the 6th window, Campaign suit of Prince Eugene (1706). Cab. 3. *Shield, embossed with scenes from the war of Marius against Jugurtha (Italian, 16th cent.). We return along the left wall. By the 1st window, Saracenic equestrian suit of armour with the green banner of the Prophet; to the right, an ancient rostrum in the form of a boar's head, found in 1597 in the harbour at Genoa. Armour of Duke Emmanuel Philibert, Viceroy of Sicily (early 17th cent.). Cab. 5. So-called sword of St. Maurice (a work of the 13th cent.). Cab. 8. Prehistoric weapons of the stone age. Cab. 11. Etruscan and Roman weapons and utensils. Farther on, Cab. 27. Sword of the Imperial General Johann von Werth (Solingen work). By the 5th window, Equestrian armour of Duke Emmanuel Philibert (p. 32), by *Negrolì*, an armourer of Milan (1561). Also, muskets, daggers, maces, and fine helmets and shields (15-16th cent.). — The windows on the right command a fine view of the palace garden and the Superga (p. 47).

On the floor below is the ROYAL LIBRARY (*Biblioteca del Re*) of 70,000 vols. and 3000 MSS. (shown only on application to the librarian), containing valuable geographical, historical, and genealogical works, miniatures of the 14-16th cent., drawings by *Leonardo da Vinci* (*Portrait of himself), *Fra Bartolomeo*, *Correggio*, *Gaudenzio Ferrari*, etc. — A staircase ascends hence to the *Collection of Coins*, trinkets, enamels, carved ivory, etc., in a small room adjoining the Armoury.

The **Palace Garden** (*Giardino Reale*; Pl. E, F, 2), entered from the arcade opposite the Palazzo Madama, is open on Sun. and holidays, between 1st July and 1st Oct., 11-5 o'clock (military music; p. 35). — *Cathedral*, see p. 42.

In the PIAZZA CARIGNANO, to the S. of the Piazza Castello, rises the **Palazzo Carignano** (Pl. 41; E, 3), with a brick façade in the baroque style, erected by *Guarini* in 1680. Victor Emmanuel II. was born in this palace in 1820. The Sardinian Chamber of Deputies met here from 1848 to 1859, and the Italian Parliament from 1861 to 1864. The handsome façade at the back, in the Piazza Carlo Alberto, was added in 1864-71 by *Ferri* and *Bollati*. The palace contains the *Museo di Storia Naturale* (adm., see p. 35).

In the Piazza Carignano stands the marble statue of the philosopher and patriot *Vincenzo Gioberti* (1801-52), by Albertoni (1859). — The PIAZZA CARLO ALBERTO (Pl. E, 3) contains a bronze monument to *King Charles Albert*, by Marochetti (1861).

In the vicinity, Via dell' Accademia No. 4, at the corner of the Piazza Carignano, is the **Palazzo dell' Accadèmia delle Scienze** (Pl. E, 3), formerly a Jesuit college, erected by *Guarini* in 1679. On the groundfloor and first floor is the collection of antiquities; on the second floor (109 steps) the picture-gallery. Admission, see p. 35.

The **Museum of Antiquities** (*Reale Museo di Antichità*) had as its nucleus the valuable Egyptian collection founded about 1820 by *Bern. Brovetti*. Director, *Prof. Ern. Schiaparelli*. No catalogue.

GROUND FLOOR. *Rooms I & II* contain the larger Egyptian antiquities, including a large capital in the shape of a wreath of lotus-flowers, a diorite *Statue of Ramses II. (R. I), and other royal statues (R. II). — *Gallery*, to the left. 1st Section: Græco-Roman sculptures found in Egypt and Rome. Amazon (in green basalt; restored); fragment of a fine relief (youth in a chariot with four horses), probably a Greek work. In this section are also Etruscan antiquities from Luna (p. 143). 2nd Section. Remains of a Roman mosaic (myth of Orpheus) and inscriptions found in Piedmont. 3rd Section: Roman inscriptions and architectural fragments found in Turin.

The Egyptian collections are continued on the **FIRST FLOOR**. *Room 1*. Mummies, coffins, scarabæi, canopi, etc. Among the papyri is the famous Book of the Dead edited by Lepsius. — *Room 2*. Inscriptions from the 5th Dyn. to the Roman period; statuettes. An adjoining room with Cyprian antiquities contains also the celebrated stele of the suffete Melekiason in the Græco-Punic style, from Carthage. — *Gallery 1*. Mummies, vases, and household utensils of the prehistoric period; also toilet-articles, weapons, sandals, etc. On the walls is the famous list of Egyptian Kings down to the 19th Dynasty. *Gallery 2*. Egyptian deities and articles used in worship. In the middle is the *Tabula Isiaca* found in the pontificate of Paul III. — *Room 3*, to the right. Prehistoric collection from Piedmont; casts of the reliefs of the triumphal arch at Susa (p. 49). In the centre, model of the largest 'Nuraghe' (fortified dwelling) in Sardinia. — *Room 4*. Celtic and Roman antiquities found in Piedmont. Amongst the latter are some fine glass and good bronzes (a Silenus; Athena of the type of the Parthenos of Phidias; Roman portrait-bust of a member of the Gens Claudia). — *Room 5* (to the left of Gallery 2). In the 1st section are Egyptian textiles of the Christian and Arab periods (including Coptic fabrics). 2nd Sec. (antiquities): Greek and Roman statuettes and utensils in bronze, Greek and Etruscan vases, pre-Roman glass and bronzes from Sardinia, Greek and Roman coins. In the centre, Cupid asleep, wrongly attributed to *Michael Angelo*. 3rd Sec.: Ethnographical collections from America, the Fiji Islands, the Congo, etc.

The ***Picture Gallery** (*Pinacoteca*) embraces 21 rooms, containing over 600 paintings. Director, *G. Gattini*. Good illustrated catalogue (1909), 3 fr. — The art-collections of the House of Savoy were founded by Charles Emmanuel I. (1580-1630) and were largely increased in 1741 by the purchase of Prince Eugene's valuable gallery, which included many Netherlandish works. A number of the paintings carried off by the French in 1798 remained in Paris after the conclusion of peace in 1815; and in 1832, the rest, which had meantime been scattered through various palaces, were collected to form a public gallery in the Palazzo Madama. They were transferred to the Academy in 1865.

This collection is important for the study of *Macrino d'Alba* (ca. 1470-1528) and his pupil *Defendente Ferrari* (1470-1532),

and of *Gaudenzio Ferrari* (ca. 1471-1546; p. 158). *Sódoma* (ca. 1477-1549; p. 158) also is well represented. *Lorenzo di Credi's* (1459-1537; p. 560) Madonna, No. 115, of his best period, shows that he was influenced by Leon. da Vinci. Among numerous and important works of the old Netherlandish school are: 188. *Petrus Cristus*; 202. *Memling*; 17, 264, 279, 288. *Van Dyck*; 231, 261. Genre-pictures by *D. Teniers the Younger*; 393. *Rembrandt's* Old man asleep.

I. Room. Princes of the House of Savoy: 1. *Horace Vernet*, King Charles Albert; 5. *J. van Schuppen*, Prince Eugene; *17. *Van Dyck*, Prince Thomas (1634; p. 48); 12. *N. Mignard*, Françoise d'Orléans, first wife of Charles Emmanuel II.

The works in the next three rooms are chiefly by Piedmontese masters of the 14-16th centuries. II. Room. To the right: 21. *Barnaba da Modena* (p. 451), Madonna (1370); *Macrino d'Alba*, 23. St. Francis receiving the Stigmata (1506), *26. Madonna enthroned on clouds, with SS. John the Baptist, James, Hugh, and Jerome (the painter's masterpiece; 1498), 31, 33. Altar-wings with St. Louis of Toulouse and SS. Paul, Peter, and Bonaventura (?); 29bis. *Giov. Mart. Spanzotti*, Madonna enthroned; *Defendente Ferrari*, 35. Betrothal of St. Catharine, 36. Madonna with SS. Michael and Barbara (on the predella of the ancient frame, the Legend of St. Barbara), 38. Saints.

III. Room. *Gaudenzio Ferrari*, 43. Conception of St. Anna, *46. St. Peter and donor (altar-wing), 48. Joachim driven from the Temple, 49. Madonna enthroned and two saints, 50. Crucifixion (in distemper), 51. Pietà.

IV. Room. *Sodoma*, 56. Holy Family, 59. Lucretia, *63. Madonna enthroned with SS. John the Evangelist, Jerome, Lucia, and Catharine.

V. Room. Piedmontese masters of the 17th and 18th centuries.

VI. Room. Tuscan School (15-16th cent.): 103, 104. *Fra Angelico da Fiesole*, Adoring angels; 106. *Style of Sandro Botticelli*, Triumph of Chastity (one of the series mentioned on p. 107); 110. *Botticelli*, Madonna; 112. *Franciabigio*, Annunciation; *115, 116. *Lor. di Credi*, Madonnas; 117. *Piero Pollaiuolo*, Tobias and the archangel Raphael; 122, 123. *Ang. Bronzino*, Eleonora da Toledo and her husband Cosimo I. of Medici; *Bald. Peruzzi*, 129. Head, 131. Design for a façade (drawings).

VII. Room. Various Italian Schools (15-16th cent.): *Ambrog. Borgognone*, 134. St. Ambrose preaching and Consecration of St. Augustine, 135. Madonna; above, 140. *Gianpietrino*, SS. Catharine and Peter Martyr; 145. After *Raphael*, Portrait of Pope Julius II. (p. 584); *146. *Raphael*, Madonna della Tenda (a studio-copy of the original at Munich); *148. *Franc. Penni*, Copy of Raphael's Entombment in the Borghese Gallery at Rome (1518); 149. *Giulio Clovio*, 'Il Santissimo Sudario' (comp. p. 43); 157. *Giov. Bellini*, Madonna (ruined by retouching); 155. *Franc. Francia*, Entombment (1515); 161. *Titian*, St. Jerome (a late work; injured); 162. *Gregorio Schiavone*, Madonna; 164. *Mantegna*, Madonna and saints (freely retouched); 165. After *Titian*, Pope Paul III. (original at Naples). — The ANTE-ROOM and ROOM IX contain a collection of drawings, engravings, and woodcuts by old masters (changed from time to time).

VIII. Room. 167. *Desiderio da Settignano*, Madonna (marble relief); 169-186. Porcelain-paintings by *A. Constantin* of Geneva (chiefly copies of famous pictures; ca. 1825). — We pass through R. IX to the —

X. ROOM. Flemish and Dutch Schools (15-17th cent.): *187. *Jan van Eyck*, St. Francis receiving the Stigmata; 188. *Petrus Cristus*, Madonna; *189, 190. *Rogier van der Weyden*, Visitation, with portrait of the donor (altar-wing; retouched); 192. *Flemish Master of the Female Half-figures*, Crucifixion (triptych); *202. *H. Memling*, The Passion, a chronological representation in the popular style of the North (in the foreground

excellent portraits of the donor and his wife); *Teniers the Younger*, 218. The painter's wife, 231. Tavern-scene; 234. *Jan Brueghel*, Landscape.

XI. Room. Dutch School (17th cent.): 261. *Teniers the Younger*, Card-players; *264. *Van Dyck*, Children of Charles I. of England (1635); 274. *Rubens*, Sketch of his apotheosis of Henri IV in the Uffizi (comp. p. 588); *Van Dyck*, *279. Infanta Isabella of Spain, 288. Holy Family (showing the influence of Titian); 292. *Fyt*, Still-life; 296. *Snyders*, Fruit.

XII. Room. German and Spanish Schools: 303. *H. Holbein the Younger*, Portrait of Erasmus (a copy of the original in Parma); 313, 318. *Angelica Kauffmann*, Sibyls; between these, 315. *Netscher*, Scissors-grinder (1662); *320. *Velazquez*, Philip IV. of Spain; 322. *Ribera*, St. Jerome.

XIII. Room. French School (17-18th cent.): 330. *N. Poussin*, St. Margaret; 338. *P. Mignard*, Louis XIV on horseback; 343, 346. *Claude Lorrain*, Landscapes; 350. *F. Desportes*, Still-life; 352. *Bourguignon*, Battle against the Turks; 360. *Mme. Vigée-Lebrun*, Portrait (1792).

XIV. Room. Flemish and Dutch Schools (16-17th cent.): 362. *Engelbrechtsen*, Crucifixion (triptych); *G. Dou*, 375. Portrait of a geographer, 377. Girl at a window (1662); 379. *Frans van Mieris the Elder*, Portrait of himself (1659); 392. *B. Fabritius*, Expulsion of Hagar (1655); *393. *Rembrandt*, Old man asleep, resembling the artist's father (an early work, ca. 1629); 395. *Mytens the Elder* and *Steenwyck*, Charles I. of England (1627); *Philips Wouwerman*, 402. Battle, 404. Horse-fair; *406. *Paul Potter*, Cattle (1649); *412. *Saenredam*, Synagogue, the figures by *A. van Ostade*; 419, 420. *J. D. de Heem*, Fruit and flowers.

XV. Room. Landscapes of the Dutch school, etc.; at the exit (right), 444. *J. van Ruysdael*, Landscape.

The next three rooms contain chiefly Italian works of the 17th century. XVI. Room. 464. *Giulio Cesare Procaccini* (here attributed to *Giov. Battista Crespi*), SS. Francis and Carlo Borromeo adoring the Madonna; *165. *Caravaggio*, Lute-player; 474. *Sassoferrato*, Madonna; 479. *Carlo Maratta*, Archangel Gabriel; 482. *Sassoferrato*, Madonna della Rosa; above, 477, 483. *G. Poussin*, Landscapes.

XVII. Room, to the left. 491. *Guercino*, Saint; 492, 493. *Franc. Albani*, Salmacis and the Hermaphrodite; 496. *Guido Reni*, Putti; 497. *Guercino*, Return of the Prodigal Son; 501. *Gius. Maria Crespi*, The queen before St. John Nepomuc in the confessional. In the corners, 489, 495, 500, 509. *Franc. Albani*, The four Elements.

XVIII. Room. 534. *Guercino*, Ecce Homo; *548. *Ribera* (here attributed to *Bern. Strozzi*), Homer.

Then two rooms chiefly with Venetian pictures (16-18th cent.). XIX. Room. 564. *Paolo Veronese*, Danaë; 567. *Ant. Badile*, Presentation in the Temple; 572. *P. Veronese*, The Queen of Sheba before Solomon; 573. *Girolamo Savoldo*, Adoration of the Child; 575. *School of P. Veronese*, Finding of Moses.

XX. Room. *580. *P. Veronese*, Mary Magdalen washing the Saviour's feet; 582, 585. *Bern. Belotto*, Views of Turin; 590. *Ant. Canale (Canaletto)*, Piazzetta in Venice; 594. *G. B. Tiepolo*, Triumph of Germanicus.

XXI. Room. Battles of Prince Eugene, by *Huchtenburgh* and others.

Opposite the Academy is the church of *San Filippo* (Pl. 9; E, 3), erected by Guarini after 1679 and restored by Invara in 1714. The portico in front is a later addition. The beautiful interior contains pictures by Guercino and others.

The PIAZZA SAN CARLO (Pl. D, E, 3), laid out by Count Carlo di Castellamonte in 1638, is the most homogeneous of the piazzas in the old town. It is embellished with an equestrian ***Statue of Duke Emmanuel Philibert**, in bronze, by *Marochetti* (1838). The relief on the W. side represents the Battle of St. Quentin (1557); that on the E. side the Peace of Cateau-Cambrésis (1559),

by which the duchy of Piedmont was restored to the House of Savoy; the duke as '*pacem redditurus*' is in the act of sheathing his sword. — The two churches on the S. side of the piazza are SAN CARLO and SANTA CRISTINA, both founded in the 17th cent., with façades of later date, respectively by Grassi (1836) and by Ivvara (1718). San Carlo contains a monument of the condottiere Francesco Maria Broglia, ancestor of the French house of Broglie, and a high-altar-piece by Morazzone.

The VIA ROMA leads from the Piazza San Carlo to the N. to the Piazza Castello (p. 36), and to the S., passing the *Galleria Nazionale* (Pl. D, 4; 1889), to the Piazza Carlo Felice and the central railway-station (p. 33).

To the E. of the Piazza San Carlo, at Via Lagrange No. 6, is the *Accademia Filarmónica*, remarkable for the magnificent rococo decorations of its principal rooms; in the atrium are frescoes by Bern. Galliari (p. 87). In the Via Maria Vittoria, leading to the Piazza Carlo Emanuele Secondo (see below), is the *Pal. della Cisterna* (Pl. 44; E, 3), the residence of the Duke of Aosta. No. 32 in the Via dell' Ospedale is the *Museo Industriale Italiano* (Pl. 39, E 4; adm., see p. 35).

The *Aiuola Balbo* (Pl. E, 4), the *Piazza Cavour* (Pl. E, F, 4), and the *Piazza Bodoni* (Pl. F, 4), all in this neighbourhood, are adorned with statues of distinguished modern Italians.

In the centre of the PIAZZA CARLO EMANUELE SECONDO (Pl. E, 3, 4), commonly called the 'Piazza Carlina', rises the marble *Monument of Cavour* (1810-61), by Giov. Dupré, erected in 1873. The creator of Italian unity holds a scroll in his left hand with the famous words 'libera chiesa in libero stato'. — A tablet at Via Cavour No. 8 marks the house (Pl. D, 4) in which Cavour was born (burial-place, comp. p. 60).

Adjoining the Pal. Reale (p. 37) on the N.W., in the Via Venti Settembre, is the **Cathedral** (*San Giovanni Battista*; Pl. E, 2), erected on the site of three earlier churches in 1492-98 by *Meo del Caprina* of Florence, in the Renaissance style, with a marble façade. The upper part of the tower dates from 1648.

The INTERIOR consists of nave, aisles, and transept, with an octagonal dome. Over the W. portal is a copy of Leon. da Vinci's Last Supper (p. 181). Over the second altar on the right is an altar-piece by *Defendente Ferrari*. Frescoes on the ceiling modern. The seats of the royal family are to the left of the high-altar.

Behind the high-altar is the **Cappella del Santissimo Sudario** or *della Santissima Sindone* (open during morning-mass till 9 o'clock; reached by 37 steps to the right of the high-altar), constructed in 1694 by *Guarini*. It is a lofty circular chapel of dark brown marble, contrasting strongly with the white monuments, separated from the choir by a glass partition and covered with a curiously shaped dome. The monuments were erected by King Charles Albert in 1842 to the memory of illustrious members of his family: (r.) Emmanuel Philibert (d. 1580),

'restitutor imperii', by *Pompeo Marchesi*; Prince Thomas (d. 1656; p. 48), by *Gaggini*; Charles Emmanuel II. (d. 1675), by *Fraccaroli*; Amadeus VIII. (d. 1451), by *Cacciatori*. The peculiar light from above enhances the effect. In a kind of urn over the altar is preserved the *Santissimo Sudario* or *Santissima Sindone*, a part of the linen cloth in which the body of the Saviour is said to have been wrapped. This was brought from Cyprus to Chambéry in 1452 and since 1578 has been preserved at Turin.

From the Piazza San Giovanni the Via Quattro Marzo leads to the W. to the Palazzo di Città (see below). — Behind a railing on the right in the Via Venti Settembre are some remnants of the *Roman Theatre*. Farther on we turn to the left and reach the **Porta Palatina** (Pl. E, 2), a Roman gateway with two sixteen-sided brick towers, judiciously restored in 1905-11. — At the S. end of the Via Porta Palatina, to the right, is the church of **Corpus Domini** (Pl. D, E, 2), erected in 1610 by *Ascanio Vittozzi*, on the site of a chapel built to commemorate a miracle of the Host (1521). The interior was altered in 1753. — In the adjacent church of *Santo Spirito*, dating from 1610 and restored in 1743, Rousseau, an exile from Geneva, at the age of 16, became a Roman Catholic in 1728, but he again professed Calvinism at Geneva in 1754.

The Piazza del Palazzo di Città, a few paces to the W., is adorned with a bronze group by Palagi (1853), in memory of *Amadeus VI.* (Pl. 21), the '*Conte Verde*' (d. 1383; p. 32), conqueror of the Turks and restorer of the imperial throne of Greece.

The **Palazzo di Città** (Pl. D, 2), or town-hall, was erected by *Lanfranchi* in 1669. The marble statues of Prince Eugene and Prince Ferdinand (beside the entrance) and of Charles Albert and Victor Emmanuel II. (in the vestibule) date from 1858-60. On the first floor is the *Biblioteca Civica*.

The Via Milano leads hence to the N. to the church of *San Domenico* (Pl. 8, D 2; founded in 1354 and frequently restored), which contains a Madonna and St. Dominic by Guercino; and the Via Corte d'Appello to the W. to the **PIAZZA SAVOIA** (Pl. D, 2), in which rises an obelisk (75 ft.) commemorating the abolition of ecclesiastical jurisdiction by the minister Siccardi in 1850. — A few yards to the W., in the Via del Carmine, is the *Chiesa del Carmine* (Pl. 1; C, D, 2), by Iuvara (1732; façade of 1872).

The Via della Consolata leads from the Piazza Savoia to the N. to the church of La Consolata. At the S. end of this street (No. 1) is the *Palazzo Paesana* (Pl. 45; D, 2), built in the 18th cent. by Planteri, a pupil of Iuvara, with an imposing vestibule and staircase.

La Consolata (Pl. 2; D, 2), formed by the union of two churches, is a building in the baroque style, erected by *Guarini* in 1679, decorated in the interior by *Iuvara* in 1714, and sumptuously remodelled in 1903-4. It is adjoined by a *Campanile* (10th cent.?), a relic of the Benedictine convent of Sant' Andrea, founded in 942 by monks from Novalesa (p. 50).

INTERIOR. We first enter the oval church of *Sant' Andrea*, which opens, on the right, on a new chapel, containing a highly-revered image of the Madonna. Adjoining is the hexagonal *Santuario della Consolata*, with several circular side-chapels. A new chapel to the left contains kneeling statues in marble of Maria Theresa, Queen of Charles Albert, and Maria Adelaide, Queen of Victor Emmanuel II. (both of whom died in 1855), by Vela (1861).

From the Piazza Castello (p. 36) the narrow Via Garibaldi leads past the church of *Santi Martiri* (Pl. 13, D 2; left), an ostentatious baroque building by Pellegrino Tibaldi, to the PIAZZA DELLO STATUTO (Pl. C, 2), with the huge *Mont Cenis Tunnel Monument*, by Tabacchi (1879): the Genius of Science soars above a pile of granite rocks, on which lie the conquered giants of the mountain.

From the Via Garibaldi we proceed to the S. by the Corso Siccardi to the *Giardino della Cittadella* (Pl. C, D, 2), with statues.

In the grounds outside the **Maschio della Cittadella** (Pl. 20; C, 3), the former entrance to the citadel (erected in 1565 by *Paciotto da Urbino* and nearly all pulled down in 1857), is a monument in memory of *Pietro Micca*, the 'soldato minatore', who, according to the tradition, saved the citadel of Turin at the sacrifice of his own life, on 30th Aug., 1706, by springing a mine when the French grenadiers had already advanced to the very gates. The interior accommodates the *Museo Nazionale d'Artiglieria*, a collection of weapons of all periods, comprising pieces of ordnance from the 14th cent. to the present day (adm., see p. 35).

In the pretty and shady grounds of the VIA DELLA CERNAIA, to the E. of the citadel, rises the statue of *General Alessandro Lamarmora* (d. 1855 in the Crimea), who founded the Bersaglieri in 1836.

In the PIAZZA SOLFERINO (Pl. D, 3) are an equestrian statue of *Duke Ferdinand of Genoa* (p. 83), by Balzico (1877) and other monuments. — To the S.E. of the Piazza Solferino, in the Via dell' Arsenal, stands the *Artillery Arsenal* (Pl. D, 3, 4), founded in 1659.

Farther on the Corso Siccardi intersects the PIAZZA VITTORIO EMANUELE SECONDO (Pl. C, 4), with the large *Monument of Victor Emmanuel II.*, by P. Costa (d. 1901). — To the S. of the Piazza, Corso Siccardi 30, is the *Museo Civico di Belle Arti* (Pl. B, C, 4; adm., see p. 35), containing modern sculptures and paintings.

The broad CORSO VITTORIO EMANUELE SECONDO (Pl. A-F, 3-5), about $2\frac{1}{4}$ M. in length, intersects the entire town. In the middle, in front of the *Central Station* (p. 33), to the left, lies the PIAZZA CARLO FELICE (Pl. D, 4), with its *Gardens, adorned with a bronze statue of *Massimo d'Azeglio* (1798-1866), the statesman, poet, and painter, by Balzico (1873). This piazza is adjoined by two smaller ones, with statues of *L. Lagrange* (d. 1813; Pl. 31), the mathematician, and *Paleócapa* (d. 1869; Pl. 36), the politician. — To the E. of the Piazza Carlo Felice is the *Waldensian Church (Tempio Valdese)*; Pl. D, E, 4, 5; see pp. 35, 52), the first Protestant church built at Turin after the establishment of religious toleration in 1848.

At the E. end of the Corso Vittorio Emanuele Secondo, opposite the fashionable Corso Massimo d'Azeglio, the grounds of the **Giardino Pubblico**, or *Parco del Valentino* (Pl. E, 5-7; café-restaurant; concerts, see p. 35), extend along the river, commanding attractive views of the well-wooded right bank of the Po (boats for hire). In the middle of the park are the *Botanic Garden* and the unfinished ***Castello del Valentino**, a building in the French style with four towers, begun in 1650 for the Madama Reale Cristina, wife of Vittorio Amedeo I., by a pupil of Sal. Debrosse. Since 1860 the château has been occupied by the *Polytechnic School* (*Reale Politecnico*). In the court is a bronze statue of *Quintino Sella*, the statesman (1826-84). On the S. side of the garden rises the colossal bronze equestrian statue of *Duke Amadeus of Aosta* (1845-90; 1870-73 king of Spain), by Calandra (1902; Pl. 21 a); on the pedestal are scenes from the history of the princes of the house of Savoy. A little to the E., on the Po, is the *Castello Medioevale* (adm., see p. 35), an interesting reproduction of a castle of the 15th cent. with its dependent village, constructed in 1884.

From the end of the Corso Vittorio Emanuele Secondo the Corso Cairóli (Pl. F, 5, 4), in which is a monument to *Garibaldi* (by Tabacchi; 1887), leads to the Piazza Vittorio Emanuele Primo (p. 46).

In the NEW QUARTER, to the S. of the Corso Vittorio Emanuele Secondo, are the *Synagogue* (Pl. 53; D, 5) and several modern churches. Part of the former Piazza d'Armi (drill-ground) is now occupied by the *Stadium* (Pl. A, B, 4; 1910-11), the largest arena in Europe, with room for 70,000 spectators.

In the VIA DI PO, which leads to the S.E. from the Piazza Castello, on the left (No. 17), is the **University** (Pl. E, 3; 3000 students), erected in 1713 by *Ant. Ricca* of Genoa, with a handsome court and several statues. It contains a *Museo Lapidario* of Roman antiquities, chiefly inscriptions.

THE UNIVERSITY LIBRARY, now the *Biblioteca Nazionale* (adm., see p. 35), was founded in 1720 by Vittorio Amedeo II.

The nucleus of this important collection, which numbers over 275,000 printed vols. and 1500 MSS., consists of the former library of the house of Savoy. Among the MSS. are 59 codices from Bobbio (p. 437), Theodoret's Commentary on the Minor Prophets, with Byzantine miniatures (9th cent.), Pliny's *Historia Naturalis*, with miniatures of the school of Mantegna, the Apocalypse with commentaries by Beatus, Cardinal Rosselli's missal, and a French volume containing the Romance of Huon of Bordeaux. The 1095 Incunabula include the *Rationale* of Guglielmo Duranti, printed by Fust at Mayence in 1459, and a copy of the great Bible of Plantin, presented by Philip II. of Spain to Charles Emmanuel. Fr. Basso's map of the world (1570) and about 10,000 woodcuts and engravings of various schools are among the other treasures of the library. — A disastrous fire in 1904 destroyed about 24,000 printed vols. and about 2600 MSS., including the famous 'Heures de Turin', the livre d'heures of the Duke of Berry.

To the right, at Via Accademia Albertina 6, is the **Accademia Albertina di Belle Arti** (Pl. E, F, 3; adm., see p. 35), founded

in 1652 and transferred hither in 1833. It contains a small collection of pictures. Among the best of the older works (many copies) are: 140, 141. *Fra Filippo Lippi*, Four Fathers of the Church (wings of an altar-piece). Also numerous *Cartoons by *Gaudenzio Ferrari* and *Bern. Lanini*, and a cartoon of Leon. da Vinci's St. Anna with the Virgin and Holy Child (not genuine).

The Via Montebello, the next cross-street on the left, leads to the so-called **Mole Antonelliana** (Pl. F, 3; adm., see p. 35), begun in 1863 as a synagogue by *Al. Antonelli* (d. 1888) and completed by the city since 1878. It is a square building (44 yds. each way) resembling a tower, with a singular façade formed of several orders of columns; its height is 536 ft., including the 'Stella d'Italia' 548 ft. (Washington Obelisk 555 ft.). The dome is striking from its bold disregard of the ordinary technical rules of construction. The hall beneath the dome, the so-called *Grande Aula*, is 85 ft. square and upwards of 300 ft. high; it contains three galleries one above the other. The gallery above the dome (1024 steps) commands a splendid *View of the city and the Alps (comp. the Panorama and p. 47).

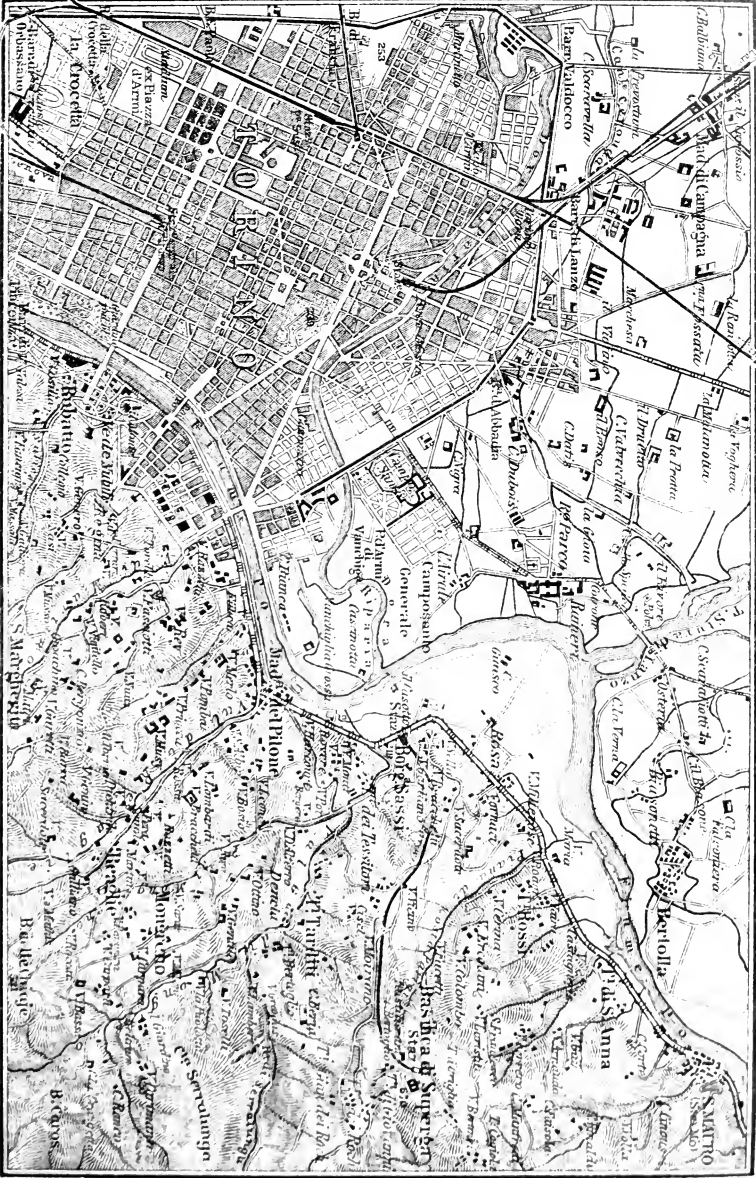
The galleries adjoining the central hall contain the *Museo Nazionale del Risorgimento Italiano*, including memorials and autographs of many famous Italians. With the exception of the portrait of Cavour the pictures are poor.

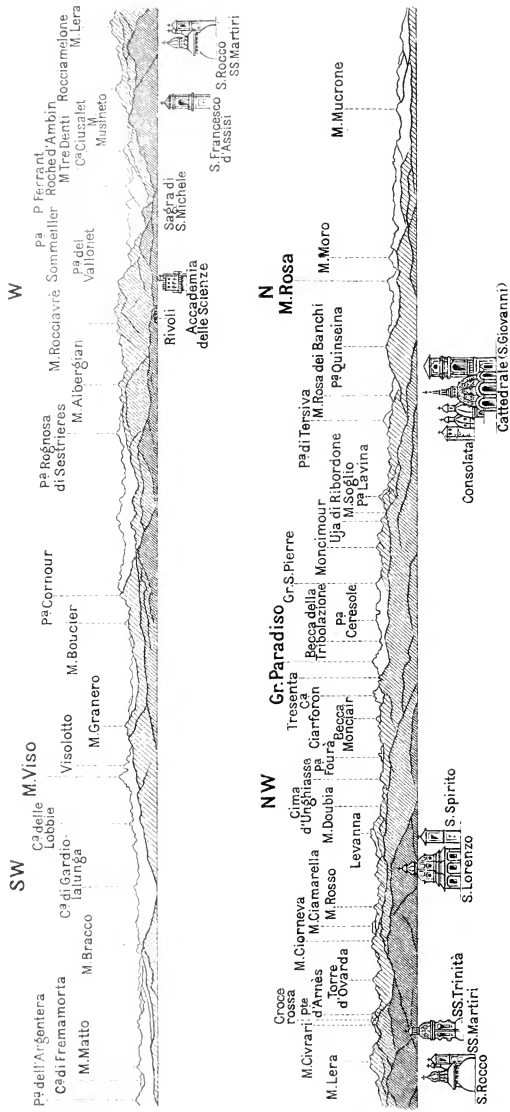
Close by, in the short Via Gaudenzio Ferrari, No. 1, is the **Museo Civico d'Arte applicata all' Industria** (Pl. F, 3), or *Museum of Industrial Art*. Adm., see p. 35.

FIRST FLOOR. 1st Room. Paintings by *G. Honthorst*, *Carlo Cignani*, *Jan Victors*, etc. — 2nd Room. Paintings by *Bugiardini*, *Ant. Vivarini*, etc. The central case contains illuminated manuscripts; missal of Card. Dom. della Rovere (late 15th cent.); statutes of the town of Turin (14th cent.); old prints. — 3rd Room. Caskets (14-17th cent), old furniture and musical instruments, views of Turin, etc. — **SECOND FLOOR.** 4th Room (ante-room). Iron and brass works. — 5th Room. Ornamental locks and keys; bronzes and bronze utensils, medals, plaquettes. — 6th Room. Enamels, glass vessels, precious stones, stained glass; in the middle, clocks, snuff-boxes, etc. — 7th Room. *Collection of eglomisés (painted glass, 13-18th cent.). — 8th & 9th Rooms. Spanish-Mauresque and Italian ceramic ware, including admirable specimens from Vinovo (1776-1820) and Capodimonte and early Viennese ware. — 10th Room. Sculptures in marble, ivory, and wood. Near the entrance, six reliefs from the tomb of Gaston de Foix (p. 175), by *Bambaia*. — 11th Room. Textiles and costumes (18th cent.). — 12th Room. Embroideries; lace. — 13th Room (ante-room). Costumes, shoes, etc. — We return to the **FIRST FLOOR.** 14th Room. Wood-carvings. — 15th Room. Carved furniture and panels. — 16th Room. Choir-stalls from the abbey of Staffarda (14th cent.). — 17th Room. Furniture (17th and 18th cent.). — We descend to the —

GROUND FLOOR. 20th Room (gallery). Fragments of buildings and sculptures, terracottas. — 21st Room. Carved wooden Gothic ceiling from St. Marcel in the Dora Valley (15th cent.). — 23rd Room. State carriages of the Archbishop of Turin (end of the 18th cent.) and of Cavour; Garibaldi's travelling carriage. — 24th Room. Model of a large Venetian galley (*peota*) of 1730.

The Via di Po ends at the large **PIAZZA VITTORIO EMANUELE PRIMO** (Pl. F, 4), below the Corso Cairóli mentioned on p. 45.





Panorama delle Alpi dalla Mole Antonelliana

On the RIGHT BANK of the Po, opposite the *Ponte Vittorio Emanuele Primo* (Pl. F, G, 4) and the piazza of that name, stands the church of **Gran Madre di Dio** (Pl. G, 4), erected by *Ferd. Bonsignore* in 1818-31 in imitation of the Pantheon at Rome, to commemorate the return of King Victor Emmanuel I. in 1814. — A little lower down, on the Canale Michelotti, are the shady grounds of the *Bosco Michelotti* (Pl. G, H, 4, 3).

The Via Moncalieri leads from the bridge to the right to (5 min.) the **Monte dei Cappuccini** (Pl. F, G, 5; 958 ft.), a wooded hill rising 160 ft. above the Po and ascended by a cable-tramway (*funicolare*; return-fare 15 c.). At the top are a Capuchin monastery, founded in 1583, the church of *Santa Maria del Monte*, a garden-restaurant, and a *Station of the Italian Alpine Club*, with maps and other collections and a belvedere (adm., see p. 35).

The *View (best by morning-light) embraces the city, the plain, and the chain of the Alps. To the N., beyond the mountains above Biella, we see the Monte Rosa chain (15,215 ft.); to the N.W., the Graian Alps, with the Tersiva (11,525 ft.) to the right of the Mole Antonelliana, the Punta di Lavina (10,855 ft.) to the left, then, farther W., the Gran Paradiso (13,324 ft.; concealing Mont Blanc), Monte Levanna (11,875 ft.), and the Ciamarella (12,060 ft.), and, behind the Torre d'Ovarda (10,090 ft.), the Bessanese (11,915 ft.) and the Croce Rossa (11,705 ft.); to the W., behind Monte Musiné (p. 3) and in front of Mont Cenis, is the Rocciamelone (11,604 ft.), to the left of which lies the valley of Susa (p. 49), with the Sacra di San Michele (p. 3) on a conspicuous hill; to the S.W., in the midst of the Cottian Alps, rises the pyramid of Monte Viso (12,610 ft.); to the S. are the Maritime Alps, with Monte Matto (10,130 ft.) and the Punta dell' Argentera (16,930 ft.).

A few minutes to the S., at the E. end of the Corso Vittorio Emanuele Secondo (p. 44), stands the large *Crimean Monument* (Pl. 25; F, 5), by Luigi Belli, erected in 1892 to commemorate the war of 1855-56. — Hence we return to the city across the *Ponte Umberto Primo* (Pl. F, 5).

The **Cemetery** (*Campo Santo Generale*; Pl. G, H, 1), 1¼ M. to the N.E. of the Piazza Castello (open 9-4 in winter in fine weather; in March and Oct. 8-5; in summer 8-12 and 2-7), is entered from the end of the Via Catania, which is reached from the Ponte delle Benne, beyond the Corso Regina Margherita (nearly 3 M. long), by the Strada del Regio Parco, a shady avenue (tramway from the Piazza Castello). In the front section, to the left by the wall, is the tomb of *Silvio Pellico* (d. 1854; comp. p. 53); in the central section we observe the names of *D'Azeglio*, *Bava*, *Brofferio*, *Gioberti*, *Pepe*, *Tamagno* (magnificent monument), and other eminent Italians. — At the S. end is a *Crematorium* (*Ara Crematoria*; Pl. G, H, 1, 2; adm. 9-12).

The excursion to the ***Colle di Superga** or *Soperga* (2205 ft.; comp. Pl. H, 3), the highest point but one in the Colli Torinesi,

with its conspicuous church, is well worth making in fine weather. A steam-tramway plies from the Piazza Castello to the village of (3 M.) *Sassi* (830 ft.) in $\frac{1}{2}$ hr.; thence we reach the top by cable-tramway (ca. 2 M. long; maximum gradient 20:100) in 20 min. (8 trains daily, in winter 5; no change of carriages); return-fares to *Sassi* 60 or 50 c., to the *Superga* 4 fr. 60 or 3 fr. 40 c. (on Sun. and holidays 2 fr. 15 or 1 fr. 55 c.). From *Sassi* the top may be reached on foot in $1\frac{1}{2}$ hr. by a shady road (to the right as we quit the station, then by the first turning to the left; descent in 1 hr.).

The Chiesa di *Superga*, an offering vowed to the Virgin by Victor Amadeus II. on the occasion of the raising of the siege of Turin in 1706 (p. 36) and erected in 1717-31 from designs by *Iuvara*, is a handsome edifice with a lofty dome and an imposing portico in the style of an antique temple, and has a spacious octagonal interior. From 1730 till 1849 it was the royal burial-church, replacing *Hautecombe* (p. 2). It includes a library and a suite of royal apartments (never occupied). We enter by the door on the left of the church. In the interior (closed 12-2) are shown a room hung with indifferent portraits of all the popes, the church, and the crypt containing monuments of the kings from Victor Amadeus II. to Charles Albert, and of Queen Maria Adelaide (p. 44) and Duke Amadeus of Aosta (p. 45). The dome (245 ft. high; 311 steps) commands a splendid **View of the Alps, from Monte Settepani in the Ligurian Alps to the Adamello Group in S. Tyrol (comp. the panorama, also Cherubini's relief in the station-building), the Ligurian Apennines, the valley of the Po, and the Colli Torinesi. — *Albergo-Ristorante della Funicolare*, L. 2, D. 3-4, P. 7 fr.; *Ristorante Belvedere*, L. $1\frac{1}{2}$, D. 2-3 fr., plainer.

About $4\frac{1}{2}$ M. to the S. of Turin, on the line to Genoa (see p. 60) and also on the tramway to Trofarello (p. 33; return-fare 80 c.), lies **Moncalieri** (*Albergo Roma*, good; *Ristorante Grotta Gino*), a pleasant little town on the S.W. verge of the Colli Torinesi. On a height above the town is the royal *Château* (15th cent., rebuilt 17th cent.; fine views), in which Victor Emmanuel I. died in 1824 and Princess Clotilda of Savoy, widow of Prince Jérôme Bonaparte, in 1911. The picture-gallery in the W. wing contains a series of large paintings illustrating the history of the House of Savoy. The last of the series, 'Delivery of the Plebiscite of Tuscany by Baron Ricasoli in 1860', is interesting from its numerous portraits (fee $\frac{1}{2}$ -1 fr.). Visitors to the château alight at the tramway-station before the town.

A steam-tramway (p. 33) connects Turin with **Carignano** (775 ft.; *Abb. Venaria Reale*), a town with 4700 inhab. and several fine churches, situated on the highroad to Nice. *San Giovanni Battista* was erected by Count Alfieri; *Santa Maria delle Grazie* contains the tomb of Bianca Palæologus, daughter of Guglielmo IV., Margrave of Montferrat, and wife of Duke Charles I., at whose court the 'Chevalier Bayard' was brought up. — Carignano, with the title of a principality, was given as an appanage to Thomas (d. 1656), fourth son of Charles Emmanuel I., from whom the present royal family is descended. — Steam-tramway to *Carmagnola*, see p. 59.

About 6 M. to the S.W. of Turin (steam-tramway, see p. 33) lies **Stupinigi** (800 ft.; *Inn*), a château erected by Iuvara in the reign of Charles Emmanuel III. and occupied since 1900 as an autumn residence by the Queen-Dowager Margherita. It contains several rooms with fine frescoes and is surrounded by an extensive deer-park (visitors not always admitted).

A tramway runs to the W. of Turin viâ (4½ M.) *Regina Margherita*, the station for Collegno (p. 3), and (5 M.) *Leumann's* cotton-mills, to (7½ M.) **Rivoli** (stat. 1160 ft.; *Alb. Tre Re*; *Ristorante Casalegno*, beside the château), the Versailles of Piedmont. The quaint little town, the *Castrum Ripulæ* of the Romans, lying on the ridge of the hill between the valleys of the Dora Riparia (p. 36) and the Sangone, has been a favourite residence of the princes of the house of Savoy since the middle ages. It now forms a sort of suburb of Turin, much frequented from Aug. to October. The most interesting buildings are the *Villa Iuva*, by Iuvara, the so-called *Casa del Conte Verde* (ca. 1400), an elaborately ornamented Gothic edifice, and the collegiate church of *Santa Maria della Stella*. The *Villa Ducale*, a square building with a tower at each corner, erected by Charles Emmanuel I. in 1562, was partially burned down in 1693 by the French Marshal Catinat. The huge new edifice called the *Castello di Vittorio Amedeo Secondo* was begun by Iuvara in 1712, but only one-third of the original plan was carried out; most of it is now used as barracks (adm. to the other rooms; fee). The *Spianata del Castello* (1375 ft.) affords a fine view.

9. From Turin to Susa.

32½ M. MONT CENIS RAILWAY to Bussoleno (27½ M. in 1-1½ hr.); BRANCH RAILWAY thence to Susa (5 M. in ca. ¼ hr.). Return-ticket (p. xviii) 9 fr. 30, 6 fr. 50, or 4 fr. 20 c. — Comp. the Map, p. 64.

From Turin to (27½ M.) *Bussoleno*, see p. 3. — The branch-line to Susa remains on the left bank of the Dora Riparia. To the right, at the foot of the *Rocciamelone* (p. 51), is *Foresto di Susa* (1595 ft.), with quarries of green and white marble.

32½ M. **Susa** (1625 ft.; *Alb. del Sole*, with café, R. 1½ fr., good), Fr. *Suse*, the Roman *Segusio*, splendidly situated in the midst of the so-called *Comba di Susa*, at the junction of the *Cenischia* or *Novalesa Valley* with the valley of the Dora, is now a quiet little town (3600 inhab.), the seat of a bishop.

Segusio, the chief town of the daring Alpine tribes of the valley of the Dora Riparia, was in Caesar's time the capital of King Cottius I., who received the title of prefect after his subjection to the Romans and in 8 B.C. concluded an alliance with Augustus. In A.D. 312, having espoused the cause of Maxentius, it was destroyed by Constantine the Great. It subsequently passed through the hands of the Ostrogoths, the Byzantines, and the Langobards, into the possession of the Franks. During the great predatory raids of the Tunisian Berbers from Albenga (comp. p. 119) Susa and Novalesa (p. 50) were seized and plundered in 906, and were not recovered until 950 by Margrave Arduin of Turin. About a century later the marquisate of Susa and Turin came by marriage to the house of Savoy, after which it alternated with Chambéry as the residence of the new dynasty. The revolt of the citizens against Frederick Barbarossa in 1168 was cruelly punished in 1174, only the castle and a few churches escaping destruction.

The ***Triumphal Arch** (44 ft. high, 39 ft. wide) in the so-called *Passeggiata Archeologica*, in the picturesque old town, on

the right bank of the Dora, is the chief monument of the Roman period. According to the inscription it was erected in honour of Augustus in 8 B.C. by Cottius I.; the reliefs on the frieze represent the conclusion of the alliance and sacrificial scenes. — The two unadorned *Porte di Sbarramento* closed the entrance to the *Castle of Cottius I.*, rebuilt by the Margravine Adelheid and now much disfigured.

Of the *Roman Town Wall*, restored in the early middle ages, nothing remains but the so-called *Porta Savoia*, a much altered double gateway between the Piazza Savoia and Piazza San Giusto. — The little *Museo Civico* (open Sun. 10-11) in the Palazzo di Città or Pal. Comunale contains a few Roman antiquities.

Among the mediæval secular buildings are the *Torre dei Rotari*, the tower of a nobleman's castle, in the courtyard of No. 35 Via Palazzo di Città, the *Casa dei De Bartolomei*, in the Piazza del Mercato (both of the 13th cent.), and the old houses of noblemen of the court of Savoy in the *Borgo dei Nobili*.

The old Benedictine church of **SAN GIUSTO**, a relic of a convent erected in 1026-29 and suppressed in 1772, is now the cathedral; it was rebuilt in the Gothic style in the 13th cent. and has a fine Romanesque campanile, the lower part of which was strengthened in 1772.

INTERIOR (unattractively decorated). In the Cappella del Rocciamelone is a Gothic triptych in bronze (1358) formerly in the chapel on the Rocciamelone (p. 51). The Gothic choir-stalls came from the former church of Santa Maria Maggiore. In the sacristy are two Romanesque bronze door-knockers. The 17th cent. chapel adjoining the right transept contains a wooden statue of the Margravine Adelheid (? 15th cent.). — THE BAPTISTERY has a mediæval font of green marble (14th cent.).

The former *Convento di San Francesco* dates from the 13th century.

To the N.W. of Susa the *OLD MONT CENIS ROAD (diligence daily to Novalesa) crosses the Dora by the Ponte San Rocco and ascends the right bank of the Cenischia. On the opposite bank are the ruins of the *Castle of Mompantero* and of the fortress of *Brunetta*, both destroyed by the French in 1796.

2½ M. *Venaus* (1980 ft.). — 5 M. *Novalesa* (2715 ft.; Alb. di Novalesa, R. 1½ fr.), with three waterfalls and an electric power-station for Turin. In the parish-church are pictures by Rubens and Caravaggio, and the Teca di Sant' Eldrado (13th cent.), containing the relics of that saint, who is much revered in this district (festival 13th March).

Short of the village a road diverges on the right for the (¼ hr.) former **CONVENTO DI NOVALESA** (now called the Convento Umberto Primo), founded in 726 by the Benedictines and the most important convent in N. Italy before its destruction by the Berbers (p. 49). The celebrated *Chronicon Novaliciense* (11th cent.), the

history of the convent, is now preserved in the state archives of Turin. The principal *Church* of the convent was rebuilt in 1712, and the only ancient parts remaining are the Romanesque chapels of *Santa Maria Maddalena* (11th cent.), *San Pietro*, and *San Salvatore*, and the *Chiesetta di Sant' Eldrado* (9th cent.; see p. 50), now alone used for services, with rude 13th cent. frescoes (legend of SS. Eldradus and Nicholas of Myra).

The **NEW MONT CENIS ROAD**, made by Napoleon I. in 1803-11, 17 M. to the N.E. of the Mont Cenis tunnel (p. 2), connects Susa with (23 M.) *Lanslebourg* in Savoy (see *Baedeker's Southern France*). Motor-diligence to (13½ M.) the *Mont Cenis Pass* (6840 ft.) 2-3 times daily (in winter every second day only). — Another road leads to the S. from Susa over the *Colle delle Finestre* (7265 ft.) to *Fenestrelle* (see below).

The **Rocciamelone** or *Roccamelone* (11,610 ft.), Fr. *Roche-Melon*, called by the ancients *Mons Romuleus*, may be ascended from Susa in 8-9 hrs. (guide 10 fr.); the path is practicable for mules as far as *Casa d'Asti* (9300 ft.), where there is a chapel and a house for pilgrims. On the summit are the chapel of the Madonna della Neve, a popular pilgrim-resort as early as 1358, a large bronze bust of Victor Emmanuel II. (1891), and a bronze statue of the Madonna by Stuardi (1899). The *View extends on the N. to Monte Levanna, on the W. to the mountains of Savoy and Dauphiny, and on the S. to the Cottian Alps. In clear weather Turin is distinctly visible. Descent to *Bessans*, see *Baedeker's Southern France*.

10. From Turin to the Cottian Alps.

The valleys of the **COTTIAN ALPS**, called *Alpes Cottiae* by the Romans after Cottius I. (p. 49), are all short and deep, like those of the Graian Alps (p. 64), for the E. side of the Alps of Dauphiny and Savoy is here very precipitous. — For the stringent regulations for visitors in the frontier-districts, see p. xv.

a. **FROM TURIN TO TORRE PELLICE**, 34 M., railway, in 1¾-2½ hrs. (fares 4 fr. 45, 3 fr., 1 fr. 95 c.). — The train diverges from the Genoa line (p. 60) at the *Sangone* and turns to the S.W. — 15½ M. *Airasca* (855 ft.), whence a branch runs viâ Moretta (p. 53) and Saluzzo (p. 53) to Cuneo (43 M.; p. 54).

23½ M. **Pinerolo**, Fr. *Pignerol* (1235 ft.; *Alb. della Campana*; *Cannone d'Oro*, good), a town with 12,600 inhab., long the residence of the Acaia family in the middle ages, has a jute-factory and a military riding-school for officers. The *Cathedral* dates from the 11th century. A new vault (1898) in the church of *San Maurizio* contains the tombs of eight princes of Savoy (1334-1490). A little to the E., above the road to Riva, is the convent of *Monte Oliveto*, occupied by French Carthusians since 1903 (comp. p. 535).

A steam-tramway runs hence viâ *Cavour* (985 ft.) to *Saluzzo* (p. 53). *Cavour*, from the 17th cent. onwards the seat of the now extinct Counts of *Cavour*, lies at the foot of the *Rocca* (1505 ft.; view), an isolated granite conc. — Another steam-tramway runs from Pinerolo to *Perosa Argentina* (2015 ft.), in the Val Chisone, whence an omnibus plies to *Perrero* (2795 ft.) and *Fenestrelle* (3785 ft.).

29 M. *Bricherasio*, Fr. *Briqueras* (1230 ft.; *Alb. Corona Grossa*); branch-line to Barge (p. 52).

34 M. **Torre Péllice**, Fr. *La Tour-Pélis* (1695 ft.; **Hôt.-Pens. Bel-Air*, R. 2-3, P. 6-7 fr. incl. wine; *Hôt. du Parc*, *Hôt. de l'Ours*, good; *Hôt.-Pens. Bellevue*, P. 5-6 fr.; *Pens. du Fort*), a small town of 4000 inhab., in a fine situation, is the capital of the Waldensian Valleys.

The **WALDENSIAN VALLEYS** (*Vallées Vaudoises*), adjoining the French frontier, are the home of those well-known Protestant communities (about 25,000 souls) who fled from Dauphiny to Piedmont during the war of the Albigenses (1209-29), and maintained themselves there in spite of cruel persecutions (particularly in 1488, 1560-61, and 1655). It was the persecution of 1655 that elicited a protest from Cromwell and inspired Milton's well-known sonnet. In 1686 the Vaudois were partially exterminated, but in 1689 they made their famous expedition from Geneva under *Henri Arnaud* and recaptured their territory. They did not receive full rights of citizenship until 1848. After Torre Pellice the chief settlements are *Luserna*, *Villar*, and *Bobbio Pellice*, Fr. *Bobì-Pélis* (2400 ft.; *Hôt. Flora*; *Hôt. Michelin*), all three in the valley of the Pellice, which is enclosed by the *Punta Cornour* (9410 ft.; 7 hrs., guide 8 fr.) and the *Monte Granero* (Fr. *Mont Granier*; 10,405 ft.; 8½ hrs., guide 12 fr.); *Angrogna* (2565 ft.), in the beautiful valley of the same name to the N. of Torre Pellice; *San Germano* or *St. Germain* (1595 ft.), in the Val Chisone; and *Perrero* (p. 51), in the Val Germanasca. — Comp. the Guide des Vallées Vaudoises du Piémont (2nd edit.; Torre Pellice, 1907).

b. FROM TURIN TO CRISSOLO. Railway to (37½ M.) Barge in 2¼-2½ hrs. (5 fr. 10, 3 fr. 25, 2 fr. 10 c.), diverging to the S. from the Torre Péllice line at (29 M.) *Bricherasio* (p. 51). — From Barge (1175 ft.; Alb. di Torino) roads (diligence twice daily) lead in one direction to *Revello* (p. 53), and in the other to (3 M.) *Paesana* (p. 53) and up the Po valley to (9½ M.) **Crissólo**, Fr. *Crussol* (4375 ft.; *Alb. della Corona*, R. 1½-3 fr.; *Alb. del Gallo*; guides, Giov. Genre, Ant. & Franc. Ant. Gilli, Claudio, Franc., & Gius. Perotti, and others). Near Crissolo is the *Caverna del Rio Martino* (4955 ft.; guide and illumination of the cave, 5 fr.), a dolomite cavern.

Crissolo is the starting-point for the ascent of ***Monte Viso** (12,600 ft.), the *Mons Vesulus* of the Romans, the highest summit of the Cottian Alps (not recommended to any but experts; guide 25, by the E. face 35 fr.). We follow the bridle-path leading to the W. to the *Col de la Traversette* (9680 ft.) past the *Pian Melzè* (5778 ft.; Alb. della Regina) as far as the (2 hrs.; fine view) *Pian del Re* (6625 ft.; Alb. Alpino), near the sources of the Po. Thence we proceed to the S. to the (2½ hrs.) *Rifugio-Alb. Quintino Sella* (8695 ft.), near the *Lago Grande* (8510 ft.). From this point we reach the summit by a stiff climb of 5 hrs. up the S. face. The summit commands a splendid panorama, embracing Mont Blanc and Monte Rosa on the N. — From the *Col de la Traversette* to *Abriès*, see *Baedeker's Southern France*.

11. From Turin to Ventimiglia viâ Cuneo and Tenda. The Maritime Alps.

114 M. RAILWAY to (54½ M.) *Cuneo* in 2-3 hrs. (fares 10 fr. 25, 7 fr. 15, 4 fr. 60 c.); thence to (27 M.) *Vievolta* in 1¾ hr. (fares 5 fr., 3 fr. 50, 2 fr. 25 c.). The railway is to be continued to Ventimiglia. In the meantime a MOTOR DILIGENCE ('Auto-Car del Roia') runs 3-4 times daily (in winter twice) from *Vievolta* to (32½ M.) *Ventimiglia* in 2¼-

3½ hrs. (5 fr.). Carr. and pair from Tenda to Ventimiglia in 4½ hrs. (25 fr.; from Ventimiglia 30 fr.). — Beyond Tenda the road runs for some distance through French territory, so that the custom-house formalities (strict) have to be undergone twice. Comp. the remarks on p. xv.

The train traverses the zone of the **Briançonnais**, the closely compressed region of the Ligurian and Maritime Alps, which, including the adjacent Cottian Alps on the N. (R. 10), extends from Savona to Briançon (p. 2). The geological characteristics of this arid, thinly-peopled mountain-region are huge and precipitous cliffs of limestone, twisted and compressed strata of slate, and extensive dislocations.

From Turin to (18 M.) *Carmagnola*, see pp. 60, 58. — 23½ M. *Racconigi* (835 ft.; Alb. Corona Grossa), with a royal château built in 1670 and restored in 1834 and 1902; the park was laid out in 1755 in the style of Le Nôtre. The château was the birth-place of the crown-prince Humbert (1904). — From (28 M.) *Cavallermaggiore* (940 ft.) branch-lines run E. to (8 M.) Bra (p. 59) and W. to (10 M.) Moretta (p. 51).

32½ M. *Savigliano* (1050 ft.; Alb. *Aquila d'Oro*; *Corona*), a town of 9900 inhab., on the *Maira*, has railway-carriage works. The principal church contains paintings by *Giov. Ant. Molinari* (1577-1640), a native of the town.

From Savigliano a branch-line (9½ M., in ½ hr.; fares 1 fr. 90, 1 fr. 35, 85 c.) runs to **Saluzzo** (1120 ft.; Alb. *del Gallo*, *Corona Grossa*, R. 2-3 fr., both good), formerly the capital of a marquisate, now a town of 10,300 inhab. and the seat of a bishop, with a flourishing trade in agricultural produce. It is the junction for the line from Airasca to Cuneo (p. 51). The *Cathedral*, built in 1491-1501 but modernized in the interior, contains a large crucifix of 1500 in the choir. Near the cathedral is a monument to *Silvio Pellico*, the poet and patriot (d. 1854; p. 187), who was born at Saluzzo in 1788. The higher part of the town (1295 ft.) contains several ancient buildings, among which are the mediæval *Torre del Comune* (15th cent.), the tower of the old town-hall, the *Casa della Chiesa*, with beautiful terracotta ornamentation, and the *Casa del Giureconsulto Cavazza* (15th cent.), now the *Museo Civico*. In the new *Palazzo Comunale* are memorials of the well-known printer Giambattista Bodoni (1740-1813; p. 448), who was born at Saluzzo. A visit should be paid to the church of *San Giovanni*, in the French-Gothic style, with a raised choir. The elaborate late-Gothic interior contains the tomb of Marquis Lodovico II., by *Ben. Briosco*, and many other sculptures by Lombard artists. The terrace of the so-called *Castello Suè*, at the upper end of the town, beyond the Piazza del Castello, commands a splendid *View of the Maritime Alps.

STEAM TRAMWAYS. 1. To the W. to (12½ M.) *Pacsana* (p. 52) viâ (5 M.) *Revello* (1150 ft.), a quaint place with the ruins of a castle and an ancient copy of Leon. da Vinci's Last Supper (p. 181), with variations. — 2. To the S. to (19½ M.) *Cuneo* (p. 54), viâ (2½ M.) *Manta* (1350 ft.) and (6 M.) *Costigliole Saluzzo* (1560 ft.), both with castles. From Costigliole a branch-line (5 M.) runs to *Venasca* (1810 ft.), in the *Val Varaita*, whence the health-resort of *Sampeyre* (3215 ft.; Alb. dell' Angelo; Alb. Scudo di Francia) is reached (12½ M.) by motor-diligence in summer.

Other steam-tramways connect Saluzzo with *Turin* and *Pinerolo* (p. 51).

39½ M. **Fossano** (1235 ft.; *Rail. Restaurant*; *Leon d'Oro*), with 7700 inhab., finely situated on a low eminence above the left bank of the *Stura di Demonte* (p. 59), commanded by a castle, is the seat of a bishop and has an academy and mineral baths (branch-line to *Mondovì* and *Villanova*, p. 58). — 47 M. *Centallo* (1400 ft.;

Croce Bianca), a considerable place with remains of its mediæval town-wall.

54½ M. **Cuneo**, or *Coni* (1755 ft.; *Barra di Ferro*, generally well spoken of; *Alb. Reale Superga*; *Stella d'Oro*, with good restaurant), the capital of a province, with 15,400 inhab. and silk-factories, lies on a lofty, wedge-shaped plateau at the confluence of the Stura di Demonte and the *Gesso*. Motor-omnibus (filovia) from the station by the Via Roma, the main thoroughfare of the town, to the *Piazza Vitt. Emanuele Secondo*, with a monument to the jurist Gius. Barbaroux, by Dini (1879), and farther on to the new *Chiesa del Sacro Cuore* (25 c., to the Piazza Vitt. Eman. 20 c.). Near the Via Roma is the *Piazza Virginio*, with the old *Franciscan Church* (now a military magazine), in the late-Romanesque transition style (1227), with a Gothic campanile (1399). The shady *Promenades*, on the old fortifications, afford splendid views of the Maritime Alps with the Besimauda (p. 57) and of the Cottian Alps with Monte Viso (p. 52). Pleasant walk along the broad Viale degli Angeli to (2¼ M.) the *Madonna degli Angeli*.

RAILWAY from Cuneo to the *Certosa di Val Pesio* and to *Mondovì*, see p. 57; to (43 M.) *Airasca* viâ Saluzzo and Moretta, see p. 51. — STEAM TRAMWAYS. 1. To the N.W. to (11 M.) *Dronero* (2035 ft.), in the Maira valley, viâ (7 M.) *Caraglio* (1885 ft.), whence a diligence plies to the summer-resort of *Pradlevés* (2690 ft.; *Alb. del Castello*) in the *Valle Grana*. 2. To the S.W. to *Borgo San Dalmazzo* (see below). 3. To the S. to *Boves* (1905 ft.). — RAILLESS TRAMWAY (*filovia*) to *Peveragno* viâ Spinetta; extension to *Chiusa* (p. 57) projected.

The railway to *Vievola* crosses the *Gesso*. — 62½ M. **Borgo San Dalmazzo** (2070 ft.; *Alb. Tre Galli*; *Delfino*), a small town with 3600 inhab., the *Urbs Pedona* of the Romans, is overlooked by the pilgrimage-church of *Madonna del Monserrato* (view).

From *Borgo San Dalmazzo* a delightful excursion may be made to the UPPER VALLEY OF THE GESSO (diligence twice daily in summer as far as the *Terme di Valdieri*). — The road ascends the left bank of the *Gesso* to (6 M.) *Valdieri* (2485 ft.; *Hôt. Caccia Reale*, good; *Alb. Italia*), which is the starting-point for an ascent of the *Monte V'Arp* (6005 ft.), an excellent point of view. — From the *Ponte Rosso*, about 1¼ M. beyond *Valdieri*, a road leads to the left to **Entraque** (2960 ft.; *Alb. dell'Angelo*, *Moro*, both plain but good), a fortified village of 1700 inhab., splendidly situated in a lateral valley, 9¼ M. from *Borgo San Dalmazzo*. From this point attractive excursions (guide, *Giov. Demichelis*) may be made to the S.E. through the picturesque *Vallone del Bousset* past (2½ hrs.) a waterfall 984 ft. high, where the road terminates, and over the *Colle del Sabbione* (7420 ft.) to *Casterino* (comp. p. 56); to the S.W. through the *Valle delle Rovine* to (2½ hrs.) the *Lake of Rovina* (5035 ft.) and on, past a picturesque waterfall, to the (4½ hrs.) *Lago Brocan* (6560 ft.), with a magnificent environment, near which is the *Rifugio Genova* (6465 ft.), a starting-point for an ascent of the *Punta dell'Argentera* (4 hrs.; 8 hrs. from *Entraque*, guide 15 fr.). Good road through beech-woods to (6 M.) *San Giacomo* (4100 ft.), whence bridle-paths lead to the glacier-filled head of the valley at the foot of *Monte Clapier* (9990 ft.; 8 hrs. from *Entraque*, guide 12-16 fr.), and across the *Colle delle Finestre* (8105 ft.) and past the pilgrimage-church of *Madonna delle Finestre* (6245 ft.; inn) to (8 hrs.) *St. Martin-Vésubie* (see *Baedeker's Southern France*).

The main road continues to ascend the deep Gesso valley, passing quarries of grey marble. Beyond the hamlet of *Sant' Anna* (Osteria Piacenza, poor) we pass the *Palazzina di Sant' Anna di Valdieri*, a hunting-lodge and summer residence of the royal family. — About 8 M. above Valdieri, in a sequestered upland valley, lie the **Terme di Valdieri** (4415 ft.); **Hôt. Terme di Valdieri*, R. from 5, P. 8½-12, motor-car from Cuneo 10-40 fr.), with thirty-six warm sulphur-springs (100-156° Fahr.; season, June 25th to Sept. 30th) and fine pine-woods. To the W. a pleasant excursion may be made into the *Valasco Valley*. Ascents (with guide): **Monte Matto* (10,230 ft.), fatiguing though not difficult (6 hrs.; guide 8 fr.); *Punta dell' Argentera* (10,826 ft.; 7 hrs.; guide 14 fr.), the highest of the Maritime Alps, for experts only (splendid panorama).

Another road connects Borgo San Dalmazzo with the UPPER VALLEY OF THE STURA DI DEMONTE (motor-omnibus from Cuneo to Bagni di Vinadio in summer). The capital of this beautiful valley, known to the Romans as the *Vallis Aurea* on account of its fertility, is (11 M.) *Demonte* (2495 ft.; Alb. Garibaldi), an industrial place with 2400 inhab., pleasantly situated in an open part of the valley, with the ruins of a fortress of the end of the 16th century. Above Demonte the valley contracts. The next villages are (15 M.) *Aisone*, (17½ M.) *Vinadio* (2970 ft.; Alb. d'Italia), picturesquely situated and encircled by strong fortifications, (18½ M.) *Pianche*, and (25 M.) *Sambuco* (3715 ft.), near the *Nodo del Mulo*, a mountain-mass of strategical importance, dominating the valleys of the Stura, Maera, and Grana, with dilapidated fortifications dating from 1742. Farther on is (26 M.) *Pietraporzio* (4090 ft.; Alb. delle Alpi), and beyond the pass of the *Barricate* (custom-house revision in the hospice before the pass) come (31½ M.) *Bersezio* (5330 ft.) and (33½ M.) *Argentera* (Fr. *L'Argentière*: 5515 ft.), with the Italian custom-house. From Argentera over the *Colle della Maddalena* or *Col de Larche* (6550 ft.) to *Larche* and *Barcelonnette*, in France, see *Baedeker's Southern France*.

To the left beyond Vinadio (see above) opens the *Vallone di Sant' Anna*, with the *Santuario di Sant' Anna* (6594 ft.; hospice; custom-house). A bridle-path leads through this valley and over the (5 hrs.) *Colle di Sant' Anna* (7605 ft.) to the *Vallone di Ciastiglione* and on to *Isola* in the *Tinè Valley* (comp. *Baedeker's Southern France*).

Shortly before Pianche is reached (see above) a road diverges to the left from the Stura valley road and leads to (5½ M.) the **Bagni di Vinadio** (4185 ft.), possessing a hotel (P. 7½-9 fr.) and eight hot sulphur-springs (86-144° Fahr.), resembling those of Valdieri. A pleasant excursion may be made hence to the (1 hr.) hamlet of *Callieri*, with its old woods of beech and pine and a fine waterfall. Admirable views are had from the *Becco Alto d'Ischiator* (9840 ft.; 8 hrs.), reached through the valley of the same name and past several tarns, and from the *Monte Tinibras* (9950 ft.; 9 hrs.), but the ascent in each case is fatiguing (guide 12-14 fr.).

63½ M. *Roccavione* (2125 ft.), surrounded by chestnut woods, with a ruined castle. The train here enters the valley of the *Ver-menagna*, enclosed by wooded heights, alternating with precipitous limestone cliffs. Numerous tunnels. — 65 M. *Robilante*, with a château of the Counts of Robilant.

70 M. *Vernante* (2620 ft.; Alb. dell' Albero Fiorito, good), a summer-resort between the Besimauda (p. 57) on the E. and *Monte Bussaia* or *Bec d'Orel* (8140 ft.; 4-6 hrs., easy and repaying) on the W. — We pass through a long spiral tunnel and across a lofty viaduct.

74½ M. **Limone Piemonte** (3300 ft.; *Hôt. d'Europe*, R. 2-2½, P. 5-9 fr., incl. wine, good; *Alb. della Posta*, very fair), a summer and winter resort with 3000 inhab., lies in an open stretch

of the valley at the N. base of the *Colle di Tenda*. The Gothic parish-church of *San Pietro in Vincoli* (1360) contains frescoes of the 15th cent. and a pulpit from the Certosa di Pesio (p. 57). — Ascent of the *Besimauda*, see p. 57.

The old road over the fortified **Colle di Tenda**, or *Monte Cornio* (6145 ft.), where the Maritime Alps (W.) terminate and the Ligurian Alps (E.) begin, is now closed to ordinary traffic. The new road, constructed in 1883, penetrates the mountains by means of a tunnel, nearly 2 M. long (N. entrance 4335 ft., S. entrance 4200 ft.). From the central point both ends are visible. The road then descends through the valley of the *Roia*, past fortifications, to (8½ M.) *Vievola* (see below).

The railway now traverses the *Tenda Tunnel* (3400 ft.; 5 M. long; 1899), and enters the valley of the *Roia*. — 81½ M. **Vievola** (3210 ft.), a village of workmen, the present terminus of the railway. Motor-diligence to Ventimiglia, see p. 52; to Nice, see p. 57.

The fine ROAD TO VENTIMIGLIA passes through a ravine, enclosed by curious quartz-rocks, and reaches —

2½ M. (from Vievola) **Tenda** (2675 ft.; *Alb. Nazionale*, R. 2-5, P. 6-10 fr., good cuisine; *Alb. Savoia*; *Alb. della Croce Bianca*, *Hôt. de France & de la Gare*, both plain), a picturesque little town with 1800 inhab., in a splendid situation, overhung by the precipitous *Monte Ripa di Berna* (5820 ft.). A few fragments of the castle where *Beatrice di Tenda* was born (comp. p. 190) stand on a rock near the cemetery.

Excursions (guide, Maurizio Sassi) may be made from Tenda to the W. through the *Urno Wood* to (4 hrs.) the top of the *Monte Ciagiòle* (7525 ft.), which commands a view extending to the sea; to the N.E., through the picturesque valley of the *Rio Freddo* and over the (4 hrs.) *Colle dei Signori* (6930 ft.; refuge-hut) to the top of the (2 hrs.) *Cima Marguareis* (8700 ft.; guide 8 fr.), the highest summit of the Ligurian Alps (*View).

We now descend through a narrow rocky valley, past large quarries of *pietra verde*, to —

5½ M. **San Dalmazzo di Tenda** (2285 ft.; *Hôt. de St-Dalmas*, R. 2-5, P. 6-10 fr.; Italian custom-house), a pleasant summer-resort situated amid luxuriant groves of chestnuts, with a nunnery (girls' school) and several villas.

About 2 M. to the E. of San Dalmazzo lies *Briga* (2510 ft.; *Hôtel de la Source*, R. 2½, P. 6-8 fr. incl. wine), in the valley of the *Levenza*, with a 16th cent. church. About 3 M. to the E., above the *Santuario di Nostra Signora del Fontan* (interesting frescoes of the 15th cent.; key at Briga), is the pine-forest of the *Pinè*.

A bridle-path leads to the W. through the *Vallone della Miniera* to the pleasant *Vallone Casterino*, at the W. base of the *Monte Ciagiòle* (see above), with (3½ hrs.) the hamlet of *Casterino* (5104 ft.; inn). In the upper part of the *Vallone della Miniera* or *Valle dell'Inferno* is the mining village of *La Miniera* (4950 ft.; plain inn), 2½ hrs. from San Dalmazzo, near which is the ancient zinc and lead mine of *La Miniera* or *Vallauria*, now worked by a Belgian company; 2½ hrs. farther on, beyond the *Laghi Lunghi*, we reach the *Laghi delle Meraviglie*, near the *Meraviglie* (7545 ft.), rocks of slate inscribed with rude drawings of a prehistoric period. From the *Laghi Lunghi* we may make the attractive ascent of the *Monte Bego* (9425 ft.), which commands a view of the Alps

and the Riviera; descent through the *Fontanalba Valley*, the first lateral valley on the W. side of the Vallone Casterino, where there are more drawings on the rocks. — In the *Valmasca Valley*, the second on the W. side of the Vallone Casterino, are three large mountain-lakes in a rocky solitude, one above another, the largest (7650 ft.; $2\frac{1}{2}$ hrs.; toilsome) at the foot of the *Mte. Ciaminejas* (9573 ft.). — From the Vallone Casterino over the *Colle del Sabbione* to *Entraque*, see p. 54.

Near the (8 M.) French frontier the Roia valley contracts to the **Gola di Gaudarena*, an imposing gorge, so narrow at places as barely to leave room for river and road between the perpendicular rocks (700-800 ft.). — At ($10\frac{1}{2}$ M.) *Fontan* (1425 ft.; Hôt. des Etrangers), with the French custom-house, the scenery assumes a more southern character and the first olives appear. Farther on *Saorge* (1830 ft.; Hôt. des Touristes), on a lofty rocky terrace to the left, with the ruins of a castle destroyed by the French in 1798, commands the road.

At ($15\frac{1}{2}$ M.) *La Giandola* (985 ft.; Hôtel des Etrangers), situated in a green valley at the foot of bare cliffs of slate, the roads to Nice and Ventimiglia divide.

The ROAD TO NICE (38 M.; motor-car daily; railway under construction) leads over the *Col de Brouis* (2885 ft.) to *Sospello*, Fr. *Sospel* (1140 ft.; Hôtel de France; Hôt. des Voyageurs), and then over the *Col de Braus* (3287 ft.) to *L'Escarène* (Ital. *Scarena*; 1170 ft.), finally descending along the *Pailon*. — Comp. *Baedeker's Southern France*.

The road to Ventimiglia follows the picturesque valley of the Roia, passes the little town of *Breglio* or *Breil* (885 ft.; Hôt. de France, very fair; Hôt. Cacciardi), with the ruined castle of *Crivella*, and regains Italian soil (custom-house). It then threads two tunnels, below the rocky nest of *Piena* (1905 ft.), and traverses the villages of (23 M.) *San Michele* and (24 M.) *Airole* (490 ft.).

$32\frac{1}{2}$ M. *Ventimiglia*, see p. 128.

12. From Cuneo to Bastia (*Turin, Savona*). The Ligurian Alps.

23 M. RAILWAY in $1\frac{1}{2}$ hr. (fares 4 fr. 30, 3 fr. 5, 1 fr. 95 c.).

Cuneo, see p. 54. — From (5 M.) *Beinette* (1610 ft.) a highroad (diligence thrice daily) runs to the S.E. to (3 M.) *Chiusa di Pesio* (1950 ft.; *Alb. del Commercio, Leon d'Oro*, both unpretending), a small industrial town at the mouth of the *Pesio Valley*.

The *Certosa di Pesio* (2830 ft.), in the well wooded *Val Pesio*, 10 M. from Beinette (one-horse carr. 7, two-horse 12 fr.; omn. in summer), was founded in 1173 and suppressed in 1802. It is now a hydro-pathic (open June-Sept.; P. 6-10 fr.) and summer-resort. An excursion may be made hence to the ($1\frac{1}{2}$ hr.) *Sources of the Pesio*, in a rocky ravine below the steep N. side of the *Cima Marquarctis* (p. 56). The *Certosa* is also the starting-point for the ascent of the **Besimanda* or *Bisalta* (S. peak, 7897 ft.), commanding a unique view of the valley of the Po and the Alps (mule-path, 4 hrs.), and of the *Bec Costa Rossa* (6575 ft.; descent to Vernante or to Limone, see p. 55).

17 M. **Mondovi** (*Alb. Tre Limoni d'Oro*, good; *Leon d'Oro*), a town of 9200 inhab., was the seat of a university from 1560 to 1719. From the *Breo* (1285 ft.), or lower and industrial part of the town, a cable-tramway ascends to the *Piazza* (1835 ft.), or upper part of the town, with the Cathedral (15th cent.) and a monument to Francesco Beccaria, the physicist (1716-81). The *Belvedere* (1873 ft.), with its Gothic tower, commands a splendid view of the Alps.

From Mondovi a tramway runs to (7 M.) *San Michele di Mondovi* (1455 ft.; *Alb. Leon d'Oro*) viâ (4½ M.) the **Santuario di Vico* (opposite the Hôt. de Mondovi, with thermal springs), a huge domed structure, erected in 1596-1736 from the plans of Ascanio Vittozzi and containing the tomb of Charles Emmanuel I. (p. 32) and frescoes by Bern. Galliari. From San Michele highroads lead to the E. viâ *Lesegno* (1385 ft.) to (9½ M.) *Ceva* (p. 59; diligence thrice daily) and to the S. viâ *Roburent* (2605 ft.) to (12 M.) *Pamparato* (2675 ft.; *Alb. Italia*; omn. twice daily), a village prettily situated amongst chestnut woods, with large stalactite caverns. The road ends beyond *Casotto* (Inn, clean), at the former Carthusian convent of *Castello di Casotto* (1100 ft.), whence a bridle-path crosses the *Casotto Pass* (4540 ft.), on the S. slope of the *Bec Mindino* (6165 ft.; fine views), to *Garressio* (p. 59).

From Mondovi a railway runs to (15½ M.) *Fossano* (p. 53) to the N., and another ascends the valley of the *Ellero* to the S.W., passing (3¾ M.) *Frabosa-Bossea*, to (4½ M.) **Villanova Mondovi** (2010 ft.; *Alb. Croce di Malta*), a picturesque little town on the slope of the *Monte Calvario* (2410 ft.; view). About 1¼ M. to the W. of Villanova is the *Grotta dei Dossi* (adm., May-Oct., 1 fr.), the exploration of which takes about ½ hr. (electric light). — About 11 M. to the S. of the Frabosa-Bossea station, in the beautiful *Valle di Corsaglia*, is the much finer **Grotta di Bossea*, which is illuminated by the guide with magnesium-light. It is reached in 3-4 hrs., viâ (5 M.) *Frabosa-Sottana* and the summer-resort of (7 M.) *Frabosa-Soprana* (2905 ft.; Hôt. Gastone, P. 7-9 fr., incl. wine, open May 15th-Oct. 15th). The cave is open from June to Oct. (adm. 2¼ fr., parties cheaper; no fees); the inn beside it is open from July 20th to the beginning of September. To *Ormea*, see p. 59.

We proceed along the verge of the vine-clad undulating district of *Garzegna* to (23 M.) *Bastia*, on the railway from Turin to Savona (see p. 59).

13. From Turin to Genoa.

a. Viâ Bra and Savona.

FROM TURIN TO SAVONA, 90½ M., in 4-5¾ hrs. (fares 16 fr. 95, 11 fr. 90, 7 fr. 65 c.; express 18 fr. 65, 13 fr. 5, 8 fr. 50 c.); thence to GENOA, 26½ M. in 1¼-2¼ hrs. (fares 5 fr., 3 fr. 50, 2 fr. 25 c.; express 5 fr. 50, 3 fr. 85, 2 fr. 50 c.). Finest views to the right.

From Turin to *Trofarello*, see p. 60. — 12½ M. *Villastellone*.

18 M. **Carmagnola** (785 ft.; *Alb. dell'Albero Fiorito*; *Due Mori*), with 3200 inhab., was the birthplace (1390) of the famous condottiere *Francesco Bussone*, son of a swineherd, usually called *Count of Carmagnola*, who reconquered a great part of Lombardy for Duke Filippo Maria Visconti, and became Generalissimo of the Republic of Venice in 1426. At length his fidelity was suspected

by the Council of Ten, and he was beheaded on 5th May, 1432. Bussone's fate is the subject of a tragedy by Manzoni. — The 'Carmagnole', the celebrated republican dance and song of the French Revolution, was named after this town, the home of many of the street-musicians of Paris. — Steam-tramway to *Carignano* (p. 48) and *Turin*. — To *Cuneo* (*Ventimiglia*), see pp. 53-57.

31 M. **Brà** (910 ft.; *Alb. Gambero d'Oro*, good), with 11,300 inhab. and a busy trade in wine, cattle, truffles, and silk, is situated on the S. spurs of the *Colli Torinesi* (p. 36), which here approach the Apennines. Branch to Cavallermaggiore, see p. 53.

FROM BRA TO ALESSANDRIA, 53 M., railway in 3 hrs. (fares 9 fr. 90, 6 fr. 95, 4 fr. 45 c.). — $4\frac{1}{2}$ M. *Santa Vittoria*; pleasant excursion thence to the royal château of *Pollenzo*, with the remains of the Roman town of *Pollentia*. — 11 M. **Alba** (565 ft.; *Alb. del Cannon d'Oro*, good; *Buoi Rossi*), with 8300 inhab. The cathedral of *San Lorenzo* dates from the 15th century. Wine-growing and the rearing of silk-worms flourish in the environs. Railless tramway to (8 M.) *Barolo* (990 ft.), noted for its wine (comp. p. xxv). — $19\frac{1}{2}$ M. *Castagnole Lanze*; branch-line to *Asti* (p. 61). — We next traverse a fertile wine-country. — $25\frac{1}{2}$ M. *Santo Stefano Belbo*, on the *Belbo*, the valley of which the train traverses for some distance. — 34 M. *Nizza Monferrato* (455 ft.; *Alb. Bue Rosso*, well spoken of), also on the Asti-Ovada-Genoa line (p. 61). — 48 M. *Cantalupo-Castellazzo* and thence to *Alessandria*, see p. 62.

36 M. *Cherasco* (945 ft.), at the confluence of the *Tanaro* (p. 60) and the *Stura di Demonte* (p. 53), is not seen from the line, which ascends the former. To the left lie the vine-clad *Colline delle Langhe*.

54 M. *Bastia*, the junction of the line to *Cuneo* (R. 12).

$62\frac{1}{2}$ M. **Ceva** (1275 ft.; *Alb. Reale*; *Corona Grossa*, R. $1\frac{1}{2}$ -2 fr.), a humble little town with 2700 inhab., on the *Tanaro*, with an old castle.

FROM CEVA TO ORMEA, $22\frac{1}{2}$ M., railway in $1\frac{1}{4}$ hr. (fares 4 fr. 20, 2 fr. 95, 1 fr. 90 c.). — The train ascends the valley of the *Tanaro*, intersecting the ridges of the Briançonnais zone (p. 53). — $7\frac{1}{2}$ M. *Bagnasco* (615 ft.; *Alb. Bagnasco*), on the road (diligence) running viâ ($12\frac{1}{2}$ M.) *Calizzano* (2160 ft.; *Alb. del Genio*) to ($27\frac{1}{2}$ M.) *Finale Marina* (p. 119). — Beyond (12 M.) *Priola* a picturesque ruined castle appears on the left. — $15\frac{1}{2}$ M. *Garessio* (1950 ft.; *Leon d'Oro*; *Alb. Garessio*), with a ruined castle and marble quarries, is connected with ($21\frac{1}{2}$ M.) *Albenga* (p. 119) by a road crossing the pass of *San Bernardo* (3165 ft.). To *Pamparato* (*Mondovì*), see p. 58. — $22\frac{1}{2}$ M. **Ormea** (2100 ft.; **Grand-Hôtel*, with hydropathic, P. 7-13 fr.; *Hôt. des Alpes*; *Hôt.-Pens. des Anglais*; *Hôt. d'Italia et des Etrangers*; *Alb. Nazionale*), an ancient and picturesque little town, with a ruined castle and marble quarries, is frequented as a summer-resort. Pleasant excursions may be made to the S.W. to the ($1\frac{1}{4}$ hr.) stalactite cavern of *Nava*; farther to the W. through the rocky gorges of the *Negrone* to (4 hrs.) *Viozene* (inn; guides), the starting-point for the ascent of the *Mongioie* (8630 ft.; 3 hrs.); to the W. to the top of the *Pizzo d'Ormea* (8125 ft.; $4\frac{1}{2}$ hrs.); to the N. to the meadows on the *Monte Antoroto* (7035 ft.; rich Alpine flora) and over the ($3\frac{1}{4}$ hrs.) *Colle di Termini* (6580 ft.) to the ($2\frac{1}{2}$ hrs.) *Grotta di Bossea* (p. 58); to the S.E. to the top of *Monte Armetta* (5705 ft.; 3 hrs.). — From Ormea a picturesque road (motor-diligence twice daily in $3\frac{3}{4}$ -4 hrs.) leads across the fortified *Colle di Nava* (3074 ft.; *Hôt. Mont Gioje*) and past (13 M.) the prettily situated village of *Pieve di Tecco* (805 ft.; *Alb. dell' Angelo*), in the *Arroseia* valley, to (31 M.) *Oneglia* (p. 121).

The train passes under the castle of Ceva by a tunnel and begins to cross the *Ligurian Alps*, the finest part of the line. Between this point and Savona are numerous viaducts and 28 tunnels. The train quits the Tanaro and ascends. Beyond (66½ M.) *Sale delle Langhe* (2015 ft.) is the *Galleria del Belbo*, a tunnel upwards of 2½ M. in length, the longest on the line. — 73½ M. *Cengio* (1735 ft.), in the valley of the *Bormida di Millesimo*, whence the highroad leads to (3 M.) *Millesimo* (1410 ft.), with an interesting Roman bridge.

79 M. *San Giuseppe di Cairo* (1120 ft.), on the *Bormida di Spigno*, through the valley of which the railway from San Giuseppe di Cairo to Acqui descends (see pp. 63, 62).

Interesting journey amid the deep ravines and precipices of the Apennines. Tunnels and viaducts in rapid succession. — 87½ M. *Santuario di Savona*, a pilgrimage-church, founded in 1536.

90½ M. *Savona*, and thence to *Genoa*, see pp. 118-116.

b. Viâ Acqui and Ovada.

99½ M. RAILWAY in 5-6½ hrs. (fares 18 fr. 60, 13 fr., 8 fr. 40 c.).

The line at first runs at some distance from the left bank of the *Po*, crosses its affluent the *Sangone*, and then the *Po* itself by a bridge of seven arches. — 5 M. *Moncalieri*, commanded by a royal château (p. 48). A final retrospect is now obtained of the hills of Turin and of the snowy peaks of the Alps to the left.

8 M. *Trofarello* (765 ft.) is the junction for branch-lines to *Savona* and *Cuneo-Vivola* (RR. 13a, 11).

The line from TURIN to CHIARI (13½ M., in ca. ¾ hr.) also diverges at Trofarello. — *Chiari* (930 ft.; *Alb. Cavallo Bianco*, good; *Tre Re*), an industrial town with 11,900 inhab., has a Gothic *Cathedral* (14th cent.) and a freely restored octagonal *Baptistry* (13th cent.), with an altarpiece by Defendente Ferrari (p. 39). — A pretty road (diligence twice daily in 1½-1¾ hr.) leads to the E. from Chiari, through an undulating wine-growing district, to *Castelnuovo d'Asti* (1005 ft.; *Alb. della Ciocca*, unpretending). About 1 hr.'s drive to the N. is the former *Abbazia di Vezzolano* (1360 ft.), said to have been founded by Charlemagne, the Romanesque church of which (12th cent.; interior restored) has an interesting sculptured portal and contains a fine rood-loft and frescoes of the 15th century. The cloisters are in the late-Romanesque transition style.

10½ M. *Cambiano-Santena*; the château of Santena, 1 M. to the S. of the station, contains Cavour's grave (see p. 42). — Beyond (19½ M.) *Villanova d'Asti* (855 ft.) the line enters the fertile uplands of the *Colli Torinesi* (p. 36). — 30½ M. *San Damiano*. The train then crosses the *Borbore* and reaches the valley of the *Tanaro*, which flows down to the *Po* through the valley between the *Colli Torinesi* and the Apennines.

35 M. *Asti* (410 ft.; *Rail. Restaurant*; *Alb. Reale*, good; *Alb. Centrale*), the Roman *Asta*, a mediæval-looking town with 18,900 inhab. and numerous towers, is famous for its sparkling wine (*Asti spumante*) and its horticulture. It is the seat of a bishop. The

Gothic *Cathedral*, erected in 1348, has an interesting brick façade; the left aisle contains two altar-pieces by a master of the school of Vercelli. The Romanesque baptistery of *San Giovanni*, close by (the sacristan of the cathedral keeps the key), is a circular building (now without a font), built in the 11th cent. (?) over an ancient Christian basilica, part of which has again been rendered accessible; it has monolithic columns with capitals bearing Christian symbols (6th cent.). In the Piazza Alfieri is a statue of the poet *Vittorio Alfieri* (1749-1803); the house in which he was born contains an *Alfieri Museum*. Near the Porta Alessandria, on the S. side of the church of *San Pietro*, is the small octagonal *Baptistery of San Pietro* (11th cent.), borne by short columns with cubical capitals, and enclosed by a low polygonal gallery. — Asti is the junction of the line to Genova viâ Alessandria (R. 13 c).

FROM ASTI TO MORTARA (Milan), 46 M., railway in $2\frac{1}{2}$ - $3\frac{3}{4}$ hrs. (fares 8 fr. 60, 6 fr. 5, 3 fr. 90 c.). Stations unimportant; 28 M. *Casale Monferrato*, see p. 83; *Mortara*, see p. 226. — FROM ASTI TO CASTAGNOLE (p. 59), 13 M., in $\frac{3}{4}$ hr. — Steam Tramways from Asti to *Cortanze*, *Canale*, and *Montemagno* (p. 83).

The Genoa line now crosses the Tanaro and near ($38\frac{1}{2}$ M.) *San Marzanotto-Rivi* reaches the wine-growing hill-district of the *Colli Astigiani*, the N. termination of the Ligurian Apennines. On a hill is the old château of *Bellangero*. — $40\frac{1}{2}$ M. *Mongardino*. We thread a tunnel and enter the valley of the *Tiglione*. — $45\frac{1}{2}$ M. *Agliano-Castelnuovo-Calcea*. — The line crosses the *Belbo* and unites with that from Bra to Alessandria at ($50\frac{1}{2}$ M.) *Nizza Monferrato* (p. 59), a town of 9200 inhab., with vineyards and silk-culture. — $55\frac{1}{2}$ M. *Mombaruzzo* (1055 ft.), in the *Val Cervino*. — We thread a long tunnel and near ($58\frac{1}{2}$ M.) *Alice Belcolle* reach the valley of the *Medrio* (good wine).

$63\frac{1}{2}$ M. **Acqui** (540 ft.; *Grands-Hôtels des Thermes*; *Hôt. Roma Bagui*; *Hôt. Moderne Meublé*), the *Aquæ Statiellæ* of the Romans, an episcopal town on the *Bormida*, with 17,000 inhab. and a considerable wine-trade, is known for its warm saline sulphur springs (84 - 162°), efficacious against rheumatism. The *Vecchie Terme*, on the right bank of the *Bormida*, are used in summer (June-Sept.), the *Nuove Terme* (preferred by foreigners; hotel, see above), in the town, near the warmest spring (*La Bollente*), chiefly in winter. The double-aisled *Cathedral* dates from the 12th century. — To Alessandria and Savona, see pp. 62, 63.

We cross the *Bormida* by a bridge of 15 arches. 65 M. *Visone* (560 ft.); $67\frac{1}{2}$ M. *Prasco-Cremolino*. The tunnel of *Cremolino*, 2 M. long, brings us to the valley of the *Orba*, an affluent of the *Tanaro*.

$72\frac{1}{2}$ M. **Ovada** (610 ft.; *Alb. dell' Universo*, R. 2- $2\frac{1}{2}$ fr.), with 8600 inhab., at the confluence of the *Stura* with the *Orba*.

FROM OVADA TO ALESSANDRIA (p. 62), 21 M., railway in $1\frac{1}{4}$ - $1\frac{1}{2}$ hr. (fares 3 fr. 95, 2 fr. 80, 1 fr. 80 c.). — STEAM TRAMWAY to *Novi* (p. 63).

We ascend the pretty valley of the Stura. 77½ M. *Rossiglione* (984 ft.). — Numerous viaducts and tunnels. Beyond (81½ M.) *Campoligure* (1165 ft.), its highest point, the line pierces the crest of the Apennines by the *Galleria del Turchino* (4 M. long). Overhead is the pass of the same name (1745 ft.). We descend to (85½ M.) *Mele* (410 ft.), about 3 M. above Voltri (p. 117).

Farther on the line skirts the slopes of the mountains. 88 M. *Acquasanta*; 92 M. *Granara*; 94½ M. *Borzoli* (225 ft.). Several fine views of the sea are obtained to the right. — 97½ M. *San Pier d'Arena* (p. 116). Thence to Genoa, see p. 63. — 99½ M. *Genoa*, see p. 95.

c. Viâ Alessandria and Novi.

103 M. RAILWAY in 3-8¼ hrs. (fares 19 fr. 30, 13 fr. 50, 8 fr. 70 c.; express 20 fr. 75, 14 fr. 55, 9 fr. 40 c.; by the Paris-Rome 'train de luxe' 28 fr. 20 c.). — Holders of through-tickets to San Remo and Ventimiglia change carriages at San Pier d'Arena.

From Turin to (35 M.) *Asti*, see p. 60. — Thence our line ascends the valley of the Tanaro. — 47 M. *Felizzano* (375 ft.). Near Alessandria the line to Arona (branch of the Simplon railway, p. 5) and Bellinzona (R. 36) diverges to the N. We cross the *Tanaro*.

56½ M. **Alessandria** (*Railway Restaurant*). — HOTELS (comp. p. xxi). *Hôt. Continental et Grand Mogol*, Via Felice Cavallotti 8, R. 2-5 fr.; *Hôt. de l'Europe*, Via Alessandro Terzo, good; *Alb. Venezia*, Corso Roma, R. 1½-2 fr. — POST & TELEGRAPH OFFICE, Via Parma, near the Piazza Vittorio Emanuele. — Regulations for the neighbourhood of fortifications, comp. p.

Alessandria (310 ft.), founded in 1168 by the Lombard towns allied against the Emp. Frederick Barbarossa, was named after Pope Alexander III. It is now the capital of a province, with 35,900 inhab. and thriving industries, including a large felt hat factory (*borsalino*). From the Piazza Garibaldi the Via Vittoria leads to the left to the Piazza Vittorio Emanuele, the centre of the town. Thence the Via Umberto Primo and the Via Voghieri lead to the N.W. to the handsome bridge over the Tanaro and the huge *Citadel* on the left bank.

Alessandria is a junction for several lines: viâ Novara to Bellinzona and to Arona, see p. 6 and R. 36; to Vercelli viâ Valenza, see p. 83; to Milan viâ Mortara and Vigevano, see p. 226; to Pavia viâ Torreberetti, see p. 243; to Piacenza, Parma, Bologna, etc., see RR. 56 and 57; to Bra (Cavallermaggiore), see p. 59; to Ovada, see p. 61.

STEAM TRAMWAYS (starting from Alessandria station) run to the N.W. viâ San Salvatore Monferrato to *Casale Monferrato* (p. 83); to the W. to *Montemagno* (p. 83); to the N.E. to *Sale* (p. 244); to the S.E. viâ Spinetta (p. 433) to *Mandrogne*. The last two lines pass (3¾ M.) *Marengo*, on the other side of the Bormida, where, on 14th June, 1800, Napoleon defeated the Austrians in a momentous battle.

FROM ALESSANDRIA TO SAVONA, 65 M., railway in 4-4¼ hrs. (fares 12 fr. 20, 8 fr. 55, 5 fr. 50 c.). — As far as (5 M.) *Cantalupo-Castellazzo* the line is the same as to Bra (see p. 59). — 21 M. **Acqui**, also a station on the railway from Asti to Ovada and Genoa (see p. 61). — The line

ascends the valley of the Bormida, passing through numerous tunnels. 52 M. *San Giuseppe di Cairo*, see p. 60. — 65 M. *Savona*, see p. 118.

The line quits the Tanaro valley and crosses the *Bormida*. To the left, in the plain extending towards the Scrivia, is the battlefield of Marengo (see p. 62).

69½ M. **Novi Ligure** (760 ft.; *Alb. Reale*), a town with 17,900 inhab., commanded to the right by hills with a belvedere-tower, was the scene of a victory gained by the Austrians and Russians under Suvoroff over the French on 15th Aug., 1799.

Branch-line from Novi to *Pavia* and *Milan* viâ *Tortona* and *Voghera*, see R. 37. Steam-tramway to *Ovada*, see p. 61.

A badly kept HIGHROAD leads to the S. from Novi, viâ (6 M.) *Gavi* (780 ft.; inn), in the *Val del Lemme*, to (12½ M.) **Voltaggio** (1120 ft.; **Grand-Hôtel*, with hydropathic, open 1st June-15th Oct., P. from 8 fr.; *Alb. Voltaggio*; diligence to *Busalla*, see below), a small place with baths and a sulphur-spring (62½° Fahr.). The road goes on over the (19½ M.) *Passo la Bocchetta* (2530 ft.) to (23½ M.) *Campomorone* (380 ft.) and (25 M.) *Pontedecimo* (see below). For motor-cars the route over the *Colle dei Giovi* is preferable.

74 M. *Serravalle Scrivia* (730 ft.; *Alb. della Stazione*) lies 3¾ M. to the N.E. of *Gavi* (see above), on the highroad from *Tortona* (p. 244) over the *Colle dei Giovi* (see below) to *Genoa*. — The train enters a mountainous region. — 77 M. *Arquata Scrivia* (820 ft.), with a ruined castle. Between this and *Genoa* there are twenty-four tunnels. The train threads its way by means of embankments through the picturesque *Bocchetta*, the narrow rocky valley of the *Scrivia*, which is crossed several times. — 83 M. *Isola del Cantone*; on a hill to the right a ruined castle.

85½ M. **Ronco Scrivia** (1085 ft.; *Alb. Leon d'Oro*), a small town with 2600 inhabitants.

At *Ronco* the old line viâ *Busalla*, which some trains follow, diverges to the left from the main line. From *Busalla* to *Genoa* the line was electrified in 1910. Beyond *Busalla* (diligence to *Voltaggio*, see above) it passes three manufacturing places on the left bank of the *Polcevera* (see below): *Pontedecimo* (280 ft.; *Alb. della Posta*; tramway to *Genoa*, see p. 97), *Bolzaneto* (165 ft.), and *Ricarólo Ligure* (85 ft.). — 15½ M. *San Pier d'Arena* (see below).

The main line penetrates the *Colle dei Giovi* (1550 ft.) by the *Ronco Tunnel*, upwards of 5 M. in length, and then descends along the right bank of the narrow *Polcevera Valley*, partly by means of viaducts. — 91½ M. *Mignaneco* (510 ft.), the station for the *Stabilimento Idroterapico al Colle dei Giovi* (1150 ft.; P. from 7 fr.). — 95½ M. *San Quirico in Val Polcevera* (300 ft.). — The valley expands; its well-cultivated slopes are dotted with the summer-villas of the Genoese. — We cross the river.

101 M. **San Piér d'Arena** (p. 116; *Rail. Restaurant*, L. 3½, D. 3½-4½ fr., incl. wine). On the right are the lighthouse and the rocky headland, mentioned on p. 112, below which the train passes by tunnels.

103 M. *Genoa*, see p. 95.

14. From Turin to the Graian Alps.

The GRAIAN ALPS (the *Alpes Graiæ* of antiquity), an extensive mountain-system culminating in the *Ciamarella* (p. 65) in the S., the *Rutor* (p. 81) in the N., and the *Gran Paradiso* (p. 80) in the E., lie between the valleys of the *Dora Baltea* (p. 68) and the *Isère* (p. 2) on the N., and those of the *Dora Riparia* (p. 2) and the *Arc* (p. 2) on the S. The chief valleys in the S. part of the group are the three narrow upper valleys of the *Stura di Lanzo* (see below and p. 65) and the *Valle dell'Orco*, the central portion of which is known as the *Valle di Locana*. — Comp. the Map, p. 78.

a. FROM TURIN TO LANZO, 20 M., railway in $\frac{3}{4}$ - $1\frac{1}{4}$ hr. (fares 3 fr. 35, 2 fr. 25, 1 fr. 50 c.), starting from the Via Ponte Mosca (Pl. E, 1), where carriages or seats in the omnibus for the Stura valleys should be engaged in advance. — $4\frac{1}{2}$ M. *Venaria Reale*, with the ruins of a royal hunting-château, at the influx of the *Ceronda* into the *Stura di Lanzo*, an affluent of the Po. The train crosses both and ascends the valley of the Stura. — 13 M. *Ciriè* (1130 ft.; Leon d'Oro), with a 13th cent. Gothic church.

20 M. **Lanzo Torinese** (1770 ft.; *Rail. Restaurant; Posta; Torino; Europa*) is a small place (1600 inhab.), prettily situated on a hill, with a ruined castle, and surrounded with villas. The *Ponte del Roc*, which crosses the Stura, $\frac{1}{2}$ M. to the S. of Lanzo, with an arch 120 ft. in width, was built in 1378.

To the N. of Lanzo opens the pretty valley of the *Tesso*, the chief place in which is ($3\frac{3}{4}$ M.) *Coassolo Torinese* (2395 ft.; Alb. d'Italia.). On the *Monte Bastia*, $1\frac{1}{2}$ hr. to the W. of Lanzo, is the *Santuario di Sant' Ignazio* (3060 ft.).

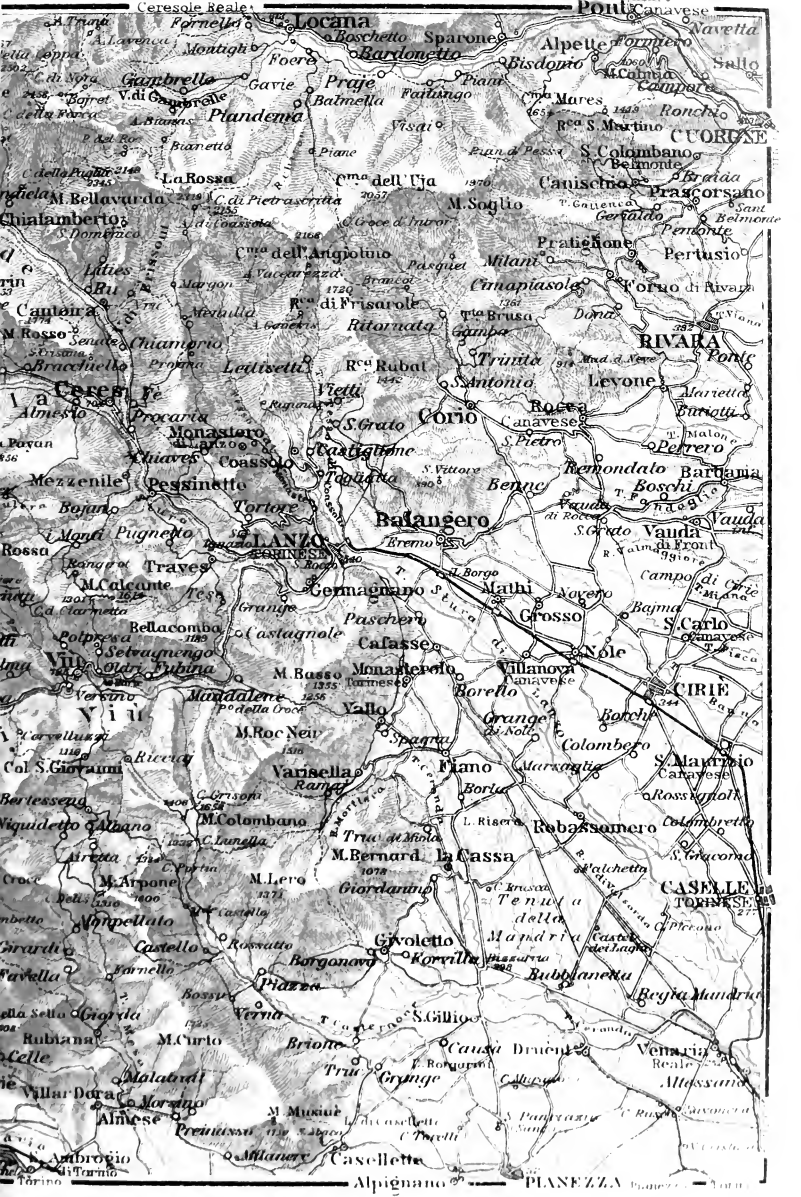
Lanzo is the best starting-point for excursions in the **Valleys of the Stura**, which diverge from each other at the *Ponte di Germagnano*, $2\frac{1}{4}$ M. above Lanzo.

1. The VALLE DI VIÙ is the southernmost of these (motor-diligence in summer to Usseglio in 2 hrs., fare 5 fr. at other times omn. in $5\frac{1}{2}$ hrs.; one-horse carr. 14, two-horse 25 fr.). The chief villages are: 10 M. *Viù* (2575 ft.; Alb. di Viù; Corona Reale), on a N.E. spur of the *Monte Civrari* (7550 ft.; 5 hrs.); 13 M. *Lemie* (3150 ft.; Stella; San Michele); and ($18\frac{1}{2}$ M.) **Usseglio** (4100 ft.; Alb. Cibrario; Rocciamelone), at the S. base of the *Torre d'Ovarda* (10,090 ft.); guides, Franc. Ferro-Famil and Pietro Re-Fiorentin.

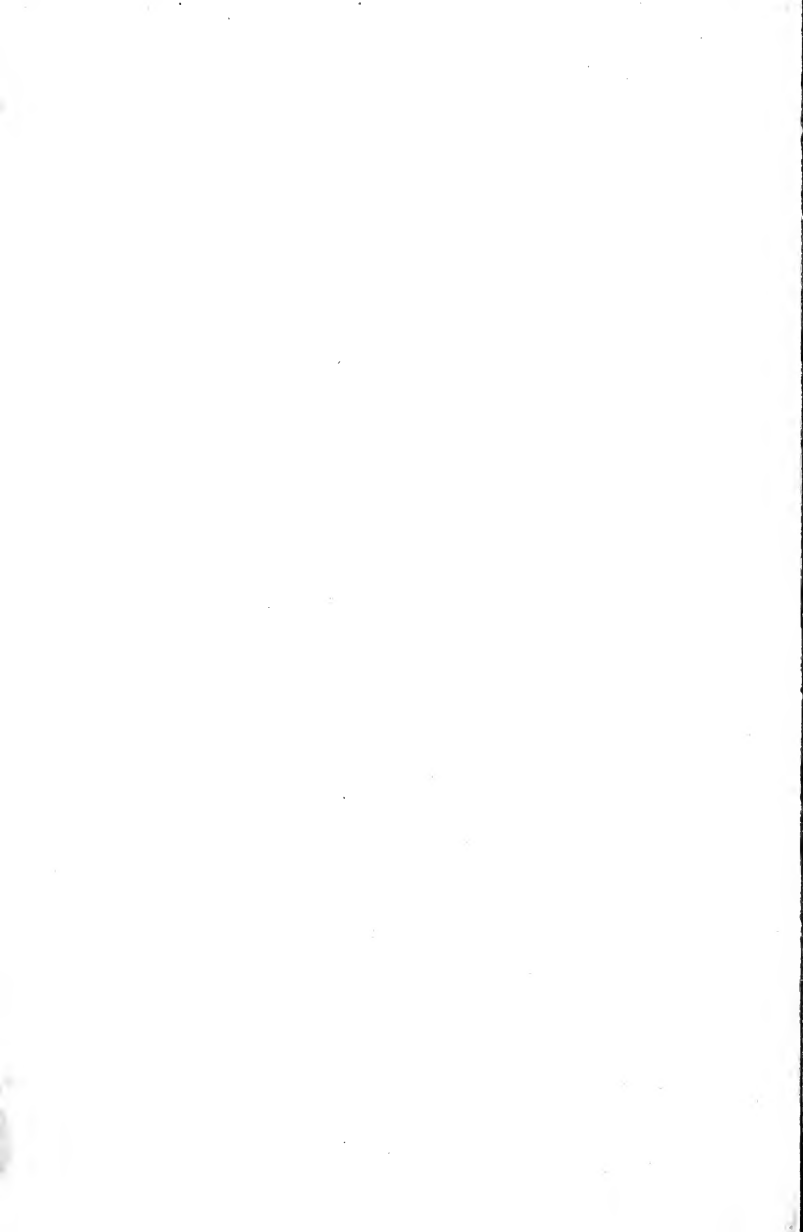
About $2\frac{1}{2}$ hrs. to the S.W. of Usseglio, in the *Vallone di Malciaussia*, are the chalets of *Malciaussia* (3850 ft.; poor accommodation), 1 hr. beyond which lies the *Lago Nero* (6670 ft.), commanding a fine view of the head of the valley (Rocciamelone, Punta del Fort, Punta dell'Autaret) and of the Torre d'Ovarda. — The *Rifugio di Pera Ciaval* (8465 ft.), between the *Monte Lera* (11,010 ft.) and the *Croce Rossa* (11,700 ft.), lies $4\frac{1}{2}$ hrs. to the N.W. of Usseglio, viâ the *Vallone d'Arnas* and the *Vallone di Pera Ciaval*. The *Croce Rossa* is ascended thence in 3 hrs. viâ the *Colle della Valletta* (10,335 ft.); guide 12 fr. — An attractive pass (guide 12 fr.) leads viâ the *Vallone d'Arnas*, the ($2\frac{1}{2}$ hrs.) *Alp Bessanetto* (6910 ft.), and the (2 hrs.) *Passo Mangioire* (9925 ft.) to the (2 hrs.) *Piano della Mussa* and (10 min.) *Balme* (p. 65).







English Miles



2. The VALLE D'ALA, the central valley, diverges from the N. valley beyond ($5\frac{1}{2}$ M.) *Pessinetto* (1870 ft.; Hôt. des Alpes, on the W. slope of Monte Bastia). A motor-diligence runs daily from Lanzo to Balme from mid-July to mid-Sept. in $1\frac{1}{2}$ hr., 10 fr. (omn. at other times in $5\frac{1}{2}$ hrs.; one-horse carr. 14, two-horse 25 fr.). — 8 M. *Ceres* (2310 ft.; Alb. di Ceres; Italia); $13\frac{1}{2}$ M. *Ala di Stura* (3545 ft.; Grand-Hôtel, with garden; Bruneri; guide, P. A. Tetti); $15\frac{1}{2}$ M. *Mondrone* (4205 ft.; Hôt. Regina), at the S. base of the precipitous *Via di Mondrone* (9725 ft.) and near the waterfall of the *Gorgia di Mondrone*. — 18 M. **Balme** (4785 ft.; *Alb. Reale*; *Belvedere*; *Delfino*; guides, Giac. Bogiatto, M. A. Bricco, Ant. Castagneri), a village at the N. base of the Torre d'Ovarda (p. 64).

A bridle-path from Balme leads to the W. to the (50 min.) *Piano della Mussa* (5605 ft.; Alb. Broggi, P. from 8 fr.), near the *Testa Ciarva* and *Rocca Nera*, both of interest to geologists, and on to (2 hrs.) the *Rifugio-Albergo Gastaldi*, on the *Crot del Ciaussiné* (8695 ft.), the starting-point for the ascents of the *Bessanese* (11,915 ft.; difficult; $5\frac{1}{2}$ hrs.; guide 25 fr.) and the *Ciamarella* or *Via Ciamarella* (12,060 ft.; $4\frac{1}{2}$ hrs.; guide 18 fr.). — From the Piano della Mussa a difficult pass leads via the ($1\frac{1}{2}$ hr.) *Alpe di Ciamarella* (6875 ft.) and the ($1\frac{3}{4}$ hr.) *Ghizet di Sea* (8975 ft.) to the *Vallone di Sea* and (3 hrs.) *Forno* (see below).

3. The *VALLE GRANDE DI STURA is the N. and chief valley (diligence to Forno, $5\frac{1}{4}$ hrs.; one-horse carr. 12, two-horse 20 fr.). The chief villages are: $9\frac{1}{2}$ M. *Cantoira* (2560 ft.; Alb. del Centro); $12\frac{1}{2}$ M. *Chialamberto* (2805 ft.; Posta; Albergo Fiorito), near which are several earth-pyramids; $15\frac{1}{2}$ M. *Bonzo* (3195 ft.), at the S. base of the *Monte Bellagarda* (p. 66); 16 M. *Pialpetta* (3505 ft.; Baraccone); and ($16\frac{1}{2}$ M.) *Groscavallo* (3615 ft.; Alb. di Groscavallo, with humorous wall-paintings). — 20 M. **Forno Alpi Graie** (4020 ft.; *Alb. Francesia*; guide, P. Anacleto Girardi) lies at the S.E. base of the *Levanna* (p. 66). About $1\frac{1}{2}$ M. to the S. is the *Santuario della Madonna del Forno* (4395 ft.).

The little *Rifugio della Gura* (7315 ft.), 3 hrs. to the W. of Forno, is the starting-point for the very interesting ascent of the *Levanna Orientale* (11,665 ft.; 6 hrs.; guide 20 fr.). Descent to *Ceresole*, see p. 66. — An attractive route (6-7 hrs.) leads over the *Colle della Piccola* (8875 ft.), between the Levanna and the Corno Bianco (p. 66), to the *Lago di Dres* and *Ceresole* (p. 66).

For the passes from the Stura valleys to *Bessans* and *Bonneval* in Savoy, see *Baedeker's Southern France*.

b. FROM TURIN TO CERESOLE REALE. From the Stazione di Porta Susa (p. 33) to (32 M.) *Pont*, railway in $1\frac{1}{2}$ - $1\frac{3}{4}$ hr. (fares 4 fr. 5, 2 fr. 60 c.). — $7\frac{1}{2}$ M. *Settimo Torinese* (p. 82); 13 M. *San Benigno*, with the *Abbazia di Fruttuaria*, founded about 1000. — $21\frac{1}{2}$ M. *Rivarolo Canavese* is the junction of a branch-line via *Ozegna* (omn. to the ducal château of Agliè) to *Castellamonte*. — $27\frac{1}{2}$ M. *Valperga* (1280 ft.), commanded by the ($1\frac{1}{4}$ hr.) *Santuario di Belmonte* (2380 ft.; now an Observantine convent; view), founded by King Arduin (p. 68) in 1010 and rebuilt in 1300. — $28\frac{1}{2}$ M.

Cuornè (1350 ft.; Alb. della Corona Grossa; Alb. Umberto Primo), an industrial little town and, next to Pont, the chief place in the *Valle dell'Orco*.

32 M. **Pont Canavese** (1600 ft.; *Alb. Centrale*), a picturesque little place with ancient watch-towers and two cotton-factories, lies at the mouth of the *Val Soana*. *Frassineto* (3430 ft.), a village on the S.W. slope of the *Punta Quinseina* (7680 ft.), 2 hrs. to the N.E. of Pont, commands a fine view of the plain of the Po.

A road (diligence twice daily) ascends the pretty *Val Soana* viâ ($4\frac{1}{2}$ M.) *Inyria* to (7 M.) *Ronco Canavese* (3085 ft.; Alb. Nazionale; Hôt. Montelavina, R. $\frac{3}{4}$ - $1\frac{1}{2}$ fr.), the starting-point for the ascent of the **Monte Colombo* (9345 ft.; 7 hrs., guide 8 fr.; view). The road goes on to ($9\frac{1}{2}$ M.) *Valprato* and (11 M.) *Campiglia Soana* (4430 ft.). To *Cogne*, see p. 78.

From Pont a dusty ROAD (diligence to Locana twice, to Noasca once daily; carr. from the Grand-Hôtel at Ceresole Reale meet the first morning train) ascends through the valley of the Orco viâ (3 M.; *Sparone* (1760 ft.), with a ruined castle, (8 M.) *Locana* (2025 ft.) Corona Grossa; Tre Pernici; Cervo), the chief village of the *Valle di Locana*, and ($10\frac{1}{2}$ M.) *Perebecche*, at the mouth of the *Vallone di Piantonetto* (p. 79), to ($16\frac{1}{2}$ M.) *Noasca* (3485 ft.; Alb. Reale, R. $3\frac{1}{2}$ fr.). In the neighbourhood is the pretty waterfall of the *Noaschetta*. — A road ($4\frac{1}{2}$ M.) leads from Noasca through the wild gorge of the Orco (the '*Scalari*' or '*Orrido delle Scale*') to —

Ceresole Reale (4905 ft.; **Grand-Hôtel*, R. from $3\frac{1}{2}$, B. $1\frac{1}{4}$, L. 3, D. $4\frac{1}{2}$, P. incl. wine 12 fr.; *Hôt. Blanchetti*, R. from $2\frac{1}{2}$, D. $4\frac{1}{2}$, P. from 9 fr., plainer), a parish with 300 inhab., situated in the highest part of the valley of the Orco, between the *Merola* (7385 ft.), *Ciarma* (8355 ft.), and *Cima Curmaon* (10,375 ft.), on the N., and the *Cima di Deserta* (8095 ft.), the *Monte Bellagarda* (9645 ft.), *Corno Bianco* (9460 ft.), and the four-peaked *Levanna* (11,875 ft.), on the S. On the S. bank of the brook are two mineral springs. The road leads from the hotels, past the *Cappella del Carmine*, to the ($\frac{1}{2}$ hr.) parish-church (view), and thence past the gendarmerie barracks in *Borgiallo* and ($\frac{3}{4}$ M.) *Mua* to *Chiapili di Sotto* and ($\frac{3}{4}$ hr.) *Chiapili di Sopra*, the two highest hamlets.

EXCURSIONS (guides, *Dom. Blanchetti*, *Paolo Colombo*, *Bart. Rolando*, 5-6 fr. per day; mule and driver 10 fr.). Viâ *Grosso*, the lowest hamlet of Ceresole, and through fine fir-woods to the (1 hr.) *Alpi Crusonay* (5806 ft.), the (1 hr.) *Alpi Liet*, and the (25 min.) *Laghetti della Bellagarda* (7340 ft.), on the N.E. slope of the Monte Bellagarda. — From *Frera*, on the S. bank of the Orco, to the ($2\frac{1}{4}$ hrs.) *Lago di Dres* (6830 ft.), affording a fine view of the *Levannetta* (11,280 ft.). — From *Mua* (see above) to the ($2\frac{1}{2}$ hrs.) *Alpi di Nel* and the *Lago di Nel* (7800 ft.), at the foot of the vast *Nel Glacier*, below the *Levanna Centrale* (11,875 ft.) and *Levanna Occidentale* (11,788 ft.). — Over the *Colle di Nel* (8360 ft.), between the *Lago di Dres* and the *Alpi di Nel*, to the (4 hrs.) little *Rifugio della Levanna* (9185 ft.) and ascent thence ($3\frac{1}{2}$ hrs.), viâ the *Colle Perduto* (10,637 ft.), of the *Levanna Orientale* (p. 65). — From the *Cappella del Carmine* (see above) viâ the *Alpe Sciule* or *Sué* (6385 ft.), the *Colle Losere* (7440 ft.), between the *Merola* and *Ciarma*, and the *Alpe Ciasel* (7250 ft.), to the (1 hr.) *Alpe Brogietto* (7465 ft.), at the head of the

Vallone del Roc, and thence by a royal hunting-path to the (2 hrs.) **Colle della Porta* (9880 ft.), between the *Cima Curmaon* and the *Cima di Breuil* or *Brogljo* (11,335 ft.), whence we have a view of the Graian Alps as far as the *Torre d'Ovarda* (p.64) and of the Tarentaise heights (*Grande Motte*, *Vanoise*), on the W. We may descend on the W. to the ($\frac{1}{2}$ hr.) *Lago Lillet* (9070 ft.), at the S. base of the *Mare Percia* (11,105 ft.) and return thence to the S. to (2 hrs.) *Mua*, viâ the *Alpe del Medico* (8115 ft.) the *Alpe Miellet* (7690 ft.), and *Pisson* (6830 ft.).

PASSES. Over the *Colle della Piccola* to *Forno*, see p. 65; over the *Col du Nivolet* to *Val Savaranche* (with ascent of the *Gran Paradiso*) and *Villeneuve* (Aosta), see p. 75; over the *Col du Carro* to *Bonneval*, and over the *Col de la Galise* to *Val d'Isère* in Savoy, see *Baedeker's Southern France*.

15. From Turin to Aosta and Courmayeur.

RAILWAY to (80 M.) *Aosta* in $4\frac{1}{2}$ -5 hrs. (fares 15 fr., 10 fr. 50, 6 fr. 75 c.; express in $3\text{-}3\frac{1}{4}$ hrs., train in summer only, fares 16 fr. 50, 11 fr. 55, 7 fr. 50 c.). The part of the line between Ivrea and Aosta ($41\frac{1}{2}$ M., in $1\frac{3}{4}$ - $2\frac{1}{2}$ hrs.; fares 7 fr. 80, 5 fr. 45, 3 fr. 50 c.) is distinguished both by the beauty of the scenery and the boldness of its engineering. — From Aosta to *Courmayeur*, 23 M., MOTOR OMNIBUS twice daily from July 1st to Sept. 15th in 2 hrs., fare 10 fr. (in the other direction 8 fr.); luggage 1 fr. 20 c. per 22 lbs. Diligence or carriage (one-horse 15, two-horse 25 fr.) in 5 hrs.; a very fine drive, but hot and dusty in the height of summer.

The valleys of Aosta and Susa (p. 49) were alternately occupied by the Franks and the Longobards and belonged to the Franconian Empire, in consequence of which a South French dialect (*langue valdôtaine*) still predominates in these Italian districts. The village of *Bard* (below the fort) is the point of transition from Italian to French. The valleys close to the E. and S. sides of Monte Rosa were settled by German peasants from the Valais in the 13th cent., and in the parts nearest the mountain a German dialect is still spoken.

From Turin to (18 M.) *Chivasso*, see pp. 81, 82. — The line to Aosta here diverges to the N. from that to Milan. Between the depressions of the lower mountains peep the *Gran Paradiso*, and to the E., farther on, *Monte Rosa*. — Beyond ($26\frac{1}{2}$ M.) *Caluso Canavese* (990 ft.) the train traverses a tunnel below the *Moraine Circus of Ivrea*, the chain of hills (12 M. by 18 M.) on the S. margin of the former *Dora glacier*, which projects in the form of a delta into the plain of the Po. Behind the hills is a swampy region with small ponds, the remains of a large lake which existed still in the Roman time. To the E. rise the *Serra d'Ivrea* (p. 68). — Beyond (33 M.) *Strambino* (820 ft.) we cross the *Chiusella*. In the foreground, at the entrance to the *Dora valley*, we see the *Mongregorio* (6410 ft.) on the left and the *Colma di Mombarone* (p. 86) on the right.

$38\frac{1}{2}$ M. *Ivréa* (*Railway Restaurant*). — HOTELS (comp. p. xxi). **Scudo di Francia*, R. from $2\frac{1}{2}$ fr.; *Corona d'Italia*; *Alb. di Londra*. — CAFÉS. *Caffè dello Statuto*, *Caffè del Commercio*, Piazza Vittorio Emanuele; *Caffè-Ristorante Massimo d'Azeglio*.

Ivrea (875 ft.), the capital of the *Canavese* and the seat of a bishop, is a town with 6000 inhab., picturesquely situated on the

Dora Baltea (Fr. *Doire*), the *Duria Major* of the Romans. The hill (990 ft.), at the E. base of which it lies, is crowned by the *Castello delle Quattro Torri*, built by Amadeus VI. (p. 32) in 1358, and now a prison. Only three of the lofty brick towers remain, the fourth having been destroyed by lightning in 1676.

Ivrea, the ancient *Eporedia*, was colonized by the Romans, B.C. 100, in order to command the Alpine routes over the Great and Little St. Bernard. Of the margraves of Ivrea the best-known are *Berengar II.* (d. 966) and *Arduin* (1016), who obtained the Italian crown at Pavia (p. 240).

Near the station the river is crossed by two bridges, one of which is a *Roman Bridge* of one arch, restored in 1716 and widened in 1830. Beside the *Giardino Pubblico*, on the left bank, rises the square brick Romanesque campanile (1041) of the former church of *Santo Stefano*. — At Via Bertinatti 4, close by, is the *Casa Taglianti*, with a similar tower (12th cent.).

The *Cathedral*, of ancient origin, has been frequently rebuilt, with the exception of the towers and the Roman columns supporting the crypt. In the ambulatory is a 12th cent. fresco; the sacristy contains an altar-piece (Adoration of the Child) by Defendente Ferrari. Scanty remains of the cloisters (10-11th cent.) may still be seen in the garden of the convent of the Suore di San Giuseppe. — Under the archway between the cathedral and the episcopal palace stands the sarcophagus of the Roman duumvir C. Atteius Valerius.

The *Palazzo Municipale* contains the little *Museo Garda*, with ethnographical collections from E. Asia. — In the Piazza Marsala is the interesting *Casa di Credenza* or *dei Credendari*, a brick building of the 13th cent., once the meeting-place of the nobles who made the laws. — To the N.E. of the town lies the pilgrimage-church of *Madonna del Monte*.

WALKS. To the N. through orchards to ($\frac{1}{2}$ hr.) the *Lago Sirio* or *Lago di San Giuseppe* (890 ft.); thence to the N.E., past the shooting-range (bersaglio) and the ($\frac{1}{4}$ hr.) *Lago di Campagna* (780 ft.), to *Chiaverano* (1080 ft.), a small town prettily situated on the edge of the Serra; or from the Lago Sirio to the N. past the *Lago Pistono* (955 ft.) and *Lago Nero* (1000 ft.) to ($1\frac{1}{2}$ hr.) *Borgofranco* (see below).

STEAM TRAMWAY from Ivrea in $1\frac{3}{4}$ -2 hrs. to (18 $\frac{1}{2}$ M.) *Santhià* (p. 82; fares 1 fr. 80, 1 fr. 50 c.). The line runs near the S.W. edge of the *Serra d'Ivrea*, a hilly ridge ca. 10 M. in length, the longest moraine in Europe, at one time the E. lateral moraine of the glacier of the Dora valley. The chief stations are: 3 M. *Bollengo* (1035 ft.), on the highroad vià the **Vàlico della Serra* (1935 ft.; views) and *Zubiena* (1615 ft.) to *Mongrando* (p. 86); 7 M. *Piverone* (975 ft.), the station for the quaint village of *Maquano* (1780 ft.), lying $1\frac{1}{2}$ M. to the N., on the ridge of the Serra, with a 'ricetto' (see p. 85); 10 M. *Viverone* (970 ft.; inn), on the E. bank of the *Lago di Viverone* (755 ft.), the largest sheet of water remaining from the lake mentioned on p. 67.

The train penetrates the hill of Ivrea by means of a tunnel, 1235 yds. long, and ascends the fertile valley of the Dora. 41 M. *Montalto Dora*, with a picturesque ruined castle (12-15th cent.).

43 M. *Borgofranco d'Ivrea* (830 ft.; Alb dei Bagni) is a quaint place at the E. base of the *Montebuono* (1150 ft.), with a

Stabilimento Balneoterapico (with arsenical springs), 130 caves in the rock (*balmette*), and a brewery.

A steep path (mule 3, descent by sledge 2-3 fr.) leads to the N.E. from Borgofranco to the village of **Andrate** (2745 ft.; *Alb. del Mombarone*, plain), magnificently situated high above the Dora valley, on the S. slope of *Monte Torretta* (7150 ft.) and the *Colma di Mombarone* (p. 86). From Andrate a pleasant hill-walk may be taken over the *Croce di Serra Pass* (2800 ft.) to *Donato* (2335 ft.), whence a road leads viâ *Netro* (1780 ft.) to *Graglia Paese* (p. 86).

To the left as we proceed lies *Quassolo*, with two ruined castles, to the right *Montestrutto*, with a modern château. — The train crosses the Dora to (45½ M.) *Tavagnasco-Séttimo*, the station for *Tavagnasco* and for the larger village of *Settimo Vittone*, on the left bank, on the site of a Roman military camp, with a hospice (now an inn) founded in 894 by Marquis Ansgar of Ivrea; on the hillside is a ruined castle, partly inhabited by peasants, and beside the church is a very old chapel (8th cent.?).

Beyond (47 M.) *Quincinetto* (950 ft.) the Dora, which has here formed a large island, is twice crossed. To the right rise the ruined castles of *Cesnola* and *Castruzzone*; on the hillside, amidst vineyards, lies the village of *Curema* (1145 ft.).

49 M. **Pont-St-Martin**. The village (1130 ft.; *Cavallo Bianco*; *Hot. Delapierre*), with a ruined castle, foundries, electricity-works, and an old Roman bridge over the *Lys*, is picturesquely situated at the mouth of the *Valle di Gressoney*, 1 M. from the station.

A road (motor-diligence in summer twice daily in 2 hrs., fare 14 fr.; electric tramway projected) runs hence through the deep **Valle di Gressoney** (comp. the Map, p. 86), watered by the *Lys* and lined with chestnut-woods. 4½ M. *Lillianes* (2150 ft.); 6 M. *Fontainemore* (2195 ft.; over the *Colle della Barma d'Oropa* to the *Santuario d'Oropa*, see p. 87). — 8½ M. **Issime** (3080 ft.; **Hôt.-Pens. Mont-Néry*, P. 7-9 fr.; *Hôt. Issime*, P. incl. wine 6-8 fr.), whence the **Punta Frucliera* (*Mont-Néry*; 10,090 ft.) may be ascended viâ the *Colle di Chasten* in 6-7 hrs. (guide 12 fr.). — 11 M. *Gaby* (3395 ft.; **Hôt. Regina*, P. incl. wine 6-8 fr.; *Hôt. Moderne*); over the *Colle della Vecchia* to *Piedicavallo*, see p. 87. — 17½ M. **Gressoney-St-Jean** (4515 ft.; **Hôt.-Pens. Lysskamm*, P. 10-11 fr.; *Hôt.-Pens. Delapierre*, P. 9-10 fr.; *Hôt. du Mont-Rose*, P. incl. wine 9-10 fr.), the capital of the valley, in a fine situation, is a favourite summer-resort, with 950 inhab. To the W. below the village lies the *Castello Savoia*, a summer-residence of Queen Margherita (comp. p. 49). Farther on is the **Hôtel Miravalle* (5270 ft., R. from 3, P. 10-13 fr.), commanding a fine view of the S. side of the *Monte Rosa* chain, with its glaciers. — 21 M. **Gressoney-la-Trinité** (5310 ft.; *Hôt.-Pens. du Lac Gabiel*, P. 10-15 fr.; *Hôt. Thedy*, P. 9-12 fr.; *Castor Hôtel*, P. 7-10 fr.), where the road ends. Bridle-path over the *Gabiel-Alp* (7735 ft.) and the *Colle d'Olen* (9120 ft.; **Alb. Col d'Olen*, R. 3-4, L. 3½-4, D. 4½ fr. incl. wine), with a magnificent view (more extensive from the *Corno del Camoscio* or *Gemsstein*, 9930 ft., ½ hr. to the N.W.), to (7-8 hrs.) *Atagna* (p. 92). — Comp. *Baedeker's Switzerland*.

We follow the broad valley, flanked by fine mountains, to (50½ M.) the prettily-situated *Donnaz* (1056 ft.; *Alb. Alpino*). The train ascends a rocky defile and passes through a tunnel under **Fort Bard** (1283 ft.), which was built in the 11th cent., probably

on the site of Roman fortifications, and was taken in 1242 by Amadeus IV. of Savoy after a long siege, while in May, 1800, before the battle of Marengo (p. 62), it was gallantly defended by 400 Austrians, who kept the French army in check for a week; it was rebuilt in 1825. The train then crosses the Dora to (52 M.) *Hône-Bard*, beautifully situated. On the left opens the *Val di Camporciero*, or *Champorcher*, with its fine rocky peaks (p. 79); to the N.W. towers the *Becca di Lusney* (11,500 ft.). — The train intersects a cone of débris on the left bank of the Dora. — 54½ M. *Arnaz* (1350 ft.), with a lofty ruined castle (2080 ft.).

56½ M. **Verrès** (1210 ft.). The village (1280 ft.; **Hôt. d'Italie*, R. 2, B. 1¼, P. 7-9 fr.; *Alb. degli Amici*), with 1100 inhab. and an old castle (*Rocca*) of the former Counts of Challant built in 1390, refortified in 1536, lies picturesquely on a rocky hill at the entrance of the *Valle di Challant*, ¾ M. from the station. Opposite, on the right bank of the Dora, lies *Issogne*, also with a *Château of the Counts of Challant in the late-Gothic style (1480; interior tastefully restored). To the N.E., between the Challant and Gressoney valleys, towers the rocky pyramid of the *Becca di Vlou* (9948 ft.).

A ROAD (diligence to Brusson twice, to Champoluc once daily) runs hence through the **Valle di Challant**, which is watered by the *Evançon*, to (10½ M.) *Brusson* (4370 ft.; *Hôt. Eden*, P. incl. wine 7-10 fr., good; *Alb. dell' Aquila*, P. incl. wine 6-7 fr.), the capital of the valley, frequented as a summer-resort, and to (17 M.) *Champoluc* (5150 ft.; Modern Hotel; *Hôt. Breithorn*). Comp. *Baedeker's Switzerland*.

Above Verrès the valley expands, but soon contracts again. Extensive vineyards are passed. We cross the *Evançon* and the Dora. On the slope to the left is the village of *Champ-de-Praz*, lying at the entrance of the *Val Chalame* (rich in metals). Farther on lofty walls of rock rise to the left. — Near (60 M.) *Montjovet* appear on the right, high above us, the extensive ruins of the château of *Montjovet* or *Saint Germain*. The train crosses the Dora by means of a viaduct and enters the picturesque **Defile of Montjovet*, the grandest part of the line, with a succession of tunnels and buttresses of masonry, and the brawling Dora far below.

63½ M. **St. Vincent**. — HOTELS (comp. p. xxi; open in summer only). **Gr.-Hôt. Billia*, on the Châtillon road, 300 beds at 3½-12, B. 1½, L. 4½, D. 5½, P. 10-18, omn. 1½ fr., **Gr.-Hôt. de la Source*, at the E. end of the village, 100 R., P. incl. wine 10-11 fr., both of the first class, with hydropathics; *Gr.-Hôt. Couronne*, R. 2-5, B. 1½, L. 3, D. 4, P. 9-11 fr.; *Hôt. du Lion d'Or*, R. from 2, B. 1½, L. 2½, D. 4, P. incl. wine from 9½ fr.; *Hôt. de Rome*, R. 2-3, B. 1¼, L. 3, D. 4, P. incl. wine 8-10 fr. Near the mineral spring: *Hôt. Bellevue*, P. incl. wine from 8 fr.; *Hôt. Funiculaire*. — Guide, *Carlo Laurent*.

St. Vincent (1885 ft.) lies on the hillside amidst beautiful chestnut-woods, ½ hr. to the N. of the station (1415 ft.), from which it is not visible; ¾ M. higher up (cable railway) there is a mineral spring ('Fons Salutis', 2090 ft.).

***Mont Zerbion** (8930 ft.), which may be ascended either from St. Vincent or Châtillon, viâ the chalets of *Francois* (6655 ft.; mule-path thus far) in 5-6 hrs., commands a magnificent view of the Alpine chain from Monte Rosa to Mont Blanc and of the Gran Paradiso group.

The train runs towards the W. Loftily perched on the left is the castle of *Ussel* (ca. 1350), once belonging to the Counts of Challant (visible for a short time just after the tunnel).

64½ M. **Châtillon**. — **HOTELS**. **Gr.-Hôt. St. Vincent*, on the St. Vincent road, with hydropathic, R. from 2½, board 6½ fr.; **Hôt. de Londres*, R. 2½-3½, B. 1½, L. 2½, D. 4, P. incl. wine 7-10, omn. ¾ fr., *Hôt. du Nord*, R. 1½-3, P. incl. wine 6-9 fr., both in the town, by the upper bridge. — *Caffè-Ristorante Alpino*; *Restaurant Carrel*. — Guide, *Gius. Barmasse*.

Châtillon (1810 ft.), a small town with 3100 inhab. and a handsome château of the former Counts of Challant, is finely situated 1 M. to the N. above the station (1485 ft.), at the entrance to the *Val Tournanche*. Its houses are picturesquely scattered over the deep wooded gorge of the *Matmoire* or *Marmore*, a torrent descending from the Matterhorn, and here spanned by two lofty bridges, besides the Roman bridge blown up by the French in 1691.

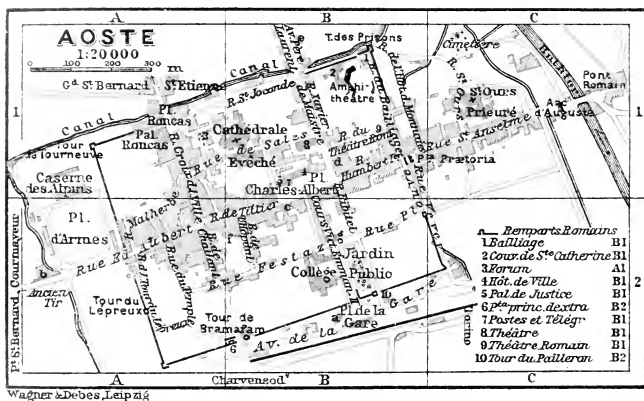
A **DILIGENCE** (thrice daily in 4 hrs., fare there and back 5½ fr.) runs viâ (4½ M.) *Grands-Moulins* (3915 ft.), where the imposing Matterhorn suddenly appears, (5½ M.) *Fiernaz* (3445 ft.; *Hôt. Bellevue*), and (9½ M.) *Ussin* (4130 ft.) to (11 M.) **Valtournanche** or *Pâquier* (5000 ft.; **Hôt. Royal*, P. incl. wine 7-12 fr.; *Hôt. Meynet*, P. incl. wine 5-7 fr.), the principal place in the valley. Bridle-path hence through the gorge called the **Gouffre des Busserailles* (*Hôt. des Alpes*) and through another wild and romantic ravine to the (1 hr.) *Chalets d'Avouil* (6495 ft.), in an open valley surrounded by huge mountains (*Château des Dames*, *Dent d'Hérens*, *Matterhorn*, etc.). About ½ hr. to the N.E. are the chalets of *Le Breuil* or *Breuil* (6715 ft.; *Hôt. des Jumeaux*, P. 8-10 fr.; *Hôt. Breuil*, P. incl. wine 7-10 fr.), 10 min. above which, on the hill of *Giomein*, is the **Hôtel du Mont-Cervin* (P. incl. wine 10-15 fr.). Over the *Théodule Pass* to *Zermatt*, see *Baedeker's Switzerland*.

The line crosses the *Matmoire*, traverses a deep cutting through a deposit of débris, and reaches (67½ M.) *Chambave* (1560 ft.), noted for its wine. To the W. opens the beautiful valley of Aosta, rich in fruit and surrounded by lofty mountains, with the three-peaked *Rutor* (p. 81) in the background.

The line traverses a mass of débris at *Diemoz* (viaduct 107 yds. long; tunnel). To the left lies the picturesque château of **Fénis* (4365 ft.; built by the Counts of Challant, with old mural paintings), above the mouth of the *Val de Clavalité*, through which peeps the snowy peak of the *Tersiva* (p. 78). — 72 M. *Nus* (1755 ft.; *Alb. Croce d'Oro*), with a ruined castle, at the mouth of the *Vallée de St. Barthélemy*. — On the slope above (73½ M.) *St. Marcel*, which lies at the mouth of the valley of the same name (p. 79), is the pilgrimage-church of *Plou* (2085 ft.). — 75 M. *Quart-Villefranche* (1755 ft.), with the castle of *Quart* (2480 ft.). We then cross the *Bagnère* and the *Buthier*.

80 M. **Aosta.** — HOTELS (comp. p. xxi). **Hôt. Royal Victoria* (Pl. a; B, 2), at the station, R. 1-6, B. 1½, L. 3, D. 5, P. incl. wine 9-14 fr., *Hôt. du Mont-Blanc* (Pl. b; A, 2), Faubourg St. Genin 10, on the road to Courmayeur, R. 3-3½, B. 1½, D. 5, P. 7-15 fr., omn. 80 c., these two open June-Sept. only; **Hôt. de la Couronne* (Pl. c; B, 2), Place Charles-Albert, with garden, R. 2-3, P. 8-10, omn. ½ fr.; **Hôt. Centoz* (Pl. d; B, 1), Place Charles-Albert, with a dépendance (Pl. e; B, 1) in the Avenue Père-Laurent (garden, fine view), R. 2-3, P. 6-9 fr.; *Hôt. Suisse* (Pl. f; B, 2), Rue de l'Hôpital, R. 1½-3, P. 6-9 fr., good; *Hôt. Alpin* (Pl. g; B, 2), Cours Victor-Emmanuel-Deux. — *Café-Restaurant National*, Place Charles-Albert. — Beer at *Zimmermann's*, Rue Xavier-de-Maistre 2 (Pl. B, 1).

POST & TELEGRAPH OFFICE (Pl. 7; B, 1), Place Charles-Albert, in the Hôtel de Ville. — TOURISTS' ENQUIRY OFFICE. *Associazione Valdostana*, Place Charles-Albert. — MOTOR DILIGENCE, omnibus, and carriages to Courmayeur, see p. 67 (apply at the Ufficio di Vetture, beside the *Hôt. Couronne*).



Aosta (1915 ft.), Fr. *Aoste* (pron. ost), the *Augusta Prætoria Salassorum* of the Romans, was early in the 11th cent. occupied by the Counts of Savoy. It is now the capital of a department, has 6100 inhab. (many crétins), and is the seat of a bishop. The town lies at the confluence of the *Buthier* and the *Dora Baltea*, in a fertile valley 2 M. broad, surrounded by an imposing circle of mountains. To the N. rise Mont Velan (12,170 ft.) and the Grand-Combin (14,165 ft.), to the N.W. Mont Fallère (10,045 ft.), to the S.W. the Rutor (p. 81), to the S.E. the Becca di Nona and Mont Emilius (pp. 74, 75), to the E. the Punta Frudiera (p. 69), etc.

The valley of the Dora was anciently inhabited by the Salassi, a Celtic tribe, who commanded the passage of the Great and the Little St. Bernard, the two chief routes from Italy to Gaul. They were conquered in 25 B.C. by Terentius Varro, who sold many of them as slaves at Eporedia (p. 68). To protect the roads Varro then (23-22 B.C.) founded a camp, 790 yds. long and 625 yds. broad, with 20 square towers, and

garrisoned it with 3000 soldiers of the Prætorian cohorts. The importance of the Roman Aosta is indicated by a number of noteworthy remains, which lie at an average depth of 10 ft. below the present town.

The *Roman Town Walls*, originally about 33-43 ft. high, have been preserved almost in their entire extent, while at the S.E. angle parts of the ancient facing and cornice are still *in situ*. Opposite the station, to the right, is the so-called *Tour du Pailleron* (Pl. 10; B, 2), restored in 1892; this tower and the *Tour du Lépreux* (p. 79) are the only Roman towers still extant.

The Cours Victor-Emmanuel II leads through a breach in the wall and past the *Jardin Public* (Pl. B, 2), in which is a bronze statue of Victor Emmanuel II. in hunting-costume, to the PLACE CHARLES-ALBERT, the market-place. The *Hôtel de Ville* (Pl. 4; B, 1) contains the collections of the Italian Alpine Club.

From the market-place, where the main streets of the town, still preserving the old Roman arrangement, intersect each other, we follow the Rue Humbert I^{er} to the E. town-gate, the originally three-arched PORTA PRÆTORIA, a double gate (propugnaculum; now much built up) with a court 103 ft. long and 39 ft. wide. Close by is the so-called *Vieille Insinuation*, the square tower of the mediæval castle of the Lords of Quart (p. 71). — A few paces to the N.W., in the Rue du Théâtre-Romain, is the *Roman Theatre* (Pl. 9; B, 1), of which only the S. wall (72 ft. high) remains.

From the Porta Prætorica the Rue St-Anselme leads to (4 min.) the *HONORARY ARCH OF AUGUSTUS (Pl. C, 1), with its ten Corinthian pilasters; the slate roof dates from 1716. We then cross the Buthier, which changed its channel in the middle ages, and reach the arch of a *Roman Bridge* (Pl. C, 1), now half-buried in the earth.

A little to the N. of the Rue St-Anselme, in the Rue St-Ours, lies the former collegiate church of St. Ours (Pl. C, 1), founded by St. Anselm (d. 921) but frequently rebuilt. Above the Gothic cross-vaulting (15th cent.) in the interior the old wooden ceiling, with fragments of Romanesque frescoes (11th cent.), has been preserved. The choir, which is shut off by a baroque screen (1768), contains the tomb of Bishop Gallus (d. 546) and finely carved stalls of the 15th cent. (Swiss work). The early-Romanesque crypt is borne by twelve Roman columns. In front of the church rises a Gothic *Campanile* (13th cent.), partly built of Roman hewn stones; beside the lime-tree in the square are two truncated columns. — The fine *Cloisters*, on the S. side of the church (key in the sacristy), with interesting Romanesque sculptures on the capitals, date from the 12th cent. and the Gothic vaulting from the 15th. — The *Prieuré de St. Ours* (Pl. C, 1; 15th cent.), adjacent on the S., has terracotta ornamentation and an octagonal tower. The interior contains good wood-carvings and frescoes.

The Rue St-Ours ends near the *Tour des Prisons* or *Tour du*

Bailliage (Pl. B, 1), the N.E. corner of the town-wall, rebuilt in the 12th cent. and incorporated in the *Bailliage* (Pl. 1; office of the mayor) in 1263. — Behind the *Bailliage*, in the Convent de Ste. Catherine (Pl. 2; B, 1), in the Rue de l'Amphithéâtre, eight arcades of the *Roman Amphitheatre* have been preserved (adm. daily 10-11 & 3-4).

THE CATHEDRAL (Pl. A, B, 1), founded according to tradition by St. Eusebius (p. 82), owes its present form to the 15th cent.; the Renaissance façade (1522) was badly restored in 1837. On the N. side are Gothic cloisters (15th cent.), much spoiled in 1860 by the insertion of a modern Gothic chapel.

INTERIOR. The church contains tasteful Gothic choir-stalls (15th cent.), two mosaic pavements of 1429, and several interesting tombs. — In the crypt are ten Roman columns and an early-Christian altar. — The treasury contains two reliquaries of the 13th and 15th cent. (SS. Jucundus and Gratus), a cameo of a Roman empress in a setting of the 13th cent., and an ivory *Diptych of the Consul Probus (406) with a representation of the Emp. Honorius.

In the *Collège de St. Anselme*, close by, are Celtic and Roman antiquities. — To the W. of the cathedral, in the Rue St-Bernard, the *Roman Forum* (Pl. 3; A, 1), or according to others a grain-magazine (horreum), was brought to light in 1909, occupying a rectangle 98 yds. long by 95 yds. wide, with a central area (87 by 74 yds.) enclosed by arcades.

In the Place Roncas, the site of the ancient *Porta Principalis Sinistra* (N. gate), rises the *Palais Roncas* (Pl. A, 1), dating from 1606 and now the sottoprefettura, with pretty frescoes in the court and on the staircase.

We now skirt the town-wall on the outside to the round *Tour de Tourneuve* (Pl. A, 1) at the N.W. corner of the wall. — By the W. wall, beyond the *Porta Decumana* (pulled down in 1808), is the *Tour du Lépreux* (Pl. A, 2), which was altered in the middle ages. This tower, in which a leper named Guasco (d. 1803) and his sister Angelica (d. 1791) dragged out their miserable existence, is described in Xavier de Maistre's story, 'Le Lépreux de la Cité d'Aoste'.

In the Avenue de la Gare, near the first breach in the S. wall, we see on the left the *Porta Principalis Dextra* (Pl. 6; B, 2), the old S. gate, and on the right the *Tour de Bramafam* (Pl. B, 2), a relic of a castle of the Counts of Challant (12th cent.), containing an inscription dedicated to Augustus by the Salassi.

EXCURSIONS. To the S.E. of Aosta rises the **Becca di Nona* (*Pic Carrel*; 10,310 ft.), which may be ascended in 6-7 hrs. (guide 10, if the night be spent 14 fr.); provisions should be taken. Night-quarters at the Alp Comboè (key must be brought from the quarters of the Alpine Club in Aosta; mule to this point 16 fr.). The bridle-path, which is dusty at first, crosses the Dora (comp. Pl. B, 2) to the village of *Charvensod* (2450 ft.), whence it proceeds chiefly through wood, past the hermitage of *St. Grat* (5815 ft.) and the chalets of *Chamolè* (6990 ft.), to (3½ hrs.) the *Col de Plan Fenêtre* (7300 ft.) and the (¾ hr.) *Alp Comboè* (6960 ft.), in a narrow valley at the W. base of the Becca. The *Signal Sismonda*

(7700 ft.), $\frac{1}{2}$ hr. above (S.) the Col de Plan Fenêtre, commands a fine view of the Rutor and the Pennine Alps. From the Alp Comboè a good zigzag path ascends in $2\frac{1}{2}$ -3 hrs. to the summit on which are the neglected *Rifugio Budden* of the Italian Alpine Club and an iron statue of the Madonna. The superb *View (panorama by Carrel) embraces Mont Blanc and the Pennine and Graian Alps. — Expert mountaineers may take the direct descent to the N. through the *Comboè Valley*; near the pretty waterfall below the basin of Comboè they should cross the stream and descend to the left to Charvensod.

The **Mont Emilius** (11,677 ft.; 9 hrs. from Aosta, guide 16 fr.) may be ascended from the *Alp Comboè* in $4\frac{1}{2}$ hrs. (fatiguing; for adepts only). We follow the route to *Cogne* (pp. 77, 78) as far as the (1 hr.) *Chalets d'Arbole* (8190 ft.) and then ascend to the left past the small *Lago d'Arbole* (9715 ft.) and up the S. arête. The view is still more extensive than that from the *Becca di Nona*.

From Aosta viâ *Prarayé* and the *Col de Valpelline* to *Zermatt*, or over the *Great St. Bernard* to *Martigny*, see *Baedeker's Switzerland*.

The ROAD TO COURMAYEUR (motor-diligence and omn., see p. 67) ascends the broad and shadeless valley of the *Dora Baltea*, passing (3 M.) the village of *Sarre* and the royal château of *Sarre* (2155 ft.; built in 1710), to ($5\frac{1}{2}$ M.) *St. Pierre* (2170 ft.), with its picturesque castle (14th cent; partly restored). Opposite is *Aymaville* (2120 ft.), with a castle with four towers (11th and 16th cent.), where the *Val de Cogne* (p. 78) opens to the S.

From *St. Pierre* we proceed, enjoying a fine view of the Rutor and *Grivola*, past the well-preserved castle of *Sarriod de la Tour* (14th cent.) and the *Tour Colin* (11th cent.), finally crossing the *Dora* to —

7 M. **Villeneuve** (2295 ft.; *Hôt.-Restaur. Col Nivolet; Alb.-Ristor. dell'Unione, Ristor Pettigat*), a picturesquely situated village, commanded by the rockperched ruin of *Châtel-Argent* (10th cent.).

FROM VILLENEUVE TO CERESOLE (13 hrs.). Ascent from Villeneuve by a paved path, rough and steep. To the W., a fine view of Mont Blanc. Opposite ($\frac{3}{4}$ hr.) *Champlong*, where we reach the lowest part of the *Val Savaranche* (p. 80), the beautifully wooded *Val de Rhême* opens on the W.; on the height between the valleys rises the castle of *Introd* (p. 80). Following the lofty E. bank of the deep valley of the *Savara*, we next come to (3 hrs.) **Dégioz-Valsavaranche** (p. 80), then *Tignet* (p. 80), *Bien* (5270 ft.), and ($2\frac{1}{4}$ hrs.) *Pont-Valsavaranche* (6415 ft.; *Hôt. Monte Grivola*, plain but good; guide, *Giov. Leon. Dayné*), the highest hamlet in the valley, at the W. base of the *Gran Paradiso* (p. 80).

The *Val Savaranche* divides here. Our path crosses the brook descending from the W. branch of the valley, and ascends a steep rocky slope to the W. in numerous windings, passing a fine waterfall, to the (1 hr.) **Croix d'Arolei* or *Croce del Roley* (7810 ft.), a cross on the brink of a precipice, where we enjoy a magnificent survey of the *Gran Paradiso*, rising from extensive snowfields immediately opposite to us; to the N. of it are the *Becca di Montandaine*, *Pointe Herbetet*, and the *Grivola*, to the S.W. the *Tresenta*, *Ciarforon*, and *Becca di Monciair* (more extensive view to the S., from the *Punta del Roley*, 9830 ft.). We now traverse the *Piani del Nivolet*, a mountain-valley abounding in flowers and at places marshy, with numerous traces of glacier-friction. Beyond the chalets of *Gran Collet* (7905 ft.; modest accommodation in the height of summer) and *Nivolet* we reach (1 hr.) the royal shooting-box (*Reale Casa di Caccia del Nivolet*) on the lower *Lago del Nivolet* (8285 ft.), where a

path diverges to the right for the *Piani del Rosset*, with the *Lago Rosset* (8875 ft.), the largest mountain-lake in the Graian Alps. The upper Val de Rhême is reached hence over the *Colle Rosset* (9920 ft.).

Our route ascends past the upper *Lago del Nivolet* (8320 ft.) to the ($\frac{1}{4}$ hr.) **Colle del Nivolet* (8635 ft.), a narrow ridge of rock with a superb view, to the S., of the *Levanna* (p. 66), rising on the opposite side of the deep *Valle dell'Orco*; to the S.W. are the glaciers of the *Aiguilles Rousses* (11,425 ft.), the *Cime du Carro* (10,860 ft.), and the *Cime d'Oin* (10,750 ft.), to the E., the chain of the *Gran Paradiso*. We now descend a steep rocky slope, in many windings, to the *Vallone d'Agnello*, a bleak valley with several small tarns and a few chalets, and thence by steep zigzags on the left side of the stream, with its numerous falls, to the *Alp Pilocca* (6480 ft.), opposite the mouth of the *Vallone del Carro*, and to (2 hrs.) *Chiapitù di Sopra* (5748 ft.), the highest hamlet in the parish of (2 hrs.) *Ceresole* (comp. p. 66).

Beyond Villeneuve we cross the *Savaranche* and ascend rapidly to ($9\frac{1}{2}$ M.) *Arvier* (2545 ft.; *Croce Bianca*). High up on the precipitous cliff to the right stands the church of *St. Nicolas* (3925 ft.). In front of us is the snow-clad *Rutor* (p. 81). — Near the beautifully situated village of (10 M.) *Liverogne* (2390 ft.; *Hôt. du Col du Mont*, plain) we cross the deep rocky bed of the *Dora di Valgrisanche* (p. 81), and traverse a rocky gorge. Opposite lies *Avise* (2500 ft.), with two old castles and the ruined *Château Cré* (10th cent.). Near ($\frac{1}{2}$ hr.) *Ruinaz* (2580 ft.) *Mont Blanc* comes in sight. The road passes through another wild defile (*Pierre Taillée*), partly by means of tunnels, and crosses to the left bank by the ($\frac{3}{4}$ hr.) *Pont d'Equilive* (2570 ft.); to the right is the fine fall of the *Vertosan*. The valley expands. On the right bank, above *Derby*, is a waterfall. From ($15\frac{1}{2}$ M.) *Pont-la-Salle* (2925 ft.; inn) a road leads to the right to the little summer-resort of *La Salle* (3285 ft.; *Etoile d'Orient*), with the *Château des Cours* (12th cent.). Farther on, to the right, is the ruined *Château de Châtelard* (3840 ft.; 13th cent.).

$17\frac{1}{2}$ M. *Morgex* (3020 ft.; *Hôt. Chêne Vert*, P. 4-6 fr.; *Hôt. de l'Ange*). The road now follows the lofty slope for some distance, with a fine retrospective view of the *Grivola* (p. 78), crosses to the right bank of the *Dora*, and reaches —

20 M. **Pré-St-Didier** (3250 ft.; **Hôtel de l'Univers*, 100 beds from $2\frac{1}{2}$, B. $1\frac{1}{4}$, L. 3, D. $4\frac{1}{2}$, P. 8-10 fr., incl. wine; *Hôt. de Londres*, P. $7\frac{1}{2}$ -10 fr., incl. wine), a picturesquely situated village with baths (arsenical chalybeate spring, $91\frac{1}{2}^{\circ}$ Fahr.), where the road to the Little St. Bernard diverges to the left (see below). Near the warm springs, $\frac{1}{4}$ M. lower, the *Thuile* has forced its way to the *Dora* valley through precipitous cliffs.

The ascent of the ***Tête de Crammont** (8980 ft.), 5 hrs. to the W. of Pré-St-Didier, is highly interesting (guide 8 fr., not indispensable; mule 12 fr.; riding practicable to within $\frac{1}{2}$ hr. of the top, on which point a clear understanding should be come to with the muleteer). Following the Little St. Bernard road to a point about $\frac{1}{4}$ hr. above the first tunnel (shorter footpath in 20 min.), we thence ascend in zigzags to the right to the (2 hrs.) hamlet of *Chanton* (5970 ft.) and the ($2\frac{1}{2}$ hrs.) summit. Splendid view of *Mont Blanc* and the Graian Alps. About 5 min. below the top

is the *Capanna De Saussure*, a refuge-hut of the Italian Alpine Club. Another and easier route diverges to the right from the St. Bernard road at *Elevaz*, 3 M. from Pré-St-Didier, joining the above route at Chanton.

From Pré-St-Didier viâ *Balme* and (5½ M.) *La Thuile* (4730 ft.); Hôt. National, Hôt. Jacquemod, both unpretending; guide, Maurizio Bognier, the best starting-point for the ascent of the *Rutor* (comp. p. 81), to the pass of the *Little St. Bernard* (7180 ft.) and (33 M.) *Bourg-St-Maurice*, see *Baedeker's Southern France*.

Beyond Pré-St-Didier the road crosses the *Dora*, passes (¼ hr.) *Palésieux*, and winds through a wooded ravine to (1 hr.) Courmayeur. Pedestrians follow the shady path on the right bank.

23 M. Courmayeur. — HOTELS. **Gr.-Hôt. Royal-Bertolini*, with garden, 180 R. at 3-10, B. 1½, L. 3½, D. 5, P. 12-20 fr. (open June-Sept. only); **Gr.-Hôt. de l'Ange*, similar charges; **Hôt. de l'Union*, 60 R. at 3-4, B. 1½, L. 3, D. 4½, P. 8½-11 fr., incl. wine (open June-Oct.); **Hôt. du Mont-Blanc*, ½ M. to the N. of the village, R. 2½-6, B. 1½, L. 3, D. 4, P. 10-12 fr., incl. wine (open May-Oct.); *Hôt. Savoie*, R. 2-2½, B. 1, L. 3, D. 3½, P. 7½-8 fr.; *Hôt. Meublé Ruffler*. — *Café du Mont-Blanc*. — MOTOR DILIGENCE, omn., and carr. to Aosta, see p. 67. — *Anglican Church Service* in the season at the Grand-Hôtel Royal.

Courmayeur (3985 ft.), a considerable village beautifully situated at the head of the Aosta valley, is much frequented as a summer-resort and for its chalybeate springs (hydropathic). The summit of *Mont Blanc* is concealed from Courmayeur by the *Mont Chétif* (7685 ft.), but is seen from the Pré-St-Didier road, ½ M. to the S. — About 1¼ M. to the N. are the small sulphur-baths of *La Saxe* (4045 ft.).

The **Mont de la Saxe* (7735 ft.; 3 hrs.; guide unnecessary) affords a complete view of the S. side of *Mont Blanc* with its glaciers, from the *Col de la Seigne* to the *Col Ferret*, the *Dent du Géant* and the *Jorasses* being prominent. A good bridle-path ascends from Courmayeur, viâ (¼ hr.) *Villair*, to the (2 hrs.) *Chalets du Pré* (6675 ft.) and the (1 hr.) summit. The descent may be made by the *Chalets du Leuchi* (6305 ft.) into the *Val Ferret*. Beyond *Villair* is the (1¼ hr.) *Trou des Romains* (5895 ft.; guide necessary), a labyrinth of artificial caves, said to be the remains of a Roman mine. — Excursions in the *Mont Blanc* chain, see *Baedeker's Switzerland or Southern France*.

16. From Aosta to the Graian Alps.

The highest (E.) chain of the *Graian Alps* (p. 64), between the *Valle dell'Orco* (p. 66) and the *Dora Baltea* (p. 68), culminates in the *Gran Paradiso* (13,324 ft.), a huge mass of gneiss and granite, and the *Grivola* (13,022 ft.). We here describe the main routes only, in the form of a circular tour of four days from *Aosta*, viâ *Cogne*, *Valsavaranche*, *Rhème Notre-Dame*, *Valgrisanche*, and *Liverogne*. *Cogne* is the best centre for excursions. The mountains of *Cogne* are a favourite *chasse* of the Kings of Italy, and the ibex (*capra ibex*; Ital. 'stambecco', Fr. 'bouquetin') is still found here, *Victor Emmanuel II.* having preserved it by crossing it with the mountain-goat. The bridle-paths leading to the royal shooting-lodges are often a great assistance to the pedestrian. The best map is that of the Italian Alpine Club (1908; 1:50,000).

1st Day. — FROM AOSTA TO COGNE (6½ hrs.). As far as (6 M.) *Aymaville* (2120 ft.) we may follow the highroad (p. 75), and luggage may be forwarded thence; but it is preferable to cross the

Dora near Aosta, and to go viâ *Gressan* and *Jovençan* (2070 ft.), across meadows and fields. The bridle-path then ascends rapidly past the church of *St. Martin* to *Poya* (2790 ft.), and enters the monotonous **Val de Cogné** at a great height above the ravine of the brawling *Grand' Eyvie*. Far below we observe the houses of *Pont d'El* (2865 ft.), with its *Roman Bridge (originally an aqueduct erected in the reign of Augustus), 60 yds. long and 395 ft. above the stream. The valley contracts. Near the bridge by which we cross the stream we obtain a view of the *Grivola* (see below) to the right for a short time. — We next reach (2 hrs.) *Vieyes* (3715 ft.; cantine), at the mouth of the *Vallone di Nomenon* (p. 80; pretty waterfall), with the *Grivola* and the *Grand Nomenon* (11,444 ft.) in the background. Beyond ($\frac{1}{4}$ hr.) *Silvenoire* (right) and a deserted iron-foundry we recross the brook by the ($\frac{3}{4}$ hr.) *Pont de Laval* (4460 ft.), where the mountains of Cogné are revealed, to ($\frac{1}{2}$ hr.) *Epinel* (4765 ft.), opposite the *Punta del Pousset* (see below), the *Vallone del Traio* (p. 80), and the *Traio Glacier*. — At ($\frac{1}{2}$ hr.) *Crétaz* (4940 ft.) the *Valnontey* descends from the S. to the *Grand' Eyvie*. — 20 min. —

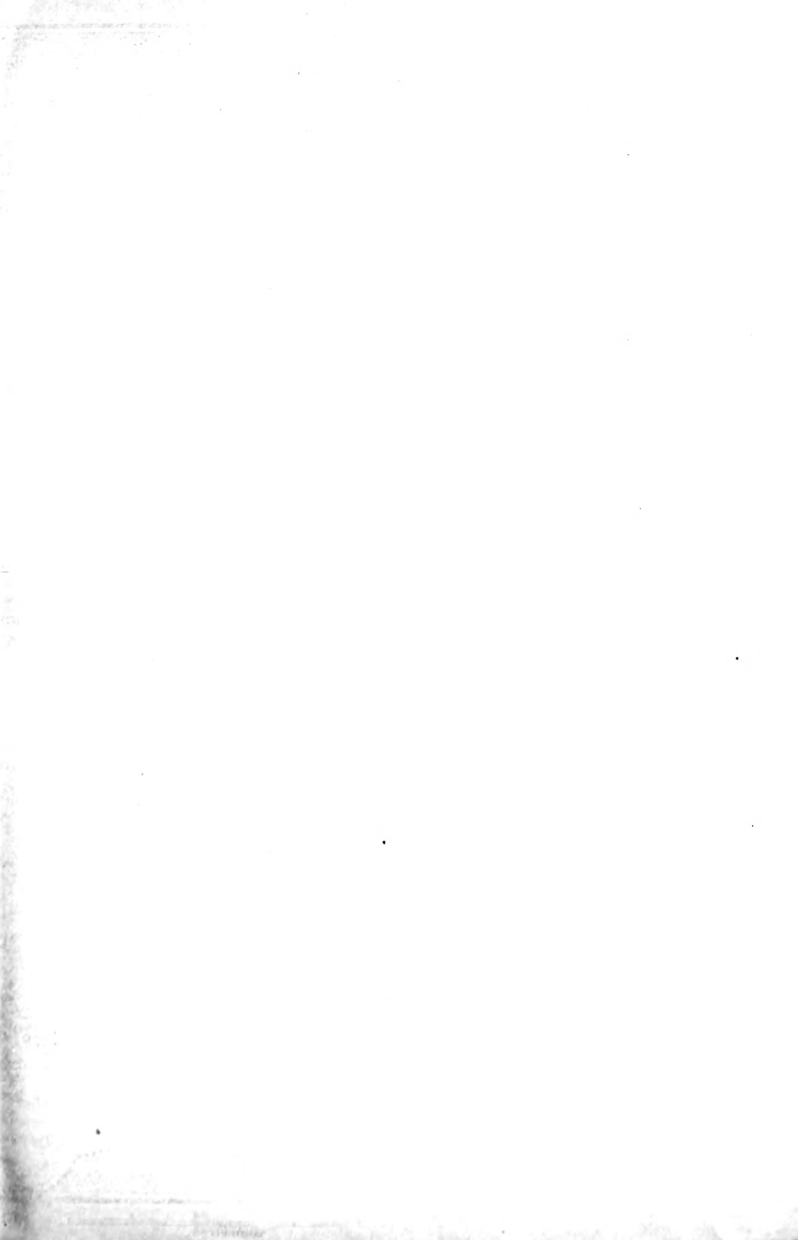
Cogné (5035 ft.; *Hôt. du Grand-Paradis*, bed $1\frac{1}{2}$ -3, B. $1\frac{1}{4}$, P. incl. wine $6\frac{1}{2}$ -8 fr., good; *Hôt. Grivola*, bed 1-2, B. $1\frac{1}{4}$, P. incl. wine $5\frac{1}{2}$ -7 fr., clean), the chief place in the valley, commands a beautiful view of the *Gran Paradiso* and the *Tour du Grand St. Pierre* (p. 79), with their glaciers (*Glacier de la Tribulation*, *du Grand Crou*, *du Money*, etc.) to the S., and of *Mont Blanc* to the N.W. Three valleys converge here: the *Vallone di Valnontey* from the S., the *Vallone d'Urtier* from the S.E., and the *Vallone di Grauson* from the N.E.

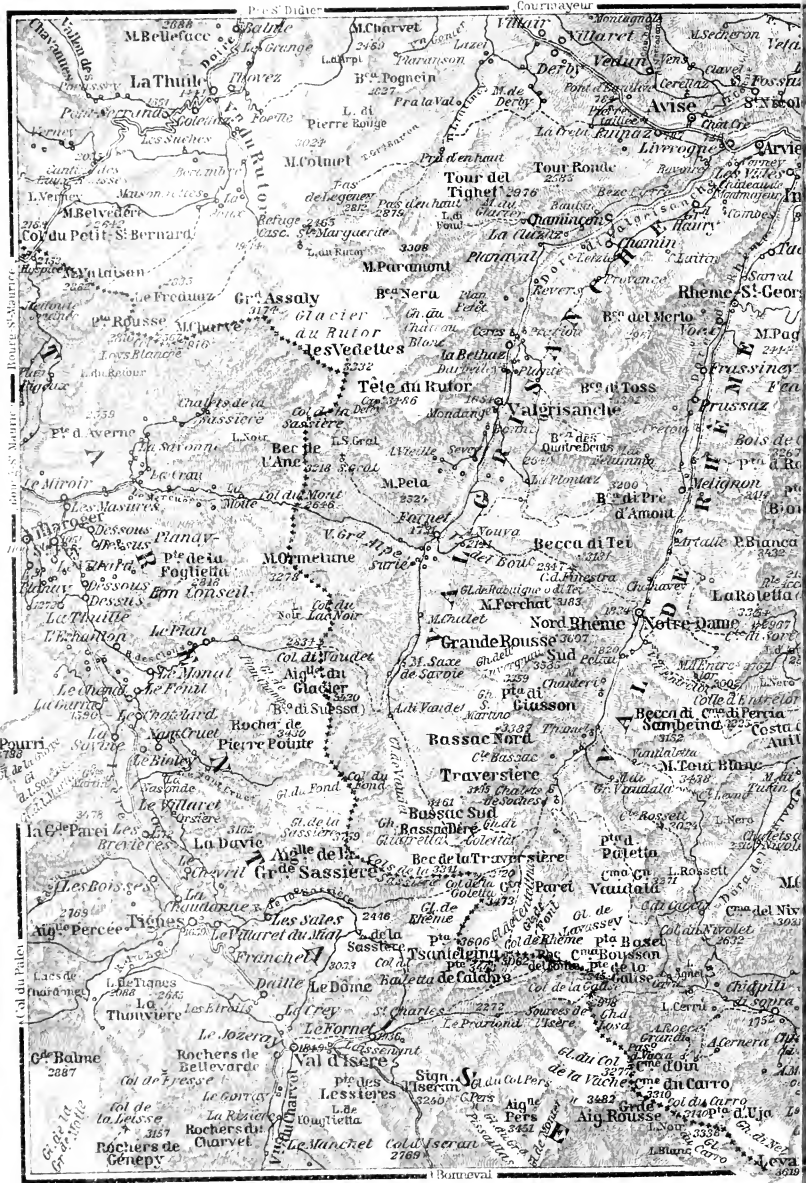
ASCENTS AND PASSES (guides: *Gaspare*, *Pietro Clemente*, and *Pietro Ferdinando Gérard*, *Luigi Mosè Rey*). — ***Punta del Pousset** (9994 ft.; 5 hrs.; guide 8, with mule 16 fr.), a superb point of view. Crossing the *Valnontey* at *Crétaz* (see above) the bridle-path enters a wood and ascends grassy slopes to the chalets of *Ors-Dessus* and (8 hrs.) *Pousset-Dessus* or *Superiori* (8390 ft.). Thence a steep climb of $1\frac{1}{2}$ hr., passing a very giddy place near the top, brings us to the rocky summit. Close to us, above the *Traio Glacier*, towers the *Grivola*, which, on this side, is hardly inferior in boldness to the *Matterhorn*.

The ***Punta di Tersiva** (11,526 ft.; 7 hrs., with guide, 15 fr.) presents no difficulty to adepts. We proceed through the *Vallone di Grauson* to the ($2\frac{1}{2}$ hrs.) chalets of *Grauson* (7450 ft.) and to ($\frac{3}{4}$ hr.) *Ervillères* (8240 ft.); thence, passing the *Lac de Dorères* (8935 ft.), to the (1 hr.) *Passo d'Invergneux* (9485 ft.) and by the W. arête to the ($2\frac{1}{2}$ hrs.) summit. Magnificent view. The ascent may be made also from the S. from the *Vallone d'Urtier* viâ the *Ponton Alp* (p. 79), or from the N. (more difficult) from the *Val de Clavalité* (p. 71).

The **Grivola** (13,022 ft.; 9 hrs.; guide 35 fr.) is laborious and fit for experts only. Ascent from *Valsavaranche* more difficult.

In the **Vallone di Valnontey**, opening to the S. of Cogné, a bridle-path leads along the right bank of the stream, past the villages of *Valnontey* (5505 ft.) and ($1\frac{1}{2}$ hr.) *Valmiana* (5725 ft.), to the three royal shooting-boxes (*Appostamenti di Caccia*) near the head of the valley.

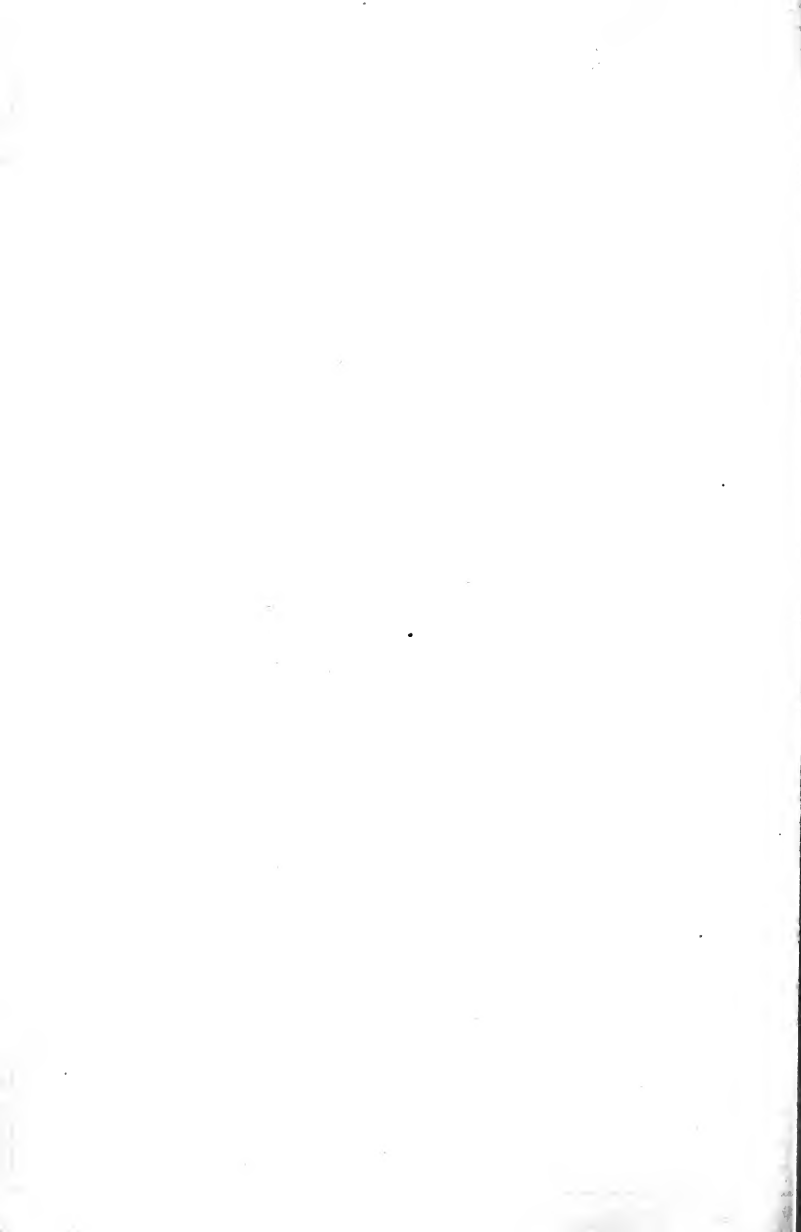




Rouge, St-Maurice

Cal du Palon





High above the valley, and reached by a steep ascent of 20 min. from Valmiana (to the left; 3 hrs. from Cogne), lie the chalets of *Money* (7610 ft.), which command an admirable view of the *Gran Paradiso* with its glaciers (ascent, see p. 80). Two difficult glacier-passes, the *Colle Grand Crou* or *Col Tuckett* (11,139 ft.), between the *Gran Paradiso* and the *Becca di Gay* (11,885 ft.), and the *Colle di Money* (11,255 ft.), between the *Rocchia Viva* (11,975 ft.) and the *Tour du Grand St. Pierre* (see below), lead from the head of the Vallone de Valnontey to the *Vallone di Piantonetto* (see below; guide 15 fr.).

FROM COGNE TO HÔNE-BARD, 11-12 hrs., attractive and not difficult. A bridle-path (royal hunting-path) crosses the *Urtier* at ($\frac{1}{2}$ hr.) *Champlong* (5205 ft.) and ascends the valley of the stream with its abundant flowers and waterfalls, commanding fine views of the Grivola, to the W., and of the *Combe de Valeille* (see below), enclosed by glaciers, to the S. We next pass the chapel of *Cret* (6675 ft.) to the (2 hrs.) chalets of *Chavanis* (7515 ft.), whence we may either follow the lower path to the right via *Brouillot* (7810 ft.) and *Peratza*, or that to the left along the slope of the *Tersiva* (p. 78), via *Pianas* and *Ponton* (8650 ft.), with its little lake, and along the *Torre di Ponton* (10,175 ft.) to the (2 hrs.) *Col de Cogne* (*Fenêtre de Cogne* or *Finestra di Champorcher*; 9310 ft.), between the *Torre di Ponton* and the *Becco di Costazza* (10,120 ft.). We descend into the pastoral *Val Champorcher* or *Camporciero*, passing the chalets of *Dondenna*, to ($3\frac{1}{2}$ hrs.) *Champorcher* (4680 ft.; rustic inn), and thence via *Pont-Bozet* (2545 ft.) to ($2\frac{1}{2}$ hrs.) *Hône-Bard* (p. 70).

FROM COGNE TO ST. MARCEL, 8 hrs., by mule-path. The route leads through the *Vallone di Grauson* to the ($2\frac{1}{2}$ hrs.) chalets of *Grauson* (p. 78), and thence past the little *Lago di Coronas* (8830 ft.) to the (2 hrs.) *Col de St. Marcel* (*Colle di Coronas*, 9540 ft.), a saddle of the *Cresta del Tessonet*. We descend through the wooded *Vallone di St. Marcel* to ($3\frac{1}{2}$ hrs.) *St. Marcel* (p. 71).

FROM COGNE TO AOSTA, 9 hrs. (with guide), fatiguing but interesting. The route ascends via the chalets of *Chavanis* and *Arpisson* (7630 ft.) to the *Passo Garin* (9405 ft.); fine view of the *Gran Paradiso* and Grivola. Descent via the *Chalets d'Arbole* (p. 75) and the hermitage of *St. Grat* (p. 74). — To AYMAVILLE (p. 75) over the *Colle de Chaz-Sèche* (9250 ft.) or the *Colle del Drinc* (8705 ft.), 7-8 hrs., both attractive and not difficult.

FROM COGNE TO THE VALLE DI SOANA ACROSS THE COLLE DELLA NOUVA, 7-8 hrs. to Campiglia, attractive and not difficult. Passing the chalets of *Chavanis* and *Brouillot* (see above) to the foot of the glacier and skirting this to the right, we proceed to the S.E. to (3 hrs.) the *Colle della Nouva* (*Colle dell'Arietta*; 9625 ft.), and enjoy an admirable view of Mont Blanc and the S. side of the Graian Alps. Steep descent to the chalets of *Arietta* (7465 ft.) and through the *Valle di Campiglia* to (3 hrs.) *Campiglia*. — Two other passes to the Valle di Soana lead respectively across the *Colle di Bardoney* (9335 ft.), between the *Torre di Lavina* (10,855 ft.) and the *Punta di Forzo* (10,835 ft.; fatiguing), and across the *Bocchetta di Rancio* (9860 ft.), to the N. of the *Torre di Lavina* (difficult).

TO THE VALLE DELL' OROO (*Valle di Locana*) over the *Colle Grand Crou* or the *Colle Money*, see above. Two other difficult passes lead from the *Vallone di Valeille*, opening off the Vallone d'Urtier on the S. (see above), to the *Rifugio Piantonetto* (9110 ft.) in the *Vallone di Piantonetto* and to *Perebecche* (p. 66) in the *Valle dell'Orco*: the *Colle di Teleccio* (10,815 ft.; fine views), between the *Tour du Grand St. Pierre* (12,113 ft.; ascended from the pass, difficult) and the *Punta Ondezana* (11,425 ft.), and the *Passo delle Sengie* (10,520 ft.), between the *Ondezana* and the *Punta delle Sengie* (11,180 ft.).

2nd Day. — FROM COGNE TO VALSAVARANCHE (8-9 hrs.), attractive (porter, 10 fr.). From ($\frac{3}{4}$ hr.) *Valnontey* (p. 78) the bridle-

path ascends to the W., through wood, passing a fall of the *Lausson*, to the (2 $\frac{1}{2}$ hrs.) royal shooting-lodge (Campement du Roi; 8490 ft.) and the (2 hrs.) **Colle del Lauson** (10,830 ft.), with an admirable view (still more extensive from a height a few minutes to the S.). We descend, with views of the Gran Paradiso on the left and the precipitous slopes of the Grivola on the right, to (1 $\frac{1}{2}$ hr.) the middle *Alpi di Leviona* (7756 ft.). The bridle-path follows the left bank and reaches the bottom of the *Val Savaranche* at (1 $\frac{1}{2}$ hr.) *Tignet* (5225 ft.), 1 M. to the S. of **Dégioz-Valsavaranche** (5055 ft.; *Hôt. du Grand Paradis*, R. 1 $\frac{1}{2}$, D. 2 $\frac{1}{2}$ fr.; *Hôt.-Pens. du Col Lauson*, P. 5-7 fr., both plain but good), Fr. *Eau Rousse*, the chief village in the valley (guides, Albino Dayné, Gius. Prayet).

A fatiguing pass through the Vallone di Valmontey (p. 78) to Valsavaranche (royal bridle-path as far as the *Chalet de l'Herbetet*, 7935 ft.; accommodation) is the *Colle d'Herbetet* (10,695 ft.), between the *Cima del Gran Sertz* (11,655 ft.) and the **Pointe de l'Herbetet* (12,395 ft.; grand view). — From Vieyes (p. 78) to Valsavaranche through the *Vallone di Nomenon* or from Epinel (p. 78) through the *Vallone del Traio* and over the *Colle del Traio* (9390 ft.), and thence to the S.W. over the *Colle di Belleface* or *Colle di Bocconere* (10,165 ft.), between the Grivola and the Grand Nomenon (p. 78), 8-9 hrs.

From Valsavaranche to *Ceresole*, see p. 75. — From (2 $\frac{1}{4}$ hrs.) *Pont-Valsavaranche* (p. 75) the **Gran Paradiso** (13,324 ft.), the highest wholly Italian mountain, may be ascended in 6-7 hrs. (toilsome and fit for strong climbers only; guide 30 fr.). About $\frac{1}{4}$ hr. to the S. of Pont the bridle-path ascends to the left to the (2 hrs.) *Rifugio Vittorio Emanuele Secondo* (9105 ft.; inn), on the N. slope of the *Ciarforon* (11,945 ft.); thence we skirt the S. margin of the *Gran Paradiso Glacier* to the (4-5 hrs.) summit. The descent to Cogne may be made across the fissured *Glacier de la Tribulation* and by the *Chalet de l'Herbetet* (see above; very difficult).

3rd Day. — FROM VALSAVARANCHE TO RHÊME NOTRE-DAME (8-9 hrs.; porter 10 fr.). — The royal bridle-path ascends viâ (1 M.) *Créton* (5300 ft.), at first somewhat steeply, to (2 hrs.) a royal shooting-lodge (Reale Accampamento dell' Anjouan; 7185 ft.), and thence leads in zigzags along the slope to the left, passing (1 $\frac{1}{4}$ hr.) the small *Lago de Djouan* (8280 ft.). We then take the path to the right, past the (20 min.) *Lago Nero* (9080 ft.), to the (1 hr.) **Colle d'Entrelor** (9850 ft.), between the *Cima di Gollien* (10,245 ft.) and the *Cima di Percia* (10,580 ft.). Fine view of the Rutor to the W. and of the Gran Paradiso and Grivola to the E. Descent rather steep through the *Vallone d'Entrelor*, with the *Becca di Sambeina* (10,375 ft.) on the left, to (2 $\frac{1}{2}$ hrs.) **Rhême Notre-Dame** (6015 ft.; *Restaurant Grande-Rousse*, R. 1 $\frac{1}{2}$ -2, B. 1, L. or D. 1 $\frac{3}{4}$ -2, P. 6-7 fr.), the chief place in the *Val de Rhême*, which is enclosed by imposing glaciers (guide, Casimiro Thérissod). Notre-Dame is 4 hrs. from Villeneuve (p. 75). The route down the valley passes (1 $\frac{1}{4}$ hr.) *Chanavey* (*Hôt. Zémoz*, unpretending but good), *Rhême St. Georges* (3935 ft.), and *Introd* (2885 ft.), where the Val de Rhême unites with the Val Savaranche (comp. p. 75). In descending we obtain a fine view of Mont Velan and the Grand Combin to the N.

A more toilsome route (9 hrs.) than the Col d'Entrelor leads from Valsavaranche to Rhême Notre-Dame across the *Colle di Sort* (9735 ft.), which lies to the S. of the *Mte. Roletta* (11,100 ft.).

4th Day. — FROM RHÊME NOTRE-DAME TO VALGRISANCHE AND THENCE TO LIVEROGNE AND AOSTA (7 hrs. to Valgrisanche, porter 12 fr.; 3 hrs. more to Liverogne). Steep ascent to the (3½ hrs.) *Colle della Finestra* (9340 ft.), between the *Becca di Tei* (10,435 ft.) on the right and the *Grande Rousse* or *Bec de l'Invergnan* (11,835 ft.) on the left, with fine view of the Ormelunc (10,755 ft.) and the Rutor. The path descends through the stony *Vallon del Bouc*. Where it divides we keep to the left. On our left are the *Glacier de Rabuigne* and *Mont Forchat*, which conceals the Grande Rousse. Passing (1½ hr.) the *Alpe Nouva* (7025 ft.) we descend and cross the brook to *Fornet* (5680 ft.; small inn), the highest hamlet in the *Val Grisanche*; then to *Sevey, Mondange*, and (2 hrs.) **Valgrisanche** (5460 ft.; accommodation at the *Cantine du Col du Mont* or at the curé's; guides, Sev. Ponton and Giov. Sulpizio Rosier), the chief village in the valley, at the base of the *Rutor* or *Rutor*.

The ascent of the **Rutor**, an extensive, glacier-clad mountain with several peaks (S. and highest peak 11,435 ft.; N. peak 11,315 ft.), either from Valgrisanche or better from *La Thuile* (p. 77), presents no serious difficulty to climbers with a guide. From *La Thuile* a bridle-path leads through the deep and narrow Rutor valley via *La Joux* (5245 ft.) to the (2 hrs.) **Falls of the Rutor* (6345 ft.), whence we ascend to the left to the (2½ hrs.) *Rifugio di Santa Margherita* (ca. 7940 ft.), situated on the little *Lago del Rutor*, 5 min. to the N.E. of a height (8088 ft.) commanding a magnificent *View. Thence over the (1½ hr.) *Col du Rutor* (10,960 ft.), with the *Capanna Defey* of the Italian Alpine Club, to (½ hr.) the *Tête du Rutor* (11,435 ft.), with a splendid panorama of Mont Blanc, etc.

The bridle-path from Valgrisanche to Liverogne (3 hrs.) leads through the beautifully wooded Val Grisanche, on the left bank of the *Dora di Valgrisanche*, to *Ceres* or *Serré* (Hôt. Frassy, rustic) and *Revers*, where the river disappears for a short distance under rocks. The hamlet of *Planaval* lies to the left. The valley contracts to a wild ravine and the path on its left side skirts a precipice high above the roaring torrent. On the opposite bank, on an apparently inaccessible rock, is perched the ruined castle of *Montmajeur* (3775 ft.). — *Liverogne*, see p. 76.

Near Liverogne the path quits the gorge and descends to the left through meadows to the road from Courmayeur to *Aosta* (p. 72).

17. From Turin to Milan viâ Santhià and Novara.

93 M. RAILWAY in 2½-5 hrs. (fares 17 fr. 40, 12 fr. 20, 7 fr. 85 c.; express 19 fr. 15, 13 fr. 40, 8 fr. 70 c.). — Fine views of the Alps to the left on clear days.

Turin, see p. 33. — The *Dora Riparia* is crossed, then the *Stura di Lanzo* (p. 64) beyond (5 M.) *Torino Dora*. — 10½ M.

Settimo Torinese, the junction for Rivarolo (Castellamonte, Pont Canavese; see p. 65). — We cross the *Oreo*.

18 M. **Chivasso** (600 ft.; *Alb. della Posta Reale*), a town with 4200 inhab., near the influx of the *Oreo* into the *Po*. The parish-church contains a painting by Defendente Ferrari (p. 39).

BRANCH LINES hence to *Aosta* (R. 15) and (30½ M.) *Casale Monferrato* (p. 83). — LIGHT RAILWAY from Turin (comp. p. 33), skirting the Colli Torinesi (p. 36), viâ (9½ M.) *Gassino*, (14½ M.) *Castel San Genesio*, with sulphur-baths (Gr.-Hôt. San Genesio, P. from 8 fr., open May-Nov.), 2 M. to the S. of Chivasso, and (22½ M.) *Cavagnolo* (old church of Santa Fede with Romanesque carvings) to (23 M.) *Brusasco* (560 ft.).

Near (25 M.) *Saluggia* we cross the *Dora Baltea* (p. 68). To the left, a glimpse of the Graian Alps; then of the Val d'Aosta. — 29 M. *Livorno Vercellese*. To the left is the Serra d'Ivrea (p. 68).

36½ M. **Santhià** (600 ft.; *Rail. Restaurant; Alb.-Ristorante Vittoria*, well spoken of; *Alb. del Pallone*), with 5200 inhabitants. The church of *Sant'Agata* contains an altar-piece by Gaud. Ferrari (p. 92). Santhià is the junction for the line from Turin to Arona, a branch of the Simplon railway (p. 5). Railway to Biella, see R. 18; steam-tramway to Ivrea, see p. 68.

49 M. **Vercelli** (430 ft.; *Alb. del Leon d'Oro*, good; *Alb. Tre Re*), the *Vercellæ* of the Romans, is an episcopal town with 17,900 inhabitants. From the station we see the imposing church of **Sant'Andrea*, erected in 1219-24 by canons from Paris; the façade is Romanesque; the interior, after the model of the churches in N. France, is early-Gothic. Adjacent is a *Museo Lapidario*, with Roman inscriptions and sculptures.

The *Cathedral*, dedicated to St. Eusebius, Bishop of Vercelli (ca. 360-380), was rebuilt in the 18th cent. with the exception of the tower. The *Cathedral Library* possesses some rare old MSS. The *Arcivescovado*, close by, contains a room with pictures by Gaud. Ferrari and others (adm. on week-days, 9-11).

The Dominican church of *San Cristoforo*, in the street of that name, contains frescoes by G. Ferrari (1532-38) and B. Lanini; on the high-altar, **Madonna* and St. Christopher in an orchard, by Ferrari. *San Giuliano* and *San Paolo* also contain works by Ferrari. — In the Via Borgogna is the *Museo Borgogna* (adm. free on Sun. & Tues. afternoons, at other times ½-1 fr.), with pictures by old masters, chiefly of the Netherlands and Italy (*Sodoma*, Holy Family; *Cesare Magnis*, Æneas and Dido), modern pictures, etc.

To the S. of *Vercellæ* lay the *Campi Raudii*, where Marius defeated the Cimbri in 101 B.C.

A STEAM TRAMWAY plies to (26 M.) *Biella* (p. 86); as far as (18 M.) *Massazza* many rice-fields are passed. 20½ M. *Benna* (910 ft.), the station for *Ferrone*, with its old **Castle* (15th cent.); 23 M. *Candelo* (p. 85). — LIGHT RAILWAYS run from Vercelli to *Trino* on the S.W.; to *Casale Monferrato* (p. 83) on the S.; and to the N. to *Aranco-Borgosesia* (p. 92) and to *Biandrate* (p. 85) and *Fara*.

FROM VERCELLI TO ALESSANDRIA, 35 M., railway in $1\frac{3}{4}$ - $2\frac{1}{4}$ hrs. (fares 6 fr. 50, 4 fr. 55, 2 fr. 95 c.). — The chief intermediate station is ($1\frac{1}{2}$ M.) **Casale Monferrato** (380 ft.; *Alb. Rosa Rossa*, Via Paleologi 10, with central heating, R. from 2 fr., usually well spoken of; *Alb. dell'Angelo*; *Leon d'Oro*), on the right bank of the Po, near the hill of Monferrato (p. 226), with 18,900 inhabitants. It was the ancient capital of the Duchy of Monferrato, which passed in 1536 to the Gonzagas (p. 315). It is now the seat of a bishop and has cement and vitriol works. The interesting Romanesque cathedral of *Sant'Evasio*, a vaulted basilica with double aisles and a fine atrium, was founded in 741 by the Lombard king Liutprand, and rebuilt in 1107. It contains several good paintings (by G. Ferrari and others) and sculptures by Lombard masters. The church of *San Domenico*, with the remains of frescoes by Caroto (p. 300), the *Palazzo di Città*, with a handsome colonnade, and the old citadel of *San Giorgio* are noteworthy also. The Ghibelline prince William of Monferrat is mentioned by Dante in his *Purgatory* (vii. 134). Near Casale is the *Sacro Monte di Crea*, a pilgrim-resort resembling the Mt. Calvary at Varallo. The chapels contain terracotta groups by Tabacchetti (p. 91) and others (nearly all sadly damaged), and in the church is a painting by Maicino d'Alba. — Casale is the junction of the Asti-Mortara line (p. 61) and of that to Chivasso (p. 82). It is connected with Alessandria, with Vercelli (p. 82), and with Montemagno (p. 61; viâ Altavilla) by tramways. — 26 M. *Valenza*, see p. 226. — 35 M. *Alessandria*, see p. 62.

From Vercelli to Pavia, see p. 226.

The train crosses the *Sesia* (p. 90); to the left rise the Alps, with the magnificent Monte Rosa group. — 52 M. *Borgo Vercelli*.

62 M. **Novara** *Railway Restaurant*, with interesting wine-cellar).

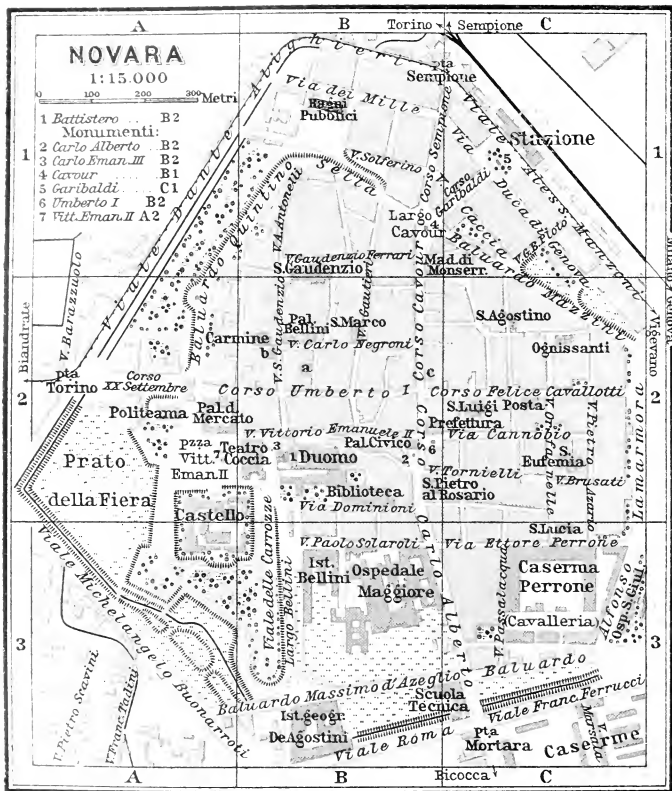
— HOTELS (comp. p. xxi). *Alb. d'Italia* (Pl. a; B, 2), Via Benedetto Cairoli, R. 3, omn. $\frac{3}{4}$ fr.; *Hôt. de la Ville* (Pl. b; B, 2), Via San Gaudenzio, R. $2\frac{1}{2}$, omn. $\frac{1}{2}$ fr.; *Alb. Tre Re* (Pl. c; B, 2), Corso Cavour, clean; *Alb. della Pace*, Corso Umberto Primo, R. $1\frac{1}{2}$ fr., unpretending, well spoken of.

POST & TELEGRAPH OFFICE (Pl. C, 2), Corso Felice Cavallotti.

Novara (490 ft.), the Roman *Novaria*, now the capital of a province, the seat of a bishop, and the headquarters of an army division, is an attractive town with ca. 25,000 inhab. and a strong garrison. The defeat of the Piedmontese at the battle of Novara (see p. 33) on 23rd March, 1849, led to the abdication on the same day of Charles Albert. Pretty promenades have been laid out on the site of the fortifications, which dated from the Spanish period (1552). Silk and cotton mills, engineering works, and biscuit and cheese factories give evidence of the industrial development of the town. There is also a large cartographical institute (De Agostini; Pl. B, 3). Like Turin Novara abounds in monuments.

From the station (Pl. C, 1) we follow the Corso Garibaldi to the *Largo Cavour* (Pl. B, 1). A little to the W., at the end of the Via Gaudenzio Ferrari, rises the church of SAN GAUDENZIO (Pl. B, 1, 2), erected in 1577 by *Pellegrino Tibaldi*, with a modern campanile, and a dome 397 ft. high. The interior, without aisles, contains (2nd chapel to the left) a large altar-piece by *Gaud. Ferrari* (1514, restored in 1902). An extensive view of the Alps is obtained from the tower and from the promenade along the neighbouring rampart (Baluardo Quintino Sella). — A little to the S., in the Via Negroni, rises the *Palazzo Bellini* (Pl. B, 2; now

occupied by the Banca Popolare), built by P. Tibaldi; the façade dates from about 1680, the pretty rococo decoration of the interior from the 18th century.



The CATHEDRAL (Pl. B, 2), originally an early-Christian edifice, has been practically rebuilt by *Stef. Melchioni* in 1831 (choir) and by *Antonelli* in 1863-65. It has an excellent organ and contains frescoes by *Bern. Lanini* and a Marriage of St. Catharine, by *Gaud. Ferrari*. Opposite the imposing entrance-court is an early-Romanesque *Baptistery* (Pl. 1; B, 2).

On the N. side of the Piazza Vittorio Emanuele Secondo rises the handsome PALAZZO DEL MERCATO (Pl. A, B, 2; 1817-39), with

a large colonnade; the interior accommodates the small *Museum* and the *Biblioteca Civica* with two works (angels) by G. Ferrari. — Opposite is the Gothic *Castello* (Pl. A, B, 2, 3), dating from the 13-14th cent., now partly used as a prison.

The tasteful terracotta ornamentation (15th cent.) on the Gothic *Casa della Porta*, Via Cannobio 8 (Pl. C, 2), should be noticed.

Tramway to *Vigevano* (p. 226) and to *Biandrate* (p. 82).

FROM NOVARA TO SEREGNO, 33½ M., railway (*Ferrovie Nord Milano*) in 1¾-2 hrs. (fares 5 fr. 50, 3 fr. 65, 2 fr. 25 c.). — 4½ M. *Galliate* (490 ft.), the station for *Cameri*, 2 M. to the N.W., where there is a school of aviation. — 8 M. *Turbigo* (490 ft.), on the *Naviglio Grande* (see below), with an electric transmission-station. — 16 M. *Busto-Arsizio* (p. 6). — 18 M. *Castellanza*, with another large electric transmission-station (30,000 H.P.). — 25 M. *Saronno* (p. 198). — 33½ M. *Seregno* (p. 18).

Novara is the junction for the lines from (Domodossola) Arona (p. 239) and Bellinzona (R. 36) to Genoa, and for the branch-lines to Varallo (R. 20) and Orta-Domodossola (R. 19).

68½ M. *Trecale* (445 ft.). The line crosses the *Ticino* by a bridge of eleven arches, just beyond which we cross the *Naviglio Grande* (p. 157), a navigable canal constructed in the 13th century.

76 M. *Magenta* (455 ft.).

Near Magenta stand the *Church of San Martino*, by Perruchetti (1903), and an obelisk to commemorate the victory of the French and Sardinians over the Austrians on 14th June, 1859, which compelled the latter to evacuate Lombardy. Near the station are a battle-museum, a charnel-house, and a bronze statue of MacMahon (1895).

The line intersects rice-fields. — 79½ M. *Vittuone*. — At (84½ M.) *Rhò* (p. 6), we join the main line of the Simplon Railway.

93 M. *Milan*, see p. 152.

18. From Santhià (*Turin, Milan*) to Biella.

18½ M. RAILWAY in ¾-1 hr. (fares 3 fr. 40, 2 fr. 55, 1 fr. 70 c.). — From *Turin*, 55 M., in 2-3 hrs. (fares 10 fr. 35, 7 fr. 25, 4 fr. 65 c.); from *Milan*, 75 M., in 2½-4¼ hrs. (fares 14 fr. 5, 9 fr. 85, 6 fr. 35 c.).

From *Turin* to *Santhià* (36½ M.) and from *Milan* to *Santhià* (56½ M.), see R. 17. — 7½ M. *Sabussola* (940 ft.), the Roman *Castrum Cesareum*, on the S.E. spurs of the *Serra d'Ivrea* (p. 68). — We cross the *Elvo*.

10½ M. *Verquasco* (890 ft.), the station for the villages on the plateau of *La Bessa*, on the E. slope of the *Serra*, where there were gold-mines in ancient times. Good view of the *Monti Biellesi*, of which the most prominent are, on the left, the *Colma di Mombarone* (p. 86), the *Monte Mucrone* (p. 87), *Monte Mars* (8530 ft.), and the *Cima di Bo* (p. 87).

13 M. *Sandigliano* (1060 ft.). — At (15 M.) *Caudelo* (1115 ft.; p. 82), near the *Cervo* valley, is a well-preserved **Ricetto* (13-15th cent.), or fortified place of refuge, with about 300 dwellings and storehouses (now cellars).

18 $\frac{1}{2}$ M. Biella. — HOTELS (comp. p. xxi). **Testa Grigia*, **Alb. dell' Angelo*. **Leon d'Oro*, *Alb. Centrale*, plain but good, all in the Via Umberto Primo. — POST & TELEGRAPH OFFICE, Via Arnulfo. — PHOTOGRAPHS of the mountains at *Vittorio Sella's*. — CABLE RAILWAY from the Piazza del Duomo to the upper town (10 c.). — CARRIAGE for half a day 6, with two horses 12, whole day 12 or 20 fr.; to the Santuario di Graglia or the Santuario d'Oropa 12 or 18 fr. there and back.

Biella, an episcopal see with 16,300 inhab., lies on the *Cervo* and is divided into *Biella Piazza* (1558 ft.), the upper town, and *Biella Piano* (1345 ft.), the industrial lower town, with factories of woollen and cotton goods, for which the power is furnished by the *Chiusella* and the *Dora* (near Pont-St-Martin, p. 69).

From the station, beside which is the pretty *Giardino Pubblico*, we turn to the right into the Via Umberto Primo, the main thoroughfare of the lower town. The Via del Vescovado, the first side-street on the left, leads to the church of *San Sebastiano*, a handsome Renaissance structure of 1504, with a modern façade (1882). — The life of the town centres round the Largo della Vittoria and the Piazza del Duomo, also to the left of the Via Umberto Primo. Here are the *Palazzo Municipale*, on the site of the church of Santo Stefano (pulled down in 1872 with the exception of the 10th cent. campanile), and the *Cathedral*, originally erected in the Gothic style in 1402, but modernized in 1772 (façade of 1825). Close by is an early-Romanesque *Baptistery* (9th cent.?).

Among the palaces of the upper town, which are now partly tenanted by artisans, the former *Palazzo del Comune*, the *Pal. Scaglia*, and the *Pal. Del Pozzo della Cisterna* should be noticed.

On a hill on the left bank of the Cervo stands the former convent-church of *San Gerólamo* (1515 ft.), a tasteful Renaissance edifice of 1512-17. — On the plateau, 2 M. to the S. of Biella, to the W. of the road to Sandigliano (p.85), is the *Castello di Gaglianico* (1150 ft.; 14-16th cent.), with a fine courtyard. The interior was modernized in the 17-18th cent.; the beautiful park was laid out in the 17th century.

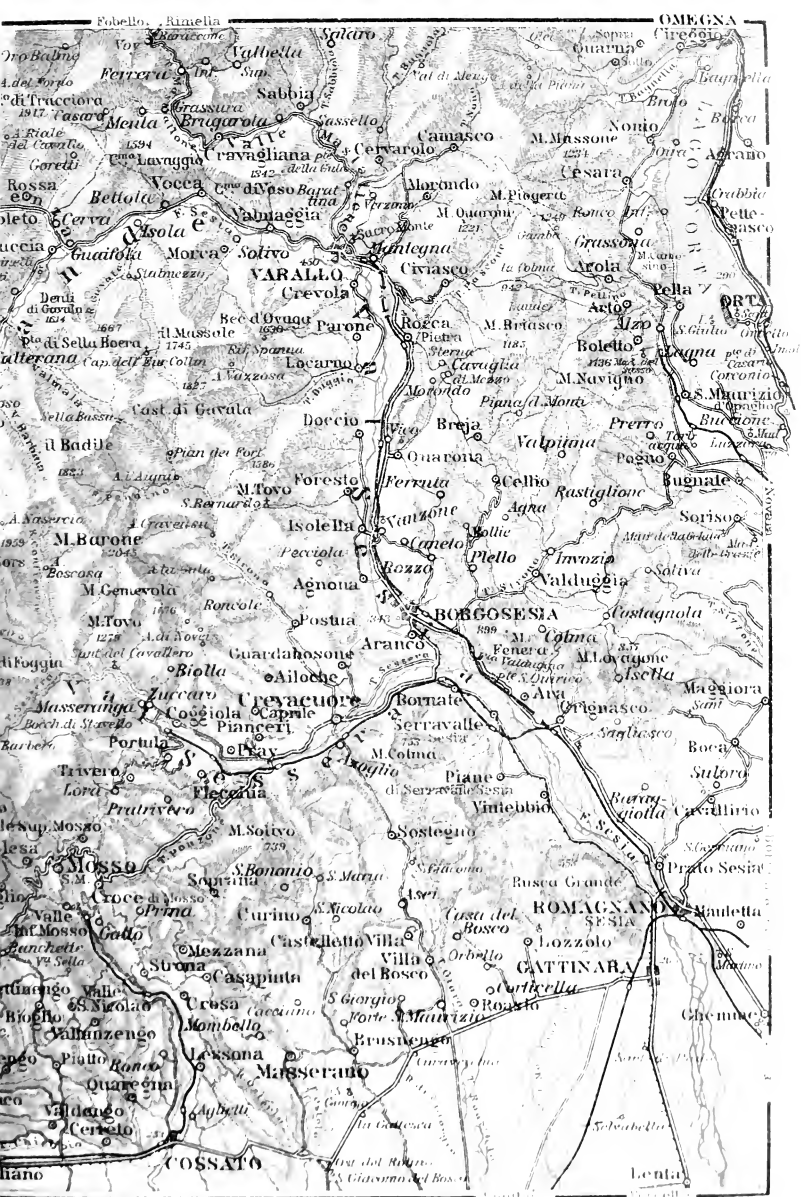
From Biella a STEAM TRAMWAY (5 $\frac{1}{2}$ M. in $\frac{3}{4}$ hr.) runs to the S.W. viâ (2 M.) *Occhieppo Inferiore* (1365 ft.) and across the Elvo to *Mongrando* (1055 ft.), the starting-point of the road (p. 68) viâ the *Valico della Serra to Bollengo* (Ivrea).

A ROAD commanding fine views (motor-car to the Santuario di Graglia twice daily in 40 min., fare 2 fr., back 1 $\frac{1}{2}$ fr.; omn. to Graglia Paese; carr., see above) leads to the W. from Biella, viâ *Occhieppo Inferiore*, *Occhieppo Superiore* (1195 ft.), and *Muzzano* (1775 ft.), to (7 $\frac{1}{2}$ M.) the *Santuario di Graglia* (2665 ft.; Alb. dell'Eco), a pilgrimage-church (17th cent.) with a large home for pilgrims (ospizio), situated 2 M. above the village of *Graglia Paese* (1955 ft.), on the S.E. slope of the Colma di Mombarone (see below). Close by is the Stabilimento Idroterapico di Graglia (2790 ft.; P. from 9 fr.). A still more extensive view is obtained from the *Cappella San Carlo* (3375 ft.), $\frac{3}{4}$ hr. to the N.; hence a footpath leads past the chalets of *Paglie di Sopra* (5270 ft.) and the little *Lago Pesei* (6950 ft.) to (4-4 $\frac{1}{2}$ hrs.) the top of the *Colma di Mombarone* (7780 ft.), whence we have a splendid view of the Monti Biellesi, the mountains encircling the Aosta valley, and the Monte Rosa group.

An ELECTRIC LIGHT RAILWAY (6 $\frac{1}{4}$ M. in 1 hr.) runs to the N.W. of Biella, viâ (1 $\frac{1}{4}$ M.) *Cossila San Grato* (1790 ft.), the (2 M.) Stabilimento Idroterapico di Cossila (P. 8 $\frac{1}{2}$ -10 fr.; open June-Sept.), and *Favaro*



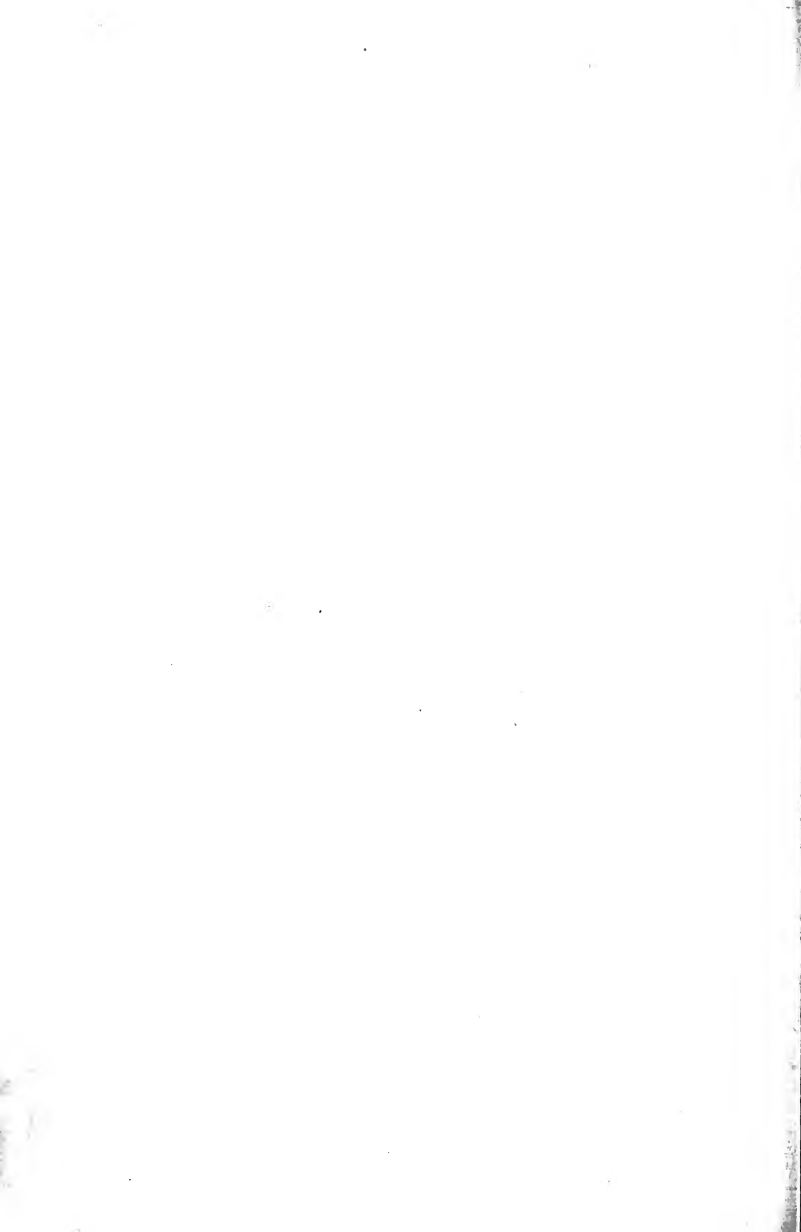




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(2485 ft.), to *Oropa Bagni* (3480 ft.; Stabilimento Idroterapico, R. 4-6, P. from 11 fr., open June 15th-Sept. 30th; Alb. Croce Rossa), on the E. slope of *Monte Mucrone* (see below). The main arm of the highroad ascends to the N. in windings, passing 18 chapels with frescoes and painted terracotta groups (17-18th cent.), to ($7\frac{3}{4}$ M. from Biella) the **Santuario d'Oropa** (4060 ft.), the most frequented pilgrim-resort in Piedmont (festivals on Aug. 15th and Sept. 8th), with a long double row of houses for pilgrims, the old Santuario (façade by Fil. Invara, 1720), the old church (1599), and an ostentatious new building. The attractive ascent of *Monte Mucrone* (7660 ft.; 5 hrs.; guide 6 fr.) leads hence viâ the (2 hrs.) *Rifugio Fed. Rosazza* (5950 ft.; 6 beds), the small *Lago del Mucrone* (6240 ft.), and the *Bocchetta del Lago*. From the refuge-hut an easy pass leads over the *Colle della Barma d'Oropa* (7420 ft.) and descends past the small *Lago della Barma* (6635 ft.) and *Lago Vargno* (5465 ft.) to (6 hrs.) *Fontainemore* (p. 69), in the Gressoney valley. — From the Santuario d'Oropa a road runs to the N., piercing the pass of the *Colle della Colma* (5320 ft.) by a tunnel 380 yds. long (*Galleria Rosazza*, 4855 ft.), to ($3\frac{1}{2}$ hrs.) the *Santuario di San Giovanni* (3345 ft.), amongst fine beech-woods, and thence to ($\frac{1}{2}$ hr.) *Ponte del Concesio* (see below).

Another STEAM TRAMWAY ($8\frac{1}{2}$ M. in 1 hr.) ascends to the N. from Biella through the valley of the Cervo, past *Tollegno* and *Miagliano* (1740 ft.), to (5 M.) *Andorno Cacciorna* (1785 ft.), the church of which contains an altar-piece by Bern. Galliari (1707-94), a native of the village, and thence viâ ($5\frac{1}{2}$ M.) *Andorno Bagni* (Grand-Hôtel, R. 3-7, P. from 10 fr.; Stabilimento Idroterapico, R. 2-5, P. from 10 fr.; Alb.-Pens. Vittorio) to ($8\frac{1}{2}$ M.) *Balma* (2295 ft.). — From Balma a ROAD (omn. twice daily in $1\frac{1}{2}$ hr.) ascends viâ *Campiglia Cervo* (2515 ft.; Alb. Alpino), *Ponte del Concesio* (2650 ft.; see above), and *Rosazza* (2895 ft.) to ($4\frac{1}{2}$ M.; motor-car from Biella daily, fare 2 fr. 45 c.) **Piedicavallo** (3400 ft.; *Alb. Mologna; Rosa Bianca*). To the N.E. of the village rises the **Cima di Bo* or *Monte Bo* (8385 ft.), ascended without difficulty from the *Chiobia Valley* viâ the *Alpe Finestre* (5700 ft.), *Alpe Giasset* (6300 ft.; inn), and *Alpe Balnone* (7145 ft.) in 5 hrs. (porter 6 fr.). On the top is a refuge-hut (rifugio); magnificent panorama of the Bernese and Pennine Alps. Passes: to the W. to the ($2\frac{1}{2}$ hrs.) **Lago della Vecchia* (6200 ft.), on the N. slope of *Monte Cresto* (8270 ft.), and over the *Colle della Vecchia* (7170 ft.) to (6-7 hrs.) *Gaby* (p. 69), in the Gressoney valley; viâ the *Bocchetta del Croso* (6365 ft.) and *Rassa* (3010 ft.), a village in the Sorba valley, to ($5\frac{1}{2}$ -6 hrs.) *Piode* (p. 92), in the Sesia valley.

A third STEAM TRAMWAY from Biella (13 M. in $1\frac{1}{4}$ - $2\frac{1}{2}$ hrs.) leads first to the E., skirting the mountains viâ (5 M.) *Valdengo* (village 1 M. to the N. among vine-clad hills) and (7 M.) *Cossato* (8210 ft.), and then to the N., ascending the industrial *Strona Valley*, with its large wool-spinning factories (lanifici). The chief stations are ($9\frac{1}{2}$ M.) *Lessona* (1185 ft.), noted for its wine, and ($10\frac{1}{2}$ M.) *Strona*. From the terminus, below **Valle Inferiore Mosso** (1425 ft.; *Alb. Centrale*), a large manufacturing place, roads lead on the one hand to the N. to ($1\frac{1}{2}$ M.; motor-car, see p. 92) the small summer-resort of *Mosso Santa Maria* (2055 ft.; Hôt. de la Poste & Bellevue), and on the other hand to the N.E. through the *Ponzone Valley* to *Pianceri-Mosso* (p. 92), in the *Val Sesseru*.

19. From Domodossola to Novara viâ Gravellona and Orta. From Orta to Varallo.

56 M. RAILWAY in $3\frac{1}{4}$ - $3\frac{1}{2}$ hrs. (fares 10 fr. 45, 7 fr. 35, 4 fr. 70 c.). Comp. the Map, p. 230.

Domodossola, see p. 4. The railway runs straight through the *Val d'Ossola*, following the right bank of the *Toce* or *Tosa* (p. 4),

while the Simplon Railway (R. 2) follows the left bank. — At (3½ M.) *Villadossola* (Alb. del Sempione) the *Antrona Valley* opens on the right (see *Baedeker's Switzerland*). At (7 M.) *Piedimulera* (810 ft.; Corona e Posta; Alb. Piedimulera; Alb. della Stazione) the *Val Anzasca* opens to the right (road to *Macugnaga*, 20 M., with motor-diligence from Domodossola in summer, see *Baedeker's Switzerland*). The railway crosses the *Anza* and then the *Toce*. 9 M. *Vogogna*, 11 M. *Premosello*, 13 M. *Cuzzago*, three stations on the Simplon Railway also (see p. 5). — Beyond the last the *Toce* is crossed to (15½ M.) *Ornavasso* (690 ft.; Italia).

18½ M. **Gravellona Toce** (*Rail. Restaurant*), with large cotton-mills, at the junction of the *Strona* with the *Toce*.

Gravellona lies about 2¼ M. to the S.W. of the station *Pallanza-Fondo-Toce* on the Simplon Railway (comp. p. 5). One-horse carr. to (5 M.) *Baveno* (p. 236) 4 fr., two-horse 8 fr.

The railway runs to the S. through the fertile valley of the *Strona*. Beyond (21 M.) *Crusinallo* it crosses the river and the *Nigulia Canal*, which drains the Lake of Orta.

23 M. **Omegna** (995 ft.; *Croce Bianca*, well spoken of; *Posta*; steamboat, see below), with a large paper-mill, lies at the N. end of the charming **Lake of Orta** (950 ft. above the sea; 7½ M. long), now known also as the *Lago Cusio* from its (somewhat doubtful) ancient name. — The line runs high above the lake. Beyond (27 M.) *Pettenasco* we cross the *Pescone*, and then the imposing *Sassina Viaduct*.

28½ M. **Orta-Miasino**. — The STATION lies on the Piano di Legro, halfway between Orta and Miasino (p. 239). We turn to the left at the exit, pass under the railway, and then go straight on, past (½ hr.) the *Villa Crespi* (in the Moorish style), beyond which a guide-post points to the right to the *Monte d'Orta* and the (¼ hr.) Alb. Belvedere.

HOTELS. **Hôt. Belvedere*, on the W. slope of the *Monte d'Orta*, with fine view, R. 2½-3, B. 1½, L. 2½-3, D. 4-4½, P. 8-10 fr., open April to Oct. (Angl. Ch. Service in summer). — *Alb. San Giulio & Restaurant Savoy*, in the *Piazza Principale*; *Alb. Leon d'Oro*, P. 6-7 fr., *Alb. Orta*, R. 2½ fr., both in the *Piazza*, by the lake. — POST & TELEGRAPH OFFICE, *Piazza Umberto Primo*.

STEAMBOATS (May to Oct.), four times daily to *Isola San Giulio* (15 c.), *Pella* (25 c.), and *Omegna* (1 hr.; 1 fr.); twice daily to *Buccione*. — ROWING BOAT to *Isola San Giulio* or *Buccione* and back, 1½ fr.; ferry to *Pella* 1 fr.

The little town of *Orta-Novarese* (800 inhab.) consists mainly of the *Piazza Principale*, opening on the lake, and one long narrow street. It lies opposite the small *Isola San Giulio*, at the S.W. base of the **Monte d'Orta** (1315 ft.), or *Sacro Monte di San Francesco*, a beautifully wooded hill, jutting into the lake. The ascent of the *Sacro Monte* may be made either from the road between the town and the station (see above) or from the *Piazza* by the *Via al Sacro Monte*, passing the church. In the 16-17th cent. 20 chapels were erected on the hill in honour of St. Francis of Assisi, each containing a scene from his history in painted lifesize figures

of terracotta, with a background 'al fresco' (the best in the 13th, 16th, and 20th chapels; in the last the canonization of the saint; fee to the keeper at the first chapel, 50 c.). The terrace of the 15th chapel and the adjoining walks afford delightful views. From the campanile at the top (50 c.) we enjoy a panorama dominated on the W. by the snowy Monte Rosa.

The *Isole San Giulio* (boat, see p. 88; *Ristorante della Posta*, modest) owes its name to St. Julius, who came from Greece in 379 to convert the natives and founded the church (frequently rebuilt). The latter contains reliefs, old frescoes, and a Romanesque pulpit (12th cent.). In the sacristy are a Madonna by Gaudenzio Ferrari and some old vestments, while the crypt, below the high-altar, contains a shrine of silver and crystal, with the body of St. Julius. The villa of *Count Casati* is rich in artistic treasures.

Excursions from Orta: to the E. to the (1 hr.) *Madonna della Bocciola* (1565 ft.), situated on the hill above the station; to the S. to the (1¼ hr.) *Torre di Buccione* (see below; boat, see p. 88), both points commanding good views. — From *Pella* (see below) to (½ hr.) *Alzo* (inn), with granite-quarries (branch-railway from Gozzano, see below); to (1 hr.) the *Madonna del Sasso* (2090 ft.), the pretty church of the hamlet of *Bolletto*, on a lofty cliff, commanding a fine view; and by the slope of the *Monte Camosino* (2100 ft.) to (½ hr.) *Césara* (Alb. Roma), in the valley of the same name. — The *Monte Mottarone* may be ascended from Orta in 4-5 hrs. viâ *Carcegna*, *Armeno* (carr. practicable to this point), and *Cheggino* (see p. 239; arrows on the houses, 'al Mottarone' or 'al Mergozzolo'); guide 6, donkey 10 fr.; over the Mottarone to Baveno or Stresa, 10 and 15 fr.

Beautiful views of the lake as we proceed. In the centre lies the island of San Giulio (see above), and on the steep cliffs of the W. bank is the church of the Madonna del Sasso (see above). Beyond (30½ M.) *Corconio* the train traverses a cutting on the W. side of the *Torre di Buccione*, a conspicuous old watch-tower at the S. end of the lake. — 33½ M. *Gozzano*, a considerable village (branch-line to *Alzo*, see above). We now traverse the fertile *Val d'Agogna*. 36½ M. *Borgomanero*, junction for the line from Turin to Arona (p. 5). — 46½ M. *Momo* (1205 ft.).

56 M. *Novara*, see p. 83. From Novara to *Milan*, railway in 1-1½ hr., see p. 85; to *Laveno* in 1¼-2 hrs., see pp. 225, 224.

FROM ORTA OVER THE COLMA TO VARALLO, 4½ hrs. (donkey 7, to the Colma 4 fr.; guide unnecessary). On the W. bank of the lake lies *Pella* (1000 ft.; *Alb. del Pesce*, *Alb. Milano*, both unpretending), amidst chestnuts and walnuts (steamboat or rowing-boat from Orta, see p. 88). Here we strike the road leading on the hillside from *Alzo* (see above) to (1 hr.) *Arola* (2020 ft.). We turn to the left 5 min. beyond the village, descend a little, and then keep on for ½ hr. on the same level, skirting the gorge of the Pellino (waterfall). We next ascend through wood to the (¾ hr.) wooded *Colle della Colma* (3090 ft.). The height to the left commands Monte Rosa, the lakes of Orta and Varese, and the plain (more extensive view from the *Monte Brianco*, 3890 ft., ¾ hr. to the S.). In

descending (to the right) we overlook the fertile *Val Sesia*, with its villages. The path leads through groves of chestnuts and walnuts to ($\frac{3}{4}$ hr.) *Civiasco* (2420 ft.; several taverns), whence a new road (short-cut by the old path to the left), affording a grand view of Mte. Rosa, winds down past the chapel of *Madonna di Loreto* (fresco by G. Ferrari over the door) to ($\frac{3}{4}$ hr.) *Varallo* (see below).

20. From Varallo to Novara. Valle della Sesia.

31 M. RAILWAY in $1\frac{1}{2}$ - $2\frac{1}{2}$ hrs. (fares 6 fr. 40, 4 fr. 50, 2 fr. 90 c.; express, July to Sept. only, 7 fr. 5, 4 fr. 95, 3 fr. 20 c.). Best views to the right. Comp. the Map, p. 86.

Varallo. -- **HOTELS.** **Splendid Park Hotel*, Via d'Adda, on the right bank of the Mastallone, above the town, with Stabilimento Idroterapico, R. $4\frac{1}{2}$ - $5\frac{1}{2}$, B. $1\frac{1}{2}$, L. 3, D. 4, P. from 9 fr. (light extra), open June 1st-Oct. 15th; **Hôt. d'Italie*, Corso Roma, with garden, R. $2\frac{1}{2}$ -3, L. 3, D. 4, P. 7-9 fr., incl. wine, omn. 50 c. (closed Nov.-March); **Posta*, Via Umberto Primo, R. 2-4, P. 7-9 (incl. wine), omn. $\frac{1}{2}$ fr.; *Parigi*; *Croce Bianca*, R. $1\frac{1}{2}$ fr., plain but good.

POST & TELEGRAPH OFFICE, Piazza del Municipio. — OMNIBUS OFFICE at the Alb. Croce Bianca. — *Club Alpino*, Piazza Vittorio Emanuele (above the theatre), with reading-room (strangers admitted 3-4).

Anglican Church Service. — Resident English *Physician*.

Varallo-Sesia (1480 ft.), with 3300 inhab., the capital of the *Val Sesia* and a favourite summer-resort, with a school of art (*Scuola d'Arte applicata*) and a cotton-factory, is finely situated at the junction of the *Mastallone* with the *Sesia*.

From the Piazza Vitt. Emanuele, at the entrance to the town from the station, a flight of steps ascends to the collegiate church of *San Gaudenzio* (restored in 1710), which contains (behind the high-altar) a picture in six sections (Marriage of St. Catharine, Pietà, and Saints) by Gaud. Ferrari. The Via Umberto Primo traverses the entire town. A few minutes beyond the Piazza Vitt. Emanuele the Via al Sacro Monte diverges to the right, passing near the building of the *Società per l'Incoraggiamento alle Belle Arti*, which contains a small picture-gallery and natural history collections (*Museo Calderini*). At the end of the street is the church of *Santa Maria delle Grazie*, in which is a series of *Scenes from the life of Christ (1507-13; rood-screen) and other frescoes (left aisle) by Gaud. Ferrari.

The ***Sacro Monte** (*Santuario di Varallo*; 1995 ft.), a frequented pilgrim-resort, rising in the immediate vicinity of the town, is ascended from Santa Maria delle Grazie (see above) in 20 min. by a paved path shaded by beautiful chestnuts, and commands a delightful view. This '*Nuova Gerusalemme nel Sacro Monte di Varallo*' was founded in 1486 by Bernardino Caimi, a Milanese nobleman and Franciscan monk, with the sanction of Pope Innocent VIII. — On the top of the hill and on its slopes are a church and 43 CHAPELS, or oratories, containing scenes from sacred history in painted lifesize figures of terracotta, with supplementary frescoes, beginning with the Fall, and ending with the Entombment of

the Virgin. These are the work of *Gaudenzio Ferrari* (No. 5. The Magi, *38. Crucifixion), his pupil *Bern. Lanini*, *Tabacchetti* (d. 1615), *Morazzone*, *Giov. d' Enrico d' Alagna* (d. 1644), and other more modern and less gifted artists. The handsome CHURCH, built in 1614-49, has a modern façade. In the dome is a plastic representation of the Assumption, with about 150 figures, by *Bossola* and *Volpini* of Milan. Below the church is the *Albergo-Ristorante del Sacro Monte*, with café.

The **Cima della Res* (*Bec d' Ovaga*, 5350 ft.), the finest point of view near Varallo, is ascended in ca. 3 hrs. from *Crevola* viâ the *Alpe Casavei* and the *Alpe della Res* (4010 ft.). Below the top, on the E. side, is the *Rifugio Orazio Spanno* (rfmts. in summer).

FROM VARALLO TO FOBELLO, 11 M., diligence twice daily in 3½ hrs. From the bridge the road ascends the right bank of the Mastallone, but beyond the *Bagnolo Valley*, in the (1 hr.) picturesque *Orrido della Gula*, returns to the left bank. — 3½ M. *Bocciolaro* (inn), at the mouth of the *Val Sabbiola*; 5½ M. *Cravagliana* (2045 ft.). Beyond *Ferrera*, a hamlet at the mouth of the *Valbella Gorge*, we traverse the narrow *Bocca di Voy* to (10 M.) *Ponte delle Due Acque*, a bridge over the *Landwasser* (see below). — 11 M. **Fobello** (2885 ft.; *Posta Reale*; *Italia*; guide, *Pietro Camosso*), the capital of the valley, is a summer-resort.

From Fobello a bridle-path leads viâ *La Piana* (3285 ft.), *Giavina*, and the chalets of *Gias Gras* and *Baranca* (5195 ft.) to the (3 hrs.) *Colle di Baranca* (5970 ft.; Alb. del Club Alpino, open after July 15th), 1¼ hr. to the E. of which rises the *Pizzo del Moro* (7660 ft.; view). From the pass a steep descent leads through the *Valle Olocchia* to (2 hrs.) *Bannio* and (3 hrs.) *Pontegrande* (1720 ft.) in the *Val d'Anzasca* (p. 88). — From the *Colle di Baranca* an attractive route (6-7 hrs. from Fobello) leads viâ the chalet of *Selle di Baranca* (5900 ft.) and the (1¼ hr.) *Colle d'Egua* (7335 ft.; view of Mte. Rosa) to the *Val d'Egua* and past the *Alpi d'Egua* (6240 ft.) to (2 hrs.) *Carcoforo* (see below).

The road running to the N. from *Ponte delle Due Acque* (see above), on the left bank of the *Landwasser*, leads in 1 hr. to (12½ M. from Varallo) **Rimella**, a German commune with ca. 1000 inhab. distributed in fourteen hamlets on the mountain-slope. Near the church are the *Hôt. Fontana* and the *Alb. della Posta* (in both, P., incl. wine, 6-8 fr.).

PASSES. To the N. over the *Colle d'Orchetta* or *Drochetta* (5970 ft.) to *Bannio* and (6 hrs.) *Pontegrande* (see above); to the N.E. viâ *Sella* and the *Bocchetta* or *Colma di Campello* (6320 ft.), on the N. flank of the *Monte Cupio* (7120 ft.), to (4 hrs.) *Campello Monti* (4260 ft.; Alb. della *Nigritella*; guide, *Abele Traglio*), a German hamlet finely situated in the upper part of the *Valle Strona* (p. 87).

FROM VARALLO THROUGH THE VAL SESIA TO ALAGNA, 23 M., motor-diligence twice daily in 1½ hr. (fare 10 fr., back 8 fr.), carriage 14, with two horses 20-25 fr. The road ascends the upper Val Sesia, which beyond Varallo is known as the *Val Grande*, viâ *Valmaggia*, *Vocca*, and (6 M.) *Balmuccia* (1900 ft.; Alb. *Isonni*, plain), at the influx of the *Sermenza* and opposite the jagged *Denti di Gavala* (5295 ft.).

[From *Balmuccia* a road (omnibus daily from Varallo to Rimasco in 3½ hrs.; 2 fr.) ascends the picturesque *Val Sermenza* and *Valle Piccola* viâ (1½ M.) *Bocciolo* (2188 ft.; Alb. *Penice*, P. from 5 fr., good) and (1½ M.) *Fervento* (Restaurant *Valle Sermenza*) to (7 M.) *Rimasco* (2970 ft.; Osteria del Club Alpino), at the foot of the *Cima Castello* (6510 ft.), where the valley divides. In the *Val d'Egua*, to the right (N.), a bridle-path leads to (16½ M. from Varallo) *Carcoforo* (4280 ft.; Alb. *Monte Moro*, P. 6-8 fr., plain), whence we may proceed over the *Colle d'Egua* and the *Colle di Baranca* to *Pontegrande* or *Fobello* (see above). The road from Rimasco goes on to the W. viâ (12 M.) *Rima San Giuseppe* (two inns) to (13 M.) *Rima* (4650 ft.; **Alb. Tagliaferro*, P. incl. wine 7-10 fr., open June 15th to Sept. 30th), another of the German hamlets at the S. base of *Monte Rosa* (see p. 92). A footpath leads hence over the *Colle del*

Termine (7700 ft.) to *Carcoforo* in $4\frac{1}{2}$ hrs., with guide (steep but not difficult). Two passes (guide 7 fr.) lead to the W. to *Alagna* (see below), viz. the *Colle Moud* (8300 ft.; 5 hrs.) and the *Bocchetta Moanda* (7935 ft.; 6 hrs.)]

Beyond *Balmuccia* (p. 91) our road goes on, on the left bank of the *Sesia*, viâ (10 M.) *Scopa* (Alb. Topini), *Scopello* (Pastori, P., incl. wine, 6-8 fr.), and (11 $\frac{1}{2}$ M.) *Piia*, to (13 M.) *Piode* (inn), where the valley turns abruptly to the N., below the mouth of the *Sorba Valley* (on the left; viâ *Rassa* to *Piedicavallo*, see p. 87).

15 M. *Campertogno* (inn). The imposing *Artogna Valley* opens on the left. — 16 M. *Mollia* (2887 ft.; Alb. Valsesiano, plain). — Thence through the narrowing valley to (21 M.) *Riva Valdobbia* (3628 ft.; *Alb. delle Alpi, P., incl. wine, 7-8 fr.; Pens. Alpina), beautifully situated, in view of several peaks of *Monte Rosa*. On the church is a large fresco of the Last Judgment by *Melchiorre d'Enrico* (1597).

23 M. *Alagna Valsesia* (3955 ft.; **Grand-Hôtel Monte Rosa*, with hydropathic, R. from 3, B. 1 $\frac{1}{2}$, L. 3, D. 4, P. 8-10 fr., incl. wine; *Hôt. des Alpes*, P., incl. wine, 7-10 fr.; both open July-Sept. only), a village with 260 inhab., finely situated, is much frequented as a summer-resort. To *Rima*, see above and p. 91; to *Gressoney-la-Trinité* over the *Colle d'Olen*, see p. 69; other excursions and passes, see *Baedeker's Switzerland*.

Leaving *Varallo*, the railway for *Novara* threads the narrow pass known as *Gola di Loreto*. — 1 $\frac{3}{4}$ M. *Rocca Pietra*, at the base of the *Rocca*, with a ruined castle. — 3 $\frac{1}{2}$ M. *Quarona*. — 7 $\frac{1}{2}$ M. *Borgosesia* (1150 ft.; Alb. *Brettagna*), with 2800 inhab., has cotton and woollen factories and paper-mills. — 8 $\frac{1}{2}$ M. *Valduggia*. At the village of that name, 3 M. to the N.E., *Gaudenzio Ferrari* (ca. 1471-1546; p. 158) was born.

To the left, opposite the opening of the *Valle Sessera*, rises the *Monte Fenera* (2950 ft.), interesting to geologists, with several stalactite caverns. — 11 M. *Grignasco* (1140 ft.), a large village, where vineyards begin.

FROM GRIGNASCO TO COGGIOLA, 9 $\frac{1}{2}$ M., railway in $\frac{3}{4}$ hr. (fares 1 fr. 20, 80 c.). At (3 M.) *Bornate-Rondò* the railway enters the *Valle Sessera*. — 5 $\frac{1}{2}$ M. *Crevaquore-Sostegno*. The quaint village of *Crevaquore* (1235 ft.; Alb. *Monte di Varallo*), with a castle ruined since 1617, lies $\frac{3}{4}$ M. to the N. — 7 M. *Pianceri-Mosso* is situated at the mouth of the *Ponzone valley* (p. 87). — 9 $\frac{1}{2}$ M. *Coggiola* (1520 ft.; *Corona Grossa*) is the starting-point for the ascent of the *Monte Barone* or *Mombarone di Valsessera* (6710 ft.; 5 hrs.; view). From *Biella* a motor-car plies viâ *Mosso Santa Maria* (p. 87) to *Coggiola* in $\frac{3}{4}$ hr. (fare 3 fr. 30 c.).

15 $\frac{1}{2}$ M. *Romagnano Sesia* (870 ft.) is the junction for the line from *Arona* to *Turin* (see p. 5). — 18 $\frac{1}{2}$ M. *Ghemme* (790 ft.) is noted for its wine. 23 $\frac{1}{2}$ M. *Briona* (710 ft.) is situated on one of the last spurs of the *Pennine Alps*. — Our line crosses the *Agogna* (p. 89) and joins the line from *Domodossola* (p. 89).

34 M. *Novara*, see p. 83.

III. LIGURIA.

Route	Page
21. Genoa	95
a. From the Piazza Deferrari to the Harbour. The Old Town, 101. — b. From the Piazza Deferrari to the Piazza Acquaverde and the Lighthouse, 106. — c. From the Piazza Deferrari to the Piazza Manin viâ the Piazza Corvetto. Via di Circonvallazione a Monte. Castellaccio. Campo Santo, 112. — d. From the Piazza Deferrari to the Via di Circonvallazione a Mare and the Lido d'Albaro, 114.	
22. From Genoa to Ventimiglia. Riviera di Ponente	116
Pegli, 117. — Savona, 118. — Albenga, 119. — Alassio, 120. — San Remo, 121. — Ospedaletti. Bordighera, 126.	
23. From Genoa to Pisa. Riviera di Levante	129
Nervi, 130. — Monte di Portofino, 132. — Santa Margherita; thence to Portofino, 133. — Rapallo, 134. — Road from Rapallo to Chiavari, 136. — Sestri Levante, 137. — Levanto, 139. — Spezia, 140. — Sarzana, 143. — Carrara, 144. — Viareggio, 145.	
24. The Apuan Alps	147

The *Maritime* and *Ligurian Alps* and the contiguous *Apennines* (the boundary between which is some 20 M. to the W. of Genoa) slope gently northwards to the Po in the form of an extensive rolling country, and descend abruptly towards the sea to the S. Occasional earthquakes among the Apennines betoken that the process of settlement is not quite at an end. On the W. portion of the *Gulf of Genoa* the mountains are intersected by short and deep cross-valleys, the line of which may be traced even below the sea; in the E. portion the rivers flow in longitudinal valleys, breaking through to the sea only a short distance above their mouths. The narrow *Riviera*, or coast-district, is, except at Genoa and the mouths of the principal valleys, sheltered from the N. wind by the mountains and enjoys a fine sunny aspect. While the mean temperature at Turin is 53° Fahr., it is no less than 61° at San Remo; and again, while the temperature of January averages 32° at the former and occasionally falls to 3°, it averages 48° at the latter and is rarely lower than 26°. The climate of the Riviera is therefore milder than that of Rome, and since the middle of the 19th cent. has attracted crowds of visitors, fleeing from northern winters.

The RIVIERA, divided by Genoa into an eastern (*Riviera di Levante*; p. 129) and a larger western half (*Riviera di Ponente*), which belongs to France from Ventimiglia westwards, is one of the most beautiful regions on earth. It affords a delightful variety of landscapes, bold and lofty promontories alternating with wooded hills, and richly cultivated plains near the coast. At places the road passes precipitous and frowning cliffs, washed by the surf of the Mediterranean, while the summits are crowned with the venerable ruins of towers erected in bygone ages for protection against pirates. At other places extensive plantations of olives, with their grotesque and gnarled stems, bright green pine-forests, and luxuriant growths of figs, vines, citrons, oranges, oleanders, myrtles, and aloes meet the view, and even palms are occasionally seen. Many of the towns are

charmingly situated in fertile spots or on picturesque hills; others, commanded by ancient strongholds, are perched like nests among the rocks. Little churches and chapels peering from the sombre foliage of cypresses, and gigantic grey pinnacles of rock frowning upon the smiling plains, frequently enhance the charms of the scenery, while the vast expanse of the Mediterranean, with its ever-varying hues, forms one of the chief attractions.

As the country differs in many respects from Piedmont, so also do its INHABITANTS, while their Genoese dialect, which is difficult for foreigners to understand, occupies a middle place between the Gallic patois of Upper Italy and that of Sardinia. The historical development of the two countries also has been widely different. The natural resource of the *Ligurians*, or the inhabitants of the Riviera, was the sea, and they were accordingly known to the Greeks at a very early period as pirates and freebooters. As the Greek Massalia (Marseilles) formed the centre of trade in S. France, with Nikæa (Nice) as its extreme outpost towards the E., so *Genoa* constituted the natural outlet for the traffic of the Riviera. During the 3rd cent. B.C. Genoa became subject to the Romans, who in subsequent centuries had to wage long and obstinate wars with the Ligurians, in order to secure the possession of the military coast-road to Spain. As late as the reign of Augustus the Roman culture had made little progress here. At that period the inhabitants exported timber, cattle, hides, wool, and honey, receiving wine and oil in exchange. In the 7th cent. the *Longobards* (p. 152) gained a footing here, and thenceforth the political state of the country was gradually altered. The W. part with Nice belonged to Provence, but in 1388 came into the possession of the Counts of Savoy, forming their only access to the sea down to the period when they acquired Genoa (1815). After the Austrian war of 1859 Nice (1512 sq. M.) and Savoy (3889 sq. M.) were ceded by Italy to France in 1860 as a compensation for the services rendered by Napoleon III.

The district of *Liguria*, consisting of the provinces of *Porto Maurizio* and *Genoa*, with an area of 2040 sq. M. and 1,075,800 inhab., once formed the REPUBLIC OF GENOA, which in the 13th cent. became mistress of the W. part of the Mediterranean, and afterwards fought against Venice for the supremacy of the Levant. Genoa's greatness was founded on the ruin of Pisa. The Tuscan hatred of the Genoese was embodied in the saying — 'Mare senza pesce, montagna senza alberi, uomini senza fede, e donne senza vergogna', and *Dante* (Inf. xxxiii. 151-53) addresses them with the words —

'Ahi, Genovesi, uomini diversi
D'ogni costume, e pien d'ogni magagna;
Perchè non siete voi del mondo spersi?'

Modern historians describe the character of the Genoese in the middle ages in a similar strain. The whole energy of the Genoese seems indeed to have been concentrated on commerce and the pursuit of gain. Notwithstanding their proud naval supremacy they participated little in the intellectual development in Italy, and neither possessed a school of art nor produced any scholars of eminence. When at length the effete republic was incorporated with Piedmont it became the representative of radical principles as contrasted with the conservatism of the royalist territory. *Giuseppe Mazzini* (1808-72) was born at Genoa (see p. 104), and *Garibaldi* (1807-82), though born at Nice, was the son of a Genoese of Chiavari. The rivalry of the once far-famed republic with the upstart Turin, and of the restless harbour population with the stolid Piedmontese, have of recent years been productive of very notable results. Modern Genoa has, moreover, regained its ancient mercantile importance, though its naval arsenal has been transferred to Spezia.

21. Genoa.†

Railway Stations. 1. *Stazione Piazza Principe* (Pl. B, 2; restaurant, L. 2-3, D. 3-4 fr.), in the Piazza Acquaverde, the central station for all trains. The hotel-omnibuses and cabs (tariff, see p. 96) wait here only. — 2. *Stazione Brignole* or *Stazione Orientale* (Pl. I, 6, 7; restaurant), Piazza Giuseppe Verdi, in the Bisagno valley, connected with the central station by means of a tunnel below the higher parts of the town, is the first halt of the Spezia and Pisa trains and the starting-point of the local trains to Chiavari. Travellers engaging rooms beforehand will do well to ascertain from the landlord whether to alight at and book luggage to Stazione Principe or Brignole. — Railway-tickets of all kinds may be obtained at the tourist-agents' mentioned on p. 99.

Arrival by Sea. Passenger-steamers berth at the *Ponte Federico Guglielmo* (Pl. A, B, 3) or at the *Ponte Andrea Doria* (Pl. A, 3), or anchor in the vicinity (embarking or disembarking by boat 30 c., at night 60 c.). On the former wharf are the custom-house, a post and telegraph office, and a railway booking-office. — Travellers wishing to go on by rail without delay may, immediately after the custom-house examination on the quay, book their luggage there for their destination (fee to the facchino of the dogana, 20-30 c.).

Hotels (comp. p. xxi; most of them are in noisy situations and many are variously judged; drinking-water, see p. xxv; nearly all the larger hotels have lifts and central heating). *GRAND-HÔTEL MIRAMARE (Pl. i; A, 2), Via Pagano Doria, in the former Doria Garden on the hill-slope above the railway, with view-terrace, 280 beds from 6, B. 2, L. 5, D. 7, P. from 16, omn. 1 fr.; GR.-HÔT. DE GÈNES (Pl. f; E, 5), Piazza Deferrari, 100 beds from 5, B. 1½, L. 4, D. 6-7, P. from 12, omn. 1 fr.; HÔT.-PENS. BRISTOL (Pl. p; F, 6), Via Venti Settembre 35, 160 beds from 6, B. 2, L. 5, D. 7, P. from 15 fr.; EDEN PALACE HOTEL (Pl. b; G, 5), Via Serra 6, below the Acquisola (p. 114) and not far from the Brigolet Station, quiet, with pleasant garden, 110 beds at 6-12, B. 1½, L. 4, D. 6, P. from 12, omn. 1½ fr.; GR.-HÔT. SAVOY (Pl. s; C, 2), Via Arsenale di Terra, above the Piazza Acquaverde and close to the Central Station, 120 beds from 5, B. 1¾, L. 4, D. 6, S. 5, omn. 1 fr.; GR.-HÔT. ISOTTA (Pl. a; F, 5), Via Roma 5, 150 beds at 4-7, B. 1½, P. 12-15, omn. 1½ fr., with restaurant. — HÔT. DE LA VILLE (Pl. d; D, 4), Via Carlo Alberto, 120 beds at 4-7, B. 1½, L. 3½, D. 5, P. from 12½, omn. 1 fr.; MODERN HOTEL (Pl. v; F, 6), Via Venti Settembre 40, 120 beds from 4, B. 1½, L. 3½, D. 4½-5, P. 11-14, omn. 1 fr.; HÔT. DE LONDRES (Pl. h; C, 2), Via Balbi 33, 80 beds from 4, B. 1½, L. 3½, D. 5, S. 4, omn. 1 fr.; HÔT. CONTINENTAL (Pl. l; E, 4), Via Cairoli 1-3, 120 beds from 5, B. 1½, L. 3½, D. 5-6, S. 5, P. from 12, omn. 1¼ fr., with restaurant and tea-room; THE PRINCE HOTEL, Via Balbi, near the station (Pl. C, 2), 150 beds from 4, B. 1½, L. 3½-4, D. 5-6, P. from 10 fr.; GR.-HÔT. BRITANNIA (Pl. y; C, 2), Via Balbi 38, 120 beds at 3-6, B. 1½, L. 3½, D. 4½, P. 9-14, omn. ½ fr., good. — Less pretending: *HÔT.-PENS. SMITH (Pl. c, D 5; English landlord), Piazza Caricamento, R. 2½-4, B. 1¼, L. 3, D. 4, P. 8-10 fr., incl. wine, omn. 1 fr., frequented by English and Americans: *HÔT. VICTORIA (Pl. t; D, 3), Piazza Annunziata, 140 beds from 3½, P. from 9½ fr., with restaurant; ROYAL AQUILA (Pl. k; C, 2), Piazza Acquaverde, near the Central Station, 145 beds from 3½, B. 1½, L. 3½, D. 5, P. from 10, omn. from the harbour 1½ fr.; HÔT. DE FRANCE ET RUSSIE

† Genoa is divided into the *Sestieri* of *Prè*, *Molo*, *Portoria*, *San Vincenzo*, *San Teodoro*, and *Maddalena*. — The focus of traffic is the *Piazza Deferrari* (Pl. E, 5, 6). — *Via*, street; *vico*, lane; *vico chiuso*, blind alley; *salita*, ascending street; *mura*, rampart. — The houses are numbered in black, the shops (*botteghe*) in red; the different dwellings in tenements are numbered also (e.g. Interno 7).

(Pl. g; D, 5), Piazza Bianchi, 120 beds at 3-4, B. 1 $\frac{1}{4}$, L. 3, D. 4, P. 10-11 fr.; HÔT. CENTRAL (Pl. e; F, 5), Via San Sebastiano 8, R. from 3, B. 1 $\frac{1}{4}$, L. 3, D. 4, P. 8 $\frac{1}{2}$ -11, omn. 1 fr.; CONFIDENZA, Via Roma (Pl. F, 5), 70 beds at 2 $\frac{1}{2}$ -5, B. 1 $\frac{1}{4}$, L. 3, D. 4, P. 9-12 fr., good; MÉTROPOLE (Pl. o; F, 5), Piazza Fontane Marose, R. 2 $\frac{1}{2}$ -4, B. 1, L. 3, D. 4, P. 8 $\frac{1}{2}$ -10 fr., incl. wine, omn. 1 fr. — HÔT. HELVETIA (Pl. r; D, 3), Piazza Annunziata, 60 beds at 2 $\frac{1}{2}$ -4, B. 1 $\frac{1}{4}$, L. 2 $\frac{1}{2}$, D. 3 $\frac{1}{2}$, P. 8 $\frac{1}{2}$ -9, omn. 3 $\frac{1}{4}$ fr.; RIVIERA PRIVATE HOTEL, Corso Ugo Bassi 24 (Pl. C, 1), R. 2 $\frac{1}{2}$ -6, B. 1 $\frac{1}{4}$, L. 2 $\frac{1}{2}$, D. 3 $\frac{1}{2}$, P. 8-12 fr.; HÔT.-PENS. LUCERNE, Via Almeria 15 (Pl. C, 1), 25 beds at 2-3 $\frac{1}{2}$, B. 1 $\frac{1}{4}$, L. or D. 2 $\frac{1}{2}$ (with wine 3), P. 6-8 fr.; HÔT. CONCORDIA (Pl. n; F, 5), Via San Giuseppe, R. 3-3 $\frac{1}{2}$, omn. 1 fr.; CROCE DI MALTA, Via San Giuseppe 38, R. 2 $\frac{1}{2}$ -3, omn. 1 fr. — Unpretending hotels for tourists, with restaurants: HÔT. UNIONE, Piazza Campetto 9 (Pl. E, 5), R. 2 $\frac{1}{2}$ -3 fr.; ALB. NAZIONALE (Pl. n; D, 4), Via Lomellini 14, R. 2 $\frac{1}{2}$ -3 fr., omn. 60 c., patronized by the Roman Catholic clergy; HÔT. STELLA, Via Andrea Doria (Pl. B, 2), R. 2 $\frac{1}{2}$ -3 $\frac{1}{2}$ fr.; LIGURIA E SIMPLON, Via Balbi 26, R. 2-3 fr.; LLOYD-HÔTEL GERMANIA, Via Carlo Alberto 39, near the Central Station, R. from 2 $\frac{1}{2}$, B. 1, D. 2 $\frac{1}{2}$, P. 7 $\frac{1}{2}$ fr.; HÔT. FIRENZE, Via Carlo Alberto 31, 55 beds at 2-2 $\frac{1}{2}$ fr.

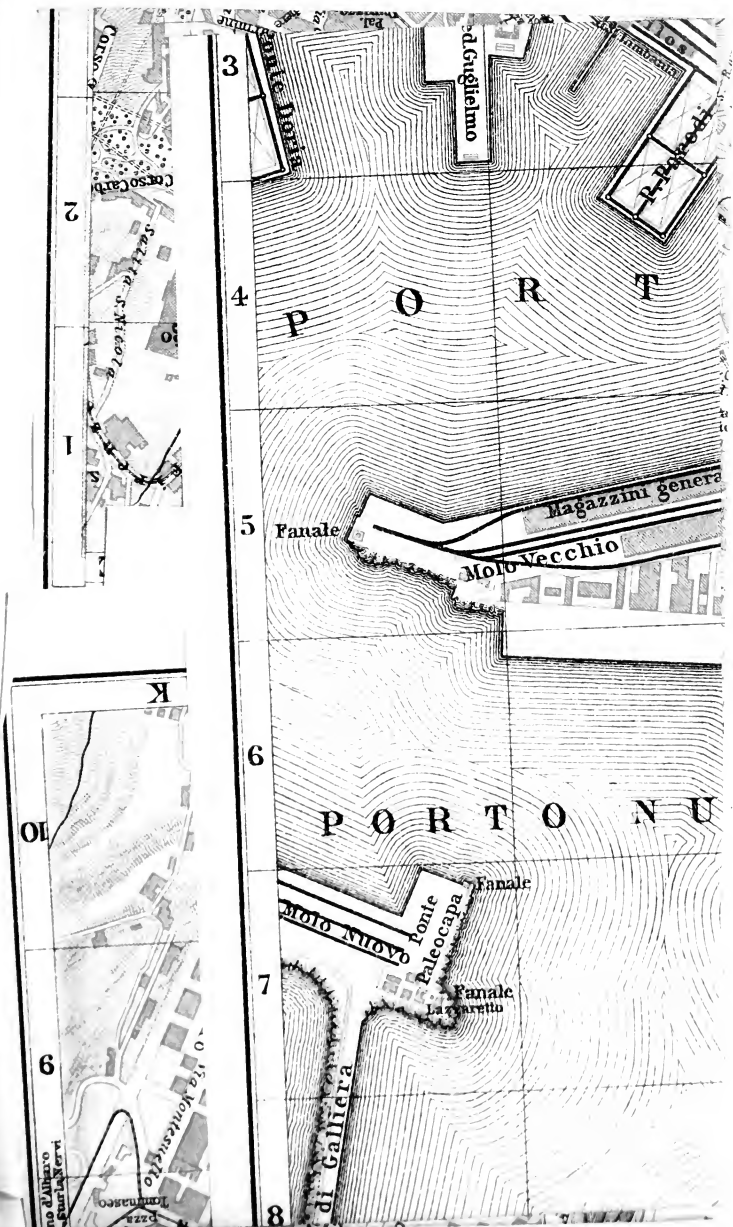
Hôtels Meublés (with lifts and central heating). HÔT. SPLENDEUR (Pl. x; F, 6), Via Ettore Vernazza, R. from 3, omn. 1 fr.; GR.-HÔT. BAVARIA (Pl. z; F, 5), Via Martino Piaggio, pleasantly situated beside the Piazza Corvetto, R. 3-12, omn. 1 fr.; IMPERIAL (Pl. im; F, 6), Via Venti Settembre 30, R. 3-4 $\frac{1}{2}$, omn. 1 fr.; EXCELSIOR (Pl. w; E, 5), Via Carlo Felice 4, commercial. — **Hospices.** *HÔT. JETTA, Via Pagano Doria 8, R. from 2 $\frac{1}{2}$, B. 1 $\frac{1}{4}$, L. 2 $\frac{1}{2}$, D. 3, P. from 7 fr., well spoken of; DEUTSCH-KATHOLISCHES HOSPIZ, Via Miramare 1 (Pl. E, 8); RIVIERA-HOSPIZ, Via Ugo Bassi 24; SCHWESTERNHEIM (Prot.), Spianata di Castelletto 20a, int. 2, for ladies. — **Pensions.** *Pens. Flora*, Via Venti Settembre 33 (Pl. F, 6), 8-10 fr., well spoken of; *Pens. Riviera Ligure*, Via Peschiera 16 (Pl. G, H, 5); *Pens. Rigatti*, Via Assarotti 6, P. 7-10 fr.; *Pens. Henrici*, Via Palestro 19, from 4 $\frac{1}{2}$ fr.; *Pens. Weber*, Via Palestro 6.

Cafés (comp. p. xxvi). *Caffè Roma*, Via Roma, elegant, *Milano*, Galleria Mazzini, both restaurants also; *Andrea Doria*, Via Roma, on the groundfloor of the prefettura; *Posta*, Via Carlo Felice.

Restaurants. *Trattoria del Teatro Carlo Felice* (Pl. E, F, 5; p. 98), good but not cheap (often crowded); *Caffè-Ristorante Ligure*, Via San Luca 81; *Ristorante Cairo*, Via Venti Settembre 36, good; *Labò*, Via Carlo Felice 7; *Posta*, Galleria Mazzini, not expensive, often overcrowded (not for ladies in the evening); *Aquila d'Oro*, Via San Pietro 21, near the Old Exchange (p. 104); *Crespi*, Via Andrea Doria 64 (with bedrooms to let); *Omnibus*, Via Lomellini, at the corner of the Piazza della Zecca. — **Birrerie.** *Giardino d'Italia*, Piazza Corvetto (Pl. G, 5), near the Acquasola, with garden (cinematograph and concerts in the evening), *Bavaria*, corner of Via Venti Settembre and Via Ettore Vernazza, both restaurants as well, with Munich and Pilsener beer; *Gambrinus* (also L.; cold viands in the evening), Via San Sebastiano (Pl. F, 5), popular; *Augustiner Bräu*, Piazza Corvetto (Pl. G, 5); *Birreria Pilsen*, Piazza della Zecca (Pl. D, E, 3); *Erhart*, Via Carlo Felice 6; *Cervisia* (also restaurant), Galleria Mazzini.

Cabs (a tariff in each). Per drive (between the Bisagno on the E. and the lighthouse on the W.)	One-horse cab		Two-horse cab	
	By day	At night	By day	At night
1 hour	1 —	1.50	1.50	2 —
Each addit. 1/2 hr.	2 —	2.50	2.50	3 —
To the Campo Santo (p. 113)	1 —	1.25	1.50	1.75
To Nervi (p. 130) or Pegli (p. 117)	2 —	2.50	2.50	3 —
To Recco (p. 132)	5 —	5.50	5.50	6 —
	8 —	10.50	8.50	11 —

Night-fares are due from 9 p.m. (Oct.-Mar. 7 p.m.) until dawn. For drives beyond the town, incl. a halt of 1/2 hr., a half-fare extra must be



GENOVA



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1:10,000

Metri

Tramway elettrico
Funicolare

paid for the return. — Small articles of luggage carried inside free; trunk 20 c. — **MOTOR CABS** (vetture-automobili pubbliche), up to 1200 mètres 1 fr. 20 c., each addit. 300 m. 20 c.; at night (from 10 or 8 p.m.), 25% more. Trunk 25 c. Tariff not valid beyond Nervi, Voltri, Pontedecimo, or Prato.

Omnibus from the *Piazza Deferrari* (Pl. E, 6) by the *Via Garibaldi* and *Via Balbi* to the Central Station and the *Piazza Principe* (Pl. B, 2; fare 10 c.). — **Motor Omnibus** from the *Piazza Deferrari* to the *Lido d'Albaro* (p. 116), in summer only (fare, incl. adm., 1 fr. 50 c., return 80 c.); to *Portofino* (p. 134), four times daily (8 fr., return-ticket 12 fr.).

Motor Cars for excursions may be hired at the *Garages Riuniti*, Corso Buenos Ayres (Pl. I, K, 8).

Electric Tramways (from 6 or 7 a.m. to midnight). The suburban lines are generally overcrowded by workmen between 5.30 and 7 p.m. 1 (white boards and lamps, etc.). *Piazza Caricamento* (Pl. D, 4, 5)-*Piazza Deferrari* (Pl. E, 5, 6)-*Piazza Corvetto* (Pl. F, G, 5)-*Stazione Brignole* (Pl. I, 6, 7); every 9 min., 10 c. — 2 (red and white). *Piazza Deferrari* (Pl. E, 5, 6)-*Piazza Corvetto*-*Piazza Manin* (Pl. I, 4)-*Via di Circonvallazione a Monte* (station at San Nicolò, p. 113)-*Piazza Acquaverde* (Pl. B, C, 2)-*Piazza Principe* (Pl. B, 2); every 7½ min., 20 c. — 3 (white and yellow). *Piazza Deferrari*-*Piazza Corvetto*-*Corso Andrea Podestà* (Pl. F, G, 6, 7)-*Via Gal. Alessi*-*Piazza Carignano* (Pl. E, 8); every 9 min., 10 c. — 4 (white and yellow). *Piazza Caricamento* (Pl. D, 4, 5)-*Piazza Deferrari*-*Piazza Corvetto*-*Corso Andrea Podestà*-*Via Corsica* (Pl. E, F, 8, 9); every 9 min., 15 c. — 5 (red). *Piazza Deferrari*-*Piazza Corvetto*-*Piazza Manin* (Pl. I, 4)-*Via Montaldo* (Pl. I, 1)-*Campo Santo* (p. 113); every 7½ min., 20 c. — 6 (blue). *Piazza Deferrari*-*Piazza Corvetto*-*Piazza Portello* (Pl. F, 4)-*Piazza della Zecca* (Pl. D, E, 3)-*Via Balbi*-*Piazza Acquaverde*-*Piazza Principe* (Pl. B, 2); every 4 min., 10 c. This line runs partly through tunnels in which the temperature is low. — 7 (white and blue). *Piazza Deferrari*-*Via Venti Settembre* (Pl. F, G, 6, 7)-*Via Canevari* (Pl. I, K, 6-4)-*Campo Santo*-*Doria*-*Prato* every 20 min., 35 c. — 8 (red). *Piazza Deferrari*-*Via Venti Settembre*-*Ponte Pila* (Pl. H, I, 7)-*San Francesco d'Albaro*-*Sturla*-*Quarto*-*Quinto*-*Nervi*: every ¼ hr., in 50 min., 45 c. (to *Sturla* 20, to *Quinto* 35 c.). A branch-line runs to the *Lido d'Albaro*, every 7 min. in ¼ hr., 25 c. — 9 (white and red). *Piazza Deferrari*-*Via Venti Settembre*-*Ponte Pila*-*San Martino d'Albaro*-*Sturla*; every ¼ hr., 20 c. Some of the cars (white) do not go beyond *San Martino*. — 10 (white and green). *Piazza Deferrari*-*Via Venti Settembre*-*Piazza Savonarola* (Pl. I, K, 8)-*Cantiere della Foce* (Pl. H, I, 10); every 12 min., 10 c. — 11 (white and red). *Piazza Raibetta* (Pl. D, 5)-*Via di Circonvallazione a Mare*-*Ponte Pila*-*Stazione Brignole* (Pl. I, 6, 7); every 8 min., 10 c. — 12 (blue). *Piazza Deferrari*-*Via Venti Settembre*-*Via Canevari*-*Ponte Castelfidardo*-*Piazza Manzoni* (Pl. K, 6)-*San Fruttuoso*; every 7 min., 10 c. — 13. *Piazza Caricamento* (Pl. D, 5)-*Via Carlo Alberto*-*Piazza Principe* (Pl. B, 2)-*San Pier d'Arena* (20 c.), and thence in the one direction to *Cornigliano* (25 c.), *Sestri Ponente* (35 c.), *Pegli* (60 c.), and *Voltri*, and in the other to *Rivarolo* (40 c.), *Bolzaneto* (55 c.), and *Pontedecimo* (80 c.). *Pontedecimo* is reached also by a much shorter line from the *Piazza Dinegro* (p. 112), the first part of which (to the station of *Certosa*) passes through a tunnel 1¼ M. in length and very cold, especially in summer.

Cable Tramways (funicolari). 1. *Piazza della Zecca* (Pl. D, E, 3)-*Corso Carbonara* (Pl. E, 2; 10 c.)-*San Nicolò* (p. 113; 15 c.)-*Castellaccio* (beyond Pl. E, 1; p. 113); every 10 min., 50 c. — 2. *Piazza Portello* (Pl. F, 4)-*Corso Magenta* (Pl. F, G, 3; p. 113); 10 c. — 3. *Stazione Piazza Principe* (Pl. A, B, 1, 2; *Salita San Rocco*)-*Granarolo* (p. 111); every ½ hr. (in winter every hr. on week-days), 30 c., down 20 c.

Lifts (ascensori). 1. *Via Venti Settembre*-*Ponte Monumentale* (comp. Pl. G, 6; p. 114), 5 c. — 2. *Piazza Portello* (Pl. F, 4)-*Spianata Castelletto* (comp. Pl. E, 4; p. 113), 10 c.; approach through the *Galleria Commerciale*, a tunnel 125 yds. long, with shops.

Theatres. **Teatro Carlo Felice* (Pl. E, F, 5), one of the largest in Italy, open in winter only, for operas; *Politeama Genovese* (Pl. F, G, 4), Via Goito, for operas (smoking allowed); *Politeama Regina Margherita* (Pl. G, 7), Via Venti Settembre, for dramas, operas, and operettas; *Teatro Paganini* (Pl. F, 3, 4), Via Caffaro, chiefly for dramas, in winter only; *Teatro Verdi*, Via Venti Settembre 39. — VARIETY THEATRES. *Stabilimento Riuniti*, Via Venti Settembre; *Teatro Eden*, Via Innocenzo Frugoni; *Teatro Verdi*, see above. — **Band** in the *Acquasola Park* (p. 114) three times a week, 9-10.30 p.m. in summer and 2-4 p.m. in winter.

Shops. BOOKSELLERS: *A. Donath*, Via Luccoli 33 (Pl. E, 5; also English and French books). — PHOTOGRAPHS: *Noach's* views of the Riviera and N. Italy may be had from all art-dealers, etc.; *Cicolari*, Galleria Mazzini 24. — REPRODUCTIONS OF WORKS OF OLD MASTERS: *Rimassa*, Piazza Luccoli 23. — FILIGREE WORK: *Barabino*, *Codevilla*, and others, in the Via degli Orefici; *Sivelli*, Via Roma 66. — CANDIED FRUIT (*Frutti canditi*): *Romanengo*, Via degli Orefici 74; *Klainguti*, Piazza Soziglia; *Ferro e Cassanello*, Piazza Deferrari.

Post Office, Piazza Deferrari (Pl. E, 6), open 8 a.m. to 9 p.m. — **Telegraph Office** (Pl. E, 6), Palazzo Ducale (p. 102), Piazza Deferrari. — Several branch-offices.

Bankers. *Granet, Brown, & Co.*, Via Garibaldi 7; *Banca Commerciale Italiana*, Piazza Banchi (Pl. D, 5), near the Old Exchange (p. 104); *Credito Italiano*, Via San Luca 4 and Via Venti Settembre 35; *Banca d'Italia*, Via San Lorenzo (Pl. D, E, 5); *Pfister*, Via Roma 5. — MONEY CHANGERS abundant near the Old Exchange; Via Roma 26, etc.

Steamboats (comp. also *Baedeker's Mediterranean*). *Società Nazionale di Servizi Marittimi* (Via Balbi 40), weekly to Palermo, to Leghorn, Bastia, and Portotorres (Corsica), to Cagliari and Tunis (Tripoli), via Leghorn, Naples, Messina, and Catania to Alexandria, via Naples, Messina, Reggio, and Catania to Syracuse, via Leghorn, Naples, Palermo, Messina, Catania, the Piræus, and Constantinople to Odessa. — *Navigazione Generale Italiana* (Via Venti Settembre 34), thrice monthly via Naples to Boston or New York. — *White Star Line* (Piazza Annunziata 18), to Naples, Gibraltar, New York or Boston. — *Cunard Line* (C. Figoli, Piazza San Marcellino 6), to Gibraltar and New York and to Trieste. — *Hamburg-America Line* (Piazza Annunziata 18), to Naples and New York. — *North German Lloyd* (Fratelli Leupold, Via Garibaldi 5), thrice monthly to Naples (China or Australian liner), weekly or fortnightly to Naples, Palermo, Gibraltar, and New York, fortnightly to Bizerta and Alexandria, twice monthly to Naples, Catania, Smyrna, Constantinople, Odessa, and Batûm. — *Società Italia* (Via Venti Settembre 34), *La Veloce* (Via Garibaldi 2), and *Lloyd Italiano* (Palazzo Doria, Via Andria Doria), once or twice monthly to Naples and New York. — *Lloyd Sabauda* (Piazza San Siro 10), twice monthly to Naples, Palermo, and New York. — *Messageries Maritimes* (Gondrand, Calata Zingari, Palazzo Doria).

Physicians. *Dr. J. B. Spensley* (Engl.), Hôtel Unione; *Dr. Breiting* (speaks English), Corso Solferino 20; *Prof. Giov. Ferrari* (speaks English), Via Assarotti 12; *Dr. Streiff* (oculist), Corso Solferino 13, int. 1. — *Protestant Hospital*, Salita San Rocco, supported by the foreigners in Genoa (physician, Dr. Breiting). — **Dentists.** *Bright*, Via Santi Giacomo e Filippo 35; *Markus*, Via Roma 5; *Mela*, Salita Santa Caterina 1. — **Chemists.** *Zerega* (English prescriptions), Via Carlo Felice 2; *Farmacia Internazionale Moscatelli*, Via Carlo Felice 33; *Farmacia Anglo-Germanica* (Hahn), Via Cairoli 33.

Baths. At the *Albergo Diurno*, below the Teatro Carlo Felice (see above); at the *Palazzo Spinola* (Pl. F, 5), Salita Santa Caterina, and elsewhere. — SEA BATHS (July & Aug.) at the Lido d'Albaro (p. 116); also at San Pier d'Arèna, beyond the lighthouse (p. 116; poorly fitted up). Sea-bathing places on the Riviera, see RR. 22, 23.

LIEUX D'AISSANCE (latrine pubbliche: 19 c.) at the Albergo Diurno (see above); Salita del Fondaco (Pl. E, 5, 6); in the Galleria Mazzini; Via

Santi Giacomo e Filippo (Pl. G, 5); in the gardens behind the Columbus monument (Pl. C, 2); etc.

Tourist Agents. *Th. Cook & Son*, Piazza della Meridiana 17 (Pl. E, 4); *Gondrand* (also goods and sleeping-car agents), Via Venti Settembre 35 and Calata Zingari (Pl. A, 2); *Associazione Nazionale Italiana per il Movimento dei Forestieri*, Piazza Deferrari (in the Teatro Carlo Felice). — **Goods Agents.** *American Express Co.*, Piazza Annunziata 17; *Società Transito*, Via Lomellini 23 (Pl. D, 3, 4); *Semler & Gerhardt*, Piazza Santa Sabina 2 (Pl. D, 3).

Consuls. BRITISH CONSUL-GENERAL, *William Keene*, Via Palestro 8; vice-consul, *G. B. Beak*. — AMERICAN CONSUL, *James A. Smith*, Corso Andrea Podestà 6; vice-consul, *James B. Young*. — LLOYD'S AGENT, *Evau Mackenzie*, Palazzo della Meridiana. — BRITISH CHAMBER OF COMMERCE, Via Innocenza Fruguni (10-12; 2-5).

English Churches. *Church of the Holy Ghost* (built by Street, in the Lombard style), Piazza Marsala (Pl. G, 4, 5); services at 8.15, 11, and 5; chaplain, *Rev. Edwin H. Burt*, M. A. — *Seamen's Institute*, Via Milano 73 (Mr. Burt); serv. Sun. and Thurs. 7.30 p.m.; weekly concert on Wed.; reading, writing, and recreation rooms open daily for seamen, 10-10. — *Presbyterian Church*, Via Peschiera 4 (*Rev. Jas. Laing*, M. A.); serv. at 11 a.m. — *Genoa Harbour Mission*, in connection with the Brit. & For. Sailors' Society and the Amer. Seaman's Friend Society: serv. Sun. at 7.30 and Tues. at 8 p.m. in the *Sailors' Rest*, 15 Via Milano (Rev. Mr. Laing and Mr. Fr. M. Beattie). Social entertainments Frid. at 8 p.m. (visitors welcome).

Collections and Galleries.

Cathedral Treasury (p. 103), Mon. & Thurs. 1-4; ½ fr.

Museo Chiassone (p. 102), daily, except Mon., 10-3; 1 fr.; free in summer on Thurs. in winter on Sundays.

Palazzo Bianco (p. 108), daily, 11-4 (April to Sept. 10-4); 1 fr., Sun. 25 c.

Palazzo Reale (p. 110), daily, in the absence of the court.

Palazzo Rosso (p. 107), on Mon., Thurs., and Sat., 10-1; 50 c.; on Sun. 25 c.; closed on Tues., Wed. and Fridays.

Principal Attractions (two days). 1st Day. Morning: Sant' Ambrogio (p. 102); Cathedral (p. 102); Harbour (p. 103). Afternoon: Via Garibaldi (p. 107) with visit to the Palazzo Rosso (p. 107) or the Pal. Bianco (p. 108); Via Balbi (p. 110); Palazzo Rosazza (p. 112) or Lighthouse (p. 112). — 2nd Day. Morning: Via Venti Settembre (p. 114); Corso Andrea Podestà (p. 114); Santa Maria di Carignano (p. 114); Via di Circonvallazione a Mare (p. 115) or Lido d'Albaro (p. 116). Afternoon: Villetta Dinero (p. 112); Castellaccio (p. 113; best towards evening). Invalids should not attempt to visit the Bisagno valley or Castellaccio in winter when the N.W. wind (Tramontana) is blowing. — Excursion to Nervi, see pp. 116, 129, 130; to Portofino, p. 131.

Genoa, Italian *Genova*, French *Gênes*, with 163,200 inhab. (272,400 incl. the suburbs on the left bank of the Bisagno), the seat of a university and of an archbishop and the headquarters of the 4th Italian army corps, is a strong fortress and the chief commercial town in Italy. Its situation, rising above the sea in a wide semi-circle, and its numerous palaces justly entitle it to the epithet of '*La Superba*'. The old town is a network of narrow and steep streets, lined with many-storied buildings, but the newer quarters have broad and straight thoroughfares. Since the 17th cent. Genoa has been protected on the landward side by a rampart, over 9 M. long, which extends from the large lighthouse on the W. side (p. 112), past the *Porte Begato* (1620 ft.), to the *Porte dello Sperone*

(1690 ft.) and then descends past *Forte Castellaccio* (1250 ft.; p. 113) into the valley of the *Bisagno*, on the S. E. The heights around the town are crowned with ten detached forts.

The oldest harbour consisted of the *Porto* or present inner harbour, closed on the S. by the *Molo Vecchio* (now 660 yds. long), begun about 1250, and by the *Molo Nuovo* (760 yds. long), dating from 1637. In 1877-95, however, very extensive additions were made, largely at the cost of the Duke of Galliera (d. 1876.) The *Molo Nuovo* was prolonged to the S.E. by the *Molo Duca di Galliera* (about 1 M. long), and on the E. side a new breakwater, the *Molo Giano* or *Orientale* (550 yds. long), was added, creating a new harbour (*Porto Nuovo*) and an outer basin (*Avamposto Vittorio Emanuele Secondo*) for men-of-war (comp. the Map, p. 116). The aggregate water-area of these different basins is 470 acres; the length of the quays (*calate*) is 7 M. The chief imports are raw materials (coal, cotton, iron, cocoons) for the factories of N. Italy, besides wheat, maize, and petroleum from Russia and America and phosphates from Tunis and America. The exports (much less important) are mainly cotton and silk fabrics, Carrara marble, etc. Genoa is also an important emigration harbour. In 1909 the harbour was entered and cleared by 13,349 vessels, with an aggregate burden of 15,800,000 tons.

Genoa, which is the headquarters of the steel combine, known as the *Unione Siderurgica*, is a commercial centre for the iron-mining interest and for the growing industries of Italy, from iron-founding to ship-building. Most of the factories, including a rolling-mill, oil and colour factories, etc., are established in villages to the W. and in the *Polecévera* valley (p. 63).

From the earliest times Genoa has been famous as a seaport; about 400 B.C. its trade with the Greeks, Etruscans, and Celts was already considerable. The Roman form of its municipal government was maintained throughout the period of the barbarian invasions, when a Frankish feudal nobility sprang up alongside of the native noblesse. The smaller towns on the Ligurian coast looked up to Genoa as their champion against the Saracens, who ravaged the country from Albenga and Frassineto (Fraxinet) and in 936 even plundered Genoa itself. In 1119-33 the Genoese waged war with varying success against *Pisa*, which threatened its maritime commerce from the settlements on Corsica and Sardinia. In the following century the rival cities were almost permanently at war down to 1284, when the power of Pisa was shattered for ever in the terrible naval battle at Meloria (p. 512). At a still earlier period Genoa had participated in the Crusades, and secured to herself a busy trade with the Levant. She also possessed settlements in the Crimea, at Constantinople (Pera), in Syria and Cyprus, in Tunis, Algeria, and Morocco. The consequent rivalry of the Genoese and *Venetians* was a fruitful source of wars and feuds, which were not ended until the defeat of Genoa at the battle of Chioggia in 1380 (comp. p. 349).

The internal history of the city was no less chequered than the external. The party-conflicts between the great families of the *Doria*, *Spinola*, *Adorni*, and *Fregosi* (Ghibellines) on one side, and the *Grimaldi*, *Fieschi*, *Guarchi*, and *Montaldi* (Guelphs) on the other, led to some extraordinary results. The defeated party used, at the expense of their

own independence, to invoke the aid of some foreign prince, and accordingly we find that after the 14th cent. the kings of Naples and France, the marquises of Montferrat, and the dukes of Milan were alternately masters of Genoa. Nor was this state of affairs materially altered by the revolution of 1339, by which the exclusive sway of the nobility was overthrown, and a *Doge*, elected for life, invested with the supreme power. In the midst of all this confusion the only stable element was the mercantile *Banco di San Giorgio*, which had acquired extensive possessions, chiefly in Corsica, and would, perhaps, have eventually absorbed the whole of the republic and converted it into a commercial aristocracy, had not Genoa lost its power of independent development by becoming involved in the wars of the great powers. *Andrea Doria* (1468-1560; p. 111), the admiral of Emperor Charles V., at length restored peace by the establishment of a new oligarchic constitution (1528), and the unsuccessful conspiracy of Fiesco in 1547 was one of the last attempts to make the supreme power dependent on unbridled personal ambition. But the power of Genoa was already on the wane. The Turks conquered its oriental possessions one after another, and the city was subjected to severe humiliations by Louis XIV of France, whose fleet under *Duquesne* bombarded Genoa in 1684, and by the Imperial troops who occupied the city for some months in 1746. These last were expelled by a popular rising, begun by a stone thrown by Balilla, a lad of 15 years. A revolt in Corsica, which began in 1729, was suppressed only with the aid of the French, who afterwards (1768) took possession of the island on their own behalf. In 1797 the aristocratic government of Genoa was superseded by the democratic 'Ligurian Republic', established by Napoleon. In 1805 Liguria was formally annexed to the Empire of France and in 1815 to the Kingdom of Sardinia.

To the student of art Genoa offers much of interest. Some of the smaller churches are of very ancient origin, though usually altered in the Gothic period and adorned by Pisan or Lombard sculpture. The Renaissance palaces of the Genoese noblesse are, on the other hand, of the greatest importance, surpassing in number and magnificence those of any other city in Italy. Many of these palaces were erected by *Galeazzo Alessi* of Perugia (1512-72), a follower of Michael Angelo, whose style influenced also subsequent architects, most of whom were Lombards (*Rocco Lurago*, *Bartolomeo Bianco*, and others). In spite of occasional defects Genoese palace-architecture is of an imposing and uniform character, and displays great ingenuity in making the best of unfavourable and limited sites. The palaces, moreover, contain a considerable number of works of art, and *Rubens*, who resided at Genoa in 1606-8, and *Van Dyck* (1621-25) have preserved the memory of many members of the noblesse. The native school of art, however, never rose to importance, and was little benefited by the influence of the Florentines and Correggio and later by that of the Caracci (p. 472). The chief painters were *Luca Cambiaso* (1527-85), *Gior. Batt. Paggi* (1554-1627), *Bernardo Strozzi*, surnamed *Il Cappuccino* or *Prete Genovese* (1581-1644), and *Benedetto Castiglione* (1616-70).

a. From the Piazza Deferrari to the Harbour. The Old Town.

THE PIAZZA DEFERRARI (Pl. E, 5, 6; 78 ft. above the sea; starting-point of most of the electric tramways, p. 97) is the chief centre of traffic. On its N.W. side stands the *Palazzo Deferrari* (18th cent.). Opposite, near the equestrian statue of Garibaldi, are the *Teatro Carlo Felice* (p. 98) and the Academy; on the S.E. side the *New Exchange* and the *General Post Office* (1911).

THE ACCADEMIA LIGUSTICA DI BELLE ARTI (Pl. E, F, 6), founded in

1751, accommodates on the first floor the *Biblioteca Civica*, and on the second floor the **Museo Chiossone* (adm., see p. 99), a valuable collection of Japanese and Chinese art.

The short *Via Sellai* leads from the W. angle of the square to the *Piazza Umberto Primo* (Pl. E, 6), on the E. side of which rises — **Sant' Ambrogio**, a church of the Jesuits (1589), with a façade completed in 1639 and a profusely decorated interior.

INTERIOR. 3rd altar on the right: Assumption, by *Guido Reni* (restored in 1898; covered). High-altar-piece, Presentation in the Temple, by *Rubens* (an early work of about 1607). The four black monolithic columns are from *Porto Venere* (p. 142). 3rd altar on the left: *Rubens*, *St. Ignatius healing the sick (ca. 1620, restored in 1896; covered). 4th altar on the left: *Ant. Semini*, Martyrdom of St. Andrew (1531).

On the N. side of the *Piazza Umberto Primo* rises the **Palazzo Ducale** (Pl. E, 6), the old residence of the doges, originally a building of the 13th cent., but remodelled about 1590, and modernized by *Simone Cantoni* after a fire in 1777. The sumptuous interior (fine *Staircase) now contains the telegraph-office and other government-offices. — The adjoining Gothic *Torre del Pópolo* dates from 1307 (upper part from 1539).

The busy *VIA SAN LORENZO* (Pl. E, D, 6, 5) runs hence to the — ***Cathedral of San Lorenzo** (Pl. E, 5, 6), founded in 985, re-erected about 1100 in the Romanesque style, restored in the Gothic style in 1307-12, and provided with a Renaissance dome by *Galeazzo Alessi* in 1567. The choir was modernized in 1617, and the interior of the nave has been harmoniously restored since 1895. The lower part of the façade, which consists of alternate courses of black and white marble, was constructed in imitation of the French Gothic churches. On the S. tower (the only one completed) is the so-called *Arrotino* ('scissors-grinder'), the figure of a saint with a sun-dial. The sculptures of the principal portal date from the end of the 13th century. The Romanesque side-portals are richly decorated with sculptures of the 12-14th cent. (on the N. portal, a carver's inscription of 1342) and with archaistic ornamentation on the entablature and capitals.

THE INTERIOR, to which the massive substructure of the towers forms a kind of atrium, still retains 16 Corinthian columns from the original Romanesque building. The upper order of columns alternating with piers belongs to the building of 1307. The galleries were removed when the aisles were heightened about 1489. — The tomb of *Girol. Calvi* (d. 1443), beside the first altar on the right, is the oldest specimen of early-Renaissance sculpture in Genoa. — On the right, over the second side-portal, is the monument (restored in 1905) of *Cardinal Luca Fieschi* (d. 1336), by a follower of *Giov. Pisano*. — The frescoes in the transept are by *Lod. Pogliaghi* (1910). — In the chapel to the right of the choir, a *Crucifixion with saints and angels (covered), the masterpiece of *Fed. Baroccio* (1595). In the choir, handsome stalls with inlaid work (1514-49). In the chapel to the left of the choir, six pictures and a statue of Faith by *Luca Cambiaso*. — In the first chapel in the left aisle are seven statues by *Gugl. della Porta*. The second chapel (women not admitted), that of **SAN GIOVANNI BATTISTA*, by *Dom. Gaggini* (after 1448), contains

a sarcophagus of the 13th cent. (? beside the altar) with reliefs of John the Baptist. The six statues at the sides are by *Matteo Civitali* (p. 529); the Madonna and John the Baptist by *Andrea Sansovino* (1503); the canopy by *Nicc. da Corte* (1530); and the other sculptures by *Giacomo* and *Guglielmo della Porta* (1532). The façade of the chapel, with admirable reliefs above (best light in the afternoon), was executed by *Dom.* and *Elia Gaggini* and *Giov. da Bissonè* (1448-50); the interior was redecorated in 1492-96 by *Giov. de Aria*.

In the sacristy is the CATHEDRAL TREASURY (adm., see p. 99; entr., Via dell' Arcivescovado 21). Among the objects here is the *Sacro Catino*, the vessel out of which the Saviour and his disciples are said to have partaken of the paschal lamb, or that in which Joseph of Arimathea caught some drops of the blood of the Crucified (an ancient oriental glass vessel, captured by the Genoese at Cesarea in 1101 and supposed to be made of a large emerald, until it was broken at Paris, whither it had been carried by Napoleon I.). The setting dates from 1827. Other treasures are the Croce di San Zaccaria, a Byzantine processional cross; a silver shrine for the Procession of Corpus Domini, executed in 1553-1611 by *Franc. Rocchi* of Milan and other artists; a silver altar-front by the German goldsmith *Melchior Süss* (1599); a silver shrine for the procession on Ash Wednesday, by *Teramo di Daniele* (1437), with statuettes of the four patron-saints of Genoa (SS. John the Baptist, Lawrence, George, and Sirius) by *Simone Caldera* (?); two choir vestments (15th and 16th cent.) and costly vessels.

To the left of the cathedral are Romanesque cloisters (12th cent.). — Opposite, Via dell' Arcivescovado 14, are the *State Archives*.

The Via San Lorenzo ends in the Via Vitt. Emanuele at the *Piazza Raibetta* (Pl. D, 5), near the Harbour. Opposite is the *Porto* or *Deposito Franco*, the free harbour, founded in 1642. — To the right, in the Via Commercio and Piazza Caricamento, is the Gothic **Palazzo di San Giorgio** (Pl. D, 5), erected about 1260, enlarged in the 14th cent. and in 1571, and from 1408 to 1797 occupied by the Banco di San Giorgio (p. 101). Restored by *D'Andrade*, it is now the seat of the Harbour Commission (Consorzio Autónomo del Porto). The large hall is embellished with 21 marble statues of men who have deserved well of the city, some by Lombard masters (Michele de Aria, Pace Gaggini, Tamagnino).

Behind the free harbour the *Porta del Molo* (Pl. C, 5), built in 1550 by Galeazzo Alessi, leads to the *Molo Vecchio*, with the new *Magazzini Generali* and a small lighthouse (*Fanale*; Pl. A, 5; no adm.).

A ROW IN THE HARBOUR (2 fr. per hour for 1-1 pers.; bargain beforehand) is very attractive when the sky is clear and the sea calm. We first row to the end of the *Molo Vecchio* and thence proceed to the *Bacini di Carenaggio* (Pl. C, D, 7, 8), or dry docks, whence we row past the end of the *Molo Gianno* (lighthouse; Pl. C, 8, 9) to the *Molo Duca di Galliera*, which commands a fine *View of the city and mountains. Hence we return on foot, passing the Quarantine Station, and traverse the Molo Nuovo to the large lighthouse (p. 112), which may be visited. Then by electric tramway (No. 13) to the Piazza Commenda (p. 104).

The busy VIA CARLO ALBERTO (Pl. D, C, 2-4) begins at the Piazza Caricamento. To the right is the *Porticato di Sottoripa* (Pl. D, 5, 4), with arcades restored in the Gothic style in 1900. —

Farther on the street leads past the old *Dársena* (Pl. C, 3), or naval harbour, in which Fiesco (p. 101) was drowned in 1547, the *Magazzini della Darsena* (Pl. C, B, 3, 2), the old naval arsenal, and the *Dogana* (Pl. B, 2, 3), or custom-house. Behind the last, on the Calata Santa Limbánia, are the *Silos* (Pl. B, 3), or grain-magazines, and a little farther on is the *Ponte Federico Guglielmo* (Pl. A, B, 3), near the Palazzo Doria a Fassolo (p. 111).

We return to the small Piazza Commenda (Pl. B, C, 2), with the old lodge of the Knights of St. John (since 1530 Knights of Malta). At the corner of the Via di Prè and the Via San Giovanni (leading to the Piazza Acquaverde, p. 111) is the small early-Gothic church of *San Giovanni Battista* or *di Prè* (13th cent.), with a tasteful campanile. Since a reconstruction in the 17th cent. the entrance of the church has been at the E. end.

From the S.E. end of the Via di Prè, whence the Via delle Fontane leads to the left to the Piazza Annunziata (p. 109), we pass through the Gothic *Porta dei Vacca* (Pl. D, 3), the N.W. town-gate of 1155, adorned with mediæval sculptures, to the Via del Campo (Pl. D, 4) and the *Piazza Fossatello* (Pl. D, 4). The *Torre dei Piccamigli*, in the Via del Campo, dates from 1460.

The short Via Lomellini ascends to the N. from the Piazza Fossatello to the Piazza Annunziata. In this street are the *Palazzo Centurione* (No. 1), by Gal. Alessi, the house (No. 33) in which *Mazzini* (p. 94) was born, and the baroque church of *San Filippo Neri* (Pl. D, 3; 1674), with frescoes by Marc' Ant. Franceschini and Heinrich Haffner (p. 478). The adjoining *Oratorium* contains a statue of the Immacolata, by Pierre Puget.

In the small Piazza San Siro, a few paces to the E. from the Piazza Fossatello, is the old cathedral of SAN SIRO (Pl. D, 4), rebuilt about 1576 (façade of 1830), containing frescoes by *Carlone* and an altar-piece by *Orazio Lomi* (*Gentileschi*).

Then through the Via San Luca to the PIAZZA BANCHI, with the Old Exchange (*Loggia dei Banchi, Borsa*; Pl. D, 5; business-hours, 11-3) and the former church of *San Pietro in Banchi* (1583), with its high flight of steps.

The Via della Maddalena, one of the most curious streets of the old town, diverges to the left near the beginning of the Via San Luca and ascends to the Via Lúccoli and the Piazza Fontane Marose (p. 106).

From the S. corner of the Exchange the narrow VIA OREFICI (Pl. D, E, 5), with numerous goldsmiths' shops (a door on the right is adorned with an Adoration of the Magi in relief, 15th cent.), leads to the little PIAZZA CAMPETTO (Pl. E, 5), in the centre of what was once the most fashionable quarter, with many aristocratic palazzi. No. 8 in this piazza is the handsome late-Renaissance *Palazzo Imperiali*, by Giov. Batt. Castello of Bergamo (1560).

A few paces to the left, in the little Piazza delle Vigne, is the ancient church of **Santa Maria delle Vigne** (Pl. E, 5), restored in the baroque style since 1586.

This church has three Gothic figures above the side-portal on the right and a tower of the 13th century. In the chapel to the left of the choir is a wooden crucifix with painted statues of the Virgin and St. John, by *Maragliano*. The church is adjoined by a ruined cloister of the 11th century.

A little to the N.W., in the Vico delle Mele (Pl. D, 5), near the Piazzetta San Sepolcro, is the elegant *Palazzo Grillo-Serra*, with a relief of St. George on its portal, in the style of Giov. Gaggiari.

We now follow the short Via San Matteo, leading to the S.E. from the Piazza Campetto. No. 12 is the former *Palazzo Pagano Doria*, built in the 14th cent. but altered in 1515. The vestibule and staircase are decorated with majolica tiles resembling the Spanish 'azulejos'.

The Gothic church of **San Matteo** (Pl. E, 5), restored in 1278, contains many memorials of the Doria family, the façade being covered with inscriptions in their honour. To the right is a Roman sarcophagus containing the remains of Lamba Doria, who defeated the Venetians at Curzola in 1297.

The INTERIOR was altered after 1530, with the assistance of *Giov. Batt. Castello* and *Luca Cambiaso*, by the Florentine *Montorsoli*, who was invited to Genoa by Andrea Doria and executed the whole of the sculptures which adorn the church. The balustrade of the organ-loft is particularly fine. Above the high-altar is Andrea Doria's sword, and his tomb is in the crypt. — To the left of the church are handsome cloisters with double columns in the early-Gothic style (1308-10), with ancient inscriptions relating to the Dorias and remains of Montorsoli's statue of Andrea Doria (1539) and the statue of Giov. Andrea Doria (1577) which were mutilated during the Revolution in 1797.

The little piazza in front of the church is surrounded with *Palaces of the Doria Family*, some with their lower halves covered with black and yellow marble. The palazzo (No. 17) at the corner of the Salita allo Arcivescovado bears, above its elegant early-Renaissance portal, the inscription, 'Senat. Cons. Andreae de Oria, patriæ liberatori munus publicum'.

To the N., in the Via Chiossone, is another *Doria Palace*, with an early-Renaissance relief on the portal; and in the Salita San Matteo, ascending to the Piazza Deferrari (p. 101), on the *Palazzo Danovaro* (No. 19 formerly Doria), is a relief of St. George, by Giov. da Bissone.

The steep and picturesque streets to the S. of the Via San Lorenzo (p. 102), in the oldest part of Genoa, contain several churches of considerable artistic interest. The continuation of the Via San Pietro della Porta leads to the PIAZZA SAN GIORGIO (Pl. D, 6), on the S.E. side of which stands the baroque church of *San Giorgio* (1620), containing a Pietà by the Spanish master Sanchez Coello (1st chapel to the left of the choir) and three paintings by Luca Cambiaso. Adjoining it on the left is the charming little church of *San Torpete*, by Ant. Rocca (1631).

A few yards to the S.W. of San Torpete is the PIAZZA GRILLO CATTANEO, with the *Palazzo Cattaneo*, which has a tasteful Renaissance portal (1504) by Tamagnino and others. — We proceed

thence to the S.W. by the Vico dietro il Coro di San Cosimo and then by an archway on the right, and reach the Romanesque church of *Santi Cosmo e Damiano* (12th cent.?), which contains (left of the high-altar) a Madonna in the style of Barnaba da Modena (p.451.) From the end of the last-named vico the Salita di Santa Maria di Castello ascends to the left to the church of **Santa Maria di Castello** (Pl. D, 6), a Romanesque building (perhaps of the 11th cent.) with a Gothic choir, on the site of the Roman castle. Above the portal is an ancient architrave.

Ten of the shafts of the columns in the interior are antique. In the first chapel on the left is a Roman sarcophagus, used as an altar; the early-Renaissance marble altar-piece is by *Elia Gaggini*. In the second chapel on the right is a Coronation of the Virgin by *Lod. Brea* (1512); and the third has tasteful Renaissance decorations (tiles) and an altar-piece by *Sacchi* (1526). — In the cloisters are ceiling-frescoes of Sibyls and Prophets by *Corrado de Allemagna* and an Annunciation by *Justus of Ravensburg* (1451; under glass).

To the N.E. is the little Piazza Embriaci (Pl. D, 6), with the *Torre degli Embriaci*, the solitary relic of the castle of Guglielmo degli Embriaci, who distinguished himself at the capture of Jerusalem in 1099. Thence the Vico dei Giustiniani leads to the Via San Bernardo, at the S.E. end of which we turn to the right to reach the piazza and church of **San Donato** (Pl. E, 6), the latter a Romanesque structure of the 12th cent. (restored in 1900). The architrave and columns of the entrance show an archaistic tendency like those of the cathedral. In the interior are some antique columns and (in the left transept) an *Adoration of the Magi, by the Netherlandish *Master of the Death of the Virgin*.

We may proceed hence either viâ the Salita Pollainoli to the N.E. to the Piazza Umberto Primo (p. 102), or to the S.W. viâ the Strada Sant' Agostino to the Piazza Sarzano (p. 115), or to the E. viâ the Vico del Fico to the Piano di Sant' Andrea, and thence pass under the Gothic *Porta Soprana* or *Porta di Sant' Andrea*, the S.E. city-gate (1155), and descend the Vico Dritto di Ponticello to the Piazza Ponticello and the Via Venti Settembre (p. 114). No. 37, on the left side of the Vico Dritto di Ponticello, is the small *Ancstral House of Columbus* (Pl. E, 6; p. 111).

b. From the Piazza Deferrari to the Piazza Acquaverde and the Lighthouse.

From the Piazza Deferrari two streets lead to the N.E.: to the right the Via Roma (p. 112), to the left the short VIA CARLO FELICE (Pl. E, F, 5). The latter leads past the *Palazzo Pallavicini* (No. 12; now the *Pal. Durazzo*) to the PIAZZA DELLE FONTANE MAROSE (Pl. F, 4, 5). No. 17 in this piazza is the *Pal. Della Casa* (15th cent., but rebuilt in the 17th), adorned with five ancient honorary statues in niches; No. 27 is the *Pal. Lod. Stefano Pallavicini*, with a painted façade, and sumptuously fitted up in modern taste.

At the Piazza delle Fontane Marose begins a line of streets laid out in the 16th and 17th cent., extending to the Piazza Acquaverde (p. 111), under the names of *Via Garibaldi* (formerly *Via Nuova*), *Via Cairóli* (formerly *Via Nuovissima*), and *Via Balbi*. In these streets, which form one of the chief arteries of traffic, are the most important palaces and several churches. Some of the former should be visited for the sake of their noble staircases, one of the sights of Genoa.

The first of these main streets, the narrow **VIA GARIBALDI* (Pl. E, 4), is flanked with a succession of palaces. On the right, No. 1, *Palazzo Cambiaso*, by Gal. Alessi. On the left, No. 2, *Pal. Gambaro*, formerly *Cambiaso*. Right, No. 3, *Pal. Parodi*, erected in 1567-81 by Gal. Alessi, with frescoes by Luca Cambiaso and others. Left, No. 4, *Pal. Cataldi*, formerly *Carega*, erected about 1560 by Giov. Batt. Castello (p. 105) and adorned with ceiling-frescoes. Right, No. 5, *Pal. Spinola*, by Gal. Alessi, now a commercial school. Left, No. 6, *Pal. Giorgio Doria* (not always open), by Alessi, with frescoes by Luca Cambiaso and other pictures (Castiglione, Shepherd and shepherdess; Van Dyck, Portrait of a lady; P. Veronese, Susanna). — Right, No. 7, *Pal. Podestà*, a late-Renaissance edifice with a pretty fountain, by Fil. Parodi.

Left, No. 10, *Pal. Adorno* (accessible by introduction only), also by *Gal. Alessi*, contains several good pictures: *Rubens*, Hercules and Deianeira (both much restored); three small pictures attributed to *Mantegna*, though more in the style of *S. Botticelli* (Triumph of Amor, of Jugurtha, of Judith; comp. p. 40, No. 106); *Cambiaso*, Madonna and saints; *Corneille de Lyon* (not *J. Clouet*), Portraits of four children; *Pellegrino Piola*, Frieze with children; *Perin del Vaga*, Nativity of Mary.

Left, No. 12, *Pal. Serra* (no admission), by G. Alessi; interior remodelled by Charles de Wailly (d. 1798) and Tagliafico, with a magnificent rococo hall.

Right, No. 9, ***Palazzo Municipale** (Pl. E, 4), formerly *Doria Tursi*, by *Rocco Lurago* (1564), with a handsome staircase and court, skilfully adapted to the sloping site.

The VESTIBULE is adorned with frescoes from the life of the Doge Grimaldi and the STAIRCASE in the court with a statue of Cattaneo Pinelli. — In the large COUNCIL CHAMBER on the upper floor are mosaic portraits (by Salviati; 1867) of Columbus and Marco Polo. In the adjacent room are facsimiles of letters of Columbus (the originals are in the pedestal of his bust in the Sala della Giunta). A recess in the wall to the left contains Paganini's violin (a 'Guarneri').

Left, No. 18, **Palazzo Rosso** (Pl. E, 4), by *Alessi*(?), so named from its red colour, formerly the property of the *Brignole-Sale* family, was presented to the city of Genoa in 1874, along with its valuable contents, library, and **Picture Gallery* (*Galleria Brignole-Sale Deferrari*; adm., see p. 99; lists of pictures in

each room), by the Marchesa Maria Brignole-Sale, Duchess of Galliera (d. 1889).

Ascending the staircase to the third story, we pass to the right into the STANZA DELLE ARTI LIBERALI (R. I), named, like several of the following rooms, after the ceiling-paintings (here by *Giov. Ant. Carlone*), and containing three portraits of doges of the Brignole family (17-18th cent.). — To the right, the ALCOVA (R. II). *Rigaud*, Lady and gentleman of the Brignole family; *Picasso*, Duchess of Galliera. — III. STANZA DELLA GIOVENTÙ (ceiling by *Dom. Parodi*). On the exit-wall: *Guercino*, Cleopatra; *B. Strozzi*, 'il Cappuccino', Caritas or maternal love (after Cambiaso), Cook with poultry. — IV. SALA GRANDE, with ceiling decorated with the armorial bearings of the family. Entrance-wall: *D. Piola*, Sun-chariot of Apollo. — V. STANZA DELLA PRIMAVERA (frescoes by *Gregorio Deferrari*). *Paris Bordone*, Venetian woman; *Moretto*, *Physician (1533); *Van Dyck*, *Marchese Antonio Giulio Brignole-Sale on horseback (restored in 1903); *B. Strozzi*, Shepherd with flute; *A. Dürer*, Portrait (1506; damaged). On the exit-wall: *Van Dyck*, Portrait of father and son. Entrance-wall: *Van Dyck*, Marchesa Paola Brignole-Sale (ruined), Bearing of the Cross (early work; here ascribed to Rubens); *Iac. Bassano*, Portrait of father and son; *Paris Bordone*, *Portrait. — VI. STANZA DELL' ESTATE (ceiling by *Deferrari*). *Guercino*, Suicide of Cato; *B. Strozzi*, Incredulity of Thomas; *Caravaggio*, Raising of Lazarus; *Hend. Avercamp* (not Brueghel), Two winter-scenes. On the window-wall is a large mirror with a magnificent baroque frame by *Fil. Parodi*. — VII. STANZA DELL' AUTUNNO (frescoes by *Dom. Piola*). *Guercino*, Holy Family with SS. John the Evangelist and Bartholomew. — VIII. STANZA DELL' INVERNO (frescoes by *Dom. Piola*). To the left, *Paolo Veronese*, Judith and Holofernes. Entrance-wall: *Pellegro Piola*, Holy Family; *Murillo*, Holy Family (early work); *Paris Bordone*, Holy Family with SS. Jerome and Catharine (one of the master's chief works, but much injured). — IX. STANZA DELLA VITA DELL' UOMO (ceiling-painting, the Fates, by *G. A. Carlone*). *Van Dyck*, Portrait; *Abraham Teniers*, Two genre pictures. Entrance-wall: *Van Dyck*, Marchesa Geronima Brignole-Sale, with her daughter (retouched).

No. 13, nearly opposite the Pal. Rosso and named 'white' by way of contrast, is the **Palazzo Bianco** (Pl. E, 4), erected in 1565-69, also once the property of the *Brignole-Sale* family, but bequeathed in 1889 with numerous works of art to the city by the Duchess of Galliera (see above), and since 1893 converted into a museum known like the other as the **Galleria Brignole-Sale Deferrari* (adm., see p. 99; lists in each room).

VESTIBULE. On the walls are inscriptions and sculptures, including remains of Genoese sepulchral monuments.

ENTRESOL. — To the left are two rooms occupied by the MUSEO DEL RISORGIMENTO (comp. p. 176). In the second are the banner of the 'Thousand of Marsala' and letters of Garibaldi. — To the right is the MUSEO DI STORIA ED ARTE. Room I. Pre-Roman sepulchral remains from the Via Venti Settembre (p. 114). Room II. Large bronze tablet of 117 B.C., recording the judgment of Roman arbiters in a dispute between Genoa and a castle in the Val Polcevera. Roman discoveries from Libarna and Luni (p. 143). Room III. Byzantine pallium from Pera, with legends of the saints (13th cent.). Room IV. Columbus Room. Crystal urn enclosing a small part of the ashes of Columbus, discovered in 1877 in the Cathedral of Santo Domingo; models of the three caravels of Columbus (1892). Florentine tapestries. Room V. Views of ancient Genoese colonies (islands of Chios, Jerba, Corsica, Tabarca). Room VI. Weights and measures; old cannon found in the harbour. Room VII. Early views of Genoa; models of ships. Room VIII. Bridal bed of the Brignole family

(18th cent.); lace of the 16th cent.; ecclesiastical vestments (17th cent.). — We return to the staircase, with the continuation of the collection of sculpture. On the second landing are *Fragments of the tomb of the Empress Margaret Brabant (d. 1311), consort of Henry VII., by *Giov. Pisano*.

SECOND FLOOR. — The Ante-Room contains sculptures: *Studio of the Della Robbia*, Terracotta altar, with the Coronation of the Virgin (from Spezia); Bacchic procession, a Roman sarcophagus-relief from the tomb of Franc. Spinola at Gacta. Frescoes of the 14th century.

Room I. Portraits. Ancient Chinese and Japanese vases. — Room II (to the left). Flemish tapestry; Japanese vases.

R. III. Paintings of the Flemish and Dutch schools. *Jan Steen*, *Rustic wedding; *Rubens*, *Lovers, Enjoyment of life (an allegory; after 1630); *Gerard David* (not Floris), *Madonna, with SS. Jerome and Nicholas of Tolentino; *Jan Steen*, Children's festival (injured); *J. van Ruysdael*, Landscape; *Van Dyck*, Christ and the Pharisees; *Fr. Pourbus the Elder* (not Holbein), Portrait of a young woman; *Teniers the Younger*, *Guard-room; *Adr. Isenbrant* (not Memling), Madonna; *G. David*, Crucifixion (school-piece); *Nic. Maes*, Portrait. — *Franc. di San Giorgio* (?), Bronze bust of Giov. Giovinio Pontano; *Canova*, Penitent Magdalen (1796).

R. IV. Spanish and French paintings. *Murillo*, St. Francis in ecstacy; *Velazquez*, Philip IV. (school-piece); *Zurbaran*, SS. Ursula and Euphemia; *L. David*, Portrait; *Murillo*, Rest on the flight into Egypt; *Ribera*, Philosopher.

R. V. Italian paintings. *Paolo Veronese* (?), Boy praying; *Pontorno*, Portrait; *Filippino Lippi*, Madonna and angels, with SS. Francis, Sebastian, and John the Baptist (1503); *Palma Vecchio*, Madonna with the Magdalen and the Baptist (replica of the painting in Bergamo); *Correggio*, Madonna adoring the Child (copy).

R. VI and Gallery I. Paintings of the Genoese school and drawings. *B. Strozzi*, St. Cecilia; *L. Cambiaso*, Diana and Callisto; *B. Castiglione*, Jacob's wooing. — R. VII. Genoese frescoes. Antique vases.

R. VIII. Italian paintings. — Gallery II. Small sculptures, etc.

R. IX. Modern paintings. In the cases are antique lamps, vases, glass, and coins. — R. X. Majolica from Savona and elsewhere; porcelain.

Crossing the small Piazza della Meridiana to the N.W., we enter the VIA CAIRÓLI (Pl. E, D, 4). The *Palazzo De Mari*, at the corner, has its rear-façade decorated with paintings in grisaille of the labours of Hercules (16th cent.). In the interior are frescoes by L. Cambiaso (Ulysses slaying the wooers, Roman battle-scenes, naval battles, etc.). At the end of the street, No. 18, on the left, is the *Palazzo Balbi* (Pl. D, 3; by Gregorio Petondi, 1750), through which a fine view is obtained of the lower-lying Via Lomellini (p. 104). — We then cross the Piazza della Zecca (Pl. D, 3), with the station of the *Cable Tramway* to the Via di Circonvallazione a Monte (p. 113) and Castellaccio (p. 113), and follow the Via alla Nunziata to the —

PIAZZA DELL'ANNUNZIATA (Pl. D, 3), in which rises the former Capuehin church of ***Santissima Annunziata del Vastato**, erected by *Giac. della Porta* in 1587. On the brick façade, otherwise unfinished, is a classic portico by *Carlo Barabino* (1843). The interior, a well-proportioned basilica with a dome, was rebuilt in the 17th cent. and adorned with frescoes by the *Carlone*, *Giulio Benso* (choir), and other artists.

In the left transept the altar-piece is a coloured wooden group of the Communion of St. Pasquale, by *Maragliano* (1723). The sacristy contains a Descent from the Cross, by *Maragliano* (1726); the colouring is modern.

In the handsome **VIA BALBI** (Pl. D, C, 3, 2), on the right, No. 1, is the **Palazzo Durazzo-Pallavicini**, built by *Bart. Bianco* for Paolo Balbi about 1620, with a handsome façade, a fine vestibule, and a superb *Staircase (left) added by *Andrea Tagliafico* at the end of the 18th century. On the first floor (bell to the right, at the back) is the **Galleria Durazzo-Pallavicini* (shown on introduction only).

The **ANTISALA** contains busts of the Durazzo-Pallavicini family. — II. ROOM (to the left, beyond R. III). Left: *Rubens*, *Silenus with Baccchantes (ca. 1608); *Imitator of Van Dyck*, Large family group (not James I. of England with his family). — III. ROOM. *Bern. Strozzi*, Portrait of a bishop; *B. Castiglione*, Hagar in the desert; *Titian*, Mary Magdalen (a late work). — IV. ROOM. *Guido Reni*, *Carità Romana*; *Paolo Veronese*, Marriage of St. Catharine (school-piece); *Rubens* (?), Portrait, a round picture; *Tintoretto*, Marchese Agostino Durazzo, full-length; *Guido Reni*, Porcia Romana; *H. Rigaud*, Marchese Ippolito Durazzo. Admirable porcelain vases in the centre of the room. — V. ROOM. Chinese porcelain. — VI. ROOM. Entrance-wall: *Domenichino*, Risen Christ appearing to his mother, Death of Adonis; *Van Dyck*, *Boy in white satin; *Van Dyck* (?), Young Tobias; *Van Dyck*, *Three children with a dog; *Rubens*, *Philip IV. of Spain, full-length (ca. 1630); *Ribera*, Heraclitus (weeping philosopher), Democritus (laughing philosopher); *Van Dyck*, **Marchesa Caterina Durazzo with two children (spoiled). — VII. ROOM. Unimportant. — VIII. ROOM. *German School*, Madonna with saints and donors; *Gerard David* (?), Rest on the flight into Egypt. — IX. ROOM. Right: *Rubens*, Ambrogio Spinola (?); *German School* (not Lombard Sch.), Crucifixion, with saints. — The LIBRARY contains 7000 vols., including many specimens of early printing.

On the left side, No. 4, is the ***Palazzo Balbi-Senárega** (Pl. D, 3), begun after 1620 by *Bart. Bianco* and enlarged in the 18th cent. by *Pier Ant. Corradi*. It still belongs to the family who built it, and after whom the street is named. The superb court, with its Doric colonnades, affords a glimpse of the orangery. The interesting picture-gallery on the second floor is not accessible to strangers.

On the right side of the street, No. 5, is the **Palazzo dell' Università** (Pl. D, 3), begun as a Jesuit college by *Bart. Bianco* in 1623 and created a university in 1812. The *Court and staircase are the finest at Genoa. The second floor contains a library, a natural history museum, and an aula with six allegorical bronze statues and reliefs by Giovanni da Bologna. A staircase leads hence to the high-lying *Botanic Garden* of the university (Pl. D, 2; ring at the iron gate). Adjoining the upper entrance, in the Corso Dógali (p. 113), is the *Botanic Institute*, founded in 1897 by Sir Thomas Hanbury (p. 129).

On the right is *San Carlo*, with sculptures by Algardi (1650).

Left, No. 10, **Palazzo Reale** (Pl. C, 3), erected about 1650 by the Lombard architects *Franc. Cantone* and *Giov. Ang. Falcone* for the Durazzo family, and extended in 1705 by *Carlo Fontana* of Rome. It was purchased by the royal family in 1817 and restored in 1842, and contains handsome staircases and balconies

fine views). The pictures and antiquities are of no great value (adm., see p. 99).

We pass through an ante-chamber to the handsome gallery with rococo painting and a few ancient and modern statues: on the right, Apollo and Apollino, on the left, Mercury; at the end, Rape of Proserpine, by *Schiavino*. In the throne-room, two large pictures from Tasso's 'Jerusalem Delivered', by *Luca Giordano*. In the royal apartments: *Van Dyck*, Crucifixion (resembling the painting in San Michele, p. 134). — Fine view of the harbour from the balcony.

The Via Balbi ends at the PIAZZA ACQUAVERDE (Pl. C, 2), the large square in front of the central railway-station (tramways Nos. 2 & 6, p. 97). On the N. side of the Piazza, embosomed in palm-trees, rises a marble **Statue of Columbus** (erected in 1862), who was born at Genoa probably about 1450 (d. in 1506 at Valladolid).

To the W. of the station is the PIAZZA DEL PRINCIPE (Pl. B, 2), which commands a view of part of the old fortifications. A large bronze monument, 40 ft. high, by Giulio Monteverde, was erected here in 1896 in honour of the *Duke of Galliera* (p. 100). It represents Liberty handing to Mercury treasures from her cup. — No. 4 in the Piazza (W. side) is the long —

Palazzo Doria a Fássalo (Pl. A, B, 2), presented in 1522 to *Andrea Doria*, 'padre della patria' (d. 1560, at the age of 92). It was remodelled about 1529 from designs by *Fra Giov. Ang. Montorsoli*, and adorned with frescoes and grotesques by *Perin del Vaga*. The elder branch of the Doria family, to which the palace belongs, has allied itself with the Pamphili family and generally resides at Rome.

The long Latin inscription on the side next the street records that *Andrea d'Oria*, admiral of the Papal, Imperial, French, and Genoese fleets, in order to close his eventful career in honourable repose, caused the palace to be rebuilt for himself and his successors. His praises were thus sung by Ariosto: 'questo è quel Doria, che fa dai pirati sicuro il vostro mar per tutti i lati'.

To the right in the court is a large arcaded loggia, to the left a tasteful garden and a fountain by the *Carlone* (1599-1601), with a statue of *Andrea Doria* as Neptune. — The last door on the right admits us to the apartments with *Perin del Vaga's* FRESCOES (restored in 1845). On the ceiling, vaulting, and lunettes of the great entrance-hall are scenes from Roman history, below which are reliefs by *Montorsoli*; on the staircase are tasteful grotesques. A corridor on the first floor, with portraits of the Doria family, is charmingly decorated with stucco and painted ornaments in the style of Raphael's loggie in the Vatican; a saloon with a large ceiling-painting, Jupiter overthrowing the Titans (suberb chimney-piece); and a side-room with a ceiling-fresco of the *Carità Romana*.

The niche with a colossal statue of Hercules ('*Il Gigante*'), on the hill near the Hôtel Miramare, is the only relic now left of the upper Doria garden.

A CABLE TRAMWAY (No. 3, p. 97; lower station 2 min. to the N. of the Piazza Principe, entr. from the Salita San Rocco) ascends to **Granarólo** (775 ft.; *Ristorante Concordia*, with garden), which commands a fine view of the town and the Riviera di Levante. From Granarolo to *Castellaccio*, see p. 113.

The Via San Benedetto and the Via Milano, farther on, lead from the Palazzo Doria past the *Sailors' Rest* (p. 99) and the large new quays to the lighthouse (tramway No. 13, p. 97). About half-way we reach the *Piazza Dinegro*, No. 41 in which is the **Palazzo Rosazza**, formerly *Dinegro*, dating from the 16th cent. (façade by *A. Tagliafico*). The charming gardens, with their rare plants and pretty fountains, deserve a visit; in the upper part is a *Belvedere*, commanding a *View similar to that from the lighthouse (gardener 50 c.).

Tramway (with tunnel) from the Piazza Dinegro to the Val Polcevera, see p. 97.

On the *Capo del Faro*, the rocky headland separating Genoa from San Pier d'Arena (p. 116), rises the large **Lighthouse** (*Lanterna*; 230 ft.), with its dazzling reflectors showing a light visible for nearly 30 miles. The tower (353 steps) may be ascended and the apparatus inspected (fee 1 fr.); but the platform at its foot (fee 50 c.) commands as good a view. Best light in the evening.

The *VIEW embraces the town and extensive harbour of Genoa, with the amphitheatre of mountains behind; to the E. the Riviera di Levante is visible as far as the picturesque promontory of Portofino; to the W. are seen the coast-villages on the Riviera di Ponente from San Pier d'Arena to Savona, the headland of Noli, and the Capo delle Mele, while in the distance are the usually snow-capped peaks of the Ligurian and Maritime Alps.

c. From the Piazza Deferrari to the Piazza Manin viâ the Piazza Corvetto. Via di Circonvallazione a Monte. Castellaccio. Campo Santo.

The VIA ROMA (Pl. F, 5; tramways Nos. 3 and 4, p. 97), already mentioned at p. 106, is another important focus of traffic. It ascends to the N.E., passing (right) the *Galleria Mazzini* and cutting off a corner of the interesting old *Palazzo Spinola* (now the Prefettura), to the PIAZZA CORVETTO (Pl. F, G, 5), where a bronze equestrian of *Statue of Victor Emmanuel II.* was erected in 1886, from Barzaghi's designs. From this point we may proceed to the left, passing a marble *Statue of Mazzini* (p. 94), to the —

***Villetta Dinegro** (Pl. F, 4; 240 ft.), a beautiful public park, with pretty cascades and numerous animals and birds. Winding promenades ascend from the entrance to a high bastion which affords a noble survey of city, harbour, and environs.

The VIA ASSAROTTI (Pl. G-I, 5, 4), the continuation of the Via Roma, ascends past the church of *Santa Maria Immacolata* (Pl. G, 4; 1856-73) to the PIAZZA MANIN (Pl. I, 4; 330 ft.).

Between the Via Peschiera and the Via San Bartolomeo degli Armeni, two side-streets on the right, on the slope of the *Zerbino*, lies the *Villa Pallavicini delle Peschiere* (Pl. H, 5), laid out by *Gal. Alessi* in 1560-72, and once a typical example of a Renaissance country-house, with its grottoes, terraces, and beautiful park. — Not far off, above the Via Felice, is the *Villa Gropallo* (Pl. I, 4), with its handsome terrace

(16th cent.). — The castellated villa, known as the *Castello Mackenzie* (Pl. I, 3), on the hill above the Piazza Manin, was built by Gino Coppede of Florence.

On the W. side of the Piazza Manin begins the **Via di Circonvallazione a Monte**, a magnificent road laid out since 1876 on the hills at the back of the town (tramway No. 2, see p. 97). It skirts the hillside to the W. in long windings, under various names. To the right, at the end of the Corso Principe Amedeo, is the church of *San Bartolomeo degli Armeni* (Pl. H, 3), which possesses a highly venerated Byzantine painting of Christ ('Sudario') and altar-pieces by L. Cambiaso (Transfiguration and Ascension).

The road goes on to the W. (Corso Solferino, Corso Magenta, Corso Paganini) to the *Spianata Castelletto* (Pl. E, 3; lift, p. 97; café-restaurant), commanding one of the finest views of Genoa. The name recalls the French castle destroyed in 1413. Taking the name of Corso Firenze the road next runs to the N. to the church and cable-car station (see below) of *San Nicolò* (Pl. E, 1). It then sweeps round above the poor-house (see below) and the charmingly situated *Castello di Montegalletto* (Pl. C, D, 1), a villa in the style of a mediæval castle belonging to the well-known Captain E. A. D'Albertis, to the Corso Ugo Bassi (Pl. C, 1), whence it winds down under various names to the Piazza Acquaverde (p. 111). The tramway avoids some of the curves by a tunnel.

From the Piazza della Zecca (Pl. D, 3; p. 109) the CABLE TRAMWAY mentioned at p. 97 ascends through a tunnel in 7 min. to *San Nicolò* (see above; change of carriage) and thence in 7 min. more through orchards to the loftily-situated ***Castellaccio**. The upper terminus of the line (ca. 1020 ft.; *Caffè-Ristorante Bereguardo*, very fair; *Ristorante Ideal-Righi*) commands a beautiful view of the valley of the Bisagno and the Campo Santo. About 12 min. higher up is the old *Forte Castellaccio* (1252 ft.), with a magnificent view of Genoa and the coast from Savona to the promontory of Portofino.

Pedestrians may either take the steep paved path, beginning at the *Trattoria dei Cacciatori*, halfway between the terminus and the fort, which descends in 20 min. to the church of *San Nicolò* (see above), or follow the stony ridge to the W. of the fort to (1½ hr.) *Granarolo* (p. 111).

The older line of roads, diverging to the left at the Spianata Castelletto (see above), is known as the *Via di Circonvallazione a Monte Inferiore*. The first part of it, named the *Corso Carbonara*, leads to the **Albergo dei Poveri** or poor-house (Pl. D, E, 1, 2; 318 ft.), the church of which contains sculptures by *Montorsoli* (Pietà) and *Pierre Puget* (Immaculate Conception). The road then takes the name of *Corso Dògali* and rejoins the main thoroughfare at the Castello di Montegalletto, adjoining the upper entrance to the *Botanic Garden* (p. 110).

The **Campo Santo** or *Cimitero di Staglieno* (open daily 8-6, in spring 9-5, in winter 10-4; tramway No. 5, p. 97) is reached from the Piazza Manin (p. 112) by the Via Montaldo, which leaves the city by the *Porta San Bartolomeo* (Pl. I, 3, 4) and then

descends (views) to the N. into the *Valley of the Bisagno* and to *Staglieno*. About $\frac{1}{2}$ M. farther on ($1\frac{1}{2}$ M. from the town) is the entrance to the cemetery, which was laid out by *Resasco* in 1844-1851 and stretches up the slope on the N. bank of the Bisagno. We first enter a large rectangular space, with sumptuous single monuments in the recesses of the arcades, beyond which is an oval space, with rows of monuments in the recesses. Flights of steps and broad inclined planes lead up to the upper galleries, the central point of which is a rotunda, with a dome borne by monolithic columns of black marble. Above the rotunda, to the N.E., on the steep hillside, is the tomb of *Giuseppe Mazzini* (d. 1872). — In returning we may use the tramway line No. 7 (p. 97).

By road from Genoa to *Piacenza*, comp. p. 437.

d. From the Piazza Deferrari to the Via di Circonvallazione a Mare and the Lido d'Albaro.

THE VIA VENTI SETTEMBRE (Pl. F, H, 6, 7), a handsome thoroughfare $\frac{2}{3}$ M. in length, laid out in 1892-1905 and flanked with arcades containing shops, is the busiest street in Genoa. From the New Exchange (p. 101) it leads to the S.E. to the *Ponte Monumentale* (Pl. G, 6; lift, see p. 97). This viaduct is reached from the Piazza Corvetto (p. 112) viâ the *Acquasola* (Pl. G, 5, 6; concerts, p. 98), a park laid out on part of the inner town-ramparts, and the Corso Andrea Podestà (tramway No. 3, p. 97). — Situated on a terrace near the Ponte Monumentale is the unimportant former church of —

Santo Stefano (Pl. F, G, 6), a great part of which collapsed in 1912. Its Romanesque tower is a relic of the original church on this site, while the façade and the outer columns of the choir date from a Gothic restoration in the 14th century. The cantoria (choir-gallery) on the entrance-wall is an early work (1499) of *Ben. da Rovezzano* of Florence. Above the high-altar, the *Stoning of St. Stephen by *Giulio Romano*, one of his best works (1523; covered). — Adjoining is the new church of the same name.

We now enter the S. part of the Corso Andrea Podestà (Pl. G, F, 7; fine views). From the Piazza Galeazzo Alessi (Pl. F, 8) we follow the Via Galeazzo Alessi to the W. to the church of —

***Santa Maria di Carignano** (Pl. E, 8; 174 ft.), begun after 1576 from *Galeazzo Alessi's* design (1552) and not completed till ca. 1600. It is a smaller edition of the plan adopted by Michael Angelo and Bramante for St. Peter's at Rome. Here, however, a square ground-plan takes the place of the Greek cross of St. Peter's, and small lanterns represent the minor domes. The principal portal dates from the 18th century.

INTERIOR. Second altar to the right, *Maratta*, Martyrdom of St. Blasius; 4th altar, *Franc. Vanni*, Communion of Mary Magdalen; 1st altar

to the left, *Guercino*, St. Francis; 3rd altar, *Luca Cambiaso*, *Entombment. Baroque statues below the dome by *Pierre Puget* (St. Sebastian and the beatified Alessandro Sauli), *Parodi* (John the Baptist), and *Claude David* (St. Bartholomew).

The *VIEW from the highest gallery of the dome (370 ft. above the sea; 119 steps to the first gallery, thence to the top 130; easy and well lighted staircase) embraces the city, harbour, and fortifications, the populous coast (comp. p. 112), and on the S. the vast, ever-varying expanse of the Mediterranean. (Sacristan 25 c.; his attendance for the ascent unnecessary; best light in the morning.)

The Via Fieschi leads from the N.E. side of the church to the Via Venti Settembre; from the N.W. side the *Ponte Carignano* (1718-24), spanning a street 100 ft. below, leads to the Piazza Sarzano (Pl. D, 7), with view of the tasteful campanile of the early-Gothic church of *Sant'Agostino* (Pl. E, 7). The Strada Sant'Agostino goes on to the church of San Donato (p. 106). — In the opposite direction the Via Nino Bixio leads to the PIAZZA BIXIO (Pl. F, 8), among the gardens of which rises a bronze statue of *General Nino Bixio* (1821-73), by Pazzi (1890).

The broad VIA CORSICA (Pl. F, E, 8, 9), the prolongation of the Corso Andrea Podestà, descends from the Piazza Bixio towards the S.W. to the —

***Via di Circonvallazione a Mare**, a fine street, laid out in 1893-95 on the site of the outer ramparts, traversed by a tramway (No. 11, p. 97), and commanding beautiful views. It begins, as the CORSO PRINCIPE ODDONE, at the Piazza Cavour (Pl. D, 6) and passes the docks mentioned at p. 103, the *Sailors' Home* (Casa di Gente di Mare), and the *Albergo Popolare* (Pl. D, 7; p. 184); then under the name of CORSO AURELIO SAFFI (Pl. E-H, 9, 10) it ascends gradually, skirts the sea beneath the hill crowned by the church of Santa Maria di Carignano (p. 114), and finally ascends the right bank of the *Bisagno*, passing the Piazza di Francia with the new *Museo Civico di Storia Naturale* (Pl. G, H, 8), to the *Ponte Pila* (Pl. H, I, 7).

From the Ponte Pila the Via Canevari (Pl. I, K, 6-3) and the Via Bobbio (Pl. I, 2, 1) ascend the right bank of the river to the *Campo Santo* (p. 113; tramway No. 7, p. 97). — Another tramway (No. 12) diverges from the Via Canevari and crosses the Ponte Castelfidardo (Pl. K, 6) to the suburb of *San Fruttuoso*. A steep pilgrims' path ascends thence to the *Santuario del Monte* (460 ft.), a pilgrimage-church rebuilt in 1653, with altar-pieces and sculptures of the Genoese school.

The Corso Buenos Ayres (Pl. I, K, 8), the E. continuation of the Via Venti Settembre (p. 114), intersects the suburb of *Borgo Pila*. The Corso Torino (tramway No. 10, p. 97) runs to the right to the *Cantiere della Foce* (Pl. H, I, 10), extensive ship-building yards, whence a new *Coast Promenade* to the Lido d'Albaro (p. 116) is being made.

The Corso Buenos Ayres ends at the Piazza Tommaseo (Pl. K, 8), to the N. of which is the suburb of *San Martino d'Albáro* (tram-

way No. 9, p. 97). The ROAD TO NERVI leads straight on (tramway No. 8; carr., see p. 96), viâ the *Collina d'Albaro*. In *San Francesco d'Albaro* are a house occupied by Lord Byron in 1822-23 (Via Albaro 10), the *Palazzo del Paradiso* (16th cent.), the *Villa Cambiaso* (1557), and other fine country houses.

A new road (tramway No. 8, p. 97), diverging to the right at the Villa Raggio, on the top of the ridge, descends to the *Lido d'Albaro, a pleasure-resort (adm. 50 c.), with concert-rooms, variety-theatre, café-restaurant (L. 3½, D. 5 fr.), and sea-baths (70 c.-1½ fr.). Fine view of the coast as far as the Monte di Portofino (p. 132). On the beach is an artificial grotto, where the surf is sometimes very fine when the Scirocco is blowing. In winter the Lido d'Albaro is frequented only on holidays.

The Nervi road reaches the sea at (4½ M.) *Sturla* (p. 130), beyond which it skirts the coast, with continuous fine views of both Rivieras (p. 93), to the station of *Quarto dei Mille* (p. 130). A small monument near the station marks the point of embarkation of the 1000 Garibaldians for Marsala in 1860. Thence viâ *Quinto* (p. 130) to *Nervi* (p. 130).

22. From Genoa to Ventimiglia. Riviera di Ponente.

94 M. RAILWAY in 4½-6 hrs. (fares 17 fr. 55, 12 fr. 30, 7 fr. 90 c.; express 19 fr. 25, 13 fr. 50, 8 fr. 75 c.). — The 'trains de luxe' (Nord-Süd Express, p. 19; Vienna-Cannes, p. 30; Rome-Cannes, Jan.-mid-May) perform the journey in about 4¼ hrs. (fare 26 fr. 10 c.). The views, best on the left, are sadly interrupted by the tunnels (78 in number) through the numerous promontories. — This tour by road (103 M.) is strongly recommended to *Motorists*; for *Cyclists* it is very fatiguing. — *Electric Tramway* (No. 13) to Voltri, see p. 97.

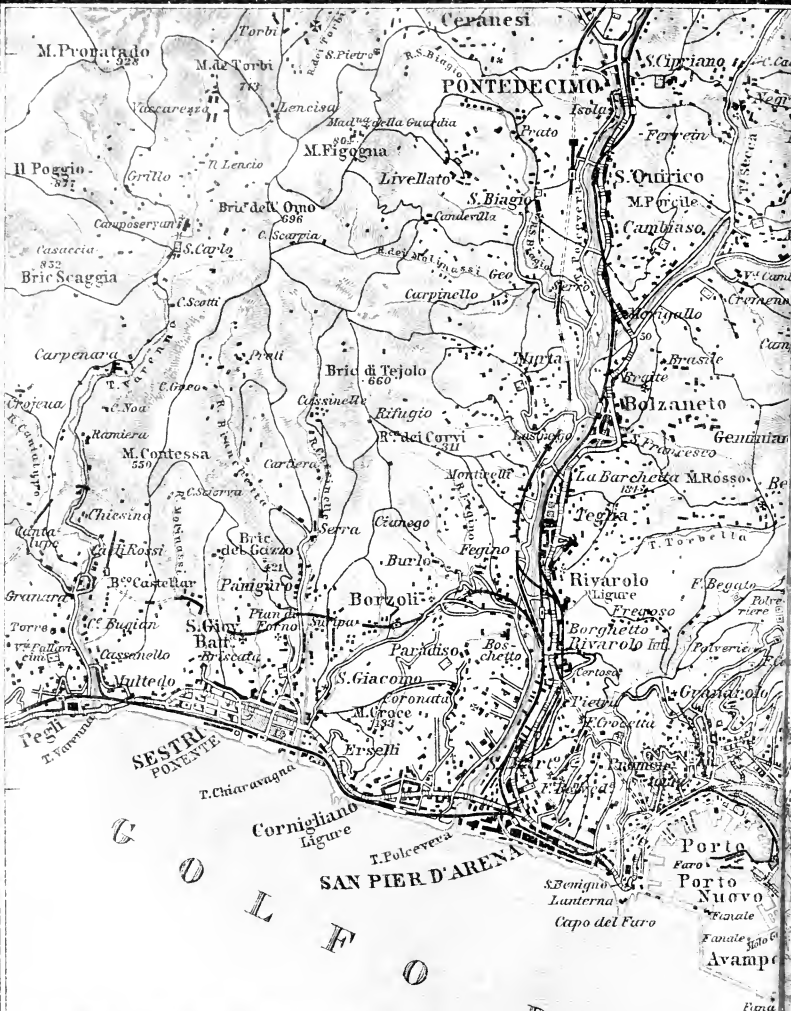
In calm weather the *STEAMBOTTA JOURNEY along the coast from Genoa to Nice is far preferable to the railway. A saloon-steamship of the *Hamburg-America Line* plies in winter every Mon., Wed., and Frid. at 9 a.m. from Genoa, returning from Nice on Tues., Thurs., and Sat. at 9 a.m.; from Genova to San Remo 5 hrs., thence to Nice 3¼ hrs.; fares from Genoa to San Remo 18½ fr., to Mentone 22 fr., to Monaco 23 fr., to Nice 25 fr.; return-tickets at reduced rates, valid for the whole season. Small luggage free; larger trunks 2 fr. Restaurant on board.

Genoa, see p. 95. — The remarks at p. 93 on the luxuriant flora apply especially to the *Riviera di Ponente*.

2½ M. **San Pier d'Arena** or *Sampierdarena* (p. 63), an industrial town (15,100 inhab.) situated on the coast at the mouth of the *Polcévera* (p. 63), has two Romanesque churches and numerous palaces, including the *Pal. Scassi*, formerly *Imperiali*, and the *Pal. Spinola*, both by Galeazzo Alessi. Large sugar-refinery, steel-works, etc. Fine view from the pilgrimage-church near the *Forte Belvedere* (420 ft.; inn), 1¼ M. to the N.E. — We cross the *Polcévera*.

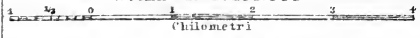
3 M. *Cornigliano Ligure* (Grand-Hôtel Villa Rachel), an industrial town with numerous villas (Villa Raggio, finely situated on the coast).



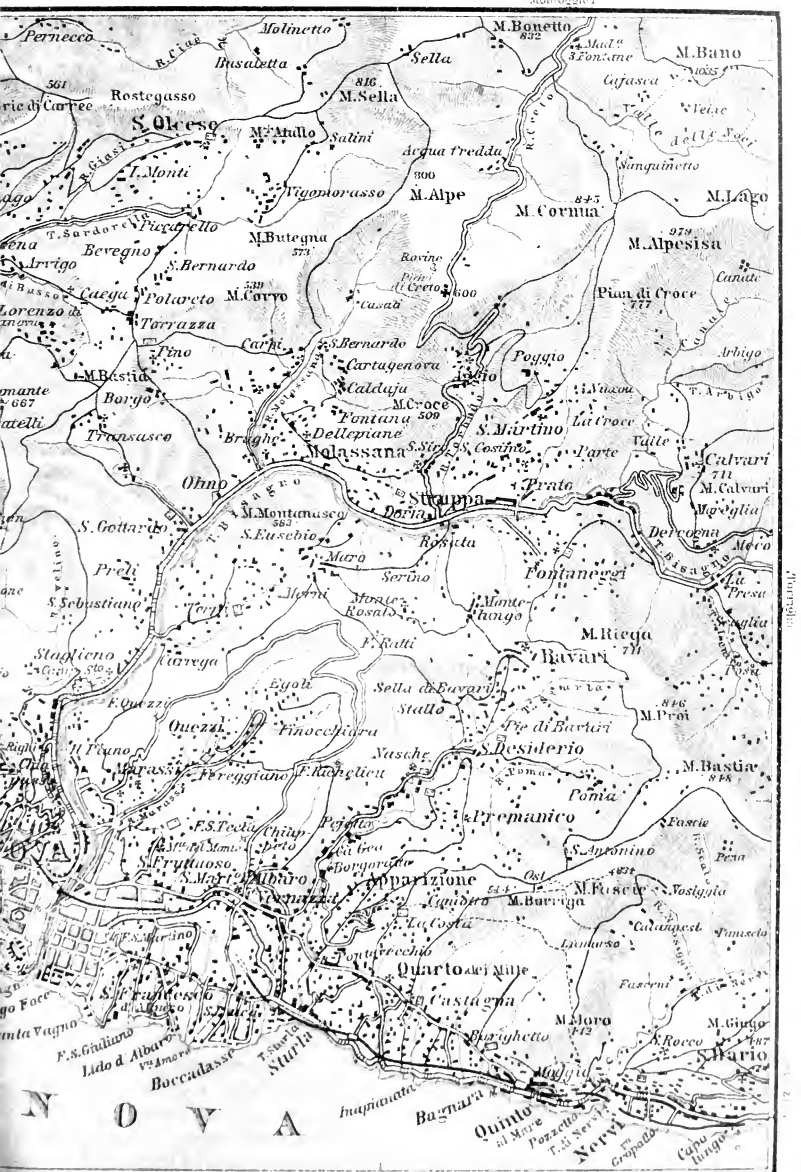


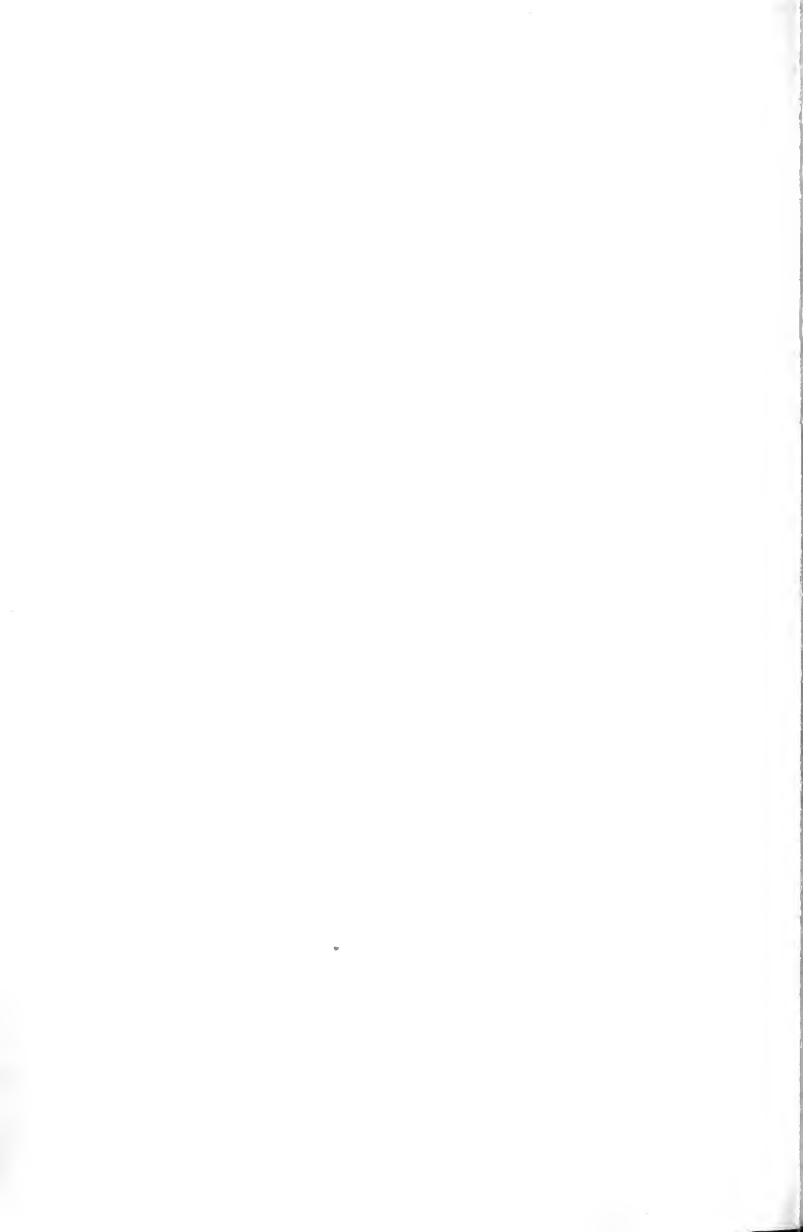
CONTORNI di GENOVA.

Scala di 1:100.000



Abbreviazioni : C. Casa, F. Forte, Mad.^a M.^a Madonna, M. Monte, R. Rio, S. San, T. Torrente, V.^a Villa.





4 $\frac{1}{2}$ M. **Sestri-Ponente** (*Albergo-Ristorante della Grotta*), with 17,200 inhab., has a number of manufactories and ship-yards.

6 M. **Pegli**. — **HOTELS**. **Grand-Hôtel Méditerranée*, in the Palazzo Lomellini, with hydropathic and electro-therapeutic arrangements and fine garden, 100 R. at 3-7, B. 1 $\frac{1}{2}$, L. 3 $\frac{1}{2}$, D. 5, P. 9-15 fr., sea-bath 60 c., *Gr.-Hôt. Savoy et Pegli*, 80 R. at 3-5, B. 1 $\frac{1}{4}$, L. 3, D. 4, P. 7-10 fr., these two in the busy Via Vittorio Emanuele; *Hôt. de la Ville et d'Angleterre*, opposite the station, 60 R. at 3-8, B. 1 $\frac{1}{5}$, L. 3, D. 4 $\frac{1}{2}$, P. 7-9 fr. — *Hôt.-Restaurant Puppo*, Via Vitt. Eman., 40 R. at 2-3 fr., B. 80 c., P., incl. wine, 7-8 fr.; *Alb. Colombo*, Via Andrea Doria. — **RESTAURANTS**. *Caffè Milano*, *Ristorante Andrea Doria* (rooms), both unpretending but good. — **PHYSICIANS**, see under Genoa, p. 98; also *Dr. Heusser* and *Dr. Kerez*. — **ANGLICAN CHURCH** (*St. John's*), with services from Jan. to March. — **ELECTRIC TRAMWAY** to Genoa and Voltri, No. 13, p. 97.

Pegli (20 ft.), with 6100 inhab., ship-building yards, and an old castle (*Castellazzo*), a much visited summer sea-bathing place, is cooler and moister than the W. wintering-places on the Riviera and is itself visited as a winter-station by nervous sufferers.

Numerous beautiful walks in the wooded valleys and on the hill-slopes lend a peculiar charm to Pegli. The *Passeggiata dei Villini*, in the grounds of the former Villa Elena, may be specially mentioned (fine views). Among the villas are the *Villa Rostan* (15th cent.), with grounds in the English style, the *Villa Rapallo* (adm. 1-2 fr.), and the *Villa Doria* (permesso in the Pal. Doria in Genoa). The chief attraction is, however, the —

**Villa Pallavicini* (open daily except Frid. 10-3.50, on Sun. & holidays 9-2.50; closed on Maundy Thursday, Easter Sunday, Whitsunday, All Saints Day, and Christmas Day), the property of the Durazzo-Pallavicini family (p. 110). The entrance is immediately to the left of the exit from the station; permessi at the steward's office, where visitors write their names in a book and receive a guide (fee 1 fr.). The visit takes about 1 $\frac{1}{2}$ hr.

The grounds extending along the slopes of the coast display a profusion of luxuriant vegetation and afford delightful prospects of Genoa, the sea, the coast, and the mountains. On the highest point (to which visitors should insist upon proceeding) stands a castle in the mediæval style with a tower (view). Around it are indications of a simulated siege. Farther on is a stalactite grotto with a subterranean piece of water; under the bridge a striking glimpse of the lighthouse of Genoa and the sea. There are also summer-houses in the Pompeian, Turkish, and Chinese styles, an obelisk, fountains, surprise water-works, etc. The gardens contain fine examples of the vanilla, cinnamon, and camphor plants, sugar-canes, palms, cedars, magnolias, and azaleas.

7 M. *Prà*, with large steel-works. — 8 $\frac{1}{2}$ M. *Voltri*, a town with 13,000 inhab., at the mouth of the *Leira* and the *Cerusa*, with iron-works, a marine hospital, and the *Villa Galliera*.

13 M. **Arenzano** (*Hôtel du Parc*, R. 2-3, P. 8-12 fr.; *Hôt. Genova*, etc.), a small summer-resort with a good bathing-beach, an old castle, and the fine park of the Villa Sauli-Pallavicini; beautiful retrospect towards Genoa.

15 $\frac{1}{2}$ M. *Cogoleto*, erroneously described as the birthplace of

Columbus (p. 111). — 20 M. *Varazze* (Hôt. Genova, R. 2 fr., Hôt. Torretti, both good), with 6700 inhab., is a busy ship-building place, prettily situated among orange gardens, and is visited as a wintering-place and bathing-resort. — 22 M. *Celle Ligure*, the birthplace of Pope Sixtus IV. (Francesco della Róvere). — 24 M. *Albissola*, the Roman *Alba Docilia*, situated at the mouth of the *Sansobbia*, includes three villages. Pottery is largely manufactured in *Albissola Marina*. The handsome Palazzo della Róvere (now Pal. Gavotti), in *Albissola Superiore*, was the birthplace of Pope Julius II. (Giuliano della Rovere).

26 $\frac{1}{2}$ M. *Savona* (*Railway Restaurant*). — HOTELS. **Hôtel Suisse*, Piazza Garibaldi, 60 R. at 3-5, omn. $\frac{3}{4}$ fr.; *Hôt. Moderne du Commerce*, near the station, 45 R. at 2 $\frac{1}{2}$ -3 $\frac{1}{2}$ fr.; *Albergo Roma e Torino*, Piazza Paleocapa, R. 2 $\frac{1}{2}$, omn. $\frac{1}{2}$ fr. — *Café Chianale*. — CABS. Per drive 80 c., per hour 1 $\frac{1}{2}$ fr., special tariff for longer excursions. — OMNIBUSES. To *Albissola Superiore*, 35 c.; to *Vado*, every 20 min., 30 c.; to *Spotorno*, twice daily, 50 c.; etc. — SEA BATHS at the *Stabilimento Wanda*. — BRITISH CONSUL, *Salv. Guattari*. — Lloyd's Agent, *E. Bandini*. — *Church Seamen's Institute* for British sailors (services on Sun. and Tues., concert on Wed.).

Savona (33 ft.), the *Savo* of the Romans, on the *Letimbro*, was occupied in the second Punic War by Hannibal's brother Mago, and during the middle ages waged an unsuccessful rivalry with Genoa. It is now the seat of a bishop and an important seaport and industrial town (24,900 inhab.). Soap (*sapone*) is said to have derived its name from this town.

At the *Harbour*, to the N.E. of the station, rises the ancient *Torre Pancaldo*, called after the navigator of that name; and on the adjoining point is a Genoese fort (now a prison), incorporating some remains of the old cathedral, destroyed in 1542. The new *Cathedral* (1604) contains a picture by Lod. Brea, a marble cross by G. A. Molinari (1499), and a Renaissance pulpit by Molinari and Ant. Aprile (1522). Opposite is the *Ateneo* (unfinished), built for Julius II. by Giul. da Sangallo. — The handsome theatre, erected in 1853, is dedicated to the poet *Gabr. Chiabrera* (1552-1637), a native of the place. — The oratory of *Santa Maria di Castello* has a large altar-piece by Vinc. Foppa and Lod. Brea, with a portrait of the donor, Giuliano della Rovere (1490; injured). — In the *Ospedale Civico* is the MUSEO CIVICO (open on Sun. & Thurs., 9-12 and 3-5), including a small picture-gallery and natural history collections.

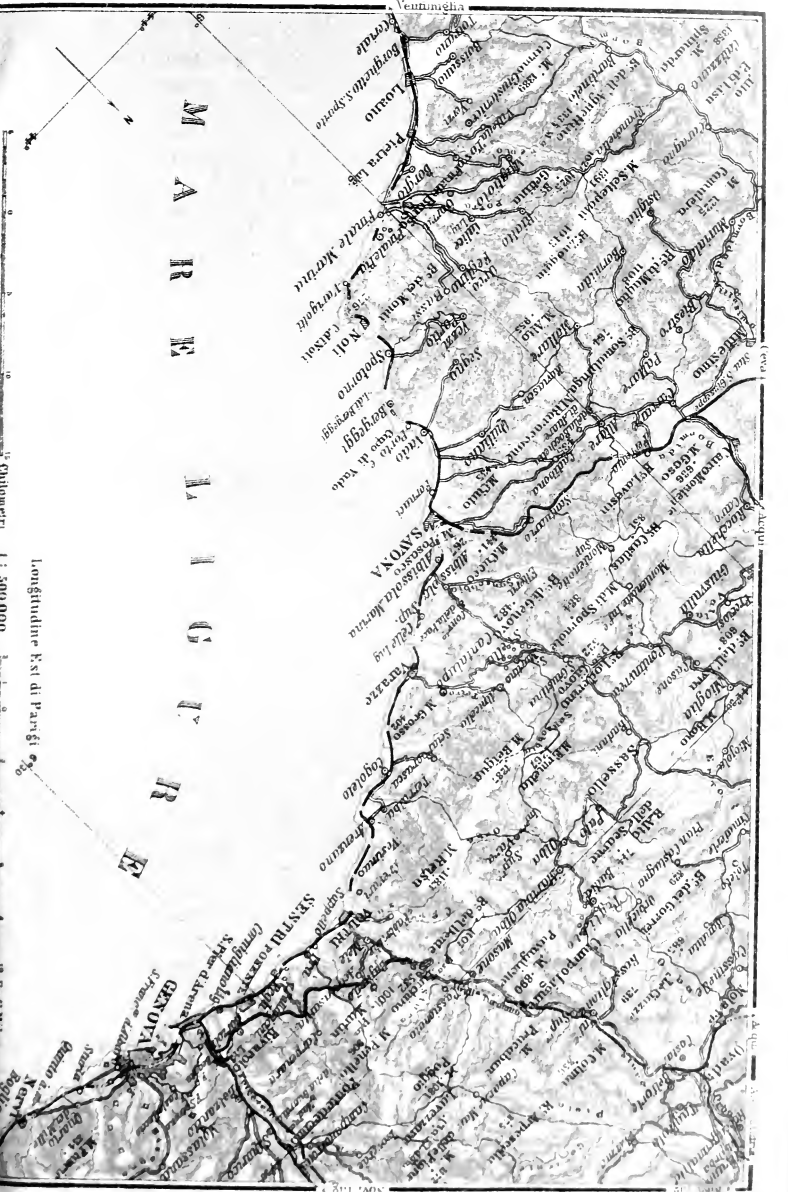
To the S.W. of the station lie a large *Industrial Quarter*, with iron-works, steel-works, potteries, etc., and the pretty *Giardino Pubblico*.

The church of the *Madonna degli Angeli*, near the artillery-barracks, to the N. above the harbour, commands a *View of the Gulf of Genoa as far as Camogli (p. 132). — *Santuario*, see p. 60.

From *Savona* to *Turin*, see pp. 60-58; to *Alessandria*, see pp. 63, 62.

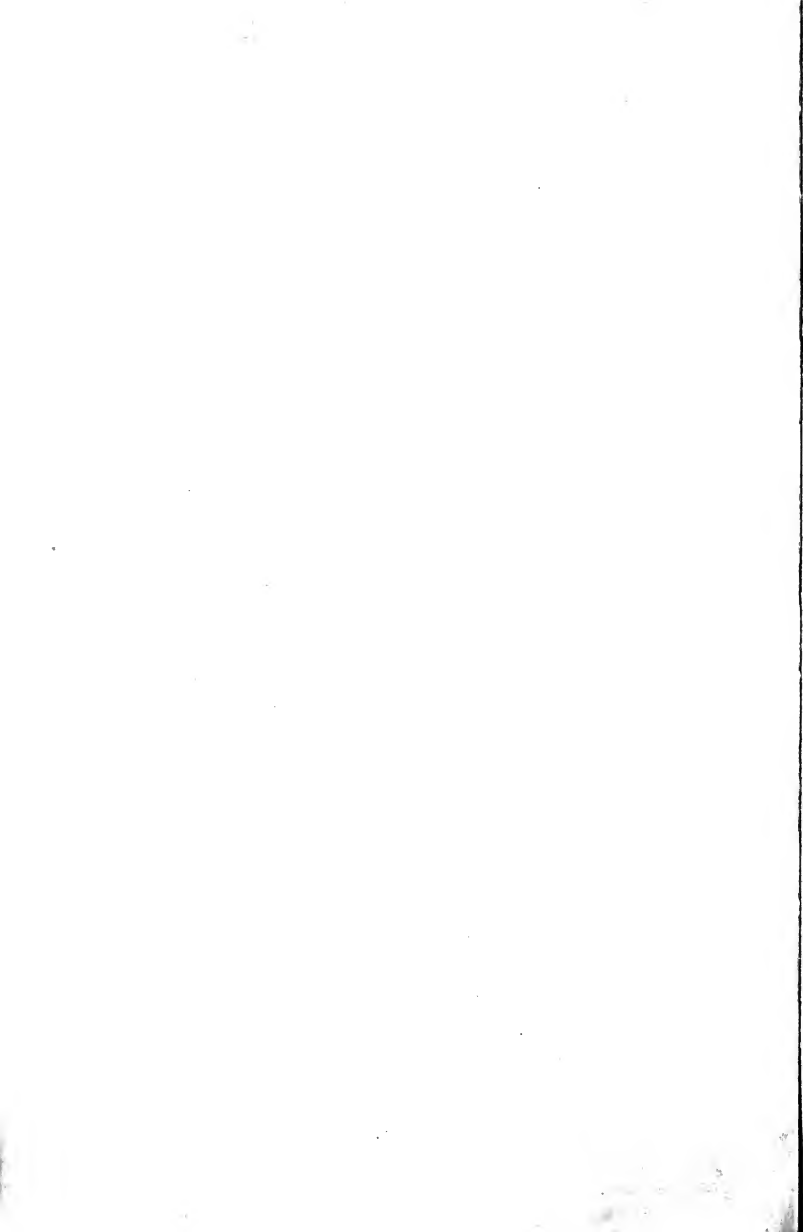
The railway now traverses orange gardens, which yield the 'chinotti' (small candied oranges) of commerce. — 30 $\frac{1}{2}$ M. *Vado*,

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Longitudine Est di Parigi



the *Vada Sabatia* of the Romans, on a deep bay protected by two forts (fine view from the lighthouse $1\frac{1}{4}$ M. to the S.E.). — 32 M. *Bergeggi*. From the highroad to Spotorno we obtain a fine *Retrospect of the Riviera as far as Camogli. Opposite lies the rocky islet of *Bergeggi* (210 ft.), once the seat of a celebrated monastery. — 34 M. *Spotorno* (Alb. della Pace) has an excellent bathing-beach.

36 M. **Noli** (*Albergo Italia*; *Alb. Roma*), a little fishing town, charmingly ensconced in a sheltered situation, once a free town under the protection of Genoa, has several ancient towers, the remains of the town-walls, and a good beach. The small Romanesque basilica of *San Paragorio*, near the station, dates from the 13th century. — Beautiful *View from the *Capo di Noli* (905 ft.), 3 M. to the S. (bridle-path), on which are a signal-station (*Semáforo*) and the Romanesque church of *Santa Margherita*, finely situated on the edge of the cliff. The road from Noli to Finale Marina intersects the cape by means of a tunnel, 130 yds. in length.

$38\frac{1}{2}$ M. *Varigotti* (inn); path to the (1 hr.) *Semáforo* (see above).

$41\frac{1}{2}$ M. **Finale Marina** (*Albergo Garibaldi*) is a prettily situated little town, with orange-gardens and two sea-bathing establishments. The elaborate baroque *Church* is by Bernini. The old *Castle* (14th cent.), above the *Villa De Raymondi*, is now a prison. To the N., above *Finale Pía*, lies the village of *Verzi*, with a Roman bridge. To the W., beyond the mouth of the *Porra*, is the precipitous promontory of *Cuprazoppa*, which the road pierces by a tunnel; and farther on are the *Arene Cándide* (sand-dunes; whence sand is shipped) and large limestone quarries.

43 M. *Borgio Verezzi* (Pens. Internazionale). — $45\frac{1}{2}$ M. *Pietra Ligure* has an interesting church and a ruined castle on an isolated rock. — 47 M. *Loano* (Hôt. Bellevue). To the right of the line is the suppressed monastery of *Monte Carmelo*, erected by the Dorias in 1609. — 48 M. *Borghetto Santo Spirito*. — Beyond (49 M.) *Ceriale*, with its market-gardens, the mountains recede.

52 M. **Albenga** (*Rail. Restaurant*; *Hôt. Albenga*, R. $1\frac{1}{2}$ - $2\frac{1}{2}$ fr.; omn. to Alassio, see p. 120), the *Albingaunum* of the Romans, in a wide plain on the *Centa*, is the quaintest old town in the Riviera (4300 inhab.) and an episcopal sec. The old harbour has disappeared with the recession of the coast-line. The old *Town Walls* are preserved, besides numerous *Brick Towers* of châteaux of the old noblesse, including the leaning *Torre dei Griffi* and the tower of the present *Sottoprefettura*, connected by an arch with the campanile (138 ft. high) of the Gothic *Cathedral*. The lower part of the cathedral-façade and the *Baptistery* (5th cent.) are the oldest early-Christian structures in Liguria. Other interesting buildings are the early-Romanesque chapel of *Santa Maria in Fontibus* (10th cent.) and a Roman bridge (*Ponte Lungo*; 150 yds. long), beneath which the *Centa* formerly flowed, in the avenue $\frac{1}{4}$ M.

to the N. of the town. Near the present mouth of the river, $1\frac{1}{2}$ M. from the station, we obtain a beautiful view of Albenga, the coast as far as the Capo di Noli, the island of Gallinaria, and the Ligurian Alps. — From Albenga to *Garessio*, see p. 59.

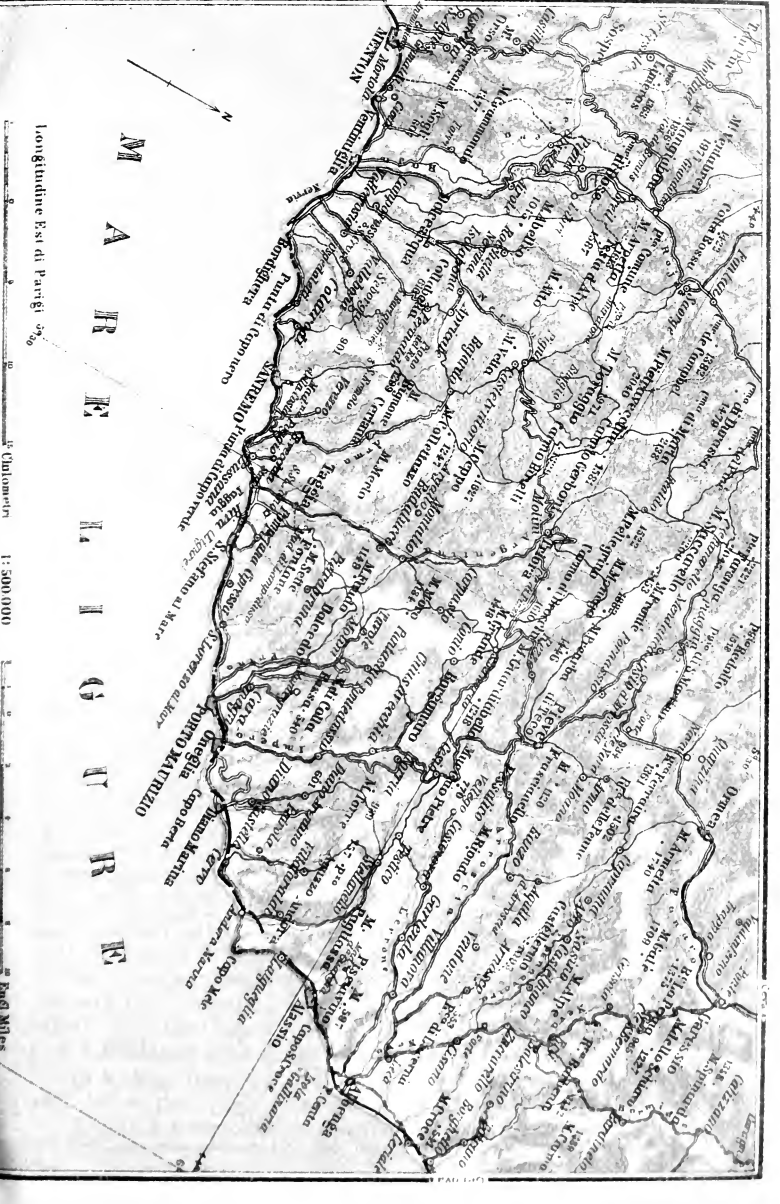
To the left lies the rocky island of *Gallinaria* (295 ft.), with picturesque cliffs, two caves on the shore, and an old Benedictine abbey (13th cent.; now a private house). — The train skirts the promontory of *Santa Croce* (see below).

$56\frac{1}{2}$ M. **Allassio**. — HOTELS. *Grand-Hôtel Allassio*, 110 beds at 4-8, B. $1\frac{1}{2}$, L. $3\frac{1}{2}$ -4, D. 5-6, P. 8-14, omn. (luggage extra) $\frac{3}{4}$ fr.; **Salisbury Hotel*, high up, patronized by the English, P. 9-12 fr., these two with gardens; *Hôt.-Pens. Bellevue*, in an open situation, 50 beds, B. $1\frac{1}{4}$, L. $3\frac{1}{2}$, D. $4\frac{1}{2}$ fr., incl. wine, board 7 fr.; **The Norfolk Hotel*, 30 beds, B. $1\frac{1}{2}$, L. 3, D. $4\frac{1}{2}$, P. 8-12 fr.; *Hôt. de la Méditerranée*, on the sea, with garden, 60 R., B. $1\frac{1}{2}$, L. 3, D. 4, P. 9 fr., good; *Terminus Hôtel Concordia*, very fair; *Hôt. Victoria*, on the sea, an English family hotel, 30 R. from $2\frac{1}{2}$, B. $1\frac{1}{4}$, L. $2\frac{1}{2}$, D. $3\frac{1}{2}$, incl. wine, P. from 7 fr., well spoken of; *Hôt. de Milan*, on the sea, R. from 2, B. 1, L. $2\frac{1}{2}$, D. 4, P. from 6 fr.; *Hôt. Savoia*, with central heating and garden, 32 R. from 2, B. 1, L. 2, D. 3, P. 5-6 fr.; *Alb. del Commercio*; *Alb. Nazionale*, unpretending. — *Pension Villa Vittoria*, 5- $7\frac{1}{2}$ fr., very fair. — Banker, House Agent, etc., *Walter Congreve*. — BOOKSELLER, *Librairie Internationale*. — CARRIAGE with one horse to the Capo Santa Croce 3, with two horses 5 fr.; to Solva or Moglio 4 and 6 fr.; to the Capo delle Mele 6 and 7 fr. — OMNIBUS twice daily to Albenga (30 c.) and to Laigueglia (see below). — BOAT to Gallinaria 8 fr. — ANGLICAN CHURCH (St. John's), services at 10.30 & 3 or 5; chaplain, *Rev. G. E. Stodart, M. A.*, Casa San Giorgio. — *English Physician*, Dr. E. G. Boon, Villa Catarina.

Allassio (16 ft.), a fishing-port with 4200 inhab., situated on a semicircular bay opening to the S.E., has a fine sandy beach extending as far as Laigueglia. It is frequented in summer as a bathing-place and in winter as a health-resort, especially by English visitors. Beside the station is *Hanbury Hall*, with concert and reading rooms; below are the public park and a short esplanade, with an ancient tower and a view of Gallinaria and Laigueglia.

EXCURSIONS (photographing on the mountains forbidden). To the N.E. to the ($\frac{3}{4}$ hr.) *Capo Santa Croce*, with the remains of a Roman road and the picturesque ruins of the *Arco Santa Croce* (evening light best). — To the top of the (2 hrs.) **Monte Piscivino* (1960 ft.; wide view), either by the road to the N. viâ *Solva*, or by the mule-path to the N.W., leading through groves of olives and carob-trees, to *Vegliasco* (1280 ft.). The descent may be made viâ the *Monte Bignone* (1705 ft.) to *Albenga* (p. 119). — Viâ *Vegliasco*, or to the W. viâ *Moglio*, to the top of the *Monte Tirasso* (1920 ft.), on which is the pilgrimage-chapel of *Madonna della Guardia*.

58 M. *Laigueglia* (Alb. Concordia), a sea-bathing place with narrow streets, was bombarded by the British in 1812. — The train penetrates the *Capo delle Mele* (240 ft.; lighthouse, signal-station, and pilgrimage-chapel) by means of a long tunnel, while the road describes a wide curve. — 60 M. *Andora*, a group of villages in the fertile vale of the *Merula* (sulphur-springs; $1\frac{1}{2}$ M. inland a large ruined castle). — $63\frac{1}{2}$ M. *Cervo-San Bartolomeo*. *Cervo* is picturesquely situated on the right.

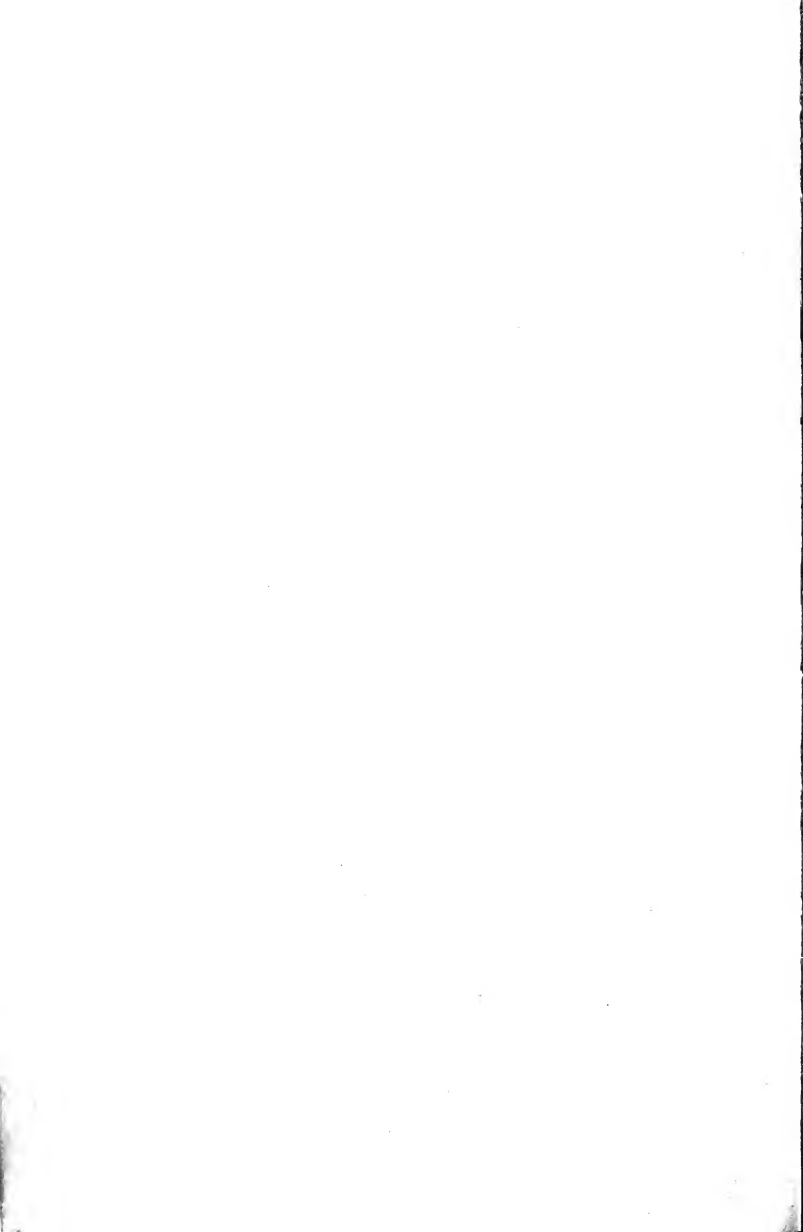


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65 M. *Diano Marina* (Hôt. Paradis, with sea-baths, R. 2 $\frac{1}{2}$ -3 $\frac{1}{2}$, P. 8-9 fr.), in a fertile plain, with trade in olive-oil and 2000 inhab., has been largely rebuilt since the earthquake of 1887. To the right, above, is *Diano Castello*. — The train passes by a tunnel under the *Capo Berta* (880 ft.), on which stands the ruined *Torre dell'Arpissella*. In clear weather the view from the cape ($\frac{3}{4}$ hr.'s walk from Oneglia) extends east-wards to the Riviera di Levante.

68 $\frac{1}{2}$ M. **Oneglia** (*Rail. Restaurant*; **Grand-Hôtel Oneglia*, on the sea, open in winter only, 60 beds 3-5, B. 1 $\frac{1}{2}$, L. 2 $\frac{1}{2}$, D. 3 $\frac{1}{2}$, P. 7-9 fr., frequented by the English; *Hôt. Victoria*, in the town; omnibus to Porto Maurizio, 20 c.), with 8300 inhab. and a shallow harbour, is one of the newer winter-resorts. It carries on a busy trade in olive-oil. Near the station is a cellular prison. Oneglia was the birthplace of Andrea Doria (p. 111) and of Edmondo de Amicis (1846), the writer. To the N. appear the peaks of the Ligurian Alps.

From Oneglia to *Ormea*, viâ the *Col di Nava*, see p. 59.

The train crosses the broad and stony bed of the *Impero*. — 70 M. **Porto Maurizio** (**Riviera Palace Hotel*, 100 beds from 5, B. 1 $\frac{1}{2}$, L. 5, D. 7, P. from 12, omn. 1 $\frac{1}{2}$ fr., luggage extra, closed in summer; *Hôtel de France*, in the town; Anglican Church Services at the Palace Hotel), with 6800 inhab. and a small harbour, is most picturesquely situated on a promontory. Olive-oil is the staple commodity. Porto Maurizio has a fine domed church by Simone Cantoni (1780) and a charming Giardino Pubblico.

The scenery now becomes less picturesque. — 73 M. *San Lorenzo al Mare*; 77 $\frac{1}{2}$ M. *Santo-Stefano-Riva-Ligure*. — The train crosses the *Argentina* or *Fiumara di Taggia*, beyond which is (79 $\frac{1}{2}$ M.) *Taggia*, which is the station also for the fishing-village of *Arma*. A road leads from Arma to (3 M.) *Bussana Vecchia*, romantically perched on a hill (670 ft.). The ruins of this village, which was completely destroyed by the earthquake of 1887, are worth visiting (key of the ruined church at *Bussana Nuova*, 1 $\frac{1}{2}$ M. lower down).

The picturesque little town of *Taggia* (*Alb. d'Italia*; omn. from San Remo, see below) lies 2 M. up the valley of the river. *Giov. Dom. Ruffini* (1807-81), poet and patriot, lived here from 1875 till his death. The town contains several old patrician mansions, and in the church of the Dominican convent are paintings of the early Genoese school.

Beyond a short tunnel we obtain a view (on the right) of *Bussana Vecchia* and *Bussana Nuovo* and of *Poggio* (p. 125). Then a tunnel under the *Capo Verde*, on which is the pilgrimage-chapel of the *Madonna della Guardia*.

84 M. **San Remo**. — The RAILWAY STATION (Pl. C, 4; *Restaurant*) lies on the W. bay, a few hundred yards beyond the new town.

Hotels & Pensions (nearly all have gardens). *On the W. Bay*, in an open situation, preferred by English visitors: *GR.-HÔT. ROYAL (Pl. c;

B, 4), Corso dell' Imperatrice, 200 beds from 5, B. 2, L. 4, D. 6, P. from 13 fr.; *WEST END HOTEL (Pl. g; A, 4), Corso Matuzia, 130 beds at 5-10, B. 1 $\frac{1}{2}$, L. 4, D. 6, P. 11-20, omn. 1 $\frac{1}{2}$ fr.; GRAND-HÔTEL ET HÔT. DES ANGLAIS (Pl. b; B, 4), Corso dell' Imperatrice, 130 beds at 4-10, B. 1 $\frac{1}{2}$, L. 4-5, D. 6-7, P. 10-18 fr.; RIVIERA PALACE HOTEL (Pl. 1; C, 4), same street, 140 beds at 3 $\frac{1}{2}$ -15, B. 1 $\frac{1}{2}$, L. 4, D. 6, P. 9-16 fr., frequented by Americans; CONTINENTAL PALACE (Pl. c; A, 4), Corso Matuzia, close to the sea, with sea-baths, 150 beds at 3-7, B. 1 $\frac{1}{2}$, L. 3 $\frac{1}{2}$, D. 5, P. 10-15, omn. 1 $\frac{1}{2}$ fr.; HÔT. IMPÉRIAL KAISERHOF (Pl. h; A, 4), Corso Matuzia, 60 R. at 3 $\frac{1}{2}$ -5, B. 1 $\frac{1}{2}$, L. 3, D. 5, P. 8-14, omn. 1 $\frac{1}{2}$ fr.; HÔT. DE LONDRES (Pl. c; A, 4), Corso Matuzia, 100 beds from 3, B. 1 $\frac{1}{2}$, L. 3-3 $\frac{1}{2}$, D. 5-6, P. 8 $\frac{1}{2}$ -12 $\frac{1}{2}$ fr., frequented by the English; all these of the first class. — *HÔT.-PENS. PARADIS ET DE RUSSIE (Pl. f; B, 4), 52 R. at 2 $\frac{1}{2}$ -5, B. 1 $\frac{1}{2}$, D. 4 $\frac{1}{2}$, S. 3 $\frac{1}{2}$, P. 8 $\frac{1}{2}$ -12 fr., *HÔT.-PENS. MIDI ET DE FRANCE, P. 9-12 fr., both in Corso dell' Imperatrice; *HÔT.-PENS. BEAUSÉJOUR (Pl. d; A, 4), Corso Matuzia, 30 R. at 2 $\frac{1}{2}$ -5, B. 1 $\frac{1}{4}$, D. 3 $\frac{1}{2}$, S. 2 $\frac{1}{2}$, P. 8-12 fr.; HÔT. BRISTOL (Pl. i; B, 4), Via Regina Margherita, 25 R. at 3-5, B. 1 $\frac{1}{4}$, L. 3, D. 4 $\frac{1}{2}$, P. 8-10 fr.; HÔT. PAVILLON (Pl. k; A, 4), Corso Matuzia, R. 4, B. 1 $\frac{1}{4}$, L. 3, D. 3 $\frac{1}{2}$, P. 7 $\frac{1}{2}$ -10 fr. — *In the Corso degli Inglesi*, in an elevated situation: *GR.-HÔT. SAVOY (Pl. s; B, 3), 150 R. from 5, B. 2, L. 4-5, D. 6-8, P. from 12 $\frac{1}{2}$, omn. 2 fr., first-class; HÔT. BELVEDERE, HÔT. BEL SITO (Pl. y; B, 3), PENS. BELLAVISTA (Pl. be; B, 3), ENGLISH PENSION (Pl. m; B, 3), PENS. DES ANGLAIS, all English.

Near the Station and in the New Town: *HÔT. DE PARIS (Pl. n; C, 4), Corso dell' Imperatrice, R. 4-5, B. 1 $\frac{1}{2}$, L. 3, D. 4, P. 10-12 fr.; *HÔT. DE L'EUROPE ET DE LA PAIX (Pl. a; C, 4), 100 beds at 4-6, B. 1 $\frac{1}{2}$, L. 3 $\frac{1}{2}$, D. 5, P. 10-14 fr.; HÔT. COSMOPOLITAIN (Pl. z; C, 4), Via Roma, 65 beds at 3-5, B. 1 $\frac{1}{4}$, L. 3, D. 4, P. 9-12 fr.; EXCELSIOR HÔTEL MILAN, Via Roma, with restaurant, 30 R. at 3-4, B. 1 $\frac{1}{4}$, P. 7-10 fr., good; HÔT. MÉTROPOLE ET TERMINUS (Pl. o; C, 4), Via Roma, with restaurant, 32 R. from 2 $\frac{1}{2}$, P. 8 fr.; HÔT. CENTRAL ET COMMERCE (Pl. ce; C, 3), Via Andrea Carli, with café-restaurant, recommended to passing tourists, 40 R. at 2 $\frac{1}{2}$ -3 $\frac{1}{2}$, B. 1 $\frac{1}{4}$, L. 3, D. 3 $\frac{1}{2}$, P. 8-10 fr.; HÔT. DE LA REINE, Corso dell' Imperatrice, adjoining the Giardino Pubblico, frequented by the English, P. 7-9 fr.; HÔT. NATIONAL, Via Vitt. Emanuele 1, 45 beds at 3-5, B. 1 $\frac{1}{4}$, L. 1 $\frac{1}{2}$, D. 3, P. 8-10 fr. (these three without central heating). — HÔT. SAN REMO-MOLINARI, Via Roma, R. 2 $\frac{1}{2}$, D. 3 $\frac{1}{2}$ fr., HÔT. DE LA GRANDE BRETAGNE, HÔT.-PENS. UMBERTO PRIMO, in the Via Vitt. Emanuele, Italian.

On the E. Bay, in a sheltered and quiet situation: *GRAND-HÔTEL BELLEVUE (Pl. p; F, 1, 2), Corso Felice Cavallotti, adjoining the Villa Zirio, 120 beds at 5-12, B. 1 $\frac{1}{2}$, L. 4, D. 6, P. 12-20, omn. 1 $\frac{1}{4}$ fr.; *GR.-HÔT. DE LA MÉDITERRANÉE (Pl. w; F, 2), Corso Felice Cavallotti, with sea-baths, 120 beds at 4-8, B. 1 $\frac{1}{2}$, L. 4, D. 5, P. 10-18, omn. 1 fr.; *GR.-HÔT. DE NICE (Pl. t; E, 2), Corso Garibaldi, 95 R. at 3 $\frac{1}{2}$ -6, B. 1 $\frac{1}{2}$, L. 3 $\frac{1}{2}$, D. 5, P. 9-14 fr.; all these of the first class. — *HÔT. VICTORIA ET DE ROME (Pl. v; F, 2), Corso Felice Cavallotti, 75 beds at 2 $\frac{1}{2}$ -5, B. 1 $\frac{1}{2}$, L. 3, D. 4 $\frac{1}{2}$, P. 8-12, omn. 1 fr.; HÔT. GERMANIA ET PENS. LINDENHOF (Pl. r; F, 2), Via del Castillo, near the sea, P. 8-12 fr.; SCHWEIZERHOF (Pl. u; E, 2), Corso Garibaldi, P. 8-10 fr.; PENS. PAULA ROBERTA, Via di Francia (Pl. D, E, 2), quite German, P. 7-10 fr.; HÔT.-PENS. DU MIDI, Via Ruffini (Pl. E, 2); PENS. DES ÉTRANGERS, Corso Garibaldi.

In summer only the *Hôt. Cosmopolitain*, *Excelsior Hôtel Milan*, *Hôt. Métropole*, *Hôt. National*, *Hôt. San Remo Molinari*, and *Hôt. Grande Bretagne* are open.

Sanatoria. KURHAUS (Pl. F, 1), near the Gr.-Hôt. Bellevue (see above), with hydropathic, 75 beds; COLUMBIA, Villa Ferrari, 15 beds, P. 12 $\frac{1}{2}$ -25 fr. For consumptives: English Nursing Home SUNNYBANK, Berigo (from 4 guineas a week); VILLA QUISISANA (Pl. q; A, 4), above the Corso Matuzia (from 13 fr. a day).

Apartments (comp. p. xxii). Suites of apartments are to be found in the Via Vittorio Emanuele, Corso dell' Imperatrice, Via Feraldi, Corso Garibaldi, Via Umberto, and Via Roma. Those in other parts of the

town are less desirable, owing to the coldness of the streets. VILLAS abound; rent for the winter 1500-12,000 fr., including furniture and other requisites (distinct bargain necessary). Lists of apartments and villas at the *Anglo-American Agency*, the *Agence Ligurienne*, and the *Agence Benecke et Heywood*, all in the Via Vittorio Emanuele.

Cafés-Restaurants. *Restaur. du Casino Municipale*, in the Kursaal (see below); *Café Roma*, Via Umberto 3, both with Munich and Pilsner beer, L. 2½, D. 3½ fr., incl. wine (band and varieties in the evening); **Café du Commerce*, in the Hôt. Central (p. 122), **Café Européen*, Via Vitt. Emanuele; *Restaurant International* (Bouillon Duval), Via Vitt. Emanuele 34, inexpensive. — **Confectioners.** *Theves*, facing the Giardino Pubblico; *Gaspero, Andry, & Co.*, Via Vitt. Emanuele 24; *Steiner Saluzzi & Co.*, Via Vitt. Emanuele 6 bis. — **Tea-Room.** *Alexandra Tea Rooms*, Corso dell'Imperatrice.

Music in the Via Ruffini (Pl. E, 2) on Sun., Tues., & Thurs., 2.30-4 p.m. — **Places of Entertainment.** *Casino Municipale* (Pl. C, 3), with concert-room, theatre (operas and operettas), reading-room, and 'Cercle des Etrangers' (card-room, for members only); ticket for the day 1 fr. (also subscribers). — *Teatro Principe Amedeo* (Pl. D, 3).

Carriages. Drive in the lower town 1 fr., with two horses 1½ fr. (at night 1½ or 2½ fr.); per half-hour 1½ or 2 fr. (at night 2 or 3 fr.); drive in the upper town, 1½, 2, 2, or 3 fr.; per hour 2½, 3½, 3½ or 4 fr. Double fare in the town between 1 and 4 p.m. from Dec. to mid-May (inclusive). If luggage over 44 lbs., each box ½ fr. One-horse carr. to the Madonna della Costa 3, landau for 4 pers. 4, two-horse carr. 6 fr.; drive round the hill-road ('Giro della Circonvallazione'; p. 125) 5, 6, or 10 fr.; to Bordighera 10, 12, or 15 fr. (incl. the Strada Romana 12, 14, or 18 fr.). Carr. with rubber tyres charge 25% more in each case. — **Donkey** to Madonna della Guardia, Verizzo, or Coldirodi 4, to Bussana Vecchia or San Romolo 6, Ceriana or Monte Bignone 8, to Baiardo 10 fr. — **Boat** per hour for 1 person 1 fr., for several 2 fr. and fee (bargaining advisable).

Motor Cars at the *Società Generale Esercizi con Automobili*, opposite the railway-station.

Omnibus from the Piazza Cappuccini (Pl. C, 3) to the end of the Corso Fel. Cavallotti ('Val d'Olivì'), every ½ hr. from 7 to 12 and from 2 to 7 (10 c.); from the Piazza Colombo to *Ospedaletti* 8 times daily (30 c.), to *Bordighera* twice daily (60 c.).

Post and Telegraph Office (Pl. D, 3), Via Roma 14 bis; open 8 a.m. to 8 p.m. (telegraph-office till 9 p.m. and till midnight from Dec. 1st to April 30th); branch-office at Corso Garibaldi 8.

Bankers. *Benecke et Heywood* (see above); *Fratelli Asquasciati; Rubino; Mombello, Debraud, & Co.*, all in the Via Vitt. Emanuele.

Tourist Agents. *Thos. Cook & Son*, Via Vitt. Emanuele 17; *Benecke et Heywood* (see above), for the International Sleeping-Car Co; and the North German Lloyd; *C. Stefano*, Via Roma 11, for the Hamburg-America Line (p. 116).

Shops. Booksellers: *Ruef*, Corso Garibaldi 30; *Branzke*, Corso dell'Imperatrice 7; *Gandolfo*, Via Vitt. Emanuele 24; *Zosen* (also photographs), Via Vitt. Emanuele 15. — Among the specialties of the place are inlaid wood (*Anfossi, Di Leva*, Via Vitt. Emanuele) and the perfumes manufactured by *Aicardi*.

English Physicians. *Dr. M. Foster*, Villa San Giovanni; *Dr. Blaikie-Smith*, Villa Victoria; *Dr. Crichton-Miller*, Villa Mary; *Dr. Hunt*, Villa Margherita; *Dr. Lillie*, Villa San Bartolomeo. — **Dentist.** *Dr. Joseph Gerbolini*, Via Privata. — **Chemists.** *Squire*, Via Vitt. Emanuele 17; *Peinemann & Wiedemann*, Via Vitt. Emanuele 10 (Pl. Ap.; C, 3); *Jordan*, Via Vitt. Emanuele 27. — **Baths** in the Via Privata and in the *Stabilimento dei Baqni di Mare* (Pl. E, 2), Passeggiata Imperatore Federico.

Visitors' Tax daily 50 c., per week 2 fr., 2 pers. 4 fr., season 30 and 50 fr. **British Vice-Consul**, *Meysey Turton*. — **AMERICAN CONSULAR AGENT**, *Alb. Ameglio*.

Anglican Churches (from Oct. to May). *St. John the Baptist's* (Pl. B, 4), Via Roma; services 11 & 5.30; chaplain, *Rev. W. J. S. Emery, M.A.*, Casa Franca, Corso dell'Imperatrice. — *All Saints'* (Pl. B, 4), Corso dell'Imperatrice; services 10.30 & 5.30; chaplain, *Rev. E. B. Brackenbury, M.A.*, Villa San Giorgio. — **PRESBYTERIAN CHURCH** (Pl. C, 4; services at 11 & 5), Corso dell'Imperatrice 4.

Golf Links (9 holes) at *Arma di Taggia*, near Taggia (see p. 121).

Climate. San Remo is sheltered by an unbroken semicircular hill rising from the *Capo Nero* to the *Piano Carparo* (2955 ft.), culminating in the *Monte Caggio* (3575 ft.) and *Monte Bignone* (4260 ft.), and descending thence to the *Capo Verde*, its summit being nowhere more than 4 M. distant in a straight line. The N. winds are, therefore, entirely excluded from this favoured spot, especially as a double range of mountains rises behind the town a little farther back, while the force of the E. and W. winds is much broken. Violent E. winds, however, frequently occur at the end of February and the beginning of March, and the 'Mistral' is also an unwelcome visitor at this season. — To consumptive and bronchial patients the E. bay is recommended on account of its sheltered situation and humid atmosphere, while those suffering from nervous and liver complaints will find the dry and stimulating air of the W. bay more beneficial. — The mean temperature of San Remo during the three winter months is 51° Fahr.

San Remo, a town of 17,100 inhab., lies in the middle of a beautiful bay, 5½ M. wide, embosomed in olive-groves that cover the valleys and lower slopes and give place higher up to pines and other coniferæ. It has been a health-resort since 1861.

The crowded houses of the **OLD TOWN** (*Citta Vecchia* or *La Pigna*, Pl. C, D, 2, 3), with the church of *San Siro* founded in the 12th cent., occupy a steep hill between the short valleys of the *Torrente San Francesco* and the *Torrente di San Romolo*. A smaller quarter named *Castigliuoli* lies to the W. of the latter stream. These older parts of the town consist of a curious labyrinth of narrow lanes, flights of steps, archways, lofty and sombre houses, and mouldering walls. The arches which connect the houses high above the streets are intended to give them stability in case of earthquakes. Vines are frequently seen clambering up the houses and putting forth their tendrils and leaves on the topmost stories.

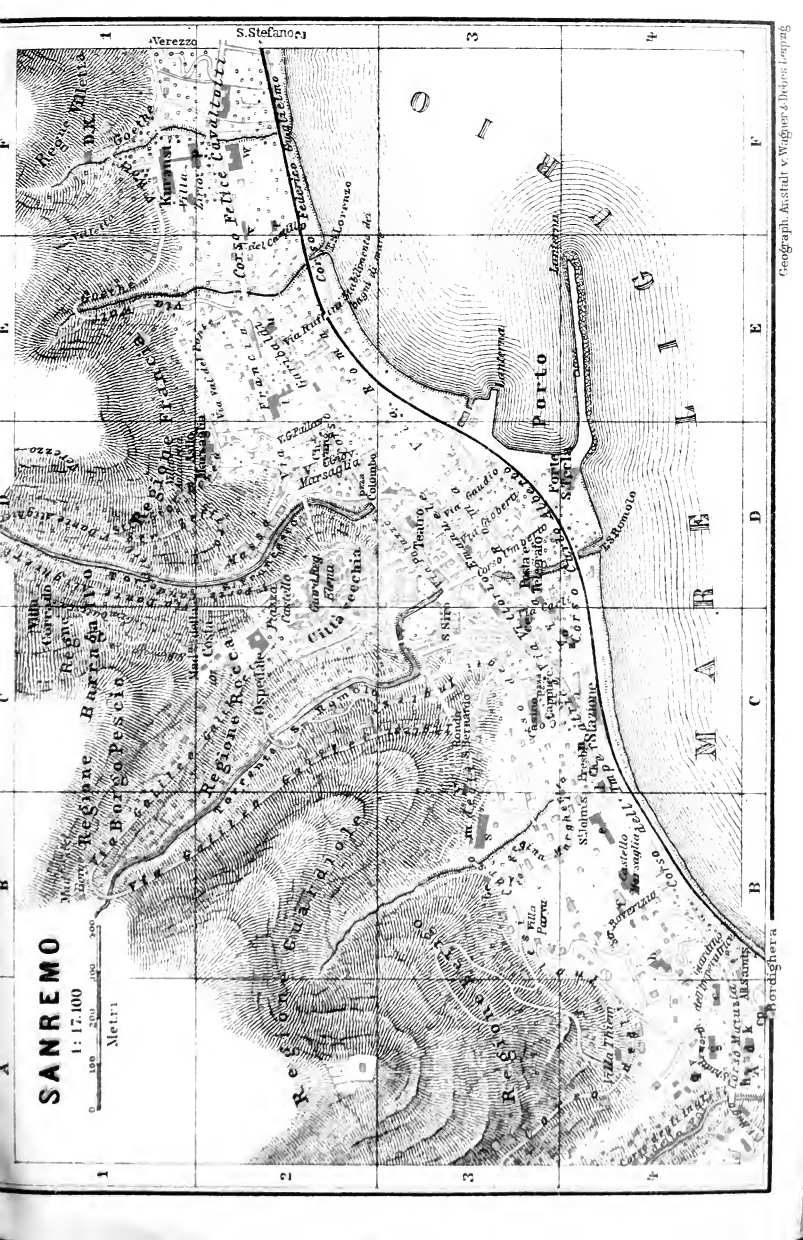
The **NEW TOWN** occupies the alluvial land at the foot of the hill. The long *Via Vittorio Emanuele* (Pl. C, D, 3), with its numerous shops, is the chief centre of traffic. No. 24 in this street, the *Palazzo Borea d'Olmo* (15th cent.), possesses a fine staircase. — To the S.E. is the fort of *Santa Tecla* (Pl. D, 3, 4; now a prison), constructed by the Genoese to defend the small harbour, which is sheltered by a breakwater 1300 ft. in length.

The *Via Vitt. Emanuele* leads past the **CASINO MUNICIPALE** (*Kur-saal*; Pl. C, 3; p. 123) to the ***CORSO DELL' IMPERATRICE** (Pl. B, C, 4), on the W. bay, which is planted with palms. This magnificent promenade, the favourite winter-resort of the visitor, skirts the railway and the sea and terminates towards the W. in the beautiful *Giardino dell'Imperatrice* (Pl. A, B, 4), beyond which begin the *Corso Matuzia* and the *Corso Ponente* (Pl. A, 4), ending at the cemetery.

SANREMO

1: 17.100

Metri





The main thoroughfare of the quarters on the E. bay is the *Corso Garibaldi* (Pl. D, E, 2) and its E. prolongation, the *Corso Felice Cavallotti* (Pl. E, F, 2). A little above the latter, next to the Bellevue Hotel, is the *Villa Villeneuve* or *Zirio* (no adm.), where the dying German Crown Prince Frederick William resided from Nov., 1887, to March, 1888. — The chief promenades in this quarter are the high-lying *Via Wolfango Goethe* (Pl. E, F, 1) and the quiet *Corso Federico Guglielmo* (Pl. E, F, 2), by the sea.

A delightful drive (tariff, see p. 123) is afforded by the *HILL ROAD to the N. of the town, which begins at the Rondo Marsaglia, above the Piazza Colombo, and, at first under the name Strada Zeffiro Massa (Pl. D, 2, 1), ascends the left bank of the *Torrente San Francesco* in the sheltered *Barragallo Valley*. The Via Porte Candelieri, the old road to Verezzo, coming from the Madonna della Costa, crosses the stream by a picturesque bridge. Farther on we follow the Via Dante Alighieri (Pl. D, 1), which turns to the S. towards the white dome-covered church of MADONNA DELLA COSTA (Pl. C, 2), perched on the top of the hill as the keystone of the old town. The church is approached by alleys of cypresses and, like the *Giardino Regina Elëna*, beside the large *Hospital* (Pl. C, 2), commands a fine view of bay and mountain.

The Via Galileo Galilei (Pl. C, B, 1, 2), the continuation of the hill-road, runs up one side and down the other of the *San Romolo Valley*, passing the *Madonna del Borgo* (Pl. B, 1), and then, shortly before the Rondò or Piazzale San Bernardo (Pl. C, 3), joins the *Corso degli Inglesi* (Pl. A-C, 3, 4; formerly Strada Berigo). This road leads to the W. and, flanked by beautiful gardens, winds along the hillside. A little below the road is the fine palm-garden of the **Villa Parva* (Pl. B, 3; adm. Wed. & Sat., 10-12 and 2-4; 1 fr., for charitable purposes). We then enter the valley of the *Torrente della Foce* and descend it to the *Corso Matuzia* (Pl. A, 4).

EXCURSIONS. A beautiful and easily reached point of view is the (1 hr.) **Madonna della Guardia* (370 ft.; restaurant) on *Capo Verde* (best view in the morning; carr., see p. 123). The ascent begins at the Dazio Comunale, about 13/4 M. to the E. of San Remo. The return from the church may be made by *Poggio* (Albergo Poggio, etc.), a village noted for its wine. The best view is obtained from near the old tower above the village. — To *Bussana Vecchia* or to *Taggia*, see p. 121. — A good road (omn., see p. 123) leads viâ *Poggio* to the (8 1/2 M.) picturesque hill-town of *Ceriana* (1210 ft.; inn). — A road leads through the charming valley of *San Martino* to the (2 1/2 hrs.) prettily situated *Verezzo*, with the churches of San Donato and Sant' Antonio. — To *San Romolo* (2580 ft.), a former hermitage, with fine chestnut woods and villas, in the upper valley of San Romolo, a donkey-ride of 2 1/2 hrs. (6 fr.). This excursion may be continued viâ the *Colle dei Termini* (3105 ft.) to the (1 1/2 hr.) **Monte Bignone* (1260 ft.; panorama of the sea with Corsica to the S. and the Maritime Alps to the N.). Rich flora (rhododendrons). From the pass a bridle-path descends to the N.W., viâ the *Piano del Re*, to the well-situated village of *Baiardo* (2950 ft.; two inns), whence we may return to San Remo viâ *Ceriana* (see above). Another pleasant extension of the excursion from San Romolo is that viâ the *Monte Caggio* (3575 ft.) and the villages of *Seborga* and *Sarzo*

to *Bordighera* (see below). — To *Coldirodi* (see below) by Ospedaletti 2 hrs.; or direct, by a very ancient road, 1 hr. — Viâ Ospedaletti to (2½ hrs.) *Bordighera* (omn., see p. 123).

The train passes through a tunnel under *Capo Nero*, while the road winds round the promontory high above the sea.

87 M. Ospedaletti. — **HOTELS.** **Gr.-Hôtel de la Reine*, 125 beds at 4-9, B. 1½, L. 4, D. 5, P. 9-18 fr., of the first class; *Hôt.-Pens. Suisse*, 70 R. at 3-7, B. 1½, L. 3, D. 4, P. 8-14 fr.; **Hôt. Royal*, 50 R. from 4, B. 1¾, D. 1½, S. 3½, P. 9-15 fr. (not for invalids); *Hôt.-Pens. Métropole*, 45 R. at 3-8, B. 1½, L. 2½, D. 3-3½, P. 7½-10 fr., good; **Hôt.-Pens. Riviera*, P. 6-8 fr.; *Alb. d'Italia*, P. from 5 fr. — Also Private Apartments. — ANGLICAN CHURCH SERVICE in winter in the *Hôt. Suisse*. — PHYSICIANS, *Dr. Enderlin*; *Dr. Huguenin*; *Dr. Oster*, and others. — Visitors' Tax 1½ fr. per week. — Concerts in the *Casino* (with restaurant and reading-room) on Mon. and Frid., 2.30-4.30 p.m. — POST & TELEGRAPH OFFICE next the *Hôt. Métropole*. — OMNIBUS to San Remo and *Bordighera*, see p. 123.

Above the little fishing-port of *Ospedaletti* a winter-resort (100 ft.) was laid out in 1882 at great expense, in a sheltered and most favourable situation, with walks free from dust. *Ospedaletti* is one of the chief flower-markets in the Riviera; visits should be paid to the *Pépinière* in the Via Garibaldi, above the town, and to the *Giunchetto* (venerable palms), on the *Bordighera* road.

From *Ospedaletti* a mule-track (¾ hr.) and a road diverging at *Capo Nero* lead to the little town of *Coldirodi* or *Colla* (830 ft.; Café-Restaurant des Etrangers; Caffè-Ristorante della Biblioteca), the town-hall of which contains a library and an considerable picture-gallery (adm. 50 c.). Fine view near the cemetery.

90½ M. Bordighera. — **Hotels and Pensions** (largely patronized by the English). *On the Strada Romana* (p. 127), in a sheltered situation: **HÔTEL ET KURHAUS DU CAP AMPEGLIO* (Pl. q), with hydro-pathic and magnificent view, 160 beds at 6-15, B. 2, L. 5, D. 7, P. 12-20, omn. 1½ fr.; **HÔT. ANGST* (Pl. a), with fine garden, 180 beds from 5, B. 1¾, L. 4-5, D. 6-8, P. 12-24 fr.; **HÔT. ROYAL* (Pl. r), R. from 4, B. 1½, L. 3½, D. 5, P. 10-17 fr.; **HÔT. HESPERIA* (Pl. o), 95 beds at 4-10, B. 1½, L. 4, D. 5½, P. from 10, omn. 1½ fr.; **HÔT. BELVÈDÈRE* (Pl. s), with garden, 95 R. at 4-8, B. 1½, L. 4, D. 6, P. 14-18, omn. 1½ fr.; *HÔT. DE LONDRES* (Pl. e), English; **HÔT. BELLAVISTA* (Pl. e), R. 3½-6, B. 1¼, L. 3, D. 4, P. 8-11 fr. — *In the Via Vittorio Emanuele*: **GRAND-HÔTEL* (Pl. h), 80 beds at 3-7, B. 1½, L. 3½, D. 4½, P. 8-13, omn. 1½ fr., **HÔT. D'ANGLETERRE* (Pl. f), 70 beds at 4-7, B. 1½, L. 3½, D. 4½, P. 9-14 fr., **PARK HOTEL* (Pl. g), R. 3½-7, B. 1½, L. 3½, D. 4½, P. 9-14 fr., all three with gardens; *HÔT. CENTRAL* (Pl. m), at the station, with restaurant, R. 2½-3½, B. 1¼, P. 7-8 fr. — *In the Via Bischoffsheim*: *HÔT. DE LA REINE* (Pl. t), R. 3-5, B. 1½, L. 3½, D. 4½, P. 7-12 fr. — *In the Via Imperatrice Federico*: *HÔT. VICTORIA*, with restaurant, R. 2½-4, B. 1½, L. 2½, D. 3½, P. 6½-10 fr., good; *UNION-HÔT. SAVOIE* (Pl. l), R. from 4, B. 1½, L. 2½, D. 4, P. from 8 fr.; *HÔT. BORDIGHERA ET TERMINUS* (Pl. b), R. 2½-3½, B. 1¼, L. 2½, D. 3½, P. 8-9 fr., well spoken of. — *In the Strada dei Colli*, to the N.E. of the old town, *HÔT. BRISTOL*, P. 7½-9½ fr., English.

PENSIONS. *Villa Constantia* (Pl. d), *Strada Romana*, P. 8-12 fr., good; *Pens. Jolie* (Pl. k), *Via Regina Margherita*, P. 6-8 fr., good; *Pens. Philipp* (Pl. p); *Pens. de la Reine* (Pl. t), *Via Bischoffsheim*, P. from 7 fr.; *Pens. Bellevue*, near the *Strada di Circumvallazione*; *Villa Quisisana*, *Pens. Richeumont*, both *Strada Romana*; *Pens. Alexandra*, *Via Regina Margherita*,

In summer only the *Hôtel Central* and *Pens. Jolie* are open.

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della Chima

Mand. dell'
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Campicrosso

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VA

S. Croce
361

P. Novati

Tortezzi

C. Ramasse

Ventimiglia

S. Rocco

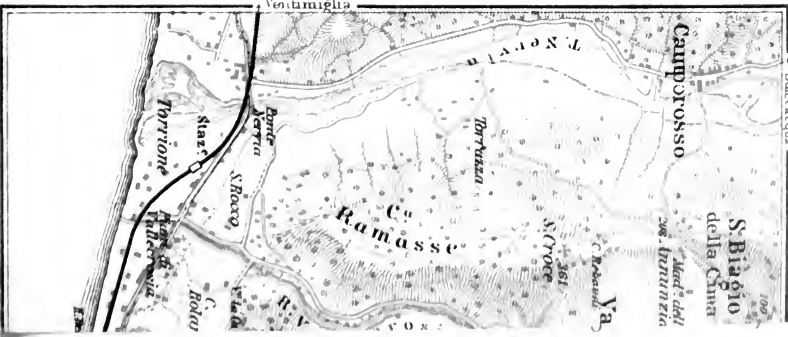
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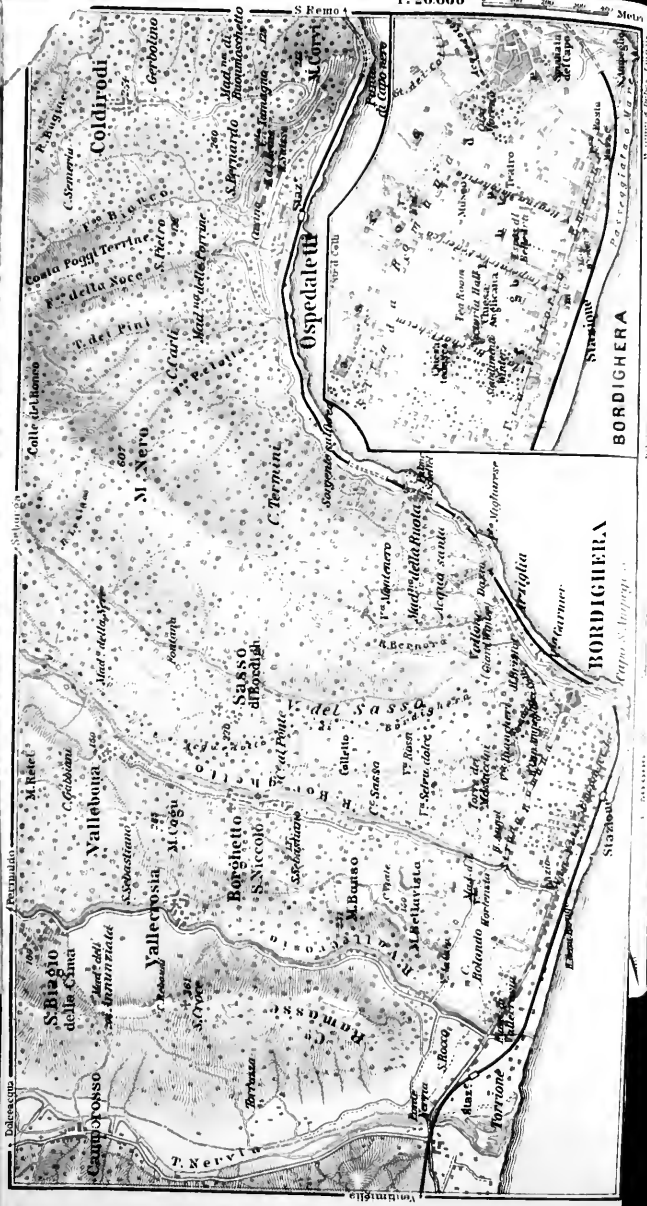
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Ventimiglia

Metri

Restaurants. *Faisan Doré* (rooms), Via Imperatrice Federico (Munich beer); *Caffè-Ristorante Ligure*; *Caffè della Stazione*. — **Café & Confectioner.** *Berger*, Via Vitt. Emanuele. — **Tea Room.** *Bordighera Tea Rooms*, Via Bischoffsheim.

Physicians. *Dr. Hubbard*, Casa Santa Monica; *Dr. J. Linton Bogle*, Villa Vaniglia; *Dr. G. Hamilton*, Villa Pozzoforte (all English); *Dr. Herschel*, *Dr. Lewinsohn* (German). — **Dentists.** *Saltarelli*; *Viviani*. — **Chemists.** *Calcauna*; *Tassarotti*; *Hentrich*, *Wurtz*, Via Vitt. Emanuele.

Anglican Church. *All Saints'*, Via Bischoffsheim, services from Oct. to May at 10.30 and 3; chaplain, *Rev. H. C. Muriel, M.A.*

Post & Telegraph Office. Piazza Mazzini, open 8 a.m.-8 p.m.

British Vice-Consul, *A. Turton*. — **Bankers:** *Giribaldi*; *The Bank* (also money-changer's); *Edw. Berry*, Casa Balestra (Engl. Banker); the last two are also agents for furnished apartments.

Palms & Flowers at *L. Winter's*, Via Vittorio Emanuele.

Cabs (for 1 or 2 pers.): per drive 1, with two horses 1½ fr.; per hour 2, 3 fr.; each addit. pers. 50 c. more; to *Ospedaletti* 6 or 10 fr.; to *Coldirodi* 12 or 18 fr.; to *Perinaldo* 18 or 30 fr.

Omnibus viâ *Ospedaletti* to *San Remo*, see p. 123; to *Vallebona* twice, and to *Soldano* once daily. — **Electric Tramway** from the Piazza Mazzini by the Via Vitt. Emanuele viâ *Piani di Vallecrosia* and *Ponti Neria* (p. 128) to *Ventimiglia* (p. 128), every ¼-½ hr. in winter (45 or 30 c.).

Climate. The strangers' quarter is formed by the *Strada Romana*, now converted into a wide and dust-free promenade running along the slope through groves of pine and olive. Only its E. end is fairly sheltered, the rest being exposed to the dry coast-winds. Serious cases of illness are therefore not usually sent to Bordighera, which, in contrast to the other Riviera stations, is frequented mainly by convalescents and tourists. — The temperature in winter is lower than at San Remo and Ospedaletti.

Bordighera (3900 inhab.), first brought into general notice by Ruffini's novel 'Dr. Antonio', consists of an old upper quarter, on the higher ground of the *Capo Sant'Ampeglio*, and a new lower quarter, between the coast-road (here named Via Vittorio Emanuele) and the *Strada Romana*. The *Passeggiata a Mare*, a picturesque coast-promenade free from dust, extends westwards from the foot of the rocky cape.

From the Via Vittorio Emanuele, in which are the station and the *Chiesa di Terrasanta*, built by Garnier, the Via Regina Margherita, the Via Imperatrice Federico, and the Via Bischoffsheim ascend to the *Strada Romana* (the ancient *Via Aurelia*), which ends on the W. at the Bòrghetto brook. This fine road affords charming views of the palm-gardens of the *Hôtel Anstyl* and the *Villa Elelinda* (built by Garnier). On its S. side, below the *Hôtel de Londres*, is the *Museum*, or *International Free Library*, founded by Mr. Bicknell and containing a reading-room, a concert-hall, a library, a unique collection of the flora of the Riviera, a collection of minerals, and an archaeological collection (including fragments and casts of the rock-inscriptions mentioned at p. 56). — A magnificent *View is obtained from the *Spianata del Capo*, on the top of the promontory, at the E. end of the road: to the left, the bay of Ospedaletti; to the right, Ventimiglia, Mentone, Cap Martin, Monaco, the *Monts Esterel*, and the snow-flecked *Alpes Maritimes*.

Another pleasant walk is afforded by the *Strada dei Colli*, to the

N. of the old town. From the end of the road, immediately beyond the Villa Bianchini, a footpath ascends to the left to the *Torre dei Mostaccini* (375 ft.), an old watch-tower commanding a fine view.

Bordighera is famous for its floriculture (roses, carnations, anemones, etc.), which partly supplants olive-growing, and for its date-palms (*Phoenix dactylifera*), of which, however, the fruit seldom ripens sufficiently to be edible. Like Elche (see Baedeker's Spain) Bordighera does a large business in supplying palm-branches to Roman Catholic churches for Palm Sunday and to Jewish communities for the Feast of Tabernacles. For the former purpose the leaves are bleached on the trees by being tightly bound up. — The finest palms are to be seen on the Ospedaletti road, to the E. of the town: in the gardens of the *Villa Garnier* (now *Gossmann*; adm. on Wed. & Sat. only), at Winter's *Vallone Gardens* (adm. free), 1 M. from the station, and in the **Madonna Garden* at *Ruota*, $\frac{3}{4}$ M. beyond the bridge, belonging to the same owner and containing the celebrated Scheffel Palms (adm. Oct.-April 75 c.).

From the Vallone Gardens we may ascend the *Valley of the Sasso* (in dry weather) to the (1 M.) *Aqueduct*, follow it for $\frac{3}{4}$ M. and return thence to ($\frac{1}{4}$ M.) Bordighera along the conduit.

EXCURSIONS. From Old Bordighera by foot and bridle paths through beautiful olive-groves to ($\frac{3}{4}$ hr.) *Sasso* (725 ft.); thence viâ *Seborga* (1695 ft.; inn), formerly the mint of the abbots of Lérins, to the *Monte Caggio* and to *San Romolo*, see p. 125. — To ($2\frac{1}{4}$ M.; omn., see p. 127) *Vallebona* viâ *Borghetto*. — From the *Piani di Vallecrosia*, the W. suburb of Bordighera (tramway-station, see p. 127), a road ascends viâ *Vallecrosia*, *San Biagio della Cima*, and *Soldano* (omn., see p. 127), to ($3\frac{1}{2}$ -4 hrs.) *Perinaldo* (1895 ft.; inn; omn. to Ventimiglia, see below), a village commanding beautiful views. Perinaldo is the birthplace of the astronomers Giov. Dom. Cassini (1625-1712), Giac. Fil. Maraldi (1665-1729), and G. D. Maraldi (1709-88). — The ascent of the **Cima di Santa Croce* (1160 ft.) is highly attractive. From the tramway-station at the foot of the valley of Vallecrosia a marked footpath ascends through wood to (ca. $1\frac{1}{2}$ hr.) the chapel on the summit (magnificent view). We may return by a steep path to the N. to *San Biagio* or to *Dolceacqua*. — From the tramway-station of *Ponte Nervia* (see below), in the Nervia valley, we may proceed viâ ($\frac{3}{4}$ M.) *Camporosso* to ($4\frac{1}{2}$ M.) *Dolceacqua* (165 ft.; three inns), with the ruined ancestral castle of the Dorias of Genoa (p. 101). Thence we go on viâ (7 M.) *Isolabona* to ($11\frac{1}{2}$ M.) *Pigna* (1015 ft.; Hôt. de France; Hôt. Umberto Primo; omn. to Ventimiglia, see below), the parish-church of which has a winged altar of the 15th century. In the ruinous chapel of *San Bernardo* are some interesting frescoes. — To *Coldirodi* viâ ($3\frac{1}{2}$ M.) *Ospedaletti*, see p. 126.

$92\frac{1}{2}$ M. *Vallecrosia*, near the *Piani di Vallecrosia* (see above; views); to the right is an Italian Protestant school. Crossing the *Nervia*, we obtain a glimpse of the Maritime Alps; on the left, at *Ponte Nervia*, are scanty remains of a Roman settlement with a theatre.

94 M. *Ventimiglia* (*Railway Restaurant*, L. 3, D. 4, luncheon-basket $3\frac{1}{2}$ fr.). — HOTELS. *Hôt. des Voyageurs*, with restaurant, R. from $2\frac{1}{2}$ fr., good, *Hôt. Suisse et Terminus*, R. $2\frac{1}{2}$ - $3\frac{1}{2}$ fr., *Hôt. Maison Dorée*, with restaurant, all near the station. — *Ristorante Oreste*, clean. — *Caffè Teatro*. — MONEY CHANGERS at the rail. station. — GOODS AGENTS, *Fratelli Gondrand*.

CAB per drive 1 fr., at night 1½ fr.; per hr. 2 fr.; to Mortola 2, there and back 4 fr. — ELECTRIC TRAMWAY to *Bordighera*, see p. 127. — MOTOR OMNIBUS to *Vievola*, see p. 52.

Ventimiglia (45 ft.), Fr. *Vintimille*, the Roman *Albium Intemelium*, the Italian frontier-town, with 3500 inhab. and the seat of a bishop, consists of the industrial new town, in an exposed (N. wind) situation between the station and the sea, and the picturesque old town on a hill to the W. of the *Roia*. In the old town is the *Municipio*, containing a small collection of Roman antiquities from Ponte Nervia (p. 128). The *Cathedral*, the *Baptistery*, and the church of *San Michele* are three interesting Romanesque buildings. The first contains a Madonna by Barnaba da Modena (p. 451); the last has columns bearing Roman inscriptions. About ½ M. to the W. lies the picturesque *Porta Canarda*. Above the isolated tower-like rock (*Scoglio alto*) on the beach rises the former *Citadel* (now barracks).

Fine views are obtained from the ruined Genoese fort of *San Paolo* (535 ft.), 20 min. above the old town, and from above the (1 hr.) ruined *Castello d'Appio* (1130 ft.). — To the *Val Nervia*, see p. 128.

On the Mentone road, within Italy, is (2½ M.) *Mortola*, with the **Giardino Hanbury*, the most luxuriant on the Riviera (adm. on Mon. & Frid. afternoons, fee 1 fr., for the benefit of the poor; visitors inscribe their names).

From Ventimiglia to *Tenda* (for Cuneo and Turin), see R. 11; to *Marseilles* (*Mentone, Nice*), see R. 4.

23. From Genoa to Pisa. Riviera di Levante.

102½ M. RAILWAY. 'Train de luxe' (Paris to Rome, p. 1; Cannes to Rome, p. 116) in 3¼-4½ hrs. (fare 28 fr. 50 c.); fast express in 3¼-4¼ and express in 4-4½ hrs. (20 fr. 65, 14 fr. 45, 9 fr. 40 c.); ordinary train in 5¼-6¼ hrs. (19 fr. 15, 13 fr. 40, 8 fr. 65 c.). The trains start from the *Stazione Piazza Principe* (local trains to Chiavari also from the *Stazione Brignole*; comp. the time-tables). — Tickets to Nervi, Rapallo, etc. by the fast express are issued only as extensions of tickets to Genoa, on application being made to the 'Controllore' or to the station-master immediately on the traveller's arrival in Genoa. Some of the express trains do not carry local passengers between Genoa and Chiavari, Spezia and Pisa, or Viareggio and Pisa. — Best views on the right (entrance-side of the carriage). Between Nervi and Spezia the view is much interrupted by the numerous tunnels. It is dangerous to lean out of the carriage-window. — *Electric Tramway* (No. 8) to Nervi, see p. 97. — *Motor Omnibuses* to Portofino (p. 131) 4 times daily, 7 fr., there and back 11 fr.; office at Genoa, Piazza Deferrari.

Genoa, see p. 95. On leaving the *Stazione Piazza Principe* the train passes through a long tunnel (4-5 min.).

2 M. *Stazione Brignole*. To the left we obtain a view of the fortress-crowned heights around Genoa.

On the *Riviera di Levante*, or coast to the E. of Genoa, the vegetation is less luxuriant than on the *Riviera di Ponente* (p. 116), but the scenery is almost more striking. The line is carried through

numerous cuttings and more than eighty tunnels. The villages have narrow streets and lofty houses, closely built on the narrow seaboard or in confined valleys.

The train crosses the insignificant *Bisagno* (p. 115) and passes under the *Collina d'Albàro* (p. 116) by means of a tunnel. — $4\frac{1}{2}$ M. *Sturla* (Gr.-Hôt. *Sturla*, L. $2\frac{1}{2}$, D. $3\frac{1}{2}$, P. from 7 fr.), with sea-baths (ascent of Monte Fascia, see p. 131). To the right, the Mediterranean; to the left, the olive-clad slopes of the Apennines, sprinkled with country-houses. — 5 M. *Quarto dei Mille* (p. 116). — 6 M. *Quinto al Mare* (Gr.-Hôt. *Quinto*, on the sea, with view-terrace and sea-baths, R. $3\frac{1}{2}$ -7 fr., B. 80 c., P. 8-10 fr., Italian, very fair; Hôt.-Pens. *Beau-Séjour*, plainer), with several factories, a pretty *Giardino Pubblico*, handsome villas, dense orange-groves, and fine palm-trees. In the foreground rises the promontory of *Portofino* (p. 132).

$7\frac{1}{2}$ M. **Nervi.** — **Hotels** (comp. p. xxi; with central heating and gardens). *At Nervi*: ***GRAND-HÔTEL**, Via Garibaldi, adjoining the park of Marchese Gropallo (p. 131), with restaurant and café on the coast promenade, 100 beds at 4-10, B. $1\frac{1}{2}$, L. 4, D. 5, P. 12-25, omn. $1\frac{1}{2}$ fr.; ***GRAND EDEN HOTEL**, on the hill above the Via Grimaldi, with garden stretching to the sea, 150 beds at 3-10, B. $1\frac{1}{2}$, L. 4, D. 5-7, P. 10-21, omn. $1\frac{1}{2}$ fr.; ***HÔT. VICTORIA**, near the station and the sea, 90 beds at 3-6, B. $1\frac{1}{4}$, L. 3, D. $4\frac{1}{2}$, S. 3, P. 9-13 fr.; ***STRAND HOTEL**, in an open situation with fine views, at the W. end of the coast promenade, with sea-baths, 70 beds at 3-8, B. $1\frac{1}{2}$, L. 3, D. $4\frac{1}{2}$, P. 8-14 fr.; **HÔT. SAVOIE**, Via Carignano, near the station, 64 beds from $3\frac{1}{2}$, B. $1\frac{1}{2}$, D. 4, S. 3, P. 9-14 fr.; **SCHWEIZERHOF & PENS. PARADISO**, Via Grimaldi (two houses), with garden, café, restaurant, and sea-baths, 70 beds from 3, B. $1\frac{1}{2}$, D. $4\frac{1}{2}$, S. $3\frac{1}{2}$, P. from 8, omn. 1 fr.; **HÔT.-PENS. NERVI**, 53 beds at 3-5, B. $1\frac{1}{2}$, L. $2\frac{1}{2}$, D. 4, P. 8-11 fr., good, **HÔT. INTERNATIONAL**, with restaurant, R. $2\frac{1}{2}$ -4, B. $1\frac{1}{2}$, P. $7\frac{1}{2}$ -10 fr., good, **ALB.-RISTORANTE CRISTOFORO COLOMBO**, all three in the Piazza Vittorio Emanuele. — *At Capolungo* (p. 131): ***SCHICKERT'S PARK HOTEL**, with fine grounds stretching to the sea (adm. free), café-restaurant and sea-baths, 125 beds at 3-6, B. $1\frac{1}{2}$, L. 3, D. 4, P. 8-15, omn. $1\frac{1}{2}$ fr., not for consumptives; **HÔT.-PENS. BELLEVUE**, Via Belvedere, on the road to the church of Sant' Ilario, with fine view, P. from $6\frac{1}{2}$ fr. — In summer, the Schweizerhof and Schickert's Park Hotel only are open.

Pensions (usually with gardens). *P. Bonera*, in the park of Count Gnecco, to the W. of the town, 8-10 fr.; *P. Splendide*, *P. de la Ville* (from 6 fr.), *P. Centrale*, these three at the W. end of the town, near the *Giardino Pubblico*; *P. Riviera* (from $7\frac{1}{2}$ fr.), *P. Villa Frisia*, *P. Excelsior* (from $7\frac{1}{2}$ fr.), these three in the Viale Vitt. Emanuele (p. 131); *P. Bürgi* (7-10 fr.), *P. du Printemps* (5-6 fr.), *P. du Midi*, these three Via Carignano; *P. Beau-Site* (Italian), Via Scerra 18, P. from 7 fr.; *P. Sacchetti*, near the Eden Hotel, P. from 6 fr.; *P. Beau-Rivage*, Via Capolungo.

Furnished Apartments (800-1500 fr. for the season) and villas (2500-4000 fr.) are scarce. Information at Fricke's and Anthes's (p. 131).

Cafés. *Caffè Umberto*, Via Umberto Primo; *Caffè del Kiosa*, *C. Miramare*, both on the coast promenade.

Post & Telegraph Office, Via Corvetto 134; branch-office at Capolungo (p. 131).

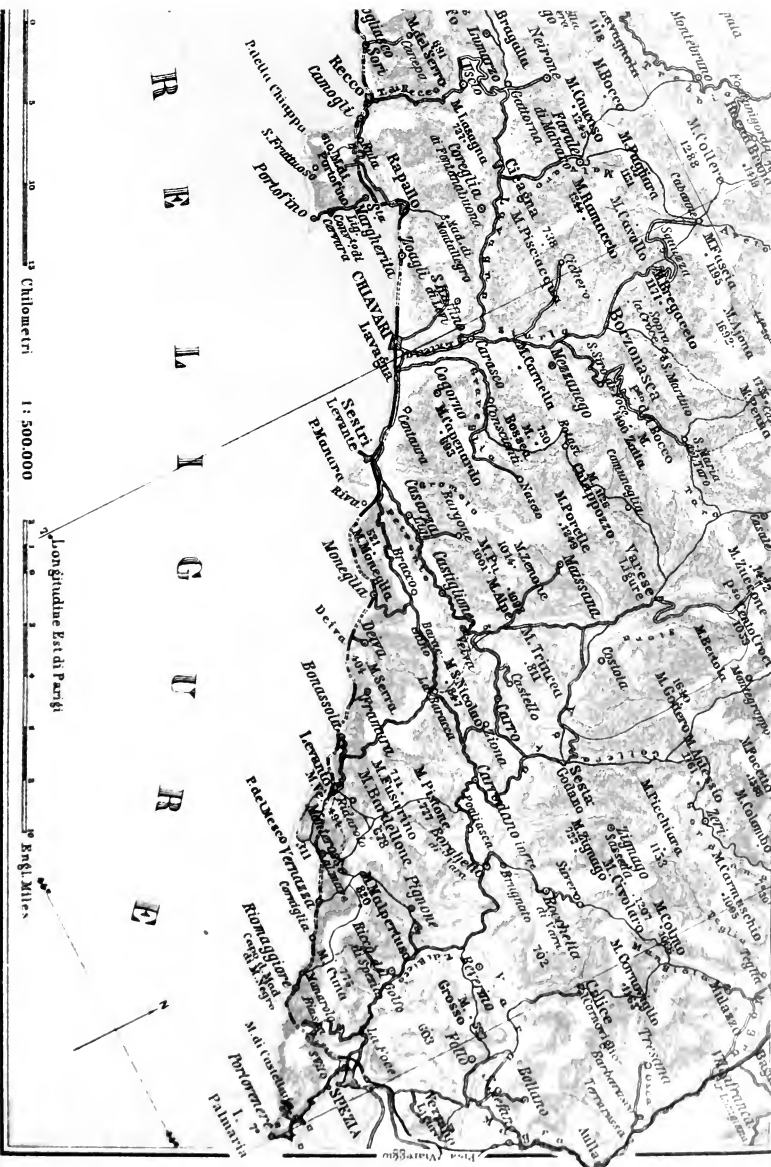
Cabs. Per drive in the town 80 c., with two horses $1\frac{1}{4}$ fr.; at night $1\frac{1}{2}$ or 2 fr.; per hour 3, $3\frac{1}{2}$, $3\frac{1}{2}$, and 4 fr. Special tariff for drives beyond the town (to *Sant' Ilario*, $3\frac{1}{2}$ or 4 fr.; to *Genoa*, 5 or $5\frac{1}{2}$ fr.; to *Rapallo*, 12 or 14 fr.; to *Portofino*, 18 or 20 fr.).

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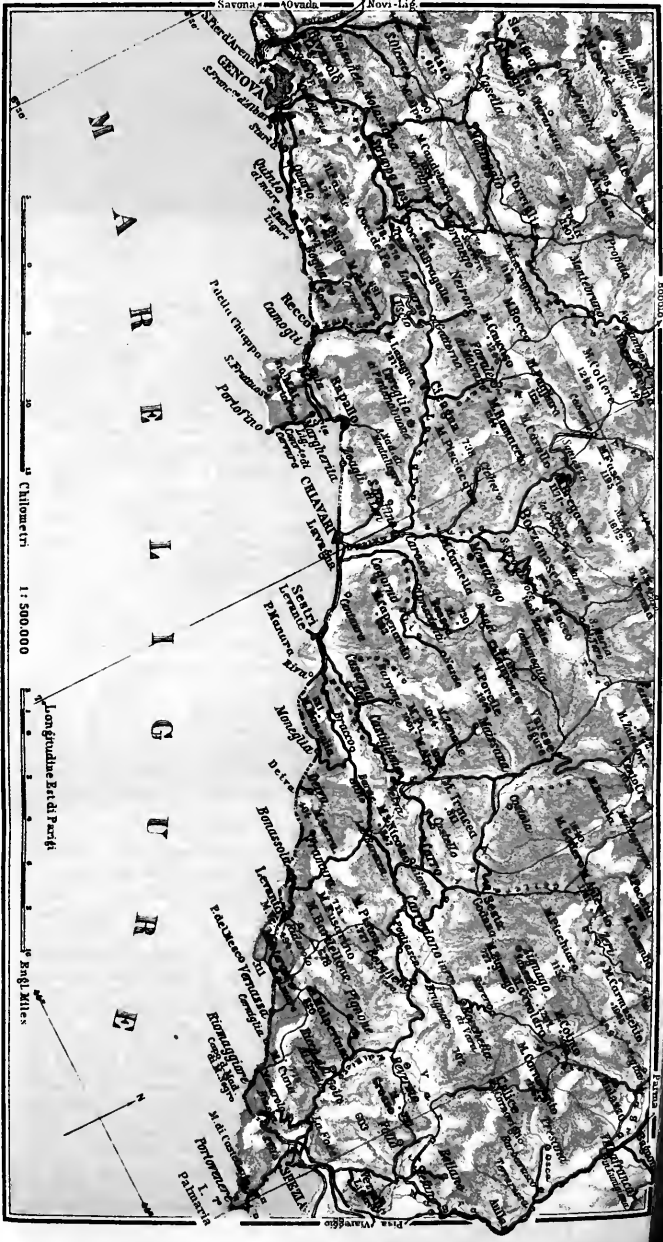
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Electric Tramway (from the Piazza Vitt. Emanuele) to *Genoa*, see p. 97 (No. 8).

Physicians. German, *Dr. Bratz*, *Dr. Ortenau* (Sanatorium Hygiea), *Dr. Schneckens*; Austrians, *Dr. Strelinger*; Russians, *Dr. Mandelberg*, *Dr. Salmanoff*, *Dr. Scheinin*, etc. — **Dentist.** *Dr. Ebner*, Via del Pozzo 65. — **Chemists.** *Gallo*, Via Corvetto 111; *P. Fricke* (German), Piazza Belvedere (also photographic requisites). — The drinking-water of Nervi is objectionable (see p. xxv).

Sea-Baths: Strand Hotel, Schickert's Park Hotel, Schweizerhof.

Anglican Church Service, at the Eden Hotel in winter.

Music, daily at 2.30 p.m. on the coast promenade. — **VISITORS' TAX**, 1½ fr. per week.

Bookseller and BAZAR: *Ed. Behrmann*, Via del Pozzo 61. — **BANKER**, *Anthes*, Via Garibaldi 48.

Climate, etc. Nervi, the oldest winter-station on the E. Riviera, is backed on the N. by *Monte Giugo*, and is sheltered on the N.W. by the *Monte Moro*, a spur of the Monte Fiasce, and on the E. by the promontory of *Portofino*, while it lies fully exposed to the S.E. wind. Its mean winter temperature (52° Fahr.) is almost the same as that of the W. Riviera, but the rainfall at Nervi is more copious and the periods of dry weather less prolonged. The relative moisture of the three winter months is 60.1 per cent.

Nervi, a small town with 3500 inhab., surrounded with groves of olives, oranges, and lemons, is much frequented in winter by English, Russians, and Germans as a health-resort. The town is intersected by the highroad, which bears six different names between the *Torrente di Nervi* on the W. and *Sant' Ilario Ligure* on the E. In the Piazza Cavour (to the W.) is the small *Giardino Pubblico* with the fine park of the *Villa Croce* (Via Corvetto No. 113). To the E., towards *Capolungo*, Via Garibaldi No. 55, is the *Park of the Marchese Gropallo* (adm. ½ fr.), with a fine group of date-palms and an old watch-tower. In the Via Serra is the *Villa Serra* (no adm.). All these are noteworthy for their luxuriant vegetation.

A feature of the place is the dust-free and sunny **Coast Promenade* (to the left on leaving the station), which runs along the shore above the rocky beach, and is protected by a lofty wall on the landward side. Pleasantly placed benches on the promenade and in the adjoining gardens afford resting-places for patients who wish to be much in the open air without taking active exercise.

The Via Belvedere, beginning at the Piazza Belvedere, about the middle of the main street, ascends in curves to (¾ hr.) the church of *Sant' Ilario* (610 ft.). On the way, and from beside the church, we obtain admirable views as far as Portofino on the E., and of the Riviera di Ponente and the Ligurian Alps on the W. The footpath (short-cuts) may be chosen for the descent; or we may follow the hill on the W. and descend viâ the *Cappella San Rocco* (655 ft.) to the *Giardino Pubblico* (½ hr.). — From *Sant' Ilario* we may proceed viâ the *Monte Giugo* (1595 ft.) to the top of the *Monte Fiasce*, or *Fiasce* (2730 ft.; 2½ hrs.), whence a fine view is obtained of *Genoa* and to the N.W. of the Apennines as far as the *Monte Rosa* chain; descent viâ *Apparizione* to *Sturla* (p. 130).

The numerous tunnels that now follow sadly interfere with the enjoyment of the view. — 8½ M. *Bogliasco* (Hot.-Pens. Bristol). 9½ M. *Pieve di Sori*, above which rises the chapel of *Santa Croce* (1720 ft.; 1½ hr.; view). — 10½ M. *Sori* (65 ft.) is beautifully

situated at the mouth of a pretty valley, up which a road runs to ($1\frac{3}{4}$ M.) *Canepa*. We enjoy a noble survey of sea and valley from the viaduct which passes high above the town and rivulet.

13 M. **Recco** (*Albergo della Stazione*, modest) is a convenient starting-point for a visit to the Monte Portofino (see below): one-horse carriage to Ruta 2-3 fr.; motor-omnibus viâ Ruta to Portofino-Kulm four times daily, fare 4, there and back 6, with descent to Rapallo 7 fr.

The ****Monte di Portofino** or *Monte Telégrafo* (2000 ft.) is an almost square promontory of hard tertiary conglomerate, with a rich flora, especially on its S. slopes. The most convenient approach is by the road from Recco to Santa Margherita (p. 133) and Rapallo (p. 134; motor-omn. from Genoa, see p. 97; from Recco, see above; from Santa Margherita and Rapallo, see p. 135). The road (fine views), which is joined about halfway up by the steeper road from Camogli (see below), ascends to the S.E. to ($2\frac{1}{2}$ M.) **Ruta** (950 ft.), a village situated at the top of the ridge between the Gulf of Genoa and the Gulf of Rapallo, and commanding a fine retrospect of Genoa.

Immediately before a tunnel traversed by the highroad, to the right, is the entrance to the 'Park of Portofino-Kulm' (adm. 1 fr.), through which a private road ($1\frac{1}{2}$ M.; motor-car there and back 1 fr.) ascends in curves to the **Gr.-Hôt. Portofino-Kulm** (1475 ft.; 60 R. at 6-10, B. 2, L. 4, D. 7, P. from $12\frac{1}{2}$ fr., of the first class), situated on the top of the hill. The magnificent *View to the W., includes the coast from Camogli to Genoa and the Riviera di Ponente as far as Capo Berta, commanded by the Ligurian and Maritime Alps and by the Monte Viso (p. 52) and other peaks of the Cottian Alps; to the S.E., the Gulf of Rapallo, the coast as far as Palmaria and Portovenere (p. 142), and the distant Apuan Alps (p. 147; panorama by Delle Piane). — Those who wish to avoid the private road ascend the path with steps, to the N., opposite the entrance, and beyond the church of Ruta follow a paved bridle-path to the S. ($\frac{1}{2}$ hr.), which divides, 8 min. above the inn, into three arms: one leading to the right to the ($\frac{1}{2}$ hr.) *Semáforo Nuovo*, the new signal-station ($\frac{1}{2}$ hr. below the old one) on the *Monte Campana* (2915 ft.), another to the left to the ($\frac{1}{4}$ hr.) *Pietre Strette* (see below), while we proceed by the middle path (green way-marks), at first through wood, to the ($\frac{1}{2}$ hr.) *Semáforo Vecchio* (2000 ft.), on the highest summit of Mte. Portofino, which commands an admirable view, extending to the S.W., in clear weather, to Corsica and the Tuscan islands.

From the summit we proceed to the W. by the mule-track leading to the new signal-station and, halfway, either descend to the right to the *Chalet Paradiso* (rfmts.; views) and the hotel, or (preferable) follow the new path on the S. slope of the mountain, with a good view of the wooded bay of *Cala dell' Oro*, a ruined watch-tower (*Torretta*), and San Fruttuoso, to the pass known as the *Pietre Strette* (1415 ft.). A steep path (way-marks) descends hence to the S. to ($\frac{3}{4}$ hr.) *San Fruttuoso* (p. 134), where a boat for Camogli (6-8 fr.) or Portofino (4-6 fr.) may be taken. Or, about halfway down, we may enter an excellent mountain-path, on the left, which leads along the S. ridge of the promontory to *San Sebastiano* (540 ft.; inn) and ($1\frac{1}{4}$ hr.) *Portofino* (p. 134).

$14\frac{1}{2}$ M. **Camogli** (*Alb. della Stazione*, plain), a small, but at one time important harbour (6700 inhab.), with a school of navigation, lofty houses, and the ruined *Castello Dragone* (views), is also connected with ($2\frac{1}{2}$ M.) Ruta (see above) by road, and with the *Monte di Portofino* (2 hrs.) by a bridle-path viâ San Rocco. — From San Rocco a poor footpath (views) leads to the S. past the church of *San Nicola* to the *Punta della Chiappa*, the S.W.

point of the promontory ($1\frac{1}{2}$ hr. from Camogli), with a small oratory (Madonnina), a curious harbour, and an old convent (now a private house). To San Fruttuoso, see p. 134.

Beyond a tunnel ($1\frac{3}{4}$ M.) penetrating the promontory of Portofino the train reaches —

$17\frac{1}{2}$ M. Santa Margherita Ligure. — **Hotels.** In a lofty and open situation near the station: *EDEN GRAND-HÔTEL GUGLIELMINA with terrace, 114 beds from 5, B. $1\frac{1}{4}$, L. 4-5, D. 6-8, P. from 12, omn. $1\frac{1}{2}$ fr. of the first class, closed in summer. — On the Portofino road, $1-1\frac{1}{4}$ M from the station: *GR.-HÔT. MIRAMARE, 100 beds at 6-18, B. $1\frac{3}{4}$, L. 4-6 D. 6-8, P. 12-22, omn. 1 fr.; *HÔT. REGINA ELENA, 70 beds at 4-8, B. $1\frac{1}{2}$, L. 3 D. 5, P. 10-15, omn. $1\frac{1}{2}$ fr. — On the Rapallo road, near the station: *GR. HÔT. CONTINENTAL, 70 beds at 4-8, B. $1\frac{1}{2}$, L. 3, D. 5, P. 10-15, omn. $1\frac{1}{2}$ fr. *MÉTROPOLE, 80 beds at 3-4, B. $1\frac{1}{2}$, L. 3, D. 4, P. 7-9, omn. 1 fr., both wit fine gardens; IMPERIAL PALACE, see p. 134. — On the seaward side of th town: *STRAND HOTEL, 100 beds at 4-10, B. $1\frac{1}{2}$, L. 3, D. $4\frac{1}{2}$, P. 10-12 fr. HÔT. BELLEVUE, Via Sella, 80 beds at 3-5, B. $1\frac{1}{4}$, L. 3, D. $4\frac{1}{2}$, P. 7-9 fr. HÔT.-PENS. VICTORIA, with garden, 30 R., P. from $7\frac{1}{2}$ fr.; KURSAAL HOTEL with café-restaurant and sea-baths, R. from 3, B. $1\frac{1}{2}$, L. 3, D. $4\frac{1}{2}$, P from 8 fr. — In the town: HÔT. CENTRAL KAISERHOF, R. from 2, B. $1\frac{1}{4}$, L. 3 D. 4, P. from 8 fr., ALB. ROMA, with restaurant, P. 6 fr., both in the Piazza Mazzini, plain but good; ALB. DELLA NUOVA POSTA. — PENSIONS: *Villa Bauer*, Piazza Mazzini, 7-9 fr.; *P. Suisse*, 20 beds, P. 6-12 fr. — CAFÉ-RESTAURANT. *Bar Colombo*, near the harbour (agency for motor-cars to Portofino-Kulm, p. 132).

Carriage to Portofino and back with one horse (2 pers.) 6, with two horses 8 fr.; to Rapallo 5 or 9 fr.; to Ruta 10 or 14 fr.; to Zoagli 8 or 10 fr.; to Chiavari 16 or 20 fr.; to Sestri Levante 25 or 35 fr. — **Boat** to Portofino and back 4-6, to San Fruttuoso 12-14, to Camogli (without return) 15 fro **PHYSICIAN:** *Dr. Schwenke*, Via Sella 11.

Santa Margherita, a town with 4900 inhabitants, frequented as a winter-resort and for sea-bathing, is situated on a beautiful and sheltered bay of the *Gulf of Rapallo*, also called *Golfo Tigulio* after the *Tigulii*, the ancient inhabitants of this region. Columbus, Victor Emmanuel II., Cavour, Mazzini, and Humbert I. are all commemorated by statues here. Many of the women are engaged in lace-making. — A magnificent avenue of plane-trees leads up the *Val di San Siro* to the church of *San Siro* (to San Lorenzo and Ruta, see p. 132).

The *ROAD TO PORTOFINO (3 M.; omn., see above), commenced under Napoleon I., is one of the most beautiful in Italy. It skirts the sea from Santa Margherita, with views of the coast as far as the hills of Spezia, and passes below the ($\frac{1}{2}$ hr.) former Benedictine convent of *Cervara* (ca. 1631; now occupied by French Carthusians, where, after the battle of Pavia (p. 240), Francis I. of France, detained by contrary winds on his way to Madrid as the prisoner of Charles V., was once confined. Thence the road, passing the picturesque *Castle of Paraggi* (Mr. F. Brown, of Genoa), leads to *Paraggi* (Pens. Cosmopolite, with sea-baths, P. 6-9 fr., good), where the old road (fine views) diverges to the right. The new road leads round the *Punta Caieca* and ends at the church of Portofino.

Portofino. — **HOTELS.** *Gr.-Hôt. Splendide*, in a lofty situation with terrace and garden, R. from 4, B. 1½, L. 3½-4, D. 5-6, P. 9-14, omn. 2½ fr. — *Piccolo Hotel*, at the entrance of the village, plain but good; *Alb. Delphno*, by the harbour, P., incl. wine, 6-7 fr. — **CAFÉS-RESTAURANTS.** *Rolando*, *National*, both by the harbour, modest.

The fishing-village of *Portofino*, the Roman *Portus Delphini*, is ensconced in a narrow and well-sheltered bay near the S.E. extremity of the promontory, where Richard Coeur-de-Lion embarked for Sicily in 1190. Lace is made here.

From the S.W. corner of the Piazza del Porto the Salita San Giorgio ascends in 5 min. to the church of *S. Giorgio* (12th cent.), with a striking view of the open sea. The *Villa Carnarvon*, close by (entrance, Salita di San Giorgio 17), was occupied by the German Crown Prince Frederick William in autumn 1886 (adm. to the beautiful park Mon. 10-12, 2-4; 50 c.).

The Via della Penisola, a footpath below the church, passing the castles of *Castello* and *Castelletto* (now converted into villas), leads to the (¼ hr.) *Punta del Capo*, a small lighthouse on the edge of the cliff (splendid view).

The highly attractive mountain-path from S. Margherita to Portofino, reached by a road ascending beyond the Hôt. Regina Elena, crosses the hill below the church of *Madonna di Nozàrego*, and descends to join the road at *Paraggi* (p. 133). On the way a footpath diverges on the left for *Cercara* (p. 133) and another on the right for *Ucelleria*, a fine point of view.

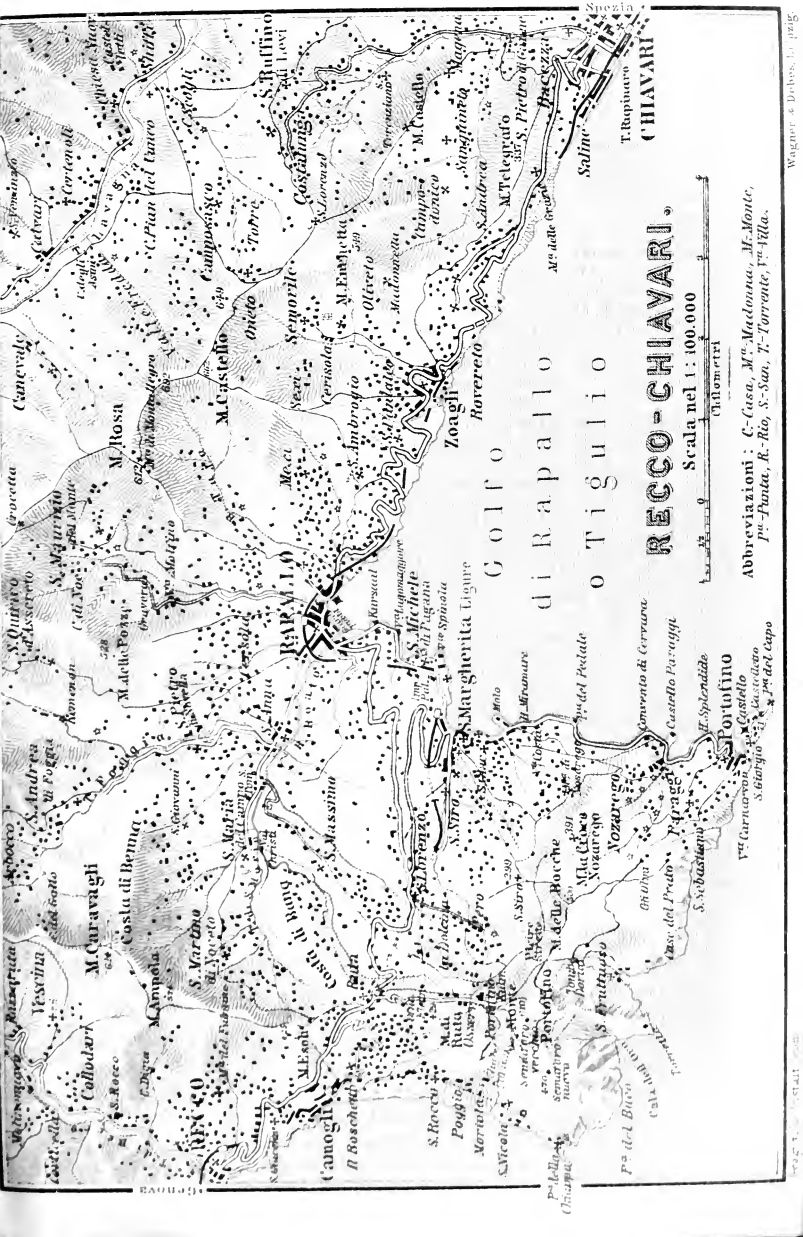
The excursion to Portofino may be pleasantly prolonged (in calm weather) by taking a boat (p. 133; from Portofino 6-8 fr.), along the precipitous S. coast of the promontory, to (¼ hr.) the abbey of ***San Fruttuoso** (*Osteria Unica*, unpretending), mentioned as early as 986, picturesquely situated on a bay between steep rocks. The early-Gothic church contains in the cloisters a Roman sarcophagus and the tombs of some members of the Doria family (13-14th cent.). We thence row on to the (¾ hr.) *Punta della Chiappa* and (½ hr.) *Camogli* (p. 132).

The *Monte di Portofino* (p. 132) may be ascended from Portofino in 2¼ hrs., from San Fruttuoso in 2 hrs.

The picturesque ***ROAD TO RAPALLO** (2 M.; omn., see p. 133) passes the *Villa Spinola* to the fishing-village of *San Michele di Pagana*, the church of which possesses an altar-piece by Van Dyck (Crucifixion; ca. 1625; injured; best light 2-3 p.m.). Farther on, beyond the *Kursaal* (p. 135) and the arch of a Roman bridge, it passes the road to *Recco* (p. 132) and crosses the *Boato* (p. 135).

The **RAILWAY** runs to the N. and traverses two tunnels, between which lies the local station of (18 M.) *San Michele*.

18½ M. **Rapallo.** — **Hotels** (comp. p. xxi; mostly closed in summer). *On the Santa Margherita Road*, to the S.W., 1-1¼ M. from the station: ***IMPERIAL PALACE HOTEL**, 180 beds from 5, B. 2, L. 4, D. 6-8, bath 3, P. 12-20 fr. (omn. also at Santa Margherita station), patronized by English and American visitors; ***NEW KURSAAL HOTEL**, above the *Kursaal* (p. 135), 200 beds from 5, B. 1½, L. 5, D. 6, P. 12-20 fr.; both of the first class, with parks. — *On the Recco Road* (Via San Nicola), to the W., ½-¾ M. from the station: ***GR.-HÔT. VERDI**, 120 beds at 4-15, B. 1½, L. 3½, D. 5, P. 9-18, omn. 1½ fr., first-class, many English, closed June-Sept.; ***HÔT.-PENS. BRAUN-BELLEVUE**, 50 beds at 2½-5, B. 1¼, D. 3½, S. 2½-3,



RECCO-CHIAVARI.

Scala nel 1:100.000



Abbreviazioni: C-Casa, M^a-Madrone, M-Monte,
P^a-Pianta, R-Rio, S-San, T-Torrente, V-Villa.

GOLFO
di RAPALLO
e TIGULIO

CHIAVARI

T. Rappiaro

Genova di Carrara

Castello Paraggi

Castello S. Giorgio

S. Sebastiano

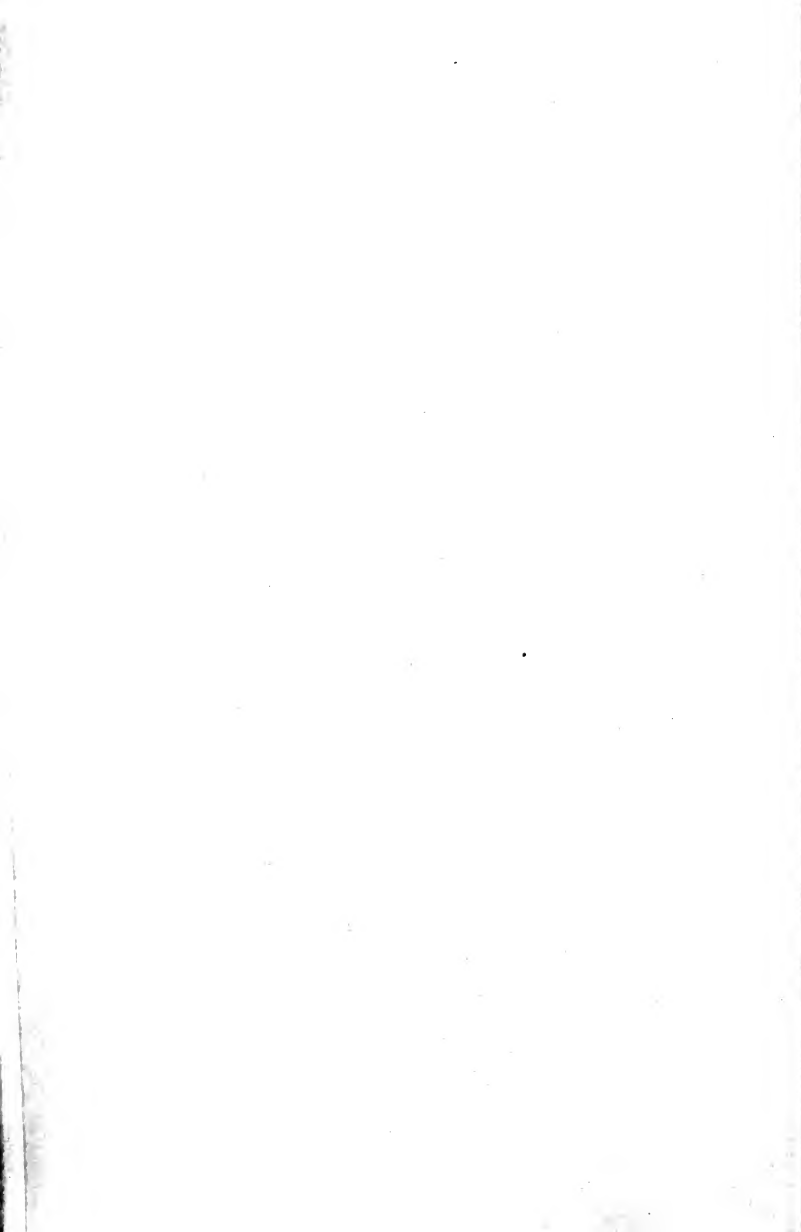
S. Tommaso

Castello S. Giacomo

Castello S. Simeone

Castello S. Andrea

Wagner & Debes, Leipzig



P. 7-10 fr., German. — *On the Chiavari Road*, to the S.E., 1-2 M. from the station, with gardens: *NEW BRISTOL HOTEL, 100 beds at 6-8, B. 1 $\frac{1}{2}$, L. 3 $\frac{1}{2}$, D. 5, P. 12-16, omn. 1 $\frac{1}{2}$ fr.; HELVETIA PALACE PARK HOTEL, 90 beds at 3-6, B. 1 $\frac{1}{2}$, L. 3, D. 5, P. 8-12, omn. 1 $\frac{1}{2}$ fr. — *On the Sea*, near the Giardino Pubblico: *GR.-HÔT. MODERNE (three houses), 120 beds at 3-6, B. 1 $\frac{1}{2}$, L. 3, D. 5, P. 8-15 fr.; *RIVIERA SPLENDID HOTEL, 100 beds at 3 $\frac{1}{2}$ -4, B. 1 $\frac{1}{2}$, L. 3 $\frac{1}{2}$, D. 5, P. 8-15, omn. 1 fr. (no lift), these two with small gardens; GR.-HÔT. SAVOIA, 90 beds at 3-4, B. 1 $\frac{1}{2}$, L. 3, D. 4, P. 8-12, omn. 1-1 $\frac{1}{4}$ fr. — *On the Corso Regina Elena*: GR.-HÔT. ROYAL, with garden, 150 beds from 3, B. 1 $\frac{1}{4}$, L. 3 $\frac{1}{2}$, D. 4 $\frac{1}{2}$, P. 8-14, omn. 1 fr.; HÔT. DES ÉTRANGERS, 50 R. from 2 $\frac{1}{2}$, B. 1 $\frac{1}{2}$, L. 2 $\frac{1}{2}$, D. 3 $\frac{1}{2}$, P. 7-10 fr.; EDEN HOTEL & PENS. GERMANIA, with small garden, R. 2 $\frac{1}{2}$ -3 $\frac{1}{2}$, B. 1 $\frac{1}{2}$, D. 3 $\frac{1}{2}$, S. 2 $\frac{1}{2}$, P. 6 $\frac{1}{2}$ -9 fr. — *At the Harbour*: HÔT. MARSALA, with restaurant and chalet on the sea, P. 6-8 fr., Italian, good. — *At the S.E. end of the Town*, beyond the Castle: GRAND-HÔTEL ET EUROPE, with small garden, 90 beds at 3-6, B. 1 $\frac{1}{2}$, L. 3 $\frac{1}{2}$, D. 4 $\frac{1}{2}$, P. 8-12, omn. 1 fr., many English; ALB. D'ITALIA, on the sea, with restaurant, 40 beds from 2 $\frac{1}{2}$, P. 6-9 fr. — *In the Corso Italia*, near the station: HÔT.-RESTAURANT DE LA GARE, ALB. COMMERCIO, R. 2 fr., both unpretending. — PENSIONS: *Alsen, Elisabeth, Jolanda*, etc.

Cafés-Restaurants. *Trattoria Saline* (with sea-baths), *Münchener Kindl*, both on the sea; *Café Centrale*, Piazza Cavour; *Gambrinus*, at the Hôt. de la Gare.

Cabs (stand in the Piazza Cavour, where the tariff is displayed; definite bargain advisable). Drive in the town with one horse 60 c., with two horses 1 fr.; to the Kursaal 80 c., 1 $\frac{1}{2}$ fr. Longer drives (incl. $\frac{1}{2}$ hr.'s halt when the cab is hired both ways): to *Santa Margherita*, one-horse cab 2 $\frac{1}{2}$, two-horse 3 $\frac{1}{2}$, there and back 3 $\frac{1}{2}$ and 5 fr.; to *Zoagli*, 3, 4 $\frac{1}{2}$, 5, and 6 fr.; to *Portofino* or *Ruta* 5, 7, 8, and 12 fr.; to *Chiavari* (1 $\frac{1}{2}$ hr.), 8, 10, 10, and 15 fr.

Motor Omnibus to *Portofino-Kulm* (p. 132) 4 times daily in connection with the express trains (4 fr., there and back 6 fr.). The vehicles start at the Gambrinus Café (see above) and have halts at the *Trattoria Saline* and in *Santa Margherita*. — Omnibus to *Santa Margherita*, see p. 133.

Boats. Per hr. 2 fr.; to *Portofino* and back, ea. 6 fr.; during the season motor-boats to *Santa Margherita* and *Portofino*.

Post & Telegraph Office, Corso Regina Elena 11; branch-office in the Kursaal.

Kursaal-Casino, on the *Santa Margherita* road, with park, restaurant (L. 4-5, D. 5-6 fr.), and roller-skating rink; concerts twice daily; adm. 50 c. in the morning, 1 fr. per day (season-tickets moderate).

Physicians. English, *Dr. Winslow*, Via Montebello 3; German, *Dr. Bruck*; *Dr. Schmincke*, *Dr. Wilhelmj*. — **Chemist.** *H. Voigt*, Piazza Garibaldi.

Anglican Church (St. George's), at the W. end of the town; services (Nov.-April) at 8.30, 10.30, and 5.30; chaplain, *Rev. T. Hodson*.

Climate. Rapallo is surrounded on the N. by a semicircle of mountains, which unite with the promontory of *Portofino* on the W. to form a tolerable shelter against the wind. Rapallo is cooler, moister, and rainier than *Nervi*, but far excels it in the number of its attractive walks.

Rapallo, a small seaport with 7500 inhab., who make lace and carry on a brisk trade in olive-oil, is situated at the head of the *Gulf of Rapallo* (p. 133), between the mouth of the *Boato* and those of two smaller streams (*Torrente San Francesco* and *Rio Taia*). It is much frequented as a winter-resort and for sea-bathing. In the *Piazza Cavour*, at the intersection of the main streets, is the parish-church, with its leaning tower. The little *Giardino Pubblico*, at the mouth of the *Boato*, commands a charming view

of Sestri (p. 137). — On the S.E. side of the fishing-harbour (now sanded up) rises a mediæval *Castello*, now a prison. Beyond it is the church of *San Francesco*, which contains (1st altar on the right) a painting, by Luciano Borzone, of the Miracles of St. Anthony of Padua. — The Via Avenaggi, behind the castle, joins the road to Chiavari (see below).

EXCURSIONS. By boat ($1\frac{1}{2}$ hr.; see p. 135) or by road (p. 134; $4\frac{1}{2}$ M.) viâ *Santa Margherita* to *Portofino* (p. 134). — Viâ *San Lorenzo della Costa* and ($4\frac{1}{2}$ M.) *Ruta* to ($3\frac{1}{2}$ hrs.) the top of *Monte di Portofino* (p. 132; motor-omn. and carr. to Portofino-Kulm, see p. 135), or to ($2\frac{1}{2}$ -3 hrs.) *Recco* or *Camogli*, p. 132. — By road (omnibus) through the *Boato Valley*, with its numerous orchards, to (1 M.) *Sant'Anna*. Thence to the N., by the *Val di Foggia*, dominated by the sheer *Manico di Lume* (2625 ft.), to *San Pietro di Novella* and ($2\frac{1}{2}$ M.) *Sant'Andrea di Foggia*; or to the W. to (2 M.) *Santa Maria del Campo*, near the Romanesque church of *San Tommaso* and the early-Gothic ruins of the *Monasterio di Valle Christi* (founded 1204; secularized 1570); or to the S.W. to ($2\frac{1}{2}$ M.) *San Massimo*. The last two villages are connected by footpaths with *Ruta* and *San Lorenzo* (see above). — To *Sant'Ambrogio*, $\frac{3}{4}$ hr. to the S.E. — To the N.E. is the pilgrimage-church of **Madonna di Montallegro* (2005 ft., founded in 1557), reached by a bridle-path (road under construction) in 2- $2\frac{1}{4}$ hrs., and commanding a superb view. Beside the church is the *Locanda di Montallegro* (R. 2-3, P. 5-6 fr.). The view is still more extensive from the *Monte Rosa* (2270 ft.), $\frac{1}{4}$ hr. to the E., or from the *Monte Castello* (2170 ft.), $\frac{1}{2}$ hr. to the S.E. From the latter we may descend to the S.W. to *Sant'Ambrogio* (see above), or we may follow the ridge to the S.E. and then descend to *San Ruffino di Levi* (915 ft.; inn) and through the pretty *Rupinaro Valley* to ($2\frac{1}{2}$ hrs.) *Chiavari* (see below).

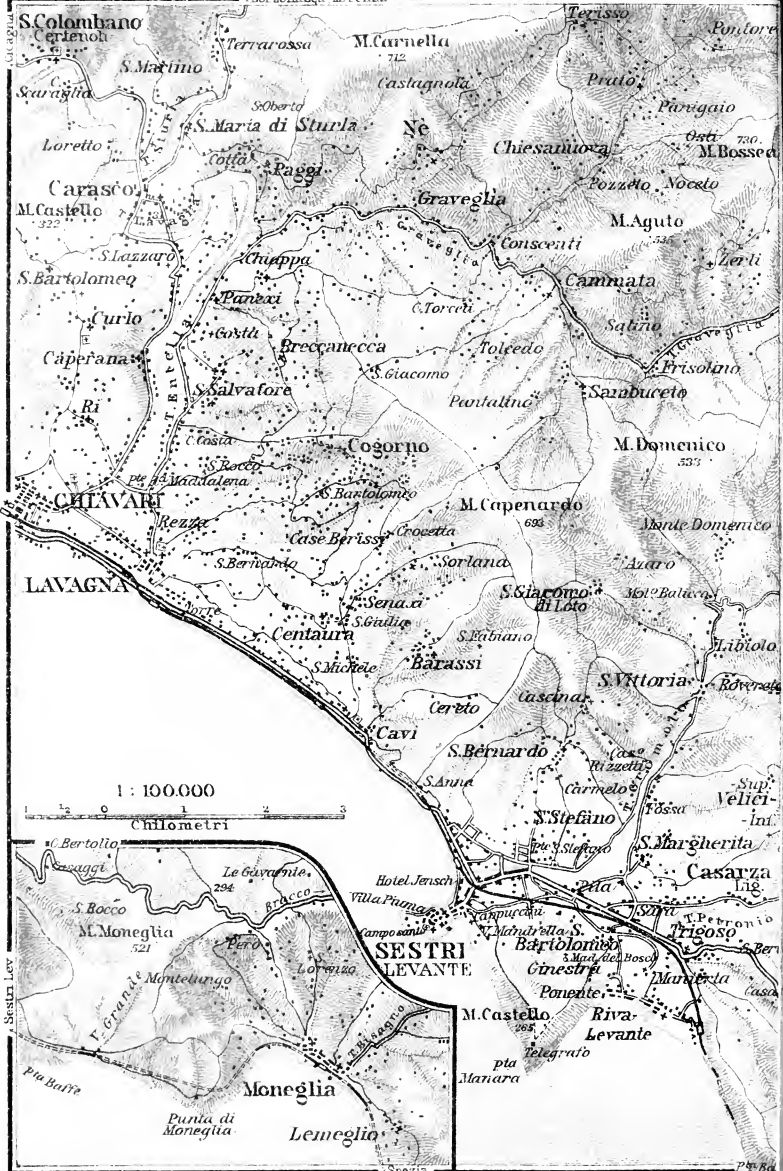
The *ROAD FROM RAPALLO TO CHIAVARI ($7\frac{1}{2}$ M.; carr., see p. 135), beyond the Rio Taia, ascends the wooded hillside, with fine views of the coast as far as Portofino, then follows the cliffs in curves, high above the sea, to (3 M.) the Cliff House Saloon, a small café on a projecting spur, commanding a *View of Zoagli, the precipitous coast beyond Chiavari, and the peninsula of Sestri. The road goes on among olive-groves, passing the upper houses of ($3\frac{3}{4}$ M.) *Zoagli* (see below), and beyond the Pens. Villa Otto skirts a cliff scantily clad with pine-trees. It then passes through two tunnels and ascends over a ridge, affording a view of Chiavari, to which it finally descends in curves.

The RAILWAY between Rapallo and Chiavari is an almost continuous tunnel. — 21 M. *Zoagli* (165 ft.; Pens. Villa Otto, from 7 fr.), a prettily situated little place, in a valley descending from the *Monte Castello* (see above).

24 M. **Chiavari.** — HOTELS (all in the town). *Hôtel-Restaurant Negrino*, Via Ligure 2, in a quiet situation, R. 2- $2\frac{1}{2}$, P. (incl. wine) 7 fr., good; *Alb. dei Giardini*, Via della Cattedrale, with restaurant, R. 2-5 fr.; *Alb. Priario*, Via Venti Settembre; *Pens. Entella*, Via Puccio. — *Caffè Defilla*, Piazza Venti Settembre. — BOAT to Portofino 5 fr. — CARRIAGE to Rapallo 6 fr. — OMNIBUS to Sestri (p. 137).

Chiavari, an episcopal town with 10,400 inhab., near the mouth of the *Entella*, where the mountains recede in a wide semicircle, manufactures lace, light chairs (sedie di Chiavari), and silk, and





builds ships. Near the station are pretty gardens and the church of *Madonna dell' Orto* (1613), now the cathedral, with a large portico added in 1835. The ruined *Castle* dates from the 12th century. Fine view from the mouth of the river, at the E. end of the town.

Picturesque walk by the old *Ponte della Maddalena*, the highest up of the bridges over the Entella, to ($\frac{3}{4}$ hr.) the late-Romanesque church of **San Salvatore*, erected in 1244-52; adjacent is an old palace of the Fieschi (see below). — Viâ *San Ruffino di Levi* to the *Madonna di Montallegro*, see p. 136.

From Chiavari a road runs N. viâ *Carasco* (100 ft.) into the *Sturla Valley*, in which are the villages of *Borgonuovo* and (10 M.) *Borzonasca* (510 ft.; several inns). From the former a road diverges to the N.E., running viâ the *Passo del Bocco* (3125 ft.) to the little summer and pilgrims' resort of *Santa Maria del Taro* (2340 ft.; inn). A bridle-path (mule 5 fr.) connects Borzonasca with ($1\frac{1}{2}$ hr.) *Prato Sopra la Croce* (1815 ft.; Alb. del Club Alpino, R. 1 fr.; well spoken of; Hôt.-Pens. Pittaluga), a favourite summer-resort in the *Penna Valley* (old chestnut woods), near a cold mineral spring. Prato is the starting-point for the ascent of the *Monte Aiona* (5580 ft.; $3\frac{1}{2}$ hrs.; views) and of the rugged greenstone peak of the *Monte Penna* (5695 ft.; $4\frac{1}{2}$ -5 hrs.), whence the descent may be made viâ the *Casa del Penna* (4395 ft.; good beds) to ($2\frac{1}{2}$ hrs.) *Santa Maria del Taro* (see above).

$25\frac{1}{2}$ M. *Lavagna* (Alb. Nazionale), a ship-building place with 5300 inhab., was the seat of the Counts Fieschi until 1198 and the birthplace of Sinibaldo de' Fieschi, afterwards Pope Innocent IV. (1243-54). Ascent of *Monte Capenardo* viâ *Cogorno*, see p. 138. — 27 M. *Cavi*, at the mouth of a charming ravine.

$28\frac{1}{2}$ M. **Sestri Levante**. — HOTELS. **Grand-Hôtel Jensch*, in an open situation on the W. bay, with garden, 190 beds from 4, B. $1\frac{1}{2}$, L. $3\frac{1}{2}$, D. 5, P. 10-16, omn. $\frac{3}{4}$ - $1\frac{1}{4}$ fr.; *Hôt. d'Europe et Miramare*, on the S. bay, R. 4-6 B. $1\frac{1}{2}$, L. 3, D. 4, P. 8-12 fr., good; *Alb. Roma*, with good restaurant. — *Ristorante Florida*, near the station, clean. — *Caffè Centro*, near the post-office; *Osteria Marcone* (wine).

POST & TELEGRAPH OFFICE, Via Carlo Alberto, the main street. — SEA BATHS at the *Stabilimento Nettuno* (also theatre), on the W. bay.

CARRIAGE to Chiavari with one horse 5, with two horses 7 fr.; to Rapallo 12 and 20 fr.; to Portofino or Ruta 15 and 30 fr. — OMNIBUS to Chiavari hourly (40 c.).

Sestri Levante, probably the Roman *Segesta Tiguliorum*, a small seaport with 3000 inhab., is situated on the flat and fertile isthmus which connects the plain at the mouth of the streamlet *Grômolo* with the *Isola* (230 ft.; once an island), an abrupt and picturesque sandstone cape. The shallow W. bay commands an extensive view of the Gulf of Rapallo (p. 133); the small S. bay has steep wooded banks. Sestri is visited for sea-bathing in summer by Italians and as a winter-resort by nervous patients, while its beautiful and well-wooded environs attract numerous pleasure tourists. Its winter-temperature (46.4° Fabr.) is lower than that of other Riviera stations as it is not so well sheltered from the N. wind, but the sun is longer visible and the atmosphere is drier.

The pretty *Coast Promenade*, on the W. bay, near the station, and the adjoining *Giardino Pubblico* are the favourite resorts of

visitors. — From the harbour, at the S. extremity of the bay, we may follow the picturesque road to the end of the promontory, and ascend past the *Guardie di Finanza* (coast-guard station) to the **Villa Piuma* (ring at the upper gate, No. 4; fee 25-40 c.). Passing below the mansion and beyond a 'castle' (view), we round the cape to the right, with its fine pines and undergrowth. — Good views of the S. bay are obtained on the way to the old *Campo Santo* (from the harbour to the left by the church), from the *Capuchin Monastery*, and from the *Villa Mandrella* (visitors ring; fee 25 c.).

EXCURSIONS. Pleasant walk to the S.E. to *Riva* (p. 139), viâ the villages of *Pila* and *San Bartolomeo* (1 hr.; boat from Sestri 2-3 fr.). — The *Telégrafo* (576 ft.), or signal-station, on the S. spur of the *Monte Castello* (870 ft.), which commands a *View of the bay of Riva and of the coast as far as the promontory of Portofino, may be ascended in 1 hr. by a new path from the *Via della Chiusa*. Attractive return routes lead viâ the *Nuovo Cimitero* or to the N.E. viâ the *Madonna del Bosco* (fine view of the coast and the Petronio valley), whence we descend among oaks and strawberry-trees (*arbutus unedo*; in blossom in Nov. and Dec.) to the railway and the *Via della Chiusa*. — A steep footpath, diverging to the right from the Chiavari road before the tunnel and affording fine views, leads past the ruined chapel of *Sant'Anna* to *Cavi* (p. 137). — A bridle-path ascends to the N. from *Sant'Anna* to the (2½ hrs.) top of the *Monte Capenardo* (2270 ft.; view). Descent to the W. to *Cogorno* and *Lavagna* (p. 137). — Carriage-road viâ *Pila* to the copper-mines of *Santa Vittoria* and *Libiolo*, in the Gromolo valley.

The HIGHROAD FROM SESTRI TO SPEZIA (35½ M.; carriage 25, with two horses 45 fr.) diverges to the right from the road to Borgotaro (see below) beyond *Pila* (see above), and from (2 M.) *Trigoso* winds up the scantily wooded mountains (short-cuts for walkers), affording a fine retrospect of Sestri and the *Monte Castello*, to the magnificently situated *Casa Bertollo*. (The dairy of *Casaggi*, a little to the right, is another fine point of view.) Thence we follow the N. side of the *Monte Moneglia* (1710 ft.), and, in view of the sea, reach the prettily situated village of (7½ M.) *Bracco* (1310 ft.; inn), whence a footpath descends on the S. to *Moneglia* (p. 139). We now traverse a bleak mountain-district viâ *Baracchino* to (11½ M.) *Baracca* (1930 ft.; inn). A picturesque road leads hence to the right, passing quarries of so-called red marble, to *Bonassola* and (8½ M.) *Levanto* (p. 139). Our road, however, descends past (16½ M.) *Carrodano Inferiore* (555 ft.; omn. to Spezia) to (22½ M.) *Borghetto di Vara* (360 ft.; Alb. Europa, modest; Caffè Conti, with rooms), in the valley of the *Vara*, an affluent of the *Magra*. The road skirts the broad, gravelly bed of the river and runs up and down to (30 M.) *Riccò* (460 ft.) and the pass of (33 M.) *La Foce* (p. 141), on the last height before Spezia, whence we enjoy a magnificent prospect of the bay and the precipitous *Alpi Apuane* (R. 24). We then descend to (35½ M.) *Spezia* (p. 140).

FROM SESTRI TO BORGOTARO, 41 M. (omn. to Varese twice daily in 4½ hrs.). The picturesque road leads to the E. from *Pila* (see above) viâ *Sara* to (3 M.) *Casarza Ligure* (110 ft.), in the Petronio valley, and thence past the copper-mines (on the left) to the hamlet of *Bargonasco*. It then mounts rapidly viâ (7 M.) *Castiglione Chiavarese* (890 ft.), *Missano*, and (11 M.) *Velva* (inn) to the (12½ M.) *Passo di Velva* (1790 ft.; inn), commanding a fine view of the Apennines and the sea. On the summit is a pilgrimage-church (*Madonna della Guardia*), built in 1895. We descend to (21 M.) *Varese Ligure* (1130 ft.; Alb. della Posta), cross the (29 M.) *Passo di Cento Croci* (3445 ft.) to the *Albergo Cento Croci*, at the foot of *Mte. Zuccone* (4670 ft.), and descend viâ the *Monte Alto* (1445 ft.) to (41 M.) *Borgotaro* (p. 449). A bridle-path, following the ridge

of the Apennines to the S.E. from the Passo di Cento Croci, leads viâ the *Monte Scassella* (4030 ft.) to the *Monte Gottero* (p. 450) in 2 hrs.

The railway now intersects the picturesque hilly district of Sestri. Beyond (31 M.) *Riva-Trigoso*, with a shipyard, tunnels succeed each other in rapid succession all the way to Spezia. Several fine glimpses of the sea and the rocky coast to the right. — 34½ M. *Moneglia*, birthplace of Luca Cambiaso (1527-85; p. 101), the painter, has two old castles. — 37½ M. *Deiva*, at the entrance to a side-valley; 39 M. *Framura*. — 41 M. *Bonassóla*, with sea-baths and a ruined castle. To Baracca, see p. 138.

43 M. **Lévantó**. — HOTELS. **Grand-Hôtel*, 90 beds at 3-5, B. 1½, L. 3½, D. 4½, P. 8-10, omn. 1 fr.; *Stella d'Italia*, with restaurant, R. 2½-3½, B. 1, P. 7-7½ fr., **Hôtel Savoie*, R. 2½-3, B. 1, L. 2½, D. 3, P. 6-8 fr., these two English; **Hôt. National*, R. 2-4 fr., B. 80 c., P. incl. wine 6-7 fr.; all these have gardens; *Alb. Europa*, modest. — ANGLICAN CHURCH SERVICE (Jan. to April) at the St. Columban Chapel in the Palazzo Bonaventura (chaplain, *Rev. R. T. Marshall*). — ENGLISH PHYSICIAN, *Dr. Beeby*.

Levanto, a quiet town, winter-resort, and sea-bathing place, with 2700 inhab., occupies a sheltered situation on a semicircular bay, at the mouth of a short and wide mountain valley, commanded by the wooded summits of the *Monte Róssola* (1845 ft.) and the *Monte Vè* (1620 ft.). It possesses an old citadel and well preserved mediæval town-walls. In the neighbourhood is an old abbey. In clear weather the snow-covered peaks of the Cottian Alps (*Monte Viso*, etc.) may be descried to the W.

From the bridle-path to Monterosso (see below) a footpath diverges to the right, beyond the (1 hr.) summit of the pass, and follows the telegraph-poles to the (½ hr.) *Punta del Mesco* (1020 ft.), a promontory with a signal-post, a ruined chapel, and fine view of the Cinque Terre (descent to *Monterosso*, ¾ hr.). — From *Levanto* to *Baracca*, see p. 138.

Beyond the *Punta del Mesco* (tunnel, 1½ M. long) follow the villages of the **Cinque Terre**, occupying very sheltered situations but cut off from each other by lofty cliffs. Oranges, lemons, and wine are largely produced here; the vines are in many cases trained upon wire over the gorges of the streamlets and on the face of sheer cliffs, accessible only by ladders or ropes.

46 M. *Monterosso al Mare* (inn) has a Gothic church of 1307 and a lofty ruined castle. The pilgrimage chapel of *Madonna di Soviore* (1535 ft.), 1¼ hr. to the N.E., contains a very ancient image of the Virgin. Fine view from the (¾ hr.) chapel of *Santa Croce* (2025 ft.), whence we may descend to Vernazza.

48 M. *Vernazza* (196 ft.), with a ruined castle, is situated on the edge of an overhanging cliff. The *Monte Malpertuso* (2690 ft.) may be ascended hence in 2½ hrs.; descent to Corniglia, to Riomaggiore or viâ Biassa (p. 141) to Spezia. — Beyond Vernazza we pass the débris of an extensive landslip (1853-62).

50 M. *Corniglia*, with an old church. — 51 M. *Manarola*, with a ruined castle. — 51½ M. *Riomaggiore* (inn). About 3 M.

to the S.E. are the old pilgrimage chapel of *Madonna di Monte Negro* (1115 ft.) and the *Capo Monte Negro*, the S.E. limit of the Cinque Terre. — Beyond the *Biassa Tunnel* (2 $\frac{1}{2}$ M.; 7 min.) we reach —

56 M. Spezia. — Hotels. HÔTEL ROYAL CROCE DI MALTA (English landlord), Via Mazzini, in an open situation near the sea, with restaurant, R. 5-10, B. 1 $\frac{1}{2}$ -2, L. 3 $\frac{1}{2}$, D. 5, P. 10-14, omn. 1 fr. — ALB. ITALIA, Via Domenico Chiodo (noisy), with good restaurant, R. 3-3 $\frac{1}{2}$, omn. 3 $\frac{1}{4}$ -1 fr.; GRAN BRETTAGNA E ROMA, close by, with restaurant, R. 3 $\frac{1}{2}$ -4, omn. 1 fr., ALB. DEL GIAPPONE, Corso Cavour, with trattoria, R. 2-2 $\frac{1}{2}$, omn. 3 $\frac{1}{4}$ fr., these two commercial; ALB.-RISTORANTE GAETANO, R. 1 $\frac{1}{2}$ -2 fr., plain but good, ALB. FIRENZE, unpretending, both at the station.

Cafés. *Caffè Bazzell-Crastan*, Via Domenico Chiodo, good; *C. Nazionale*, *C. Torinese*, near the Giardino Pubblico. — *Bar Americano*, *Hélène* (also confectioner's), *Italia*, all in the Corso Cavour.

Restaurants. **Ristorante Rebecchino*, Via Duca di Genova; *Trattoria Fiorentina*, Via Persio, modest (also rooms to let).

Baths. *Stabilimento Zanazzo*, Via Da Passano. — Sea Baths at the *Selene*, *Nereide*, and *Iride* establishments on the N. side of the gulf, and at *San Terenzo* (plain) and *Lerici* (p. 142). — **Chemists.** *Magni*, *Prati*, *Drovandi*, all three Via Chiodo.

Post & Telegraph Office, Corso Cavour.

Theatres. *Teatro Civico*, Piazza Mentana; *Politeama Duca di Genova*, Piazza Verdi. — *Music* on Sun., Tues., and Thurs. in the Giardino Pubblico.

Electric Tramways. 1. *Railway Station* - Via Domenico Chiodo - *Migliarina a Monte* (25 c.) — 2. *Via Chiodo* - *Cantiere San Bartolomeo-Muggiano* (25 c.) — 3. *Fossa Mastra* - Via Chiodo - *Pegazzano* (25 c.). — 4. *Porta Rocca - Chiappa*. — DILIGENCE to *Portovenere*, thrice daily in 1 $\frac{3}{4}$ hr. (70 c.); ELECTRIC OMNIBUS to *Fezzano* (p. 142; 30 c.).

Cabs. Per drive 80 c., at night 1 fr., trunk 30 c. Outside the town 1 $\frac{1}{2}$ fr. per 1 $\frac{1}{2}$ hr., each additional 1 $\frac{1}{2}$ hr. 1 fr.; to *Biassa* 6 fr. Circular drive viâ *La Foce* and *Sarbia* ('Giro della Foce'), with one horse 8, two horses 12 fr.; to *Portovenere* or to *San Terenzo* and *Lerici*, 10 and 15 fr.; carr. and pair to the top of the *Monte di Castellana* 20, to *Sarzana* 12 and 20 fr.

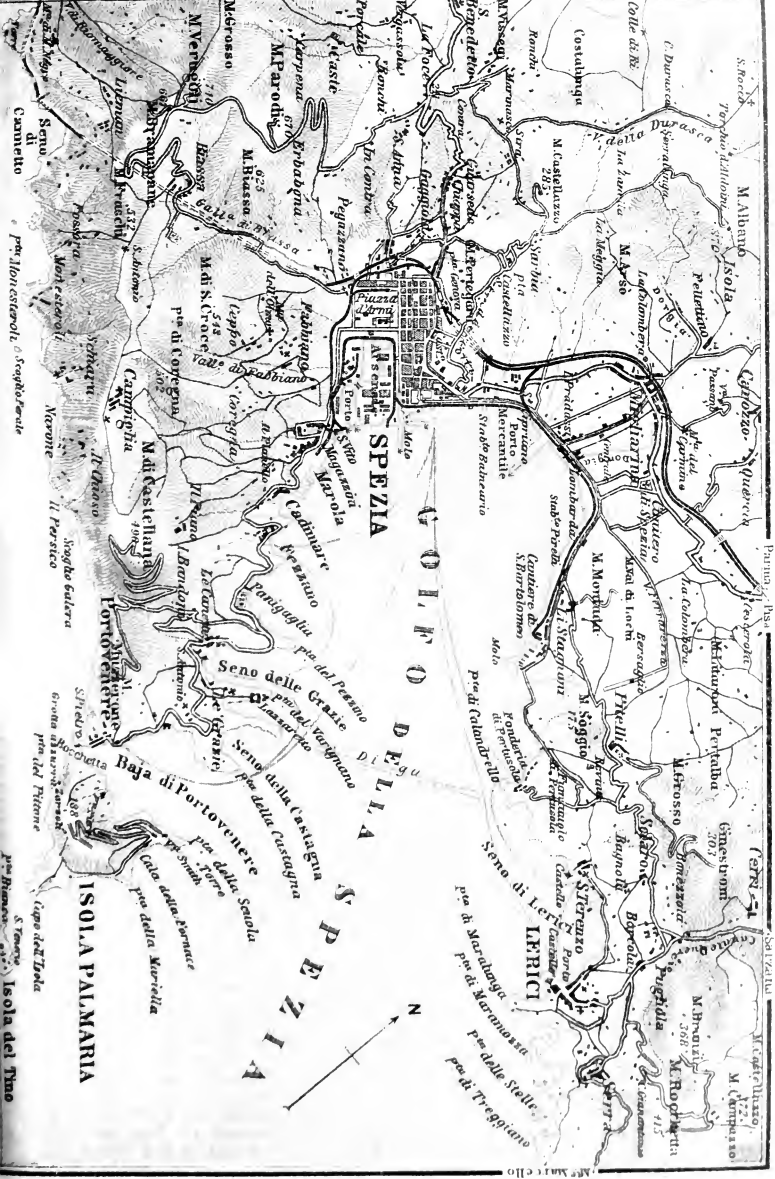
Boat with one rower, 1 $\frac{1}{2}$ fr. the first hr., 1 fr. each additional hr., for 2 pers. 2 fr., and 1 fr. 20 c. each addit. hr.; 3 pers. 2 $\frac{1}{2}$ fr. and 1 fr. 40 c.; 4 pers. 3 fr. and 1 fr. 60 c.; 5 pers. 3 $\frac{1}{2}$ and 2 fr.; to the *Stabilimento Selene* 30 c. (or 50, 60, 70, and 80 c.); to *Le Grazie* 1 $\frac{1}{2}$ fr. (or 1 fr. 80 c., 2 fr., 2 fr. 30, 2 fr. 50 c.); to *San Terenzo* 2 fr. (or 2 fr. 40, 2 fr. 80, 3 fr. 20, 3 fr. 80 c.); to *Portovenere* or to *Lerici*, 1 pers. 2 $\frac{1}{2}$ fr., to *Palmaria* 3 fr. (each additional pers. 1 $\frac{1}{2}$ fr. more).

Steamboats (starting at the Giardino Pubblico), poor and often crowded. Viâ *Fezzano* and *Le Grazie* to *Portovenere*, thrice daily in 1 hr., fare 30 c.; to *San Terenzo* and *Lerici*, hourly in summer, in 1 $\frac{1}{2}$ -3 $\frac{1}{4}$ hr., fare 30 c., at other seasons thrice daily (five times on holidays).

Anglican Church, Via Principe Amedeo; services in winter at 8.30, 10.30, and 3.30. — **British Vice-Consul**, *H. C. Ricardo*. — LLOYD'S AGENT, *E. Pongiglione*.

N.B. Visitors must not approach within 330 yds. of the forts (see the notice-boards), and sketching and photographing should be avoided.

Spezia (50 ft.), founded in 1371, an industrial town with 38,900 inhab., a strong fortress, and since 1861 the chief naval harbour of Italy, lies at the N.W. angle of the *Golfo della Spezia*, at the foot of beautiful hills fringed by picturesque villages and crowned



Parma, Pisa

Salzuggia

M. Castello

M. 1221

M. Campasso

M. Brindisi

M. Rognone

M. 368

M. Castelluzzo

M. Veronesi

M. 317

M. Asso

M. Castellazzo

M. 285

M. Morfada

M. Sogno

M. 173

M. Struzzo

M. Brindisi

M. 368

M. Rognone

M. Castelluzzo

M. 317

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M. 285

M. Morfada

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M. 173

M. Struzzo

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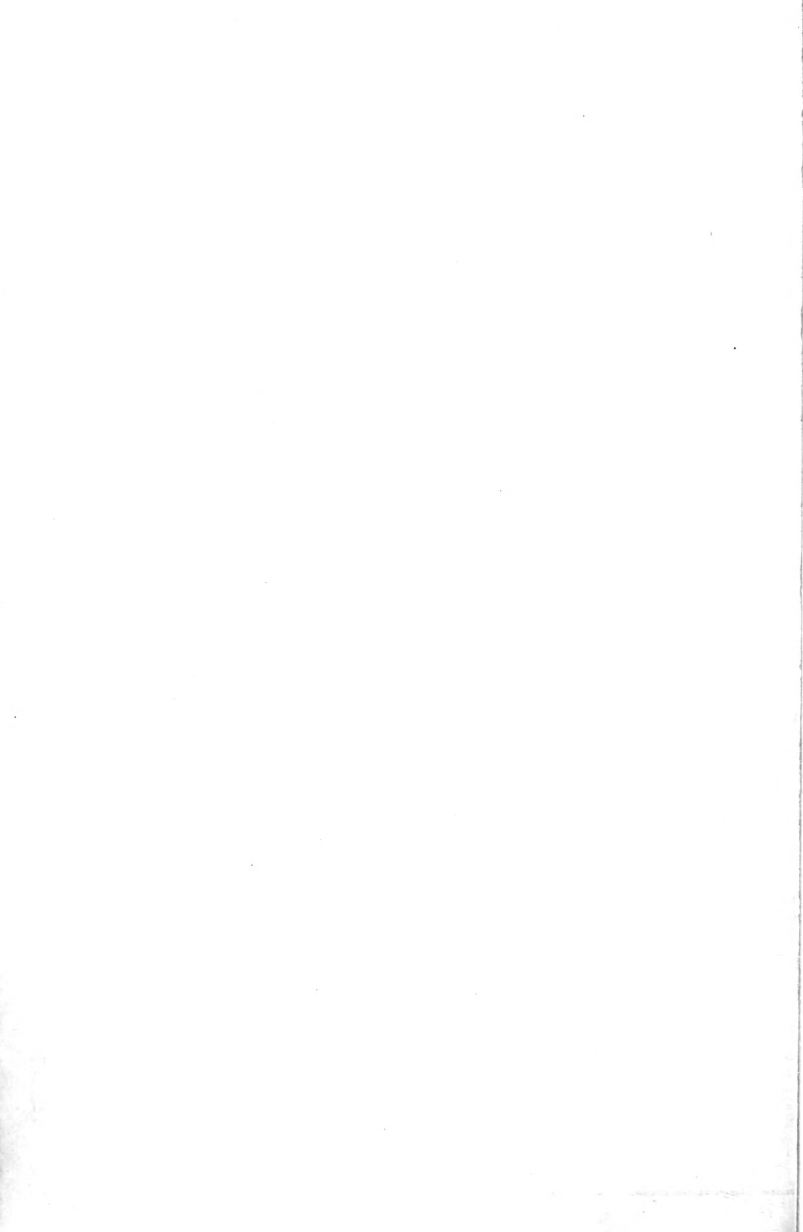
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with forts. The mercantile harbour (*Porto Mercantile*) is unimportant. The climate is very mild, so that Spezia is frequented as a winter-residence by the English and for sea-bathing in summer by the Italians. The Via del Prione offers the shortest route from the railway station to the sea. Side-streets lead from this street to the S.W. to the Corso Cavour, the main thoroughfare in the inner town, No. 39 in which accommodates the public *Library* and the *Museo Civico* (nat. hist. collections; Roman antiquities from San Vito; municipal relics). The seaward side of the town is skirted by the Via Domenico Chiodo, planted with orange-trees, which passes near the Piazza Vittorio Emanuele, converted into a *Giardino Pubblico*, and the Viale Mazzini, with its fine palms and yuccas. From the shore we enjoy a beautiful view of the gulf and of the Apuan Alps (R. 24) rising above the *Caprione*, the hilly land to the E., with the white marble-quarries of Carrara.

The Via Chiodo leads to the S.W. to the *Royal Naval Arsenal*, which covers an area of 220 acres (no admission, except on March 19th). — The marine artillery magazines in the bay of *San Vito*, immediately to the S., cover an area of 150 acres. Remains of Roman sea-baths were found here. — The *Cantiere di San Bartolomeo* (p. 142), on the N.E. side of the gulf, serve as a torpedo station.

The **Gulf of Spezia*, upwards of 5½ M. in length and 4½ M. wide, one of the largest and safest natural harbours of the Mediterranean, anciently praised by Ennius as the *Lunai Portus*, is protected by forts and by the *Diga Subacquea*, a submarine breakwater nearly 2 M. long, constructed in 1874.

EXCURSIONS. A fine survey of the town and gulf is afforded by the 'Giro della Foce' (carr., see p. 140; 2½ hrs. on foot). We follow the *Strada dei Colli*, or *Strada di Circonvallazione*, which diverges to the left at the end of the Viale Mazzini, and is connected with the town by two flights of steps also. This leads viâ the *Collina del Poggio*, above the *Castello* and the *Bastia*, a smaller castle built by the Milanese in 1371 and rebuilt in 1747, passing pretty country-houses, to the *Punta Castellazzo* on the N.W. Thence we may return to the Porta Genova (see below) on the left, or continue our walk to the W. viâ *Sarbia* and along the flank of the fortified *Monte Castellazzo* (935 ft.) to *Marinasco*, with the old church of Santo Stefano, and the pass of *La Foce* (790 ft.; inn), whence we have a *View of the gulf and the Apuan Alps. [From Sarbia a beautiful road leads up the *Durasca Valley* to the *Monte Albano*.] From La Foce a monotonous road leads down viâ *Chiappa* (tramway, p. 140) to the *Porta Genova*. — A still finer *Road leads up to the W. from *Pegazzano* (tramway, see p. 140) through the *Biassa Valley* (four stalactite caves) to the quaint village of *Biassa* (1175 ft.; inn; carr., see p. 140) and then ascends in curves (short-cuts) through wood to the crest to the N.W. of the *Monte Fraschi* (1745 ft.). Thence we proceed to the N., through pinewoods, to the saddle (2190 ft.) between the *Monte Bramapane* and the *Monte Verugoli* (2425 ft.; both fortified), where, from the narrow road running to the W., we enjoy fine views of the Cinque Terre (p. 139) and the coast. Hence we make our way to the N.E. to the saddle between the *Monte Biassa* (2050 ft.) and the fortified *Mte. Parodi* (2200 ft.), and we descend thence (fine views), to the pass of *La Foce* (see above) and to the town viâ the *Strada dei Colli*.

A charming *Excursion may be made to Portovenere, either by steamer (see p. 140) or viâ the highroad (7 M.; carr. and omnibus, see p. 140), which describes a wide curve round the arsenal and then skirts the S.W. shore of the gulf, viâ *Marola*, *Cadimare*, *Fezzano*, *Panigaglia*, and *Le Grazie*.

Portovenere (*Ristorante Belvedere*, *Trattoria del Genio*; both clean), on the site of the ancient *Portus Veneris*, with well-preserved fortifications built by the Genoese in 1113 and vainly attacked by the Spaniards and Neapolitans in 1492, is most picturesquely situated on the *Costa dell'Olive*, a promontory separated from the island of Palmaria by a strait, 160 yds. wide. It is celebrated, like Palmaria, for a yellow-veined black marble, known as 'Portoro'. Charming prospect from the ruined church of *San Pietro*, rising high above the sea, and supposed to occupy the site of the Temple of Venus. Between two rocks beneath the church is the *Grotta Arpaia* (accessible by steps; fee), or 'Byron's Grotto' (inscription), where the poet is said to have written much of his 'Corsair'. — The island of **Palmaria** (613 ft.), crowned by a fort containing a penitentiary, and an important Marconi station, commands a fine view of the Italian coast from Portofino to Viareggio; best from beside the lighthouse on the *Capo dell'Isola*, the S. extremity. On a cliff at the N.E. extremity is the curious old *Torre della Scuola*. The *Grotta Azzurra* and the *Cala Grande*, two interesting caves on the precipitous W. coast, are most conveniently visited in the course of an expedition round the island from Portovenere (2 hrs.; 5-6 fr. by bargain). — Another fine view is obtained from *Tino* (300 ft.), a rocky islet to the S. of Palmaria, with a signal-station, castle, and ruined abbey.

From *Le Grazie* (see above) a military road ascends to the fortified summits of the *Monte di Castellana* (1627 ft.) and *Monte Muzzerone* (1045 ft.; signal-station); on the way *View of the gulf and of the precipitous coast of the Cinque Terre (p. 139).

Of the excursions on the N.E. side of the gulf, that to the *Bay of Lerici* is the finest (steamer and carr., see p. 140). The carriage-road leads to *Pugliola* and the *Villa Marigola*, now the residence of Mr. W. Percy Cochrane, formerly the home of the Henfrey family, who entertained here the late Queen Victoria and Emp. Frederick III. of Germany. — The steamer passes the *Cantiere di San Bartolomeo* (p. 141); tramway, see p. 140) and *Pertusola*, with the lead-foundries of the former Stabilimento Henfrey, and then enters the Bay of Lerici (views). We disembark at the picturesque fishing-village of *San Terenzo* (no inn). Outside the village, on the road to (1¼ M.) Lerici, is the beautifully situated *Casa Maccarani*, formerly *Casa Magni*, occupied by Shelley in 1822, during his last days (comp. p. 146; tablet). Farther on are the Stabilimento Balneario Eden Nettuno and two smaller bathing establishments.

Lerici (**Hôtel des Palmes*, on the sea, with garden, R. 2-3, P. 6-7 fr.), a small seaport with 4300 inhab., a Romanesque church, and an imposing 12th cent. castle (now a marine observatory; no adm.), was the capital of the Gulf of Spezia in the middle ages. Its sheltered site and charming environs adapt it for a residence of some duration. — A road (omnibus thrice daily, 60 c.) unites Lerici with *Pugliola* (see above) and (4½ M.) *Sarzana* (p. 143). — The picturesque fishing-village of *Télaro* lies 3 M. to the S.E. of Lerici by a pretty footpath passing below the village of *Serra*. From *Telaro* we may prolong our walk either to the E. over abrupt ridges and boulder-strewn fields to (1 hr.) *Ameglia* (p. 143) or to the S.E. viâ the village of *Monte Marcello* (870 ft.; signal-station) to the (1½ hr.) mouth of the *Magra* (p. 143).

Railway from Spezia to *Parma* (*Milan*), see R. 59.

Soon after quitting Spezia we enjoy a beautiful view of the Gulf of Spezia to the right. — Beyond (61 M.) *Vezzano Ligure* (p. 371), where the line to *Parma* diverges to the N., we see to the left

the Alpi Apuane (R. 24). — $62\frac{1}{2}$ M. *Arcola*, with a conspicuous campanile: The train crosses the *Magra*; the ancient *Macra*, which formed the boundary between Etruria and Liguria.

66 M. **Sarzana** (85 ft.; *Alb. d'Italia*, Piazza Garibaldi, very fair), with 6500 inhab., the Roman *Sergianum*, or *Luna Nova*, from its having succeeded the ancient Luna (see below), was taken by the Florentines in 1467 under Lorenzo Magnifico, from whom it was wrested by Charles VIII. of France. It subsequently belonged to Genoa. Sarzana, the seat of a bishop since 1202, was the birth-place of Pope Nicholas V. (Tommaso Parentucelli, 1447-55). The town, which is situated in a fertile plain, is noted for its well-preserved *Town Walls* of the 15th century. The *Castello*, erected by the Pisans and altered in 1488 and 1496, is now a prison. The handsome *Cathedral* of white marble, in the Italian Gothic style, re-erected in 1355-1477, contains an ancient painted crucifix from Luni (1138) and two early-Renaissance altars by Leonardo Riccomanni. In *San Francesco* are the tomb of Guarniero, a son of Castruccio Castracani (p. 529), by Giov. di Balduccio (1328), and two tombs of the Malaspina family. A pleasant and well-shaded promenade skirts the town on the S. On the verge of the hill (numerous villas), $\frac{3}{4}$ M. to the N., is the picturesque fortification of *Sarzanello*, constructed by Castruccio.

EXCURSIONS. To the N.E. to *Fosdinoro* (p. 441), on the road to *Ficizzano* (Reggio). — To the S.E. to ($1\frac{1}{2}$ M.) *Castelnuovo di Magra* (620 ft.), with a castle of 1274. — To the W. vià ($1\frac{1}{4}$ M.) *Ponte di Magra* to *Lerici* (comp. p. 142). — To the S.E. along the right bank of the *Magra* to (5 M.) *Ameglia* (inn; p. 142), or by the river-plain to the fishing-village of *Santa Croce*, at the mouth of the *Magra* (abounding in eels; very picturesque river-landscape), with the remains of a monastery in which Dante is said to have once lived. Hence we may proceed to the N.W. vià *Monte Marcello* to *Telaro* and *Lerici* (comp. p. 142); or we may cross to the left bank of the *Magra* (ferry $\frac{1}{2}$ fr.) and walk along the shore to the E. to ($1\frac{1}{2}$ hr.) *Marina di Carrara* (see below).

Railway from Sarzana to *Parma* (Milan), see R. 59.

On the Apuan Alps, to the left, we observe the conspicuous white *ravaneti* (p. 144). — Near ($69\frac{1}{2}$ M.) *Luni* are the ruins of *Luna*. This originally Etruscan town, a Roman colony since 147 B.C., was destroyed by the Arabs (1016), and its episcopal see was in consequence transferred to Sarzana in the 13th century. The ruins of an amphitheatre and a theatre are still traceable. From Luna the district derives its name of *La Lunigiana*.

72 M. **Avenza** (*Rail. Restaurant*), above which rises an old castle (*Rocca*) of Castruccio Castracani, of 1322, with bold round towers and pinnacles, was once the frontier-town of the Duchy of Massa. It is now in Tuscany.

On the coast, $1\frac{1}{4}$ M. to the S.E., lies Marina d'Avenza or *Marina di Carrara* (*Alb. Ristorante il Tirreno*), a sea-bathing resort, with a pier 300 yds. in length (ponti caricatori), the terminus of the marble-railway mentioned below.

FROM AVENZA TO CARRARA, 3 M., railway in $\frac{1}{4}$ hr. (fares 60, 45, 30 c.).

Carrara. — HOTELS. *Gr.-Hôt. Carrara*, Via Roma 13, R. 2 $\frac{1}{2}$ -4, omn. 1 fr.; *Hôt. de la Poste et National*, Via Alberica 5, R. 2 $\frac{1}{2}$ -3, omn. $\frac{1}{2}$ fr., good. — POST OFFICE, Piazza del Risorgimento. — ONE-HORSE CARRIAGE to the Campo Santo 1, to Massa 4-5 fr. — OMNIBUS from the Piazza dell' Accademia to Massa, 60 c.

Carrara (285 ft.) is a pleasant little town with 25,000 inhab., most of whom gain their livelihood by working the marble. Some of the studios of the numerous sculptors are interesting (e.g. Studio Lazzzerini, near the theatre; Stabilimento Triscornia, at the station). American Consular Agent, *Felix A. Dalmas*. — From the rail. station we follow the Via San Martino and the Corso Vittorio Emanuele to the right to the *Theatre*, where the Via Apuana (cab-stand) diverges for the church of the *Madonna delle Grazie*, with sumptuous decorations in marble. The Via Lunense goes on from the theatre to the Piazza Alberica, and the Via Ghibellina thence to the Piazza del Duomo, in which are the house occupied on several occasions by Michael Angelo (p. 560) and the 'Gigante', an unfinished statue of Andrea Doria (p. 101) by Baccio Bandinelli. The church of *Sant'Andrea*, a Gothic structure of the 13th cent., has a fine façade and good sculptures. The Via Santa Maria (No. 18 the little Gothic *Casa Repetti*) leads to the Piazza dell' Accademia, with the former ducal palace, now the *Accademia di Belle Arti*, containing works by sculptors of Carrara and several Roman antiquities found in the quarries of Fantiscritti (see below; e.g. a bas-relief of Jupiter with Bacchus).

The **Marble Quarries** (*Cave*) of Carrara enjoy a world-wide fame. The deposits of marble occur throughout almost the whole of the *Apuan Alps* (R. 24), from the little river Aulella on the N. to Pietrasanta (p. 145) on the S. and Castelnuovo di Garfagnana (p. 450) on the E. The quarries in the valleys of *Fantiscritti*, *Colonnata*, and *Torano* were worked by the Romans, but after the downfall of the West Roman Empire the 'marmor Lunensis' (so named from the seaport of Luna, p. 143) was almost entirely forgotten. The building of the cathedral of Pisa and the churches of Lucca, Pistoia, and other neighbouring towns again created a demand for Carrara marble; and the artistic activity of the 15-16th cent. gave a renewed impulse to its use. The industry now grows steadily; in 1908 about 143,000 tons of rough blocks were exported, besides 672,000 tons of sawn blocks and 153,000 tons of otherwise worked blocks. About 700 quarries in all are in operation; of these 500, with ca. 6500 workmen, are at Carrara, and the rest at *Massa*, in the *Versilia* (p. 145), and at *Arni* (p. 148). There are 74 marble-sawing works at Carrara and 33 at *Massa*. The best and largest blocks yield the *marmo statuario*. — The quarrymen work from 8 to 4 in winter, in summer from 5 to 3.

A visit to the quarries (2-3 hrs.; guide, not indispensable, 2-3 fr.) is most conveniently made by means of the *Ferrovía Marmifera*, or 'marble railway', which sends a branch into each of the three valleys (station in the Via Umberto Primo, at the E. end of the town). Passengers are carried gratis (the tunnels are often very cold). Visitors on foot, starting from the *Madonna delle Grazie* (see above), follow the shady Viale di Potrignano (view to the right, of the Colonnata valley) to the *Campo Santo* and descend thence to *Torano* (490 ft.). At the entrance to the village we turn to the right and climb the steep lanes to the marble railway (see below), the track of which we follow in the narrow shadeless upland valley, passing numerous quarries, to (1 M.) the station of *Piastra* (875 ft.). We may push on to the highest station (small restaurant), but the ascent is fatiguing, and the visitor will probably be satisfied by the quarries and expanses of dazzling white débris (*ravaneti*) already seen. A horn is blown as a signal when the rock is about to be blasted. The blocks of marble are roughly squared on the spot. Sometimes they are simply rolled down the mountain, but usually they are carried down on rude wooden sledges (*lizze*) descending steep paved slipways provided with soaped wooden rollers, and controlled by hempen

cables wound round posts at the sides of the slipways. At the foot they are carried away on ox-waggons, either to the ships at Marina di Carrara or to the railway.

From Carrara to *Fosdinovo*, see p. 441.

Beyond Avenza the railway crosses the *Carrione* and the *Frigido*.

76½ M. **Massa** (213 ft.; *Hôtel Massa*, with garden, R. 3-7, P. 9-12, omn. 1 fr., good; *Alb. il Giappone*, R. 2, omn. ½ fr., modest; omn. from the station to the Piazza Umberto Primo and thence to Carrara), with 10,600 inhab., formerly the capital of the Duchy of Massa-Carrara, is pleasantly situated on the Frigido amidst marble-yielding hills and enjoys a mild climate. The handsome *Palazzo Ducale* (1701; now the prefettura), with its fine court, was a summer-residence of Napoleon's sister Elisa Baciocchi. The church of *San Francesco* contains a Madonna by Pinturicchio, some remains of frescoes from Santa Maria del Popolo at Rome, and six candelabra and a crucifix by Pietro Tacca.

The *Rocca*, now a prison, ¾ M. to the N.E., commands a splendid view (permesso at the prefettura).

A LIGHT RAILWAY (20 min.; fares 25, 20 c.) runs from Massa to the little port of *San Giuseppe* or *Marina di Massa* (Hôt. Tirreno, P. from 8 fr.), 3 M. to the S.W., near the mouth of the Frigido, with sea-baths. The wooden jetty, where marble is shipped, affords a splendid view of the coast from Portovenere to Viareggio, and of the Alpi Apuane.

Excursion from Massa to the *Alpi Apuane*, see R. 24.

We now pass through extensive olive-woods; to the left lies the village of *Montignoso* (325 ft.) with the picturesque ruins of the *Castello Aghinolfi* on a steep hill. — 80½ M. *Serravezza*. The village of that name (p. 148) lies 2 M. to the N.E.

A road (tramway projected) leads from the station viâ *Querceta* to (2 M.) *Forte dei Marmi* (Pens. Gobbi; Pens. Idone), a little seaside-resort surrounded by pine-woods, with a quay for shipping marble.

83 M. **Pietrasanta** (*Alb.-Ristorante Ballerini*, clean), a small town (8700 inhab.) with ancient walls, the capital of the *Versilia* (p. 148), was taken by the Florentines in 1484. At the beginning of the town is the *Rocchetta*, a relic of the fortifications. The cathedral of *San Martino (Il Duomo)* dates from the 14th cent.; the interior, modernized in the 17th cent., contains a pulpit and sculptures by Stagio Stagi. Campanile of 1380. *Sant'Agostino* is a Gothic church of the 14th cent., completed in 1911. To the S.W. of the town rises the *Rocca*, a ruined castle (13th cent.). — Near Pietrasanta are quicksilver-mines and marble-quarries. Excursion to the Apuan Alps, see R. 24.

89½ M. **Viareggio**. — RAILWAY STATION at the E. end of the town, ¾ M. from the beach (tramway, see p. 146).

Hotels (mostly overcrowded in summer and prices raised; the larger houses have central heating). GRAND-HÔTEL ET ROYAL, Viale Carducci, 150 beds at 4-5, B. 1½, L. 3, D. 5, P. 12-14, omn. 1½ fr.; GR.-HÔT. REGINA, facing the sea, with a small garden, 60 R. from 3½, B. 1½, L. 3½, D. 5, P. from 10, omn. 1 fr., HÔT. DE RUSSIE, 45 R. at 4-5, B. 1¼, L. 3½, D. 4½, P. 10-12, omn. 1 fr., both in the Via Manin, at the corner of

the Piazza d'Azeglio; EXCELSIOR HÔT. D'ITALIE, 60 R. at 3-5, B. 1, P. 9, omn. 1 fr., patronized by the English and Americans, HÔT. DE PARIS-SOLEIL, both in the Piazza d'Azeglio; HÔT. DE NICE, Viale Ugo Foscolo; HÔT. SAVOIA ET BRISTOL, HÔT. DE FLORENCE, HÔT. DE LA PAIX (well spoken of), HÔT. GRANDE BRETAGNE, all in the Viale Manin. — HÔT. MIRAMAR E COMMERCIO, Piazza Garibaldi, ALB. VITTORIA, Via Regia, at the corner of the Piazza del Mercato, $\frac{1}{4}$ M. from the station, both unpretending. PENSION PINI, Villa delle Rose, P. 6-7 fr. — *Apartments* not cheap.

Cafés. *Caffè del Teatro*, Piazza Vittorio Emanuele Secondo; *Caffè del Casino*, in the Casino (see below), Piazza Manzoni, and, in summer, several cafés and confectioners in the Viale Manin. — **Restaurant.** *Ristorante Tosca*, Via Giuseppe Verdi (with rooms to let).

Cabs. Per drive 1 pers. 1 fr., several pers. 1 $\frac{1}{2}$ fr.; per hr. within 1 $\frac{3}{4}$ M., 2 fr., each addit. hr. 1 $\frac{1}{2}$ fr.; longer drives according to bargain. Same fares at night. Hand-luggage free; trunk 30-50 c.

Tramway from the railway-station to the Piazza d'Azeglio and thence by the coast to the Fosso dell'Abate. — LIGHT RAILWAY to Camaiore.

Post & Telegraph Office, Piazza Vittorio Emanuele Secondo. — **Theatres.** *Reale Teatro Pacini*, Piazza Vitt. Eman. Secondo; *Casino*, Piazza Manzoni; *Politeama*, open-air theatre, on the beach.

Sea Bathing at the **Stabilimento Nettuno* and *Balena* both with restaurants, ball-rooms, and skating-rinks; *Bagno di Felice*. — Beggars and hawkers are exceedingly troublesome on the beach in summer.

Anglican Church, Via Leonardo da Vinci; services at 10. 30 and 3; chaplain, *Rev. J. E. Symes, M. A.*

English Physician, *Dr. Hugh Munro*, The Bungalow.

Viareggio (13 ft.), founded by Luccà in 1171, is a quiet country-town (14,900 inhab.), with regular and monotonous streets, situated in a spacious and somewhat marshy plain on the sea, about 3 M. to the S.E. of the spurs of the Alpi Apuane. It is visited as a winter-resort (mainly by English and American travellers) and in summer it is the most frequented sea-bathing place in Italy, next to the Lido at Venice.

From the railway-station a road leads to the W. direct to the beach, crossing the *Ponte di Pisa*, skirting the *Canale Burlamacca*, the discharge of the lake of Massaciuccoli (p. 147), and passing the *Darsena Vecchia* and *Darsena Nuova*, two small harbours for the export of marble. From the end of the N. *Molo* (220 yds. long), at the mouth of the canal (*Porto Canale*), we enjoy a splendid view of the Alpi Apuane and of the coast from Leghorn to the Gulf of Spezia.

The Viale Manin or Lungo Mare, skirting the beach, and the Piazza d'Azeglio, with its gardens, are the favourite resorts of visitors. In the Piazza Principe Amedeo, adjoining the Viale Manin to the W., is a monument to *Shelley* (p. 144), by Urbano Lucchesi.

On the side of the pedestal, encircled by intertwined branches of oak and olive, is a book bearing on its cover the word 'Prometeo'. Above this is the following inscription: — '1894 to P. B. Shelley, heart of hearts, in 1822 drowned in this sea, consumed by fire on this shore, where he meditated the addition to 'Prometheus Unbound' of a posthumous page in which every generation would have a token of its struggles, its tears, and its redemption'.

The *Pineta*, or pine-forest, of Viareggio, extends for 6 M. along the coast to the N. It belongs to the town and is open to visitors. In the *Tenuta Borbone*, a pine-forest to the S. of the town (the property of Archduke Leopold Salvator of Austria), is the *Villa dei Borboni*, built for the Archduchess Marie Louise (visitors admitted); the chapel contains the Mausoleum of the Dukes of Parma (ca. 1825).

From Viareggio a narrow-gauge railway runs to the N.E. in ca. $\frac{1}{2}$ hr. to (7 M.) the little town of *Camaiore* (147 ft.; Alb. il Giardinetto); 2 M. to the E. lies the *Pieve di Camaiore*, a Romanesque church founded at a very early date. From Camaiore a road leads to the S.E. viâ (3 $\frac{1}{2}$ M.) *Montemagno* (735 ft.) to (15 $\frac{1}{2}$ M.) *Lucca* (p. 528).

A pleasant DRIVE (or cycle-tour) may be made to (6 M.) *Pietrasanta* (p. 145) or to the *Lago di Massaciuccoli* (2 $\frac{1}{2}$ sq. M.; 8 ft. deep), near the station of Torre del Lago (see below). Near the village of Massaciuccoli, at the E. end of the lake, are the so-called *Bagni di Nerone*, a Roman ruin. The lake may be reached by boat on the canal.

From VIAREGGIO TO LUCCA, 14 $\frac{1}{2}$ M., branch-railway in $\frac{3}{4}$ hr. viâ (5 M.) *Massarosa* and (8 $\frac{1}{2}$ M.) *Nozzano*. — From Lucca (p. 528) to *Florence* viâ Pistoia, see pp. 536, 537, 542-544; to *Bologna* viâ Pistoia, see pp. 536, 537, and R. 64.

The RAILWAY traverses a thick pine-wood (*Macchia di Migliarino*) beyond (92 $\frac{1}{2}$ M.) *Torre del Lago*, and at (97 $\frac{1}{2}$ M.) *Migliarino* crosses the *Serchio* (p. 512).

102 $\frac{1}{2}$ M. *Pisa* (p. 511). To the left, before we enter the station, rise the cathedral, baptistery, and campanile. We then cross the *Arno*.

24. The Apuan Alps.

The name of the *Alpi Apuane* is derived from the warlike tribe of the *Apuani*, subdued by the Romans in 180 B.C. and mostly transferred to Samnium. Along with the mountain chains of Spezia they constitute an independent system, geologically allied with the Maritime Alps. They consist mainly of hard limestone rocks, to the pronounced crystalline formation of which is due their extraordinary wealth of marble (p. 144); but older slate formations also occur, as in the *Monte Pisanino* (6385 ft.), the highest summit of the group. The Apuan Alps are separated by the deep valleys of the *Aulella* and the *Serchio* from the Etruscan Apennines; and their boldly shaped peaks stand in vivid contrast to the flat rounded summits of the latter, which in winter are much more thickly covered with snow. The best periods for excursions in this comparatively little known but beautiful mountain region are from April to June and in September and October. In summer the midday sun is too hot for exertion. In clear weather the peaks command fine views of the Apennines, the fertile vales of the Magra and the Serchio, of the coast-line from Spezia to Leghorn, and of the Tuscan islands and the distant Corsica. Only the chief routes are given in our description below.

1. *Carrara* (p. 144) is the best starting-point for the fatiguing but repaying ascent of the *Monte Sagro* (5740 ft.; 4 $\frac{1}{2}$ hrs., viâ Torano).

2. From *Massa* (p. 145) a road ascends the picturesque *Val Frigido*, to the N.E., to (4 $\frac{1}{2}$ M.) *Forno*, whither a light railway also runs on Sun. (4 trains, in 50 min.). At *Guadine* (485 ft.), a little short of Forno, a road diverges to the right for the village

of **Resceto** (1625 ft.; inn; guide, G. Conti), 7½ M. from Massa. A broad path, interrupted at places, ascends from Resceto to the (3 hrs.) *Passo della Tambura* (5315 ft.), lying between the *Monte Tambura* (6200 ft.; view), ¾ hr. to the N., and the *Alto di Sella* (5655 ft.; ascent difficult). Thence we descend to the N.E., viâ *Vagli di Sopra* (2380 ft.; good inn) and *Vagli di Sotto* (1970 ft.) to (3½ hrs.) *Camporgiano* (p. 450), in the valley of the Serchio. — The *Passo della Focolaccia* (5465 ft.; near it to the S. the *Rifugio Aronte* of the I.A.C.; key at Resceto), 3 hrs. to the N. of Resceto, is the starting-point for the difficult ascent of the *Monte Pisanino* (6385 ft.).

3. A highroad (omnibus to Ponte Stazzemesse 50 c., carr. 5 fr.) runs to the N. from *Pietrasanta* (p. 145) up the valley of the *Serra* to *Serravezza* (180 ft.; railway-station, see p. 145), situated at the point where the *Serra* and the *Veza* united to form the *Versilia*, from which the district has taken its name. The Casino Ducale here was built for Grand-duke Cosimo I. of Tuscany, by Bart. Ammanati. The large marble-quarries at Serravezza were opened in 1518 by Michael Angelo, on behalf of Pope Leo X. Farther on the road enters the *Val di Veza* to the E., and proceeds viâ (5 M.) *L'Argentiera*, a very ancient silver-mine, and (5½ M.) *Ruosina* to (8½ M.) **Ponte Stazzemesse** (565 ft.; *Alb. Milani*; guides, L. Bianchini and others).

A highly picturesque mountain-road leads to the N. from Ruosina to the (8 M.) *Cipollajo Tunnel* (2640 ft.), 1200 yds. long and entirely unlighted, and to the marble-quarries in the romantic valley of the *Turrite Secca*, below the mining village of *Arni* (3005 ft.; inn). From Arni we may ascend viâ the *Passo di Sella* (5020 ft.) to *Vagli di Sopra* (see above).

Ponte Stazzemesse offers the best headquarters for the exploration of the S. portion of the Alpi Apuane. To the N. we proceed viâ *Volegno* (1390 ft.) and the (2¼ hrs.) *Foce di Mosceta* (4100 ft.; refuge-hut), where a bridle-path diverges for Ruosina viâ *Levigliani*, to the top of the (4 hrs.) **Pania della Croce* (6100 ft.), long famous as a point of view. To the N.E. we may ascend the *Monte Forato* (4015 ft.), viâ *Cardoso* (885 ft.); on the top is a curious rock-arch resembling a window. To the E. rises the *Monte Procinto* (3860 ft.), the wooded summit of which, surrounded on all sides by sheer precipices nearly 500 ft. deep, is celebrated by Ariosto as 'the abode of Suspicion'. The route (3 hrs.) leads viâ *Stazzéma* (1410 ft.), with its 13th cent. church (interesting sculptures on the portal), and the (2 hrs.) *Alpe della Grotta* (2840 ft.), where we find the guide (G. Gherardi, 2 fr.). The final ascent (1 hr.), by means of ladders and steps, should be attempted only by climbers with steady heads.

From the *Alpe della Grotta* (see above), we proceed viâ the *Callàre di Matanna* (3705 ft.), a pass ½ hr. to the N. of the *Monte Matanna* (4320 ft.), to (1 hr.) the *Pian d'Orsina* (3410 ft.; Inn, P. 5½-7 fr.), with its attractive mountain-pastures. A path indicated by red marks leads hence to the E. viâ *Palagnana* (2440 ft.) to (2 hrs.) *Fabbriche*, and thence, in 2½ hrs. more, finally traversing the valley of the *Serchio*, to the *Bagni di Lucca* (p. 535).

IV. LOMBARDY.

Route	Page
25. Milan	152
<p>a. From the Piazza del Duomo to the Central Station. Northern Quarters of the City. The Brera, 159. — b. From the Piazza del Duomo and the Piazza dei Mercanti to the Castello and the Arco della Pace, 172. — c. West Quarters of the City. Biblioteca Ambrosiana. Santa Maria delle Grazie. Sant' Ambrogio, 178. — d. Along the Via Torino to the Southern Quarters of the City (San Satiro, San Lorenzo, Sant' Eustorgio, Ospedale Maggiore), 183. — e. East Quarters of the City. The Corso Vittorio Emanuele and its Side Streets. Giardini Pubblici, 188. — f. The Cemeteries, 189.</p>	
Excursion to the Certosa di Pavia	190
26. From Milan to Lecco and Colico viâ Monza (Chiavenna, Tirauo)	193
27. From Milan to Bellagio. The Brianza	196
28. From Milan to Como viâ Saronno	198
29. Como	199
30. Lake of Como	203
31. From Colico to Chiavenna (Maloja Pass, Splügen)	212
32. From Colico to Bormio viâ the Val Tellina	213
33. From Menaggio, on the Lake of Como, to Lugano and to Luino, on the Lago Maggiore	217
34. From Milan to Porto Ceresio, on the Lake of Lugano, viâ Gallarate and Varese	220
35. From Milan to Laveno, on the Lago Maggiore, viâ Saronno and Varese	223
36. From Bellinzona to Genoa	225
From Milan to Mortara (Genoa) viâ Vigevano, 226.	
37. Lago Maggiore	226
38. From Milan to Genoa viâ Pavia and Voghera	240
From Pavia to Alessandria and to Cremona, 243.	
39. From Milan to Cremona viâ Codogno	244
From Cremona to Brescia; to Mantua; to Borgo San Donnino, 247. — From Cremona to Piacenza, 248.	
40. From Milan to Bergamo	248
41. The Bergamasque Alps	254
1. Valle Brembana, 254. — 2. Valle Seriana, 256. — 3. Val Cavallina, 257.	
42. From Lecco to Brescia viâ Bergamo	258
43. From Milan to Verona viâ Brescia	258
44. Brescia	260
45. The Brescian Alps	270
a. Lago d'Isco, 270. — b. Val Camonica, 273. — c. Val Trompia, 276. — d. Val Sabbia and Lago d'Idro, 276.	
46. From Brescia to Gargnano on the Lago di Garda	277
47. The Lago di Garda	279

Lombardy, the district to the S. of the Alps, which is separated from Piedmont by the *Lago Maggiore* and the *Ticino*, from Venetia by the *Mincio* (p. 279), and from the Emilia by the *Po*, takes its name from the Germanic tribe that invaded Italy in 568. It is divided into the eight provinces of *Como*, *Milano*, *Pavia*, *Sondrio*, *Bergamo*, *Cremona*, *Brescia*, and *Mantova*, covering an area of about 9000 sq. M., and containing 4,331,100 inhabitants. The name was once applied to a much larger tract. Lombardy has not inaptly been likened to an artichoke, the leaves of which were eaten off in succession by the lords of Piedmont (p. 32); thus in 1427 they appropriated Vercelli, in 1531 Asti, in 1706 Alessandria, 1707 Val Sesia, in 1736 Tortona and Novara, and in 1743 Domodossola. The heart of the country, to continue the metaphor, would then be the MILANESE or DISTRICT OF MILAN, the tract lying between the *Ticino*, *Po*, and *Adda*. The zones of cultivation are the same as in Piedmont, *viz.* the region of pastures among the mountains, that of the vine, fruit-trees, and silk-culture on the lower undulating country and the slopes adjoining the lakes, and that of wheat, maize, and meadows in the plains; rice is grown in the river-bottoms (comp. p. 190). The crops are much more abundant than in Piedmont. The climate of Lombardy is thoroughly continental: winter in the plains, which are scourged by bitter winds, is very cold (minimum at Milan, 1.4° Fahr.; mean temperature of Jan. 31°) and abounds in snow and mist (at Milan snow occurs on 18 days yearly, mist on 73); while in summer the heat is greater than that of S. Italy (maximum at Milan, 101° Fahr.; mean temp. of Aug. 77°). The annual rainfall is by no means inconsiderable (at Milan 41.6 inches). In the height of summer rain is rare beyond the lower Alps, and is more frequent when the wind is from the E. than when it is from the W., as the moisture of the W. winds is absorbed by the Maritime Alps and the Apennines; but a thorough system of irrigation, without a parallel in any other part of Europe, prevails here, so that a failure of the crops is hardly possible. In the middle ages the importance of Milan was due to its woollen industries, but sheep-breeding has in modern times been largely superseded by the silk-culture, an industry which has so materially increased the wealth of the country, that it used to be said during the Austrian régime that the army and the officers lived on mulberry leaves, as their produce alone sufficed to pay the land taxes. In these circumstances the population is unusually dense, being about 477 persons to the sq. mile, or only a little less dense than in Liguria and Campania.

The central situation and the wealth of the country have ever rendered Lombardy an apple of discord among the European nations. In the earliest period known to us it was occupied, in succession to the *Ligurians* and *Umbrians*, by the *Etruscans*, an Italian race, which in the 6th cent. B.C. was subjugated or expelled by *Celts* from the W. These immigrants founded *Mediolanum* (Milan), near the site of the Etruscan Melpum, destroyed in 396 B.C. It was but slowly that the Italians subdued or assimilated these foreigners, and it was not till 222 B.C. that the *Romans* extended their supremacy to the banks of the *Po* by their victory at *Clastidium* (p. 433). In the following century *Gallia Cisalpina* was constituted a province, on which Cæsar conferred the rights of citizenship in B.C. 46. Throughout the whole of the imperial epoch these regions of Northern Italy formed the chief buttress of the power of Rome. From the 4th cent. on Milan surpassed Rome in extent and, in many respects, in importance also. It became an imperial residence, and the church founded here by St. Ambrosius (who was bishop of Milan in 374-97) long maintained, like those of Aquileia (p. 428) and Grado (p. 430), its independence of the popes. Cardinal Petrus Damiani, the legate of Gregory VII., finally reduced it to subjection (11th cent.), but the so-called 'Ambrosian liturgy' perpetuated the tradition of its liberty down to our own times.

The *Longobards* made Pavia their capital, but their domination, after lasting for two centuries, was overthrown by *Charlemagne* in 774 (p. 3). The Lombard dialect contains a good many words derived from the

German (thus, *bron, gast, grà, piò, smessor, storà*, and *stosà*, from the German Brunnen, Gast, Greis, Pflug, Messer, stören, and stossen). The crown of Lombardy was worn successively by the *Franconian* and by the *German Kings*, the latter of whom, particularly the Othos, did much to promote the prosperity of the towns. When the rupture between the emperor and the pope divided the whole of Italy into a Guelph and a Ghibelline camp, Milan, the leader of the federated Lombard cities since 1167, formed the headquarters of the national, and Cremona those of the imperial party, and the power of the Hohenstaufen proved to be no match for the Lombard walls.

The dissensions between the nobles and the burghers, which prevailed in every town, led to the creation of several new principalities. In 1277 *Archbishop Ottone degli Visconti* of Milan (whose family was so called from their former office of 'vicecomites', or archiepiscopal judges) was nominated 'Capitano del Popolo', and in 1294 *Matteo Visconti*, his nephew, was appointed governor of Lombardy by the German king, Adolf of Nassau. Although banished for a time by the Guelph family Della Torre, Matteo and his sons and their posterity contrived to assert their right to the Signoria. The greatest of this family were *Lucchino Visconti* (1339-49), Petrarch's patron, and *Gian Galeazzo*, who succeeded his father *Galeazzo II.* (p. 172; d. 1378) as ruler of the W. portion of the district of Milan. In 1385 Gian Galeazzo wrested the reins of government in the E. portion also from his uncle *Bernabò*, and he afterwards extended his duchy to Pisa and Bologna, and even as far as Perugia and Spoleto. His chief concern was to raise taxes for the purpose of carrying on war, but at the same time the country flourished under his just and systematic government. The municipal councillors were entrusted with administrative and executive powers in matters of police, while artists and men of letters were invited to the court by the prince, who founded the Cathedral at Milan and the Certosa at Pavia. But after his death in 1402 chaos came again. He was succeeded by his three sons, *Giovanni Maria*, assassinated in 1412 by the sons of Bernabò, *Filippo Maria*, and *Gabriele Maria* (d. 1408). Under Filippo wars were carried on with Florence, Venice, and Naples.

On the extinction of the Visconti family with the death of Filippo Maria in 1447, Milan declared itself a republic under the name *Repubblica di Sant'Ambrogio*. In 1450, however, *Francesco Sforza* the condottiere, who had been elected general-in-chief by the 'capitani' of the republic, made himself duke, and restored order and security to the distracted state. He rebuilt the Castello, constructed the Martesana Canal and the Ospedale Maggiore, and surrounded himself with Byzantine and Italian scholars, who applauded the Latin orations of his daughter Hippolyta. Francesco died in 1466 and his art-loving but dissolute son, *Galeazzo Maria*, was assassinated ten years later in the church of Santo Stefano, leaving his son *Giovanni Galeazzo* still a minor. *Lodovico il Moro* seized the regency in name of his nephew, and on the death of the latter in 1491 he induced Charles VIII. of France to undertake a campaign against Naples, thus inaugurating a new period in the history of Italy. Since that time Italy has at once been the battlefield and the prey of the great powers of Europe. Lodovico himself, after having revolted against France and been defeated at Novara in 1500, terminated his career in a French dungeon. His son *Massimiliano*, after a brief reign (1512-15), surrendered Milan to Francis I., the victor at Marignano (p. 435). The victory of *Charles V.* at Bicocca in 1522 placed *Francesco II. Maria*, brother of Massimiliano, on the throne; and in 1525 the battle of Pavia constituted Charles V. arbiter of the fortunes of Italy. In 1540, five years after the death of the last Sforza, he invested his son, *Philip II.* of Spain, with the duchy of Milan.

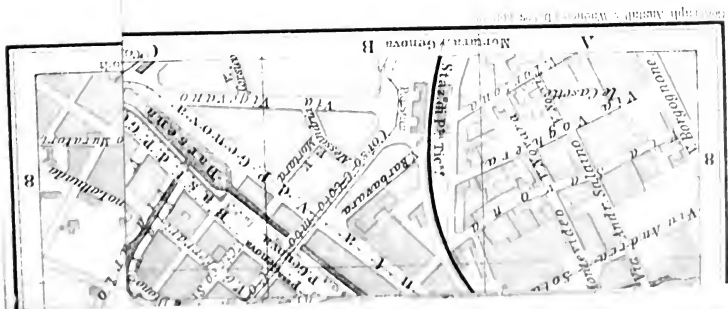
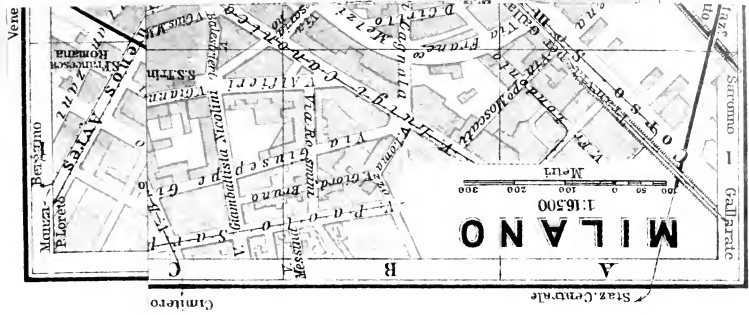
In 1714 the Spanish supremacy was followed by the *Austrian* in consequence of the War of Succession. On four occasions (1733, 1745, 1796, and 1800) the French took possession of Milan, and the Napoleonic

period at length swept away the last relics of its mediæval institutions. Although *Napoleon* annexed the whole of Piedmont, Genoa, Parma, Tuscany, and Rome (about 36,000 sq. M. of Italian territory) to France, the erection of the *Cisalpine Republic* (1797) and then of a *Kingdom of Italy* (1805) contributed materially to arouse a national spirit of patriotism. This kingdom embraced Lombardy, Venice, S. Tyrol, Istria, the greater part of the Emilia, and the Marches. Milan was the capital, and Napoleon was king, but was represented by his stepson *Eugene Beauharnais* as viceroy. The *Austrian Supremacy*, which was restored in 1814, proved irreconcilable with the national aspirations of the people. By the Peace of Zurich (1859) Lombardy, with the exception of the district of Mantua, was ceded to Napoleon III., who ceded it in turn to Sardinia. Comp. *E. Hutton's 'The Cities of Lombardy'* (London, 1912).

25. Milan.

Railway Stations. 1. The *Central Station* (Pl. F, G, 1; Restaurant, good), built in 1864, is used by all the state lines. Omnibuses from most of the hotels are in waiting (fare $\frac{3}{4}$ -1 $\frac{1}{2}$ fr.). Cab, see p. 154. Electric tramways (Nos. 1, 2, 25, 29, & 30) into the town 10 c. (hand-baggage only allowed; comp. p. 154). — 2. The *Stazione Ferrovie Nord Milano* (Pl. C, 4; Restaurant), for the lines of the N. Railway to Saronno and Como (R. 28), to Erba (R. 27), and to Varese and Laveno (R. 35), is connected with the Piazza del Duomo and the other two rail. stations by the electric tramways Nos. 13 & 25 (p. 154). — 3. The *Stazione di Porta Genova or di Porta Ticinese* (Pl. B, 8) is a secondary station for the trains to Mortara and Genoa (p. 226). — Railway-tickets for the State lines may be procured also at Via Santa Margherita 16 (Pl. E, 4, 5) and in the tourist agencies mentioned at p. 156; for the N. Railways at the *Agenzia Ferrovie Nord*, Galleria Vittorio Emanuele 26, and at the *Agenzia Chiari-Sommariva* (p. 156). — *Agency of the Sleeping Car Co.*, at Via Alessandro Manzoni 25 and at the station-inspector's office.

Hotels (mostly in a noisy situation; drinking-water, see p. xxv). *In the Town*: *HÔTEL DE LA VILLE (Pl. a; F, 5), Corso Vittorio Emanuele 34, with post-office and ticket and luggage office, 125 R. at 5-10, B. 1 $\frac{1}{2}$, L. 4, D. 6-7, P. from 16, omn. 2 fr.; *HÔT. CAVOUR (Pl. b; F, 3), Piazza Cavour 10, pleasantly situated opposite the Giardini Pubblici, with luggage office, 120 beds at 6-9, B. 2, L. 4 $\frac{1}{2}$, D. 6-7, P. 15-20, omn. 1 $\frac{1}{4}$ fr.; *GR.-HÔT. MILAN (Pl. mi; F, 3, 4), Via Alessandro Manzoni 29, with ticket and luggage office, 200 beds at 5-10 fr. (50 private baths), B. 1 $\frac{1}{2}$, L. 4, D. 5-6, P. 12-20, omn. 1 fr.; *GR.-HÔT. CONTINENTAL (Pl. e; E, 4), Via Alessandro Manzoni 7, with ticket and luggage office, 250 beds from 5, B. 1 $\frac{1}{2}$, L. 4, D. 5-6, P. from 12, omn. 1 $\frac{1}{2}$ fr. — Somewhat less pretending: *BERTOLINI'S HÔT. EUROPE (Pl. f; F, 5), Corso Vitt. Emanuele 9, 100 beds at 5-10, B. 1 $\frac{3}{4}$, L. 4, D. 6, P. from 13, omn. 1 $\frac{1}{2}$ fr.; *GR.-HÔT. MÉTROPOLE (Pl. q; E, 5), Piazza del Duomo 2, 175 beds at 4-10, B. 1 $\frac{3}{4}$, L. 4, D. 5 $\frac{1}{2}$, P. from 12, omn. 1 $\frac{1}{4}$ -2 fr.; *REGINA HÔTEL E REBECCHINO (Pl. p; E, 5), Via Santa Margherita 16, 80 R. at 5-8, B. 1 $\frac{1}{2}$, L. 3 $\frac{1}{2}$, D. 5, P. 12-16, omn. 1 $\frac{1}{2}$ fr., frequented by Italians. — *ROME HOTEL (Pl. g; F, 5), Corso Vitt. Emanuele 7, R. 4-16, B. 1 $\frac{1}{2}$, L. 3 $\frac{1}{2}$, D. 5, P. from 11, omn. 1 $\frac{1}{2}$ fr.; *HÔT. MANIN (Pl. k; F, 2), Via Manin 7, near the Giardini Pubblici, in a pleasant situation, 52 R. from 4 $\frac{1}{2}$, B. 1 $\frac{1}{2}$, L. 3-3 $\frac{1}{2}$, D. 5-6, P. from 12 $\frac{1}{2}$, omn. 1 $\frac{1}{4}$ fr., patronized by English travellers; SPLENDEDE CORSO HOTEL (Pl. c; F, 5), Corso Vitt. Emanuele 15, 140 beds from 4 $\frac{1}{2}$, B. 1 $\frac{1}{2}$, L. 4, D. 5 $\frac{1}{2}$, P. from 12, autobus 1 $\frac{1}{2}$ fr.; GR.-HÔT. ROYAL (Pl. d; E, 5), Via Broletto 4, 120 R. at 4-10, B. 1 $\frac{1}{2}$, L. 3, D. 4, P. from 12, omn. 1 $\frac{1}{4}$ -1 $\frac{1}{2}$ fr.; BELLA VENEZIA (Pl. i; E, F, 5), Piazza San Fedele 1, R. 3 $\frac{1}{2}$ -5, B. 1 $\frac{1}{2}$, omn. 1 fr.; *VICTORIA (Pl. o; G, 4, 5), Corso Vittorio Emanuele 42, R. 2 $\frac{1}{2}$ -6, B. 1 $\frac{1}{2}$, L. 3, D. 4, P. 8-12, omn. $\frac{3}{4}$ fr.; HÔT.-REST. BRETAGNA, Via Victor Hugo, R. 2 $\frac{1}{2}$ -8, B. 1 $\frac{1}{4}$, L. 2 $\frac{1}{2}$, D. 3 $\frac{1}{2}$, P. 8 fr. —





MILANO
1:16,500

Stas. Centrale Cimitero Monforte Cusano Carate

Torino
Stas. Maggiore
Stas. C. Miani
Stas. Magliorini



St. S. Sofia

St. S. Sofia

The following are good Italian houses of the second class: HÔT. DE FRANCE (Pl. m; F, 5), Corso Vitt. Eman. 19, 120 beds at $3\frac{1}{2}$ - $4\frac{1}{2}$, L. 3, D. $4\frac{1}{2}$, P. 9-12 (incl. wine), omn. 1 fr.; HÔT. COMMERCIO (Pl. co; F, 5), Piazza Fontana 5, with café-restaurant, 100 R. at 3- $4\frac{1}{2}$, omn. 1 fr.; HÔT. POZZO-CENTRAL (Pl. l; E, 6), Via delle Asole 8, cor. of the Via Torino, R. rom $3\frac{1}{2}$, L. 3, D. 4, P. 9-11, omn. 1 fr.; AGNELLO E DEL DUOMO (Pl. h; F, 5), Via Agnello 2, R. $3\frac{1}{2}$ -6, L. 3-4, D. 4-5, P. 10-14 fr., with wine; ANGIOLI ET SEMPIONE (Pl. an; E, 5), Via San Protaso 3, R. $2\frac{1}{2}$, L. 3, D. 4, omn. $\frac{3}{4}$ fr.; SCHWEIZERHOF & EXCELSIOR HOT. (Pl. ex; E, 6), Via Rastrelli 20, R. from 3, D. $3\frac{1}{2}$, P. 8-10 fr.; HÔT. FALCONE E SPAGNA, Via Falcone 9 (Pl. E, 6), 100 beds at $2\frac{3}{4}$ - $3\frac{1}{2}$, D. 4- $4\frac{1}{2}$, P. $8\frac{1}{2}$ -10, omn. 1 fr. — Plain: HÔT. FONTANA (Pl. fo; F, 5), Piazza Fontana 14; HÔT. BISCIONE E BELLEVUE, Piazza Fontana 8, R. $2\frac{1}{2}$ - $3\frac{1}{2}$ fr.; ALB. PASSARELLA, Via Passarella 24 (Pl. F, G, 5), R. from 2 fr.

Near the Central Station: *PALACE HOTEL (Pl. y; G, 1), first-class, with restaurant and ticket and luggage office, R. 5-15, B. 2, L. $4\frac{1}{2}$, D. 7, S. 5, omn. $\frac{3}{4}$ fr. (luggage 90 c.); HÔT. DU NORD (Pl. u; F, 1), with the dépendance *Hôt. des Anglais*, R. $3\frac{1}{2}$ -6, B. $1\frac{1}{2}$, L. $3\frac{1}{2}$, D. $4\frac{1}{2}$, P. 9-14 fr., well spoken of; *BELLINI'S HÔT. TERMINUS (Pl. v; G, 1), 70 R. at $3\frac{1}{2}$ -6, B. $1\frac{1}{2}$, L. 3, D. $4\frac{1}{2}$, omn. $\frac{1}{2}$ -1 fr.; HÔT. COMO, next the Hôt. Terminus, R. 3-5, B. $1\frac{1}{4}$, L. $2\frac{1}{2}$, D. 4 fr.; HÔT. D'ITALIE (Pl. z; F, 1), R. 3-4, B. $1\frac{1}{4}$, L. 3, D. 4 fr.; CONCORDIA (Pl. w; F, 1), R. $2\frac{1}{2}$ -3, B. $1\frac{1}{4}$, L. 3, D. 4 fr., variously judged; HÔT. POSTE-SUISSE, R. $2\frac{1}{2}$ -3, B. $1\frac{1}{4}$ fr.; the last four in the square in front of the station; ALB. SAN GOTTARDO, Via Galileo 5, well spoken of; HÔT. SCHMID (Pl. s; F, 1), Via Marco Polo 16, R. from 3, B. $1\frac{1}{4}$, D. or S. 3 fr., good; COMFORTABLE HÔTEL DU PARC (Pl. x; F, 2), Via Principe Umberto 29; HÔT. LOCARNO, 2 min. from the station, well spoken of. — HELVETIA E SAVOIA, Via Marco Polo 13, with restaurant, R. 2-3, B. 1 fr.; ALB. NIZZA, Viale Principe Umberto 6, R. 2- $4\frac{1}{2}$, B. 1 fr.; ALB. VECCHIO CERVO, Via Principe Umberto 14, with restaurant, R. 2- $2\frac{1}{2}$ fr.; WINDSOR, Via Marco Polo 5, R. $1\frac{3}{4}$ - $3\frac{1}{2}$ fr., B. 90 c.

Hôtels Meublés (with lift and central heating). GR.-HÔT. MARINO ET NATIONAL (Pl. ma; E, 4), Piazza della Scala 5, R. 4-6, omn. 1 fr.; HÔT. DIANA MEUBLÉ, Viale Monforte 42, in the Kursaal Diana (p. 155), similar prices; GR.-HÔT. MODERNE MEUBLÉ (Pl. mo; E, 5), Piazza del Duomo (Via Carlo Alberto 16), R. $3\frac{1}{2}$ -5, omn. $1\frac{1}{2}$ fr.; HÔT. ANCORA ET GENÈVE MEUBLÉ (Pl. n; F, 5), Corso Vitt. Emanuele 3, R. $2\frac{1}{2}$ -4 fr.; LARIO HÔT. MEUBLÉ (Pl. t; F, 5), Piazza Fontana 10, R. $2\frac{3}{4}$ - $3\frac{1}{2}$ fr.; SPLUGA (Pl. r; E, 5), Via San Protaso 1, R. 3 fr.

Pensions (comp. p. xx). *Miss Betham*, Via Brera 5, 6 fr.; *Hôt.-Pens. Rieger* (formerly *Noa*), Via Boccaccio 4 (Pl. B, 4), with lift, P. from $7\frac{1}{2}$ fr., German; *Bassi*, Corso Vitt. Emanuele 8, P. 7-8 fr.; *Papa*, Via Victor Hugo 3 (Pl. E, 3), 6-7 fr.; *Wyss*, Corso Buenos Ayres 1, 4th floor (Pl. H, 1, 2), $5\frac{1}{2}$ -7 fr.; *Pens. Anglaise (Mrs. Ernst)*, Corso Vittorio Emanuele 26, 6-8 fr.

Restaurants. **Cova*, Via Alessandro Manzoni 1 and Via Giuseppe Verdi 2; **Savini*, Galleria Vitt. Emanuele; **Fiaschetta Toscana*, Via Berchet 1, near the E. branch of the Galleria Vitt. Emanuele; *Belvedere*, near the N. station, inexpensive.

Cafés (comp. p. xxvi). *Caffè Cova*, Via Giuseppe Verdi 2 (Pl. E, 4), elegantly fitted up, with garden, evening concerts from May to Sept.; *Campari*, Galleria Vitt. Emanuele; cafés in the *Giardini Pubblici* (p. 189) and the *Nuovo Parco* (p. 177). — CAFÉS-RESTAURANTS. **Caffè Biffi*, *Gambrinus-Halle*, both in the Galleria Vitt. Emanuele (music in the evening); **Nazionale Casanova*, Piazza del Duomo (Via Carlo Alberto 2); **Orologio*, on the E. side of the Cathedral; *Commercio*, Piazza Fontana 5 (see above); *Cooperativo*, Galleria Vitt. Emanuele (above the *Gambrinus-Halle*), Via Meravigli 9 (in the *Unione Cooperativa*, p. 155), and *Piazzole Venezia* 2a; *Kursaal Diana*, *Eden*, in the Variety Theatres mentioned at p. 155; *Moresco*, Via Solferino 2, near the Brera.

Confectioners (Confetteria, Pasticceria). *Caffè Cova*, see p. 153; *Montini*, Via Alessandro Manzoni 29a; *Roma*, Via Orefici 2.

Birrerie (see p. xxvi). At the cafés-restaurants (see p. 153); also, *Colombo*, Via Ugo Foscolo 2 (German beer); *Fürstenbergbräu*, Via Gallina, cor. of Via Santa Margherita, frequented by Germans; *Bar Apollo*, with basement premises, on the N. side of the Piazza del Duomo (concert after-noon and evening; very mixed company).

Cabs (tariff in each vehicle). *Taximeter Cabs*: 80 c. per 1000 mètres, 10 c. for each 500 m. more or for $\frac{1}{4}$ hr.'s waiting; small luggage carried inside free, trunk 25 c. (maximum 50 c.). — *Motor Cabs*: 70 c. per 400 m., 10 c. for each 200 m. more or for $2\frac{1}{2}$ min. waiting; luggage as above. — **MOTOR CARS** for touring may be had from the *Società Italiana Automobili Fiat*, Foro Bonaparte 35a.

Electric Tramways. 1. *Piazza del Duomo* (Pl. E, 5) by Via Al. Manzoni, Via Principe Umberto, *Central Station* (Pl. F, G, 1), *Porta Venezia* (Pl. H, 2), and *Corso Venezia*, back to the *Piazza del Duomo*. — 2. Same route in the reverse direction. — 5. *Piazza del Duomo* by Via Al. Manzoni, Via Montebello, *Corso di Porta Nuova* (Pl. E, 1, 2), and *Stazione Treni Elettrici* (Pl. F, 1) to *Via Ponte Seveso*. — 6. *Piazza del Duomo* by *Piazza della Scala*, *Via Brera* (Pl. E, 4, 3), *Porta Volta* (Pl. C, 1) to *Cimitero Monumentale* (comp. Pl. C, 1). — 12. *Piazza del Duomo* by *Via Dante*, *Piazzale Stazione Nord* (Pl. C, 4), *Via Vincenzo Monti*, and *Porta Sempione* (Pl. B, 2) to *Corso Sempione* (Pl. A, B, 1, 2). — 13. *Piazza del Duomo* by *Via Dante* and *Foro Bonaparte* to *Piazzale Stazione Nord*. — 15. *Piazza del Duomo* by *Via Dante*, *Foro Bonaparte*, *Via Boccaccio* (Pl. B, 4), *Porta Magenta* (Pl. A, 5), and *Piazza Michelangelo Buonarroti* to *San Siro* (Ippódromo). — 17. *Piazza del Duomo* by *Via Carlo Alberto* and *Via Rugabella* (Pl. E, 6, 7) to *Porta Lodovica* (Pl. E, 8), returning by *Via Amedei* (Pl. E, 6) and *Via Torino*. — 18. *Piazza del Duomo* by *Via Torino*, *Via Cesare Correnti* (Pl. C, 6, 7), and *Via Ausonio* (Pl. B, C, 6, 7) to *Via Andrea Solari* (Pl. A, 7, 8). — 19. *Piazza del Duomo* by *Via Torino*, *Corso di Porta Ticinese* (Pl. D, 6-8), and *Porta Ticinese* (Pl. D, 8) to *San Cristoforo*. — 21. *Piazza del Duomo* by *Piazza Fontana* (Pl. F, 5) and *Corso di Porta Vittoria* (Pl. H, 5) to *Corso Ventidue Marzo* (comp. Pl. H, 5). — 25. *Linea Interstazionale*: from *Central Station* by *Porta Nuova* (Pl. E, F, 1), *Via Pontaccio* (Pl. D, E, 3; Brera), *Piazzale Stazione Nord* (Pl. C, 4), and *Via Carducci* (Pl. B, C, 5, 6) to *Stazione di Porta Genova* or *Ticinese* (Pl. B, 8). — 27. *Piazzale Loreto* (to the N.E. of Pl. H, 1) by *Corso Buenos Ayres* (Pl. H, 1, 2), *Corso Venezia*, *Via Palestro* (Pl. G, F, 3), *Via Al. Manzoni*, *Via Monte di Pietà* (Pl. E, 3, 4), and *Foro Bonaparte* to *Piazzale Stazione Nord*. — 29, 30. *Linea di Circonvallazione* round the whole of the old town. — Fare early in the morning 5 c., at other times 10 c. Transfer-tickets ('biglietti per corrispondenza') are issued on some lines. There are no fixed stations; passengers hail the driver when they wish to enter and ring when they wish to alight. The cars running to the *Central Station*, which are often overcrowded, carry letter-boxes.

Electric Railway to *Monza* (p. 193; $9\frac{1}{2}$ M. in 1 hr., fares 70 or 45 c., return 1 fr. 10 or 70 c.; every $\frac{1}{2}$ hr. from the *Porta Venezia*, Pl. H 2) viâ the *Corso Buenos Ayres* (Pl. H, 2, 1) and the *Viale Monza* with its plane-trees; the chief stations are *Precotto*, with a brass-foundry, and *Sesto* (p. 193), beyond which the view of the Alps is unimpeded. The chief stopping-places in *Monza* are at the station, the *Piazza Roma*, and the royal chateau.

Steam Tramways connect *Milan* with a large part of *Lombardy* (comp. the Map, p. 192). The only line of possible interest for the stranger is that to the *Torre del Mangano* (Certosa; see p. 190) and *Pavia*.

Post & Telegraph Office (Pl. D, 5), *Via della Posta* 2, open from 8 a.m. to 9 p.m. (Sun. 8-5; telegrams received at night also); branch-offices at the *Central Station*, *Via Alessandro Manzoni* 34, *Via Boccaccio* 4, *Corso Venezia* 12, etc. — **PNEUMATIC POST** (posta pneumatica), with letter-

boxes at the Central Station, General Post Office, Via Al. Manzoni 34, and Piazza Giovane Italia (Pl. A, 4, 5).

Theatres (comp. p. xxvii). The **Teatro alla Scala* (Pl. E, 4), one of the largest in Europe, was built by *Gius. Piermarini* in 1776-78 and holds 3600 spectators. The performances (operas, ballets, spectacular pieces) take place during winter only. The interior is worthy of inspection (open 9-4; ½ fr.). — *Teatro Lirico* (Pl. F, 6), built by *Sfondrini* in 1891, at the corner of the Via Larga and the Via Rastrelli (opera). — *Teatro Dal Verme* (Pl. D, 4), Foro Bonaparte (operas and ballets, sometimes used as a circus). — *Teatro Manzoni* (Pl. E, 5), Piazza San Fedele, elegantly fitted up (good performances of comedy); *Teatro Filodrammatici* (Pl. E, 4), Via San Dalmazio (dramas); *Teatro Fossati* (Pl. D, 3), Foro Bonaparte (comedies, operettas, etc.); *Teatro Olympia* (Pl. D, 4), Via Benedetto Cairoli (plays and operas). — THEATRES OF VARIETIES: *Kur-saal Diana* (Pl. H, 2), Viale Monforte (also operettas); *Eden Theatre* (Pl. D, 4), Via Cairoli; adm. 1 fr. (very mixed public at these two); *Trianon*, in the Splendide Corso Hotel (p. 152).

Bands play in summer in the Piazza della Scala (p. 162; Thurs., 8-10 p.m.), the Giardini Pubblici (p. 189; Sun., 3-6 and 8-11 p.m.), and the Parco (p. 177; Sun., 8-11 p.m.).

Bankers. *Banca Commerciale Italiana* (Pl. E, 4; p. 162), Piazza della Scala 3; *Credito Italiano*, Piazza Cordusio; *Mylius & Co.*, Via Clerici 4 (Pl. E, 4); *Vonwiller & Co.*, Via Cordusio, opposite the G.P.O.; *Società Bancaria Milanese*, Via Tommaso Grossi 1. — MONEY CHANGERS. *Ponti*, on the N. side of the Piazza del Duomo; *Rasini & Co.*, Via dei Mercanti (Pl. E, 5); *Vicini, Canetta, Sbarbaro, & Co.*, Via Al. Manzoni 3.

Booksellers. *Hoepfl*, Galleria de Cristoforis (p. 188), Corso Vitt. Emanuele 37; *Sacchi & Figli*, Corso Venezia 13; *Libreria Treves*, Gall. Vitt. Emanuele; *Fratelli Bocca*, Corso Vitt. Emanuele 21; *Remo Sandron*, Via Al. Manzoni 7; *Ant. Vallardi*, Piazza alla Scala 10; *Baldini, Castoldi & Co.*, Galleria Vitt. Emanuele; *Sperling & Kupfer*, Via Morone 3. — NEWSPAPERS. *Il Corriere della Sera* (5 c.); *La Perseveranza*; *La Sera*; *Il Secolo*, etc.

Shops. The best are in the Corso and the Galleria Vittorio Emanuele. The *Unione Cooperativa* (Pl. D, 5), Via Meravigli 9, and the *Alle Città d'Italia (Fratelli Bocconi)*, Piazza del Duomo, are establishments in the style of the large Magasins at Paris (fixed prices). — Silks: *Haimann*, Via Al. Manzoni 10; *Baietta, Giovannoli, & Co.*, Corso Vitt. Emanuele 31. — Inlaid Furniture: *Pogliani*, Via Monte Napoleone 15. — Travelling requisites: *Franzi & Co.*, Via Al. Manzoni 15. — Photographs: *Bonomi*, Gall. Vitt. Emanuele 84; *Compagnia Rotografica*, Via Guastalla 9 (also photographic materials). — Art Dealers: *Grandi*, Corso Venezia 12 (engravings); *Grubicy*, Piazza Castello 2 (modern art). — Cigars (comp. p. xxvi). Genuine havanas may be obtained from *Tagliabue*, Galleria Vitt. Emanuele 90.

Physicians. *Dr. Hubert Higgins*, Piazza Stazione Centrale 3 (1-4); *Dr. Nadiq*, Via del Monte Napoleone 16; *Dr. Schneider*, Foro Bonaparte 42; *Dr. Schulte*, Via del Monte Napoleone 11. — DENTISTS. *Dr. Pape*, Via Gesù 12; *Dr. Flatow*, Via della Passarella 36. — PRIVATE HOSPITALS. *Asilo Evangelico per Anzianità*, Via Monte Rosa 12, outside the Porta Magenta, the hospital of the foreign colony in Milan; *Casa di Salute Parapini*, Via Alfonso Lamarmora 8 (Pl. G, II, 7). — CHEMISTS. *Farmacia Anglo-Germania*, Piazza Cordusio; *Cooperativa Farmaceutica*, Piazza del Duomo (Via Carlo Alberto); *Valcamonica*, Corso Vitt. Emanuele 4; *Zambelletti*, Piazza San Carlo 1, Corso Vitt. Emanuele; *Erba*, Piazza del Duomo (N. side).

Baths. **Terme*, Foro Bonaparte 68, with Turkish, medicinal, and swimming baths (ladies 9-12); *Tre Re*, Via Tre Alberghi 24 (Pl. E, 6); *Bagni dell'Annunciata*, Via Annunciata 11; *Bagni Centrali*, Corso Vittorio Emanuele 17, with medicinal baths; *Bagno delle Gabelle*, Bastioni di Porta Nuova (Pl. E, 1), with swimming-bath, not expensive. — *Lieux*

D'AISSANCE. *Albergo Diurno*, Via Silvio Pellico (Pl. E, 5); *Piazza del Duomo* (W. side); *Piazza San Fidele* (Pl. E, 4, 5); *Piazza Cordusio*, adjoining *San Babila* (Pl. G, 4); *Foro Bonaparte*, by the *Teatro del Verme*; in the *Park* and the *Giardini Pubblici*.

Clubs. *Italian Alpine Club* (Milan Section), *Via Silvio Pellico* 6 (4 to 6 p.m. & 8.30 to 10 p.m.; holidays 3-6). — *Touring Club Italiano*, see p. xx.

Tourist Agents. *Thos. Cook & Son*, *Via Al. Manzoni* 7; *Touring Office Gondrand*, *Galleria Vitt. Emanuele* 22; *Agenzia Chiari-Sommariva*, *Via Broletto* 2 (*Piazza Cordusio*). — **Goods Agents.** *Fratelli Gondrand*, *Via Pontaccio* 21 (Pl. D, 3); *Seb. Boser*, *Via Carlo Alberto* 32; *Jacky Summerer & Co.*, *Via Solferino* 20.

Consuls. **BRITISH CONSUL**, *Joseph H. Towsey*. — **AMERICAN CONSUL**, *Charles M. Caughy*; vice-consul, *Chas. C. Broy*.

Anglican Church. *All Saints'* (Pl. D, 2), *Via Solferino* 17, adjoining the *British Consulate*, Sun. at 8.30, 11, and 3.30. — *Waldensian Church* (*Tempio Valdese*, Pl. E, 6), *Piazza San Giovanni in Conca*, at 11 and 7.

Collections and Objects of Interest. For a list of the national holidays, see p. xxvii. Most of the museums are very cold in winter, but the *Brera* is heated.

Ambrosiana (p. 178), daily 10-4, Sun. and holidays 1-4 (Nov.-Feb. 10-3 & 1-3), 1 fr. (*Settala Museum* on Sun., Wed., & Frid. only, *Sala della Rosa* on Sun., Tues., & Thurs.). Reading Room free.

Aquarium (p. 177), daily 9-7 (Oct.-March. 10-5), 25 c.; closed at Easter and Christmas.

Brera (p. 165). *Library*, daily 9-5 (Nov.-April 9-7), Sun. 10-2, closed on holidays. *Picture Gallery*, week-days 10-4 (June, July, & Aug. 9-3), 1 fr.; on Sun. and holidays, 9-12, free. *Collection of Coins*, Mon., Wed., and Frid., 12-3; closed on Sun. & holidays.

Castello Collections (i.e. *Museo Archeologico ed Artistico*, *Galleria d'Arte Moderna*, and *Museo del Risorgimento Nazionale*; pp. 173, 176), Mon. 1-4 or 1-5, other week-days 10-4 or 10-5, 1 fr.; open free on Sun. and holidays 11-4.

Exhibition of the Società per le Belle Arti (p. 164), daily 9-6 (winter 10-4), 1 fr., on Sun. and holidays 50 c. — The *Accademia di Brera* also holds its exhibitions of modern paintings here.

Last Supper of Leonardo da Vinci (p. 181), daily 9.30-4.30 (Nov.-Feb. 10-4), Sun. and holidays 10-1; adm. 1 fr.

Museo Borromeo (p. 179), Tues. & Frid., 1-4, fee (1/2-1 fr.).

Museo Civico di Storia Naturale (p. 189), Mon. 1-5 (Nov.-Feb. 1-4; closed on the first Mon. in each month), other week-days 10-5 (10-4), 1/2 fr.; Sun. and holidays 9-11.30 & 1-5 (1-4), free.

Museo Poldi-Pezzoli (p. 163), week-days 9-4 (Nov.-Feb. 10-4), 1 fr.; Sun. and holidays 9-12, 20 c.

Palazzo Reale (p. 162), daily 10-12, on application (1 fr.); free on Sun. & Thurs., 12-4.

Principal Attractions (2 days). 1st Day. Morning: **Cathedral* (p. 159; Mass 11-12 on Sun.), ascend to the **Roof* (p. 161); *Galleria Vittorio Emanuele* (p. 162); *Palazzo Marino* (p. 162); **Brera Gallery* (p. 165). Afternoon: *Piazza dei Mercanti* (p. 172); *Castello Collections* (pp. 173-176). Evening: walk in the *Corso Vitt. Emanuele* (p. 188) and *Piazza del Duomo* (p. 159). — 2nd Day. Morning: *Santa Maria delle Grazie* (p. 181) and **Leonardo da Vinci's Last Supper* (p. 181); *Sant' Ambrogio* (p. 182); **San Lorenzo* (p. 184); **San Satiro* (p. 183); **Ospedale Maggiore* (p. 187). Afternoon: *Museo Poldi-Pezzoli* (p. 163). Evening: *Giardini Pubblici* (p. 189). — Excursion to *Chiaravalle* (best by carriage) and to the **Certosa di Pavia*, see p. 190; to *Monza*, see p. 193; to *Varese* (*Monte Tre Croci*), see p. 220.

The valets-de-place and hawkers in the *Piazza del Duomo* are a great nuisance. Travellers should be on their guard against pickpockets in the *Cathedral* and on the platforms of the tramway-cars.

Milan (405 ft.), Ital. *Milano*, the *Mediolanum* of the Romans, is the capital of Lombardy, the seat of an archbishop, the headquarters of the second army corps, and the most populous city in Italy (610,000 inhab., incl. a garrison of 8300 men). It lies on the small river *Olonà* (p. 224), in the middle of the fruitful Lombardic plain and near the mouths of several important Alpine passes. As the chief railway centre, the wealthiest manufacturing town, the principal financial centre, and headquarters of the bookselling trade, it claims to be the virtual capital ('capitale morale') of Italy and the focus of its modern activity and life. It is the largest silk-market in Europe (over 200 large firms), and its manufactures of woollen and cotton goods, gloves, railway rolling stock, and art-furniture are important also. It exports a very considerable amount of cheese, butter, eggs, poultry, and other country produce. The as yet little developed internal navigation of N. Italy is served by the *Darsena* (Pl. C, 8), or harbour on the *Olonà*, which is connected by means of the *Naviglio Grande* (p. 85) with the *Ticino* and the *Lago Maggiore*, by the *Naviglio di Pavia* (p. 240) with the *Ticino* and the *Po*, and by the *Naviglio della Martesana* (p. 194) with the *Adda*, the *Lake of Como*, and the *Po*. About 8000 river-craft enter the harbour annually. There are numerous Swiss and German residents.

History (comp. also p. 150). The favourable situation of Milan has always secured for it a high degree of prosperity. Under the *Romans*, who conquered it in 222 B.C., it was the largest city of Italy but one, but owing to its repeated destruction hardly a trace of that period has been left (p. 184). After the decay of the Lombard sovereignty the power of the archbishops increased enormously, especially under *Aribert* (1018-45), against whom the smaller vassals formed a league in 1035, known as the *Motta*. At a later date the people, grouped round the *Carroccio*, fought for the Archbishops both against *Conrad II.* and against the noblesse, expelling the latter from the city in 1041. At that time the trade and industry of Milan, especially the weaving of woollen goods and the making of arms and objects in gold, had become very important. The Roman walls had long before become too cramped, and in 1157 an almost circular moat, still preserved in the inner canal (*Naviglio*), was constructed round the town. In 1162, however, the *Emp. Frederick I.*, with the help of the Ghibelline towns of Lombardy, totally destroyed the city with the exception of a few churches. His severe rule, however, soon roused the whole of Lombardy against him; five years later (1167) Milan was rebuilt by the allied cities of *Brescia*, *Bergamo*, *Mantua*, and *Verona*, while the battle of *Legnano* (p. 6; 1176) finally shattered *Barbarossa's* hopes of re-establishing the empire of *Charlemagne*.

The *Visconti* (p. 151), who became 'Signori' of Milan in 1277 and furnished several occupants to the archiepiscopal chair, made an end of the city's constitutional independence, but benefited it by the introduction of the silk-industry (ca. 1340), by the wide extension of their sway, and by the construction of a new outer rampart (the *Refosso* or *Redefosso*) to protect the suburbs. The *Sforzas* (1450-1535) endeavoured to reconcile the Milanese to their loss of liberty by the brilliancy of their court and their patronage of art.

The wars of the early part of the 16th cent. and the heavy taxes of the *Spanish Period* did not prevent the growth of the city, which in 1590 numbered 246,000 inhabitants. In 1527 city-walls were erected on the site

of the outer ramparts, and in 1549 a new series of fortified and bastioned walls were begun. In 1714 Milan, with the rest of Lombardy, passed into the hands of *Austria*, under whom it enjoyed a much better government. In 1797 it became the capital of the '*Cisalpine Republic*', and then (down to 1815) that of the *Kingdom of Italy*. The bloody insurrection of the *Cinque Giornate* (March 17th-22nd, 1848) compelled the *Austrians* to evacuate the city for several months, and the patriotic agitations which ensued were happily ended by the desired union with the new kingdom of Italy in 1859.

Art History. The only buildings of the early-Christian and Romanesque periods that survived the destruction of 1162 were the churches of San Lorenzo (the oldest church in Milan), Sant' Ambrogio (the quaintest church in Milan), San Simpliciano, San Sepolero, San Celso, and San Babila. The Gothic churches are of more decorative than constructive value; some, like the cathedral, represent a not very successful compromise between the styles of the N. and of Italy, while others follow Venetian models (the Frari).

It was not till after 1450 that *Filarete* (Ospedale Maggiore) and *Micheleozzo* (Banco Mediceo, Cappella Portinari in Sant' Eustorgio) succeeded in introducing the Tuscan early-Renaissance style, and this only after protracted struggles with the Lombard masters, who clung obstinately to the pointed arch. Their influence, along with traces of that of N. art, is mirrored in the Lombardic school of sculpture, which grew up about 1440 and gradually extended its activity to Venice, Genoa, S. Italy, and even Spain. Its principal masters, *Cristoforo Mantegazza* (d. 1482), *Giov. Ant. Amadeo* (1447-1522), *Cristoforo Solari* (d. 1527), and *Tomm. Rodari* (d. 1533), may best be studied in the Certosa in Pavia, the Cappella Colleoni in Bergamo, and the Cathedral of Como. The decline of the style is shown in the late works of *Agostino Busti*, surnamed *Bambaia* (ca. 1480-1548). A more serious and realistic conception is revealed by the versatile *Cristoforo Foppa*, surnamed *Caradosso* (ca. 1452-1527), who is famous also as a medal-engraver and goldsmith. — The earlier painters of this period, such as *Vincenzo Foppa* (flourished 1457-1516), who was born at Brescia but trained in Padua, and his pupil *Ambrogio Borgognone* (flourished 1480-1523), remained faithful to the local tradition.

Milan reached the zenith of its art-reputation as the residence of *Bramante* (1472-1500), to whom are due San Satiro, the choir and dome of Santa Maria delle Grazie, and the cloisters of Sant' Ambrogio, and of *Leonardo da Vinci* (1485-1500 and 1506-16). The latter here executed his masterpieces: the Last Supper and the clay model of the equestrian monument of Francesco Sforza, destroyed by the French in 1499. Among the pupils of Leonardo were the painters *Giovanni Antonio Boltraffio*, *Marco d'Oggiono*, *Andrea Salaino*, *Cesare da Sesto*, and *Gianpictirino*; and his influence is manifest also in the works of *Andrea Solario*, *Bramantino*, *Bernardino Luini*, *Giov. Ant. Bazzi* (*il Sódoma*; ca. 1477-1549), and *Gaudenzio Ferrari* (ca. 1471-1546), a much-travelled artist, who shows also traces of his study of Pietro Perugino, Raphael, and Correggio.

We recognize Bramante's style in many buildings of Lombardy, such as Santa Maria in Busto Arsizio, the church of Abbiategrasso, Santa Maria della Croce at Crema, the Cathedral and Santa Maria de Canepanova at Pavia, and the Incoronata at Lodi. Milan itself owes its present architectural physiognomy rather to the masters of the late-Renaissance — *Galeazzo Alessi* (p. 101; Pal. Marino), *Vinc. Seregni* (1503-91; Pal. dei Giureconsulti), and *Pellegrino Tibaldi* of Bologna (p. 471; 1537-97; court of the Archbishoppalace). The churches by these architects (San Paolo al Corpo, San Vittore, San Fedele, San Sebastiano) show the transition to the baroque style. The most important architect of the 17th cent. was *Franc. Maria Ricchini*, who flourished ca. 1605-51 (Brera Palace, lower parts of the cathedral façade, San Giuseppe, Pal. Litta, middle part of the Ospedale Maggiore). The latest creations of the baroque style (Pal. Cusani, San Pietro Celestino) were immediately succeeded by the pseudo-classical

buildings of *Giuseppe Piermarini* (1734-1806; side-façade of the archiepiscopal palace, Pal. Belgioioso, Pal. Reale), *Luigi Canonica* (1764-1844; Arena), and *Luigi Cagnola* (1762-1833; Arco della Pace).

The three earlier *Procaccini*, the chief painters after 1550, betray the mannerism of the Caracci, while *Ercole Procaccini the Younger* (1596-1676), *Giov. Batt. Crespi*, surnamed *Il Cerano* (1557-1633), *Daniele Crespi* (1590-1630), and *Carlo Franc. Nuvoletone* (1608-61) are vigorous disciples of the same eclectic masters (p. 472). — The sculpture of this period is insignificant.

Since the Napoleonic period, and more especially since 1859, Milan has assumed a modern appearance, owing to comprehensive internal improvements, to which many notable buildings have been sacrificed. In painting it ranks with Venice and Rome among the most important artistic centres of modern Italy. Sculpture is here carried on to such an extent as to have become almost a special industry. The Milanese sculptors take great pride in their technical skill, and in effective imitations of nature.

a. From the Piazza del Duomo to the Central Station.

Northern Quarters of the City. Brera Gallery.

The focus of the commercial and public life of Milan is the ***Piazza del Duomo** (Pl. E, 5), much extended since 1876 and now enclosed on the N. and S. by imposing edifices designed by *Mengoni* (p. 162). It is a centre for electric tramways (p. 154). In the middle of the piazza rises the bronze equestrian statue of *Victor Emmanuel II.*, by *Ercole Rosa* (1896), on a pedestal bearing reliefs of the Allies entering Milan after the battle of Magenta.

The celebrated ***Cathedral** (Pl. E, F, 5), dedicated '*Maria Nascenti*', as the inscription on the façade announces and as the gilded statue on the central tower indicates, is built on the site of the smaller early-Christian basilica of Santa Maria Maggiore. It was at that period the largest church in existence and it is still one of the largest and most sumptuous in the world. This huge structure, made of white marble from Candoglia (p. 5) and other quarries, covers an area of 14,000 sq. yds. (of which about 2400 sq. yds. are taken up by the walls and pillars), and holds about 40,000 people. The interior is 486 ft. in length, the transept 289 ft. across, the façade 202 ft. in breadth; the nave 151 ft. in height, 56 ft. in breadth. The dome is 223 ft. in height; the total height, to the top of the statue of the Virgin, is 354 ft. The buttresses and the roof are adorned with 135 pinnacles, and the exterior with about 2300 statues in marble. The stained-glass windows in the choir are said to be the largest in the world.

The cathedral was founded by the splendour-loving Gian Galeazzo Visconti in 1386. *Simone da Orsenigo* and *Marco da Campione* (d. 1390) are named as the earliest master-builders. The building progressed but slowly, owing to the dissensions between the Italian architects and the German and French masters (*Nicholas de Bonaventuri*, *Hans von Freiburg*, *Heinrich von Gmünd*, *Ulrich von Füssen*, *Jean Mignot*, and others), who were frequently called to their aid. The result is a compromise between

the Italian and the Northern points of view. Among later superintendents of the building-operations were *Filippo degli Organi* of Modena (sole architect from 1402 to 1448), *Giovanni Solari* and his son *Guiniforte Solari* (between 1459 and 1476), *Francesco di Giorgio* of Siena and *Giov. Ant. Amadeo* (about 1500), and *Giov. Dolcebuono*, *Cristoforo Solari*, etc. The crypt and the baptistery, the style of which is quite out of harmony with the general design of the building, were added after 1567 by *Pellegrino Tibaldi*, who also laid down the marble pavement and designed a baroque façade. The church was consecrated by San Carlo Borromeo on Oct. 20th, 1577. The dome was a creation of Amadeo and Dolcebuono; the minaret-like spire which surmounts it, 95 ft. in height, was added by *Croce* and *Merula* more than two centuries later (1759-69). The *Façade, begun in 1616 by *Ricchini* (cathedral-architect in 1605-38), more or less after Tibaldi's design, remained uncompleted until Napoleon caused the works to be resumed, with modifications by *Buzzi* and *Fel. Soave* (1805-9). The pinnacles and their plastic ornamentation date mainly from the first half of the 19th century. The upper portion of the façade was restored in 1903-7. The neo-Gothic bronze door of the main portal, with reliefs from the life of the Virgin, is by *Lodovico Pogliaghi* (1906).

The church is cruciform in plan, with double aisles and a transept, the latter also flanked with aisles. The INTERIOR (open from 5.30 or 6.30 a.m. till dusk) is supported by fifty-two gigantic pillars, each 11 ft. in diameter, above the capitals of which are unpleasing canopied niches with statues. The general effect is very impressive in spite of the inadequate light.

Interior. — **RIGHT AISLE.** Sarcophagus of Archbishop Aribert (p. 157), above which is a gilded crucifix of the 11th century. Monument of Ottone Visconti (d. 1295) and Giovanni Visconti (d. 1354), both archbishops of Milan. Gothic monument of Marco Carelli (d. 1394), the merchant prince, in the style of *Niccolò d'Arezzo* (p. 356). Tomb of Canon Vimercati, by *Bambaia*. — **RIGHT TRANSEPT.** Huge stained-glass window, with scenes from the life of San Carlo Borromeo (1910). To the right, by the staircase to the roof (ticket-office; p. 161), is the *Monument of the brothers Gian Giacomo and Gabriele de' Medici, both of Milan, erected by their brother Pope Pius IV. (1560-62), the bronze figures by *Leone Leoni*. The altar of the Offering of Mary (opposite, to the left) is adorned with fine reliefs by *Bambaia*, with a relief of the Nativity of the Virgin by *Tantardini* (1863) at the foot. Adjacent is the statue of St. Bartholomew by *Marco Agrate* (1562), anatomically remarkable, as the saint is represented flayed, with his skin on his shoulder, and bearing the modest inscription 'non me Praxiteles sed Marcus finxit Agrates'.

AMBULATORY. The door of the S. Sacristy here is remarkable for its richly sculptured Gothic decorations, by *Hans Fernach* (1393). In the sacristy are a figure of Christ by *Cristoforo Solari* and the TREASURY (adm. 1 fr.), which contains silver statues and candelabra of the 17th cent.; the enamelled Evangelium of Abp. Aribert (p. 157); diptychs of the 6th cent.; book-covers adorned with Byzantine and Lombardic carving of the early middle ages; ivory censor belonging to Abp. Godfrey (d. 977), originally used at the coronation of Otho II.; and a golden Pax by *Caradosso* (?).

In the ambulatory, a little farther on, is a highly revered Madonna,

erroneously ascribed to *Bern. Luini*, beyond which is a sitting figure of Martin V. by *Iacopino da Tradate* (1421). Then the black marble Monument of Cardinal Marino Caracciolo (d. 1538), by *Bambaia*. The fourth of the handsome neo-Gothic confessionals is for the English, French, German, and Spanish languages. The stained glass in the three vast choir-windows, comprising 350 Scriptural subjects, mostly copied from old pictures, were executed by *Giov. Bertini* (1844). — Before the N. SACRISTY is reached the statue of Pius IV. is seen above, in a sitting posture, by *Angelo de Marinis* (*Il Siciliano*; 1556). The door of this sacristy is adorned with fine sculptures by *Iac. da Campione* (d. 1398).

CHOIR. The marble screens and the tabernacle of the high-altar (1568) were designed by *Tibaldi*. — In the spandrels of the DOME are statues of the four Latin Church Fathers, by *Cristoforo Solari* (1501). — In the CRYPT is the *Cappella San Carlo Borromeo* (p. 239), with the tomb of the saint, built by *Ricchini* and redecorated by *Pestagalli* (1817). The reliquary, richly adorned with gold and jewels, was a gift of Philip IV. of Spain. Entrance opposite the doors to the sacristy, to the N. and S. of the choir (open free till 10 a.m., at other times 1 fr.; for showing the relics of the saint 5 fr.).

In the centre of the N. TRANSEPT is a valuable bronze *Candelabrum, in the form of a tree with seven branches and decorated with figures on the lower portions (probably a French work of the 13th cent.).

LEFT AISLE. Altar-piece, painted in 1600 by *Fed. Baroccio*, representing Sant' Ambrogio releasing Emp. Theodosius from ecclesiastical penalties (1600). The third chapel contains the old wooden *Crucifix* which San Carlo Borromeo bore in 1576, when engaged, barefooted, in his missions of mercy during the plague. Adjacent, the monument of three archbishops of the Arcimboldi family (1555), and by the wall, the statues of eight Apostles (13th cent.). Not far from the N. side-door is the *Font*, consisting of an antique bath of porphyry; canopy by *Pellegrino Tibaldi*.

The traveller should not omit to ascend to the *Roof and Tower of the Cathedral. The staircase ascends from the corner of the right transept (ticket 25 c.; panorama of the Alps 75 c.; guide needless). Single visitors are not now admitted, except when other visitors are already at the top. We first mount to the roof (158 steps), where we get a good view from the platform of the façade. At the N.E. angle of the church, above the N. sacristy, is the oldest pinnacle (*Guglia Carelli*), with sculptures in the manner of *Niccolò d'Arezzo*. Adjacent is a group of Adam and Abel, by *Cristof. Solari*, to whom is ascribed also the Eve and Cain at the S.E. corner.

We now turn to the dome (*Tiburio*), the oldest and finest pinnacle of which, on the N.E. side, is by *Amadeo*. On the opposite side is a winding staircase (177 steps) leading to the platform of the dome; to reach the highest gallery of the tower, just below the figure of the Virgin by *Giuseppe Bini* (1773), we must mount 193 steps more. A watchman, generally stationed at the top, possesses a good telescope.

VIEW. To the extreme left (S.W.), Monte Viso (p. 52), then Mont Cenis (p. 2); between these two, lower down, the Superga (p. 47) near Turin; Mont Blanc, Great St. Bernard; Monte Rosa, the most conspicuous of all; then, the Mischabelhörner, Monte Moro, the Fletschhorn, the Monte Leone near the Simplon, the Bernese Alps, Splügen, the Bernina, and (in the distance to the E.) the Ortler. The foreground on the N. is occupied by the hilly district between the Lago Maggiore and the Lago di Como.

To the S. the Certosa di Pavia (p. 191) is visible, farther E. the towers and domes of Pavia itself, in the background the Apennines. The atmosphere is never clear enough to see all these points except early in the morning.

To the S. stands the **Palazzo Reale** (Pl. E, F, 5, 6; adm., see p. 156), built in 1788 by *Piermarini* on the site of the Palazzo di Corte, the earliest mansion of the Visconti and the Sforza; the façade on the Via Larga is by *Gius. Tazzini* (1836). It is adorned with frescoes by Andrea Appiani, Giul. Traballesi, Pelagio Palagi, and Franc. Hayez, and contains several handsome saloons. In the Via del Palazzo Reale, to the E. of the palace, are visible the *Tower (1330; built by F. Pecorari) and apse of the church of *San Gottardo*, formerly the chapel of the Visconti.

To the E. of the Royal Palace, in the Piazza del Campo Santo (formerly the cathedral-cemetery), rises the large **Archiepiscopal Palace** (*Palazzo Arcivescovile*; Pl. F, 5), erected by Abp. Guido Ant. Arcimboldi in 1494 et seq. in the early-Renaissance style, but altered in 1570 by *Pellegrino Tibaldi*, while the façade towards the Piazza Fontana is by *Gius. Piermarini*. The first court (Cortile della Canónica) has a double colonnade and colossal statues (Moses and Aaron) by *Tantardini* and *Strazza*. The second court, on the side next the Piazza Fontana, completed by Fed. Borromeo (p. 178), is embellished with decorative paintings of the Renaissance (skillfully restored).

The W. side of the Piazza del Duomo is skirted by the Via Carlo Alberto, beyond which, to the N.W., lies the *Piazza dei Mercanti* (p. 172).

On the N. side is the imposing palatial façade (finished in 1878) which forms the entrance to the ***Galleria Vittorio Emanuele** (Pl. E, 5), connecting the Piazza del Duomo with the Piazza della Scala. This was built in 1865-67 by *Gius. Mengoni* at a cost of 320,000*l.* and is the most imposing structure of the kind in Europe (213 yds. in length, 16 yds. in breadth, and 85 ft. in height). The form is that of a Latin cross, with an octagon in the centre, crowned at a height of 157 ft. with a glass cupola.

The PIAZZA DELLA SCALA (Pl. E, 4) is embellished with the *Monument of Leonardo da Vinci* (1452-1519) by Magni (1872); round the pedestal are Marco d'Oggiono, Cesare da Sesto, Salaino, and Boltraffio, four of Leonardo's pupils. — In the piazza, to the N.W., is the *Teatro alla Scala* (p. 155); to the N.E., the *Banca Commerciale Italiana*, by Luca Beltrami (1907-10). To the S.E. is the large **Palazzo Marino** (Pl. E, 4), the *Municipio* since 1861, erected by *Galeazzo Alessi* (p. 158) in 1558-60 for Tom. Marini of Genoa. The main façade, towards the Piazza della Scala, was completed in 1890 from the designs of *Luca Beltrami*. The *Court and the council-chamber (formerly the ball-room) on the first floor are interesting.

Behind the Pal. Marino is the Piazza San Fedele, with a bronze statue of *Alessandro Manzoni* (p. 195) and, to the N., the Jesuit church of *San Fedele* (Pl. E, F, 4), erected by San Carlo Borromeo in 1569 from designs by Pellegrino Tibaldi and containing a sumptuous high-altar and two fine bronze candelabra. The adjoining *Palazzo del Censo ed Archivio* was formerly the Jesuit college. — To the N.E., Via degli Omenoni 1, is the *Palazzo degli Omenoni*, erected by Leone Leoni and adorned with Atlantes. The Via degli Omenoni ends in the Piazza Belgioioso (Pl. F, 4), in which are the *Palazzo Belgioioso* (No. 2), by Piermarini (1777), and *Manzoni's House* (No. 3), with frescoes by Giac. Campi (1894).

Adjacent, Via Morone 10, is the ***Museo Poldi-Pezzoli** (Pl. E, F, 4), bequeathed to the town by Gian Giac. Poldi-Pezzoli in 1879 and exhibited in the tastefully-furnished house of the founder. The collections include pictures, textile fabrics, arms and armour, and small antiques (adm., p. 156; catalogue, 1911, 1 fr.). Director, *Camillo Boito*.

Ground Floor. ROOM I. Oriental carpets. — ROOM III (left). Coptic textiles; among the paintings: 73. *Carlo Maratta*, Portrait of a cardinal.

First Floor. In the SALA VERDE (to the left), formerly the library, is an ancient Flemish tapestry (15th cent.), representing King Solomon and the Queen of Sheba. Paintings: *95. *Ribera*, Portrait of an ecclesiastic (1638); *103. *Fr. Guardi*, Lagoon at Venice; 107. *Bern. Belotto*, View of Padua; 113. *Giov. Dom. Tiepolo*, Madonna with saints; 114, 115. *Giov. Batt. Tiepolo*, Two sketches. — The ANTISALA and the SALA GIALLA, the next two rooms, contain nothing of importance.

SALONE DORATO (to the right). In the wall-case is porcelain; in the case at the window, antique gold ornaments and goldsmith's work of the 16-18th cent.; in the centre-case, valuable ecclesiastical vessels, etc. (some Gothic); in the last case, antique glass, vases, and bronzes. Beside the mirror, Persian weapons and fine *Persian carpet (15th cent.?). Pictures: *157. *Dom. Veneziano* (here ascribed to *Piero della Francesca*), Portrait of a woman; 156. *Botticelli*, Madonna. Bronze bust of Ulpiano Volpi, Bishop of Chieti, by *Lor. Bernini* (No. 367). — In the small room adjacent: *Lucas Cranach*, Christ, Madonna; 436. *Pesellino* (?), Annunciation.

SALA NERA. Pictures: 473. *Signorelli*, St. Barbara; 474. *Borgognone*, St. Catharine; *477. *Mariotto Albertinelli*, Small winged altar-piece, with the Madonna and SS. Catharine and Barbara within and the Annunciation without (1500). — SALA DEI VETRI (formerly a bedroom). Glass from Murano (p. 414). Pictures: 490-492. *Fra Vittore Ghislandi* (p. 352), Portraits; 489. *Bertini*, Portrait of the founder. — CORNER ROOM (Gabinetto Dante). Romanesque crosses and reliquaries. — SALA DEGLI SPECCHI. 555. *Girolamo Romanino*, Madonna enthroned with saints and angels, in an attractive landscape; 560. *Palma Vecchio*, Portrait.

SALA DEL PERUGINO. *577. *Franc. Morone*, Samson and Delilah (signature 'Victor Carpatius' forged); 581. *And. Verrocchio*, Madonna with angels (school-piece); 589. *Ant. Vivarini*, Madonna enthroned, with angels; 593. *Pietro Lorenzetti*, Same subject; 597. *Cosimo Tura*, Maternal love (school-piece); 598. *Piero della Francesca*, St. Dominic; 600. *Cos. Tura*, A canonized bishop; *Pietro Perugino*, *Madonna with angels (in the middle).

GABINETTO DEI VENETI. 617, 618. *Bart. Montagna*, St. Jerome and St. Paul; *Carlo Crivelli*, 620. Christ and St. Francis, 621. St. Sebastian; 624. *Giov. Bellini*, Risen Christ; 627. *Franc. Buonsignori*, Portrait; *Cima da Conegliano*, *Bacchus and Ariadne; *625. *Mantegna*, Madonna with the sleeping Child (showing the influence of Donatello); 611. *Andr.*

Previtali, Portrait. — Returning to the Sala degli Specchi we enter, to the right, the —

SALA DEI LOMBARDI. *637. *Andrea Solario*, Ecce Homo; 126. *Borgognone*, Madonna with singing angels; *642. *Giov. Ant. Boltraffio*, Madonna; 613. *Vinc. Foppa*, Madonna; 652. *Luini*, St. Jerome; *A. Solario*, *655. Rest on the Flight into Egypt (1515), 653. John the Baptist, 657. St. Catharine of Alexandria; *B. Luini*, 659. Bearing of the Cross, with the weeping Mary, 663. Marriage of St. Catharine. On easels: 667. *Cesare da Sesto*, Madonna with the Lamb (showing Leon. da Vinci's influence); *Solario*, Madonna. — Three bridal chests (15th cent.), that on the right with two charming medallions by *Bart. Montagna*(?). — To the right is the ARMOURY, with an extensive collection of Italian, German, and Spanish armour and weapons (13-18th cent.).

The VIA ALESSANDRO MANZONI (Pl. E, F, 4, 3; tramways 1, 5, & 27, see p. 154), one of the chief thoroughfares of the city, begins at the Piazza della Scala (p. 162). In the Via Bigli, the first cross-street to the right beyond the Via Morone, stands the *Casa Aliprandi-Taverna* or *Ponti* (No. 11, to the right), with a fine Renaissance portal and arcaded court, with freely restored mythological paintings of the school of Leonardo da Vinci. — From the Via Monte Napoleone, the next cross-street on the right, we turn to the left into the Via Santo Spirito (Pl. F, 4, 3), with the *Palazzi Bagatti-Valsecchi*. That on the right (No. 10), built in 1882 in the late Renaissance style, contains valuable art-treasures (visitors admitted; fee 1/2-1 fr.); No. 7, on the left, is a brick building erected in 1815 in the style of the early Lombard Renaissance.

The Via Alessandro Manzoni ends at the PIAZZA CAVOUR (Pl. F, 3), in which, opposite the S.W. entrance of the Giardini Pubblici (p. 189), rises a *Bronze Statue of Cavour*, by Tabacchi, with a figure of Clio, by Tantardini, on the pedestal. — To the right is the *Reale Istituto Tecnico Superiore*.

Farther on, in the Via Principe Umberto, to the right (No. 32) are the show-rooms of the *Società per le Belle Arti* (Pl. F, 2; adm., see p. 156). This street ends, below the Bastioni di Porta Venezia (p. 189), at the *Porta Principe Umberto* (Pl. F, 1) and the large open space in front of the *Central Station* (p. 152).

At the N.W. angle of the Piazza della Scala (p. 162) begins the VIA GIUSEPPE VERDI (Pl. E, 4), which is traversed by the tramway (No. 6; p. 164) to the Porta Volta. To the right, opposite the Scala Theatre, is the former *Casino dei Nobili* (Nos. 2 & 4), with a Renaissance court. — Farther on, to the right, at the corner of the Via Andegari, is the small church of *San Giuseppe*, built by Ricchini (1630), with a sumptuous baroque high-altar. — The Via di Brera, the prolongation of the Via Giuseppe Verdi, contains (left) the *Palazzo Cusani* (now the Comando Militare; Pl. E, 3), an admirable baroque structure by Ruggieri (ca. 1725), with a garden façade by Piermarini. To the right (No. 28) stands the —

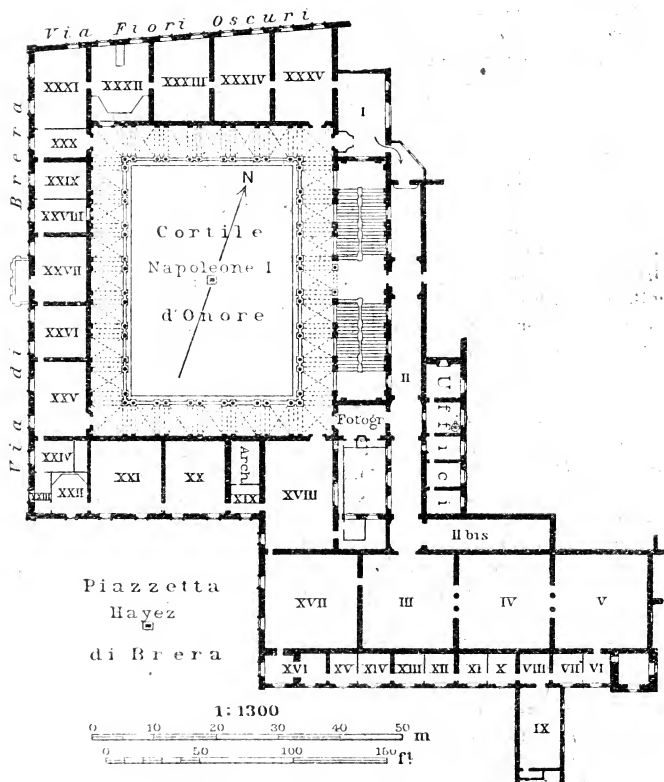
***Palazzo di Brera** (Pl. E, 3), begun for a Jesuit college by *Ricchini* in 1615 but not completed till the following century. Since 1776 it has been the seat of the *Accademia di Belle Arti*, and it is now styled *Palazzo di Scienze, Lettere ed Arti*. It contains the *Picture Gallery* described below, the *Library* founded in 1770 (Biblioteca Nazionale Braidense; 300,000 vols. and 3000 MSS.; adm., see p. 156), the *Reale Gabinetto Numismatico*, or *Collection of Coins* (46,000; adm., see p. 156), and the *Observatory*, founded in 1766.

In the handsome ***COURT** (by *Ricchini*), with its double flight of steps, is a bronze statue of Napoleon I., as a Roman emperor, by *Canova* (1810), placed here in 1859. By the staircase, to the left, the statue of the celebrated jurist *Cesare Beccaria* (1738-94), the first scientific opponent of capital punishment.

On the first floor is the ***Picture Gallery** or *Pinacoteca*, founded in 1809. Adm., see p. 156; catalogue (1909), 1 fr.; large scientific catalogue, with illustrations (1908), 5 fr. Director, *Dr. E. Modigliano*. Good light necessary. — The chief strength of the collection, which contains ca. 750 old pictures, lies in the works by N. Italian masters. Among the paintings of the 15th cent. the three examples of *Mantegna* (Room IX) rank first. The most notable works of the Venetian school (p. 351) are those by *Carlo Crivelli* (R. IX), *The Preaching of St. Mark* by *Gentile Bellini* (R. V), the works of *Giovanni Bellini* (R. IX), and *Cima da Conegliano* (R. V); and of a later period *The Finding of Moses* by *Bonifazio dei Pitati* (R. IV), the *Portrait of Porcia and the St. Jerome* by *Titian* (R. VI), *Tintoretto's Finding of the body of St. Mark* (R. IV), and the admirable series of portraits by *Lorenzo Lotto* (R. VII), rivalled by *Giov. Batt. Moroni* of Bergamo (R. III). The Lombard pupils of *Leonardo da Vinci* are amply and adequately represented in RR. XIV and XV. The *Madonna in a bower of roses* (R. XVI) is the best of the oil-paintings by *Bernardino Luini*, and the best of his frescoes are the *Madonna with SS. Anthony and Barbara* (R. II) and the *Burial of St. Catharine* (R. XVI). The schools of Emilia are illustrated by interesting works by the Ferrarese masters *Ercole de' Roberti* and *Dosso Dossi* (R. XX). Of *Correggio* the collection possesses an admirable early work (R. XX). The examples of the masters of Central Italy are few in number, but they include not only exquisite works by the Umbrians *Gentile da Fabriano* and *Piero della Francesca* (R. XXV), but also *Raphael's* far-famed *Sposalizio* (R. XXII), the chief work of his first or Umbrian period, and *Bramante's* vigorous frescoes (R. XXIV). The most important works of foreign schools are the portraits of ladies by *Van Dyck* and by *Rembrandt* (R. XXXI).

From **ROOM I**, in which admission-tickets are obtained, we enter (to the right) —

Room II, a long gallery, hung with frescoes of the Lombard School. To the left, *Bramantino*, 15. Madonna enthroned, with angels, 16. Putti amid grape-vines, from the Villa della Pelucca (Monza); 17. St. Martin; *Vinc. Foppa*, 19. Madonna with SS. John the Baptist and John the Evangelist (1485), 20. Martyrdom of



St. Sebastian; 22-25. *Borgognone*, Nine saints (from San Satiro), Madonna with angels; to the right and left, 26-38. *Gaud. Ferrari*, Scenes from the life of the Virgin (from the old church of Santa Maria della Pace). — To the left is —

Room II bis, containing frescoes by *Bernardino Luini* from the Villa della Pelucca near Monza, among which may be mentioned

Nos. *66. Madonna with SS. Anthony Abbas and Barbara (1521), 73. Sacrifice to Pan, 74. Apollo and Daphne, 76 (r.), Birth of Adonis, *288. St. Catharine laid in her sarcophagus by angels, with the inscription 'C. V. S. Ch.', i.e. Catharina Virgo Sponsa Christi. — The ANTEROOM on the right contains the archives and a collection of photographs. — Straight on are the nine —

ROOMS OF THE VENETIAN SCHOOLS of the 15-18th centuries. ROOM III. To the left, *Moretto*, 91. Madonna with SS. Jerome, Anthony Abbas, and Francis (injured), 92. Assumption. — 755. *Romanino*, Portrait of a Martinengo; 93. *Moretto*, St. Francis; 98. *Romanino*, Madonna; 99. *Franc. Torbido*, Portrait; *100. *Giov. Batt. Moroni*, Portrait of Navagiero, Podestà of Bergamo (1565); *Paris Bordone*, 104. Holy Family with St. Ambrose and the donor, *105. Love-scene. — *114. *Girol. Savoldo*, Madonna and four saints; 116. *Cariani*, Holy Family with six saints. — 119. *Palma Vecchio*, Adoration of the Magi, from the church of Sant' Elena at Venice (completed by *Cariani*). — To the left is —

ROOM IV. To the left, *Paolo Veronese*, *139. SS. Anthony Abbas, Cornelius, and Cyprian, and a page, the finest 'conversazione' piece (see p. 352) by this master, 140. Christ at the house of Simon the Pharisee; 142. *Iac. Tintoretto*, SS. Helena, Macarius, Andrew, and Barbara. — **143. *Tintoretto*, Finding of the body of St. Mark by the Venetians, to whom the saint appears in a vision, one of the grandest compositions of the artist and also a masterpiece of technique (from the Scuola di San Marco in Venice; ca. 1548; comp. pp. 359, 372); *144. *Bonifazio dei Pitati*, Finding of Moses, in the style of Giorgione (p. 351). — 148. *Paolo Veronese*, Adoration of the Magi (injured).

ROOM V. To the left, 160. *Michele da Verona*, Crucifixion, a colossal work, with fair-haired popular types and a view of Verona in the background (1501). — 164. *Gentile Bellini* (completed by *Giov. Bellini*), Preaching of St. Mark at Alexandria, from the Scuola di San Marco in Venice (injured); *165. *Bart. Montagna*, Madonna enthroned, with saints and angels with musical instruments, one of the master's best works (1499). — *Vitt. Carpaccio*, 170. St. Stephen and the Scribes (1514), 171. Presentation of the Virgin (1504); *Cima da Conegliano*, *174. St. Peter with John the Baptist and St. Paul, 175. Madonna enthroned, with SS. John the Baptist, Sebastian, Rochus, and Mary Magdalen (an early work). — 177. *Liberale da Verona*, St. Sebastian; *176. *Cima da Conegliano*, SS. Peter Martyr, Augustine, and Nicholas of Bari. — To the right is —

ROOM VI. *Titian*, *180. Portrait of Count Porcia (of the master's middle period, ca. 1537; injured), *182. St. Jerome in a fine sylvan landscape, a characteristic example of his later style (about 1560); 179. *Palma Vecchio*, SS. Sebastian, Constantine, Helena, and Rochus.

ROOM VII. *183-185. *Lorenzo Lotto*, Three portraits.

'The fine-chiselled features (of the lady), extremely pure in drawing, charm by their mild expression. A delicate but healthy complexion is displayed in warm sweet tones of extraordinary transparency; and masterly transitions lead the eye from opal lights into rich and coloured shadows. A half length in the same collection represents a man of lean and bony make with a swallow-tailed beard, a grey eye, close set features, and a grave aspect. . . . The ruddy skin of the face (in the third portrait) is broken with touches now warm now cold by which the play of light and reflections is rendered with deceptive truth.' — *C. & C.*

We proceed through Room VIII and to the left enter —

ROOM IX, containing masterpieces of the 15th century. To the right, *198. *Andrea Mantegna*, Madonna in a nimbus of angels' heads. — 199. *Andrea Mantegna*, Pietà.

'It is a picture in which Mantegna's grandest style is impressed, foreshortened with disagreeable boldness, but with surprising truth, studied from nature.' — *C. & C.*

200. *Andrea Mantegna*, Altar-piece (above, Pietà, below, St. Luke and other saints), painted in 1454, and a proof of the early maturity of the artist, then 24 years old; *Carlo Crivelli*, *201. Madonna enthroned, with four saints (1482), 202, 203. Coronation of the Virgin, with a Pietà above it (1493), 206. Crucifixion with the Madonna and St. John, *207. Madonna enthroned; *Giov. Bellini*, *214. Pietà, an early and genuinely impassioned work, 215. Madonna (a late work, 1510), 216. Madonna (an early work from a Greek church). — We pass through Room VIII and to the left enter —

ROOM X. 223. *Stefano da Zevio*, Adoration of the Magi (1435); 225. *Franc. Morone*, Madonna enthroned with SS. Nicholas and Zeno; 228. *Antonio da Murano* and *Giov. Alemanno*, Madonna with saints.

ROOM XI (18th cent.). 230. *Giov. Batt. Tiepolo*, Battle-piece (sketch); 229. *Giov. Batt. Piazzetta*, Crucifixion; 235, 236. *Bern. Belotto*, Villa Gazzada, near Varese; 242, 243. *Franc. Guardi*, Grand Canal in Venice. — We next enter the seven —

ROOMS OF THE LOMBARD SCHOOLS. ROOM XII. *Defendente Ferrari*, 718. SS. Catharine and Sebastian, 719. St. Andrew; 734. *Vinc. Civerchio*, Adoration of the Child. — ROOM XIII. *Borgognone*, 259. Madonna with a Carthusian monk and St. Clara, 258. SS. Jerome, Ambrose, and Catharine, with a Pietà above.

ROOM XIV (and XV): SCHOOL OF LEONARDO DA VINCI. 262. *Gianpietrino*, Mary Magdalen; 274. *Cesare da Sesto*, St. Jerome. — ROOM XV. 276. *Cesare da Sesto*, Madonna under the laurel-tree; 277. *Gaud. Ferrari*, 278. *Franc. Napoletano*, Madonnas; 280. *Leonardo da Vinci*(?), Head of Christ, a drawing (injured); 281. *Boltraffio*, Kneeling donors, remains of a larger altar-piece; *Andr. Solario*, 282. Portrait, 285. Madonna with SS. Joseph and Jerome, an early work (1495; restored); 286. *Sodoma*, Madonna.

ROOM XVI, with pictures and frescoes by *Bern. Luini*. 1st section: 41-44. Angels (from the former Monastero delle Vetere at

Milan); 289. Madonna in a bower of roses. 2nd Section (an imitation of the Chapel of St. Joseph in the old church of Santa Maria della Pace): 294-305. Scenes from the life of the Virgin, with angels. — To the right is —

ROOM XVII. To the right, 321. *Gaud. Ferrari*, Martyrdom of St. Catharine of Alexandria. — 309. *Bramantino*, Crucifixion; 308. *Borgognone*, Assumption and Coronation of the Virgin (1522); 307. *Vinc. Foppa*, Madonna enthroned with angels, and six panels with figures of saints. — 310. *Master of the Sforza Altar*, Madonna enthroned, with the four Latin church-fathers, SS. Jerome, Gregory, Augustine, and Ambrose, and the donors, Lodovico il Moro, his wife Beatrice d'Este, and their two children (1494). — 335. *Camillo Boccaccino*, Madonna, with saints. — On easels: Frescoes from the Villa della Pelucca by *Luini* (735-745. History of Moses, 748. Vulcan's forge) and *Bramantino* (746, 747. Putti); 319. *Boltraffio*, Portrait of Girolamo Casio, the poet (injured; in an old frame). — In the middle, Drawings (15-18th cent.).

ROOM XVIII (17-18th cent.). In the middle are the remainder of the Pelucca frescoes (749. *Luini*, Girls bathing) and drawings (some bequeathed by Morelli, p. 251). — Farther on are the two —

ROOMS OF THE SCHOOLS OF THE EMILIA. ROOM XIX. 417. *Fil. Mazzola*, Portrait. — ROOM XX. To the right, *428. *Ercole de' Roberti*, Madonna enthroned with SS. Anna, Elizabeth, Augustine, and the beatified Pietro degli Onesti; 429. *Lor. Costa*, Adoration of the Magi (1499); 431-433. *Dosso Dossi*, Francesco d'Este as SS. George, John the Baptist, and Sebastian. — *Garofalo*, 438. Pietà (1527), 439. Crucifixion; *434. *Ortolano*, Crucifixion; 447. *Cos. Tura*, Fragment of a Crucifixion; 448. *Franc. Francia*, Annunciation; 449. *Franc. Cossa*, Two wings of an altar with SS. Peter and John the Baptist. — On an easel: *427. *Correggio*, Adoration of the Magi, an early work in the master's Ferrarese style. — We next enter —

ROOM XXI: SCHOOLS OF THE ROMAGNA. *Nicc. Rondinelli*, 452. St. John the Evangelist appearing to Galla Placidia (p. 494), 453. Madonna enthroned, with four saints. — We now enter the four —

ROOMS OF THE SCHOOLS OF CENTRAL ITALY (the Marches, Tuscany, Umbria, etc.). ROOM XXII. **472. *Raphael's* far-famed Sposalizio, or the Nuptials of the Virgin, painted in 1504 for the church of San Francesco in Città di Castello, where it remained till 1798.

The composition closely resembles that of the Sposalizio of *Perugino* (now at Caen), in whose studio Raphael then worked. In both paintings a small polygonal temple rises in the background, while the foreground is occupied by the high-priest; Mary is attended by a group of graceful virgins, while near Joseph stand the rejected suitors. A closer examination of Raphael's work, however, divulges many points of divergence. The conception and drawing of the individual figures and the more delicate disposition of the grouping reveal the original and peculiar genius of the younger artist (*Springer*).

ROOM XXIII. *Luca Signorelli*, 477. *Madonna*, 476. Scourging of Christ (early works); between these, *475. *Benozzo Gozzoli*, Miracles of St. Dominic (part of an altar-piece).

ROOM XXIV. **489-496. *Bramante*, Heraclitus and Democritus, with six figures of heroes, minstrels, and fighting-men, fragments of frescoes from the Casa Panigarola (now Prinetti) in Milan, conceived with somewhat of the dignity of a Melozzo da Forlì. — ROOM XXV. *497. *Gentile da Fabriano*, Altar-piece, above, Coronation of the Virgin, with four saints, on the predella, Charming scenes from the life of the Virgin (early work). — 503. *Giov. Santi* (father of Raphael), Annunciation; 507. *Timoteo Viti*, Annunciation with SS. John the Baptist and Sebastian. — 505. *Luca Signorelli*, *Madonna enthroned with saints*; *510. *Piero della Francesca*, *Madonna enthroned with saints, angels, and the worshipping donor*, Duke Federigo da Montefeltro (p. 582). — Then come the two —

ROOMS OF THE BOLOGNESE SCHOOL (16-17th cent.). ROOM XXVI. By the exit, 538. *Guido Reni*, SS. Peter and Paul. On an easel: 513. *Franc. Albani*, Dance of Cupids. — ROOM XXVII. 550. *Domenichino*, *Madonna enthroned*, with SS. John the Evangelist and Petronius; 556. *Guercino*, Expulsion of Hagar.

ROOM XXVIII: ROMAN SCHOOL (16-17th cent.). To the right, 565. *A. Bronzino*, *Andrea Doria* (p. 101) as Neptune; 574. *F. Baroccio*, Martyrdom of St. Vitalis (1583); 583. *Sassoferrato*, *Madonna*.

ROOM XXIX: SCHOOLS OF GENOA AND NAPLES. 603. *Luca Giordano*, *Madonna and saints*; 607. *Salvator Rosa*, *Landscape*, with St. Paul the Hermit. On an easel: 613. *Ribera*, St. Jerome.

ROOMS XXX and XXXI: FOREIGN SCHOOLS. ROOM XXX. 620. *Herri met de Bles*, Adoration of the Magi; 655. *Jan Brueghel*, Village-street (1607). — ROOM XXXI. To the right, 679. *Rubens*, Last Supper (from Malines; ca. 1615-20); 699. *Jac. Jordaens*, Abraham's sacrifice; 701. *A. van Dyck*, *Madonna and St. Anthony of Padua*. On easels: *614. *Rembrandt*, Portrait of his sister, an early work (1632); *700. *Van Dyck*, Princess Amalie of Solms.

The following rooms contain works of the 19th century. In Room XXXII, near the 2nd window: *Franc. Hayez*, Portraits of Manzoni (No. 38), Massimo d'Azeglio (54), and Ant. Rosmini (56). — In Rooms XXXIII-XXXV are competitive designs by pupils of the academy. Room XXXV contains also: *Appiani*, Portraits of Canova and of Ugo Foscolo; *P. Troubetszkoy*, Bust of Giov. Segantini.

At No. 18 Via Borgo Nuovo, behind the Brera, is the **Palazzo Crespi** (Pl. E, 3), containing an important **Picture Gallery* (ca. 200 pictures by old masters), to which admission is courteously granted on previous application (fee 1/2-1 fr.).

ROOM I. **Titian* (ascribed also to *Giorgione* or *Bern. Licinio*), Portrait of a woman ('la Schiavona'); *Bacchiacca*, Adoration of the Magi.

ROOM II. On easels: **Lor. Lotto*, Holy Family; **Mariotto Albertinelli*, Adoration of the Child; **Bacchiacca*, *Madonna*; *Franc. Francia*, St. Barbara; ***Correggio*, Adoration of the Child, in a landscape with storm,

early work in the master's Ferrarese style; *Franc. Granacci*, State-entry of Charles VIII. into Florence; *Marco Marziale*, Pietà; *Florentine School* (not *Michael Angelo*), Madonna. — On the walls: *Canaletto* (*Ant. Canale*), Two views of the Grand Canal in Venice; *Bern. Licinio*, Holy Family; **Dom. Morone*, The fall of the Bonacolsi (p. 315), with an interesting representation of the Piazza Sordello and the old façade of the cathedral (1490). — In the first side-room are some Netherlandish and German works (*B. Bruyn*, Portrait). — In the second side-room: **Franc. Caroto*, Holy Family (1530); **Giov. Batt. Tiepolo*, Vision of St. Anna (with the sketch beside it), the Beata Laduina; *Ribera*, St. Jerome; *Gius. Crespi*, Genre-scene; *Bart. Veneto*, Madonna; *Marco Basaiti*, Madonna with two saints (1521); portraits by *Giov. Batt. Moroni*, *Gian. Batt. Dossi*, and *J. L. David*.

ROOM III. On easels: *Bern. Luini*, St. Jerome; *Gianpietrino*, Madonna; *Ambr. de Predis*, Madonna; *Andr. Solario*, Portrait; *Giov. Ant. Boltraffio*, Madonna; *Rogier van der Weyden* (?), Holy Family, with St. Paul and the donor. — On the walls: *Girol. Savoldo*, Adoration of the Child; **Romanino*, Bearing of the Cross; *Gianpietrino*, Holy Family; *Boccaccio Boccaccino*, Madonna; **Giov. Bellini*, Madonna; *Paris Bordone*, Shepherd and nymph; **Moretto*, Visitation; *Palma Vecchio*, Christ arisen; *A. Solario*, Madonna, The Virgin at prayer, Ecce Homo; *Gaud. Ferrari*, Madonna; *Ambr. Borgognone*, Adoration of the Child; *Vinc. Foppa*, Madonna; *Marco d'Oggiono*, Altar-piece in three parts, Madonna enthroned with angels, saints, and adoring donors.

In the BEDROOM: **Gaud. Ferrari*, Pietà.

Adjacent, at the junction of the Martesana (p. 157) with the Naviglio, is the church of **SAN MARCO** (Pl. E, 3), a Gothic building of the 13-15th cent., with a fine brick façade (upper part by *Carlo Macciachini*, 1871). The interior was modernized in the baroque style in 1691-98. The transept contains the Gothic tombs of Beato Lanfranco-Settala (d. 1264), founder of the church, by *Giovanni di Balduccio* (p. 185), and the jurist Salvarinus de Aliprandis (d. 1344), perhaps by one of the *Campionesi* (comp. p. 219).

To the N.W. of the Brera is the church of *San Simpliciano* (Pl. D, 3), a fine Romanesque structure, repeatedly altered at a later date; the façade was skilfully restored by Macciachini in 1870. The apse contains a Coronation of the Virgin by Borgognone (restored). — Farther to the N., in the Corso Garibaldi (r.), not far from the Porta Garibaldi, is the Gothic double church of **SANTA MARIA INCORONATA** (Pl. D, 1), built in 1451-87, but modernized in 1652 and again in 1827. The Cappella Bossi contains the tombs of Giovanni Tolentino (d. 1517) and Archbishop Gabriele da Cotignola (d. 1457), the former in the style of *Andrea Fusina*.

To the S.W. of the Brera lies SANTA MARIA DEL CARMINE (Pl. D, 3, 4), a Gothic cruciform church of the 15th cent., with a modern façade and a modernised interior. In the right transept is an Adoration of the Child, by *Vincenzo Civerchio* (?). — At Via Bossi 4 (Pl. E, 4), close by, is the *Casa Vismara*, on the site of the *Banco Mediceo*, built from the plans of Michael Angelo in 1456 for Pigello Portinari, the agent of Cosimo the Elder (p. 557). Of the original building the portal (p. 174) and parts of the court alone remain.

In the adjacent Via Clerici, on the right, is the **Palazzo Clérici** (now the Corte d'Appello; Pl. E, 4), with its fine rococo rooms, built in 1740. The banquet-room (always open) contains an admirably-preserved *Ceiling Fresco (Course of the Sun) by *G. B. Tiepolo* (1740). — The *Casa Vimercati*, Via Filodrammatici (Pl. E, 4), has a late-Gothic portal (ca. 1460), with three busts of members of the Sforza family.

b. From the Piazza del Duomo and the Piazza dei Mercanti to the Castello and the Arco della Pace.

To the W. of the Piazza del Duomo, beyond the Via Carlo Alberto (p. 162), lies the ***Piazza dei Mercanti** (Pl. E, 5), the central point of the mediæval city, and formerly provided with five gates. In the centre of this piazza is the former **PALAZZO DELLA RAGIONE** (court of justice), a large hall erected in 1228-33, partly of Roman remains, and skilfully restored in 1907-10; on the S. side is an equestrian figure (by *Ben. Antelami*?) of the builder, the Podestà Oldrado da Tresseno, with the inscription, 'qui solium struxit, Catharos ut debuit uxit' (the Cathari or heretics burned by him were the Waldensians). — On the N. side of the piazza (Via dei Mercanti) is the *Palazzo dei Giureconsulti*, erected by Vinc. Seregni (1564), with an old tower (1274). — On the quaint-looking S. side are the Gothic **LOGGIA DEGLI OSII**, erected in 1316 in black and white marble (restored in 1902-4; now the Museo Commerciale), and the *Palazzo delle Scuole Palatine* (now the Chamber of Commerce), a free copy of the Pal. dei Giureconsulti. — Through the Via Cesare Cantù to the *Biblioteca Ambrosiana*, see p. 178.

The Piazza dei Mercanti is adjoined on the N.W. by the new **PIAZZA CORDUSIO** (Pl. D, E, 5), commonly known as *Piazza Ellittica*, from its elliptical shape. It is the starting-point of several tramway-lines. On the S. side rises the *Exchange*, with a fine covered court, by L. Broggi (1899-1901; adm. 1-3 p.m.). Facing the Via Dante is a bronze statue (by Luigi Secchi; 1899) of *Gius. Parini* (1729-99), author of the satiric poem 'Il Giorno'.

From the Piazza Cordusio to the Castello runs a new line of streets, formed by the wide **VIA DANTE** (Pl. D, 5, 4; tramways Nos. 12 & 13, see p. 154) and, beyond the Foro Bonaparte, by the Via Benedetto Cairóli (Pl. D, 4). In the Foro Bonaparte (laid out under Napoleon I. on the site of the castle-moat) is a bronze equestrian statue of *Garibaldi*, by Ettore Ximenes (1895), with allegorical figures of Revolution and Liberty.

The ***Castello** or *Castello Sforzesco* (Pl. C, 3, 4), the castle of Milan, a rectangular building, defended by four corner-towers and a curtain-wall, was originally built in 1368 as the *Rocca Viscontea* or *Castello di Porta Giovia* by Galeazzo II. Visconti (1355-78), adjoining the old Porta Giovia. It was destroyed by the

Ambrosian Republic (p. 151) in 1447, but was rebuilt and enlarged by the Sforza after 1450 and beautified by *Bramante*, *Leonardo da Vinci*, and other masters. Frequently since the French invasion (1499) the castle has been the focus of struggles for the possession of Lombardy. Under the Austrian régime it was converted into barracks. In 1893-1911 it was admirably restored in the 15th cent. style from the plans of *Luca Beltrami*, and it now contains a school of art and the municipal art-collections.

The main entrance, in the middle of the principal façade, towards the Piazza Castello, is by the *Torre Umberto Primo* (230 ft. high), a tower-gateway erected in 1901-5 in imitation of the old tower destroyed by an explosion of gunpowder in 1521. The two round towers (102 ft. high) at the corners, the *Torrione Santo Spirito* on the left and the *Torrione dei Carmini* on the right, were restored in 1894 and 1904 and now serve as reservoirs for drinking-water. The side-entrances, *Porta Santo Spirito* (S.W.) and *Porta dei Carmini* (N.E.), were added in 1906. — On the N.E. side, beside the Torre delle Asse, is the *Ponticella di Lodovico il Moro*, a bridge over the castle-moat, with a tasteful loggia; it was reconstructed by Bramante after 1490 and restored in 1903.

The three entrances open on the **Piazza d'Armi*, the large and picturesque anterior court, with its flower-beds. At the back of this, to the left, is the *ROCCHETTA*, erected by Francesco Sforza on the foundations of the Visconti castle, with a windowless façade, a new curtain-wall, and two square towers: the *Torre di Bona di Savoia* (1477; 140 ft. high) and (behind) the *Torre del Tesoro* or *Castellana*. To the right is the *CORTE DUCALE*, the new palace of the Sforzas, with Gothic windows (restored) and a curtain-wall. The passage between the two palaces opens on the Parco (p. 177).

In the N.W. angle of the court of the Corte Ducale is the *Loggetta*, a graceful Renaissance structure, erected by *Ben. Ferrini* in the time of Galeazzo Maria. The building now accommodates the ***Museo Archeologico ed Artistico** (adm., see p. 156; catalogue).

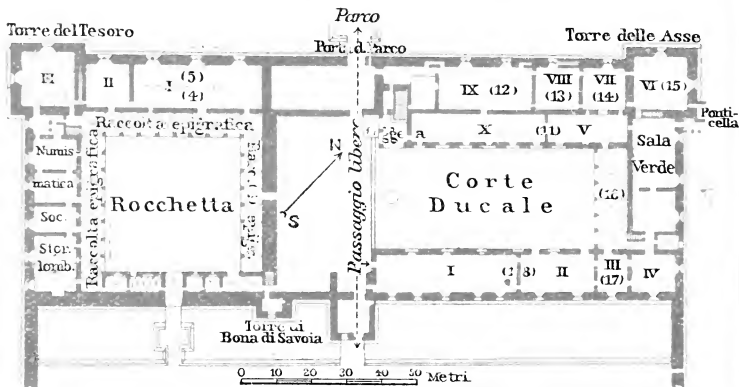
On the groundfloor is the *MUSEO ARCHEOLOGICO*, formerly (1862-98) in the Brera. This includes pre-Roman articles and antiques discovered in Lombardy and mediæval and modern sculptures.

I. ROOM (*Cancellaria Ducale*). In the first division are pre-Roman antiquities, including two skeletons of the later stone age, Celtic antiquities from graves at Trezzo and Sesto Calende, and prehistoric (Umbrian?) objects from Albate; also Etruscan and Greek antiquities. In the second section beyond the four antique porphyry columns, Greek and Roman antiquities. Roman sarcophagi and architectural fragments; among the sculptures is a torso of Venus (found at Milan).

II. ROOM. Early mediæval antiquities and sculptures (6-12th cent.). Entrance-wall: Fragments of frescoes and architectural fragments from the former convent-church of Santa Maria d'Aurona (some still in the Longobardic style). In the two middle cases, articles found in Ostrogothik and Longobardic graves; behind, Longobardic bust of a woman

(7th cent.). — Left wall: Romanesque fragments from the churches of Sant' Eustorgio and San Celso (12th cent.). — Exit-wall: Remains from the cloisters of the convent of Santa Radegonda (12th cent.); reliefs from the Porta Romana (1171) and Porta Tosa, comprising caricatures of Emp. Frederick Barbarossa and the Empress Beatrix (?).

III. Room, with traces of the original ceiling-paintings (Resurrection and Saints), by *Vinc. Foppa*. Portal of the church of San Gottardo (p. 162). In the centre, large *Monument of Bernabò Visconti (p. 151), in the style of *Bonino da Campione*, executed during Bernabò's lifetime (ca. 1370) for the old church of San Giovanni in Conca, with traces of gilding. On the sarcophagus are reliefs of the Evangelists, the Crucifixion and a Pietà, and the Coronation of Mary; above, the equestrian statue of Bernabò and two Virtues (Fortitude and Justice).



IV. Room. On the entrance-wall, monument of the Rusca family of Como (ca. 1400). To the left, monument of Regina della Scala, sister of Can Signorio (p. 302) and wife of Bernabò Visconti (see above); statue of the Virgin, from the cathedral. By the rear wall, sculptures from the Porta Orientale (Porta Venezia). — In the adjacent side-room, to the left, remains of the old ceiling-paintings (16th cent.). — In the court, to the right, is the —

PORTICUS (*Sala Aperta*), with a collection of the arms of the Visconti and Sforza. — In the adjacent COURT, to the left, baroque portal of the time of Philip III.; opposite, on the right, marble portal from the Banco Mediceo (p. 171), with the arms and portraits of Francesco Sforza and his wife Bianca Maria Visconti.

V. Room, the former chapel (*Cappella Ducale*), with the sadly damaged remains of ceiling-frescoes (Resurrection, Annunciation) by *Stefano de' Fedeli*, *Giov. di Montorfano*, and others (1473). Late-Gothic sculptures (Scuola Lombardo-Veneziana; ca. 1400-50), from the cathedral, Castiglione Olona, etc.; early-Renaissance pulpit from San Pietro in Gessate.

VII. Room (*Sala dei Ducali*), with a ceiling tastefully decorated with the arms and initials of Galeazzo Maria Sforza on a blue ground. Early-Renaissance sculptures, showing the influence of Donatello (Scuola Lombardo-Padovana; ca. 1450-1500): to the right, *Tabernacle with six angels, by the *Master of San Trovaso*; a relief of Louis the Saint on a Crusade, by *Agostino di Duccio*. In the middle, statue of the Virgin ('Madonna del Coazzone') by *P. A. Solari*, from the cathedral (1485). — To the right is the —

VI. Room (*Sala delle Asse*), intended for memorials of the Sforzas. The fine ceiling-paintings (restored in 1901-2) are ascribed to *Leonardo da Vinci* (1498). The ceiling presents the appearance of a huge arbour ('percolato'), among the dense branches of which are golden cords (the crest of Lodovico il Moro) and tablets with inscriptions. — To the left is the —

VIII. Room (*Sala delle Colombine*), with well-preserved ceiling and wall decorations on a red ground. (The white dove in an aureole is the crest of Bona di Savoia; beside it is her motto, 'à bon droit'.) Sculptures of the best Lombard period (ca. 1500). Entrance-wall: *Giov. Ant. Amadeo*, Adoration of the Child (1482) and Annunciation (circular relief). Exit-wall: Medallion portrait of Lodovico il Moro; half-length of a woman (studio-piece) and relief of the Madonna, by *Tomm. Rodari*. In the centre, half-length of a woman ('La Mora') and head of a girl by *Amadeo* (?).

IX. Room (*Sala delli Scarlioni*). Sculptures of the 16-18th centuries. In the first division, by the entrance-wall, *Andr. Fusina*, Tomb of Bishop Batt. Bagaroto, from Santa Maria della Pace (1519); by the window, *Bambaia*, Portions of the monument of Gaston de Foix (p. 506) ordered in 1515 by Francis I. but never completed, with the recumbent *Statue of the hero, and casts of the remaining portions; *Bambaia*, Monument of the poet Lancino Curzio (d. 1513). — In the second division, in the middle, *Bronze bust of Michael Angelo, by one of his pupils (replica in the Louvre). In the cases, ornamental locks, keys, etc.

X. Room. Terracottas of the 12-16th cent., from Milan and Cremona, including large medallion heads (by *Caradosso*?) from the former Banco Mediceo (p. 171); by the entrance-wall, frieze with sea-gods from the Pal. Trecchi (p. 247).

The staircase at the end of Room X, affording an excellent view of the graceful Gothic window in Room IX (to the right), leads to the *Loggetta* (p. 173), on the first floor of which is the —

*MUSEO ARTISTICO MUNICIPALE, with the collections of industrial art and the municipal collection of old masters.

I. Room (*Sala delle Guardie*; No. 11 on the Plan). The first division contains a valuable collection of *Majolica: Milanese fayence (18th cent.), including imitations of Chinese and Japanese porcelain; fine Italian majolica of the 16th cent., with sumptuous specimens from Urbino (Case 3, in the middle; H), Gubbio, and Deruta (Case 4; P); fine Persian tiles (window-wall to the right; Case O) and Hispano-Mauresque majolica (centre of the left wall; Case Q). Then, Chinese and European porcelain, including examples from Capodimonte and Ginori. — Second division: In the central cabinets are ivory carvings (in Cab. 8, Roman, early-Christian, Byzantine, and mediæval), niello works, Limoges enamels, glass (goblet of the Sforzas; 15th cent.); on the walls are Japanese antiquities (l.) and stained glass (r.). — From the first division we enter the —

II. Room (*Prima Sala Ducale*; Pl. 12). To the left, Italian iron-work and bronzes (16-18th cent.), including several elegant caskets. To the right of the entrance, bust of Costanza Buonarelli, by *Lor. Bernini*; in the case below, equestrian statuette of Marshal Gian Giac. Trivulzio (p. 186), perhaps a free copy of the lost model by *Leonardo da Vinci*. By the first window, Ecclesiastical jewellery (14-16th cent.). By the exit, Japanese bronzes and armour. On the walls is Brussels tapestry (16-17th cent.).

III. Room (*Seconda Sala Ducale*; Pl. 13). Italian furniture (16-17th cent.), including several bridal chests; collection of frames (15-17th cent.).

— IV. Room (*Terza Sala Ducale*; Pl. 14). Furniture and frames of the 17-18th centuries.

V. Room (*Sala della Torre*; Pl. 15). Lace, embroidery, textiles, puppets, costumes of the 18th cent., Italian national costumes. Piece of early-Flemish tapestry (15th cent.), with the Raising of Lazarus. — We now retrace our steps and pass through R. I (Pl. 11) into the —

VI. Room (*Sala di Milano*; Pl. 16). Objects of interest connected with Milan; ancient views of the city, cathedral (period of Pellegrino Tibaldi), the Piazza del Duomo (with the old Portico dei Figini and the entry of Prince Eugene of Savoy), and castello; large banner of St. Ambrosius, carried in municipal processions (1565); coins and medals; original of the treaty made between Milan and Louis XII in 1502; fourteen medallion portraits of the Sforzas and Emp. Maximilian I., by Bern. Luini (ca. 1530).

VII. & VIII. Rooms (*Sale della Pinacoteca*; Pl. 17, 18): *Pinacoteca, or gallery of old masters. In Room VII. *Bern. Strozzi, Berenice; 1. *Vinc. Foppa*, Martyrdom of St. Sebastian; *Moretto*, St. Anthony (a late work), St. Ursula, John the Baptist, the Prophet Jeremiah (early works).

VIII. Room. To the right, 27. *Cariani*, Lot and his daughters; 28. *Bern. Licinio*, Double portrait; 32. *Lor. Lotto*, Portrait of a youth; 58. *Pordenone*, Portrait of a gentleman, with a lap-dog; 59. *Iac. Bassano*, Portrait of a general; *64. *Tintoretto*, Doge Iac. Soranzo; 65. *G. B. Moroni*, Portrait; 78. *G. B. Tiepolo*, Communion of St. Lucia; *Fr. Guardi*, *83. Storm, *371, *372. Sea-pieces with ruins; *G. B. Moroni*, Death of St. Peter Martyr; 130. *Greuze*, Girl's head; 106. *P. Potter*, Swine (1649); 145. *Van Dyck*, Henrietta Maria, wife of Charles I. of England (school-piece). — 178. *C. F. Nuvolone*, Madonna. — *Fra Vittore Ghislandi*, 202. Portrait of himself, 203. Portrait of a monk; 228. *Al. Magnasco*, Market-scene; *249. *Ant. da Messina*, Portrait of a man in a laurel-wreath; *253. *Correggio*, Holy Family, the so-called Madonna Bolognini, an early work in the master's Ferrarese style; *Boltraffio*, 280. Madonna, 279, 281. Altar-wings with saints and donors; *283. *Sodoma*, Archangel Michael; 306. *Gianpietrino*, Mary Magdalen; *Borgognone*, St. Jerome; *305. *V. Foppa*, Madonna. — In the centre, choir-books (14-16th cent.), drawings, etc. — On the right side-wall are Milanese frescoes (15th cent.) from the demolished churches of Santa Chiara and Santa Maria del Giardino. From the small exit-door at the end of this room we may proceed by the curtain-wall and a flight of steps to a side-entrance to the Modern Gallery (see below).

The ROCCHETTA has lost almost the whole of the artistic decoration of its interior. The *Epigraphical Section* of the Archæological Museum is arranged under the arcades of the court (catalogue by Em. Seletti). The rooms on the S.W. side of the groundfloor contain the collections of the *Società Numismatica Italiana* (coins) and the archives of the *Società Storica Lombarda*.

The three large rooms on the N.W. side of the groundfloor, and the first and second floors are occupied by the **Galleria d'Arte Moderna** (adm., see p. 156), which was founded in 1903 and consists mainly of works of the 19th cent. painters and sculptors of Lombardy. On the groundfloor is also the *Municipal Collection of Coins and Medals*, while on the first floor is the *Museo del Risorgimento Nazionale* (adm., see p. 156), with a collection of patriotic objects from the time of the Cisalpine Republic (p. 152) down to the present day. No catalogue.

GROUND FLOOR. — I. ROOM (*Sala del Consiglio*): Sculptures, including numerous statues and busts of famous men. Entrance-wall: *Pompeo Marchesi*, 695. The artist himself, 697. Canova. Window-wall, 708. *Marchesi*, Leonardo da Vinci; 717. *Thorvaldsen*, Count Sommariva. Exit-wall: *Canova*, Benevolence (plaster). — II. ROOM (*Sala delle Sculture*). Plaster casts. — III. ROOM (*Sala del Tesoro*), with the remnants of a fresco of Mercury or Argus, by *Bramante*; sculptures; cartoons by *Andr. Appiani*; coins and *Medals. — The staircase beside the exit leads to the —

FIRST FLOOR. To the right is the Museo del Risorgimento. — We retrace our steps and turn to the right into the principal saloon, formerly

the *Sala della Balla* (159 ft. long and 59 ft. broad), which has been divided into two rooms (IV, V). IV. Room (gallery; Pl. 4). Pictures by *Giacomo Favretto* (604. 'Vandalismo', a picture-restorer; 608. Mouse), some sculptures, and the Graphic Collection (engravings and etchings by *Bianchi*, *Fortuny*, *Rops*, *Rassenfosse*, *Chahine*, etc.). *Canova*, Hebe (model). — V. Room (left; Pl. 5). 1st Section: pictures by *Mosè Bianchi* (196. Signora di Monza, from Manzoni's 'Promessi Sposi'; 427. Eve of confirmation); 2nd Sec.: 481. *Cárcano*, San Celso (Milan); 475, 476. *Fr. Hayez*, Portraits of Rossini and Cavour. 3rd Sec.: Pictures by *Hayez*. 4th Sec.: 451. *Ang. dall'Oca Bianca*, Ave Maria; *Hayez*, 447. Despair, 445. Manzoni. 5th Sec.: 426. *Th. Couture*, The lunatic; *Butti*, Miner (bronze). — Adjoining the staircase is the —

III. GALLERY. To the left, 415. *Trübner*, Transitoriness; 413. *Thorvaldsen*, Count Sommariva; 395. *Zanetti*, Lagoons of Venice; 382. *Lavrence*, *Canova*; *381. *Prud'hon*, Count Sommariva. Window-wall: 375. *A. Achenbach*, Sunset; 373. *H. Vernet*, Sahara; 374. *Isabej*, 368. *A. Achenbach*, Sea-pieces; 367. *Calame*, Mountain-scene; 365 bis. *Troyon*, Horses at water; 357. *Chierici*, Mask; 351. *Sir Alf. East*, Lóndon by night. — We ascend to the —

SECOND FLOOR. II. GALLERY (gallery of the Sala della Balla). To the left, 326. *Bianchi*, Storm on the lagoons; *A. Ferrari*, Views of Milan. To the right, terracottas by *Sangiorgio* and *Marchesi*. — We return to the —

I. GALLERY. To the left, *Bazzaro*, Madonna del Carmine (Milan), Nun taking the veil; 232. *Bianchi*, Harbour of Chioggia; 228. *Induno*, Foreboding; 225. *Calandra*, Girl (bronze); *P. Troubetzkoy*, Equestrian statue of Tolstoi; 221. *Formis*, Lagoons; 151. *Carcano*, After work-hours. — To the right is the —

I. ROOM. 31. *Cagnoni*, Portrait; water-colours by *Hayez*, *Induno*, *Bianchi*, and others. Miniatures. — II. ROOM. Water-colours; 56. *Meynier*, Fisherman of Ostend (bronze). — III. ROOM. *Dom. Morelli*, 110. Sketch, 111. His own portrait; 108. *Pagliano*, Indian summer; 103. *Morelli*, Masquerade; 85. *Pasini*, Court of a mosque; 71. *Vinca*, Before the duel; 68. *Pagliano*, Studio. — IV. ROOM. Cartographical Collection of the Municipal Archives. — V. ROOM. Old views of Milan.

The open space at the back of the Castello, originally the pleasure of the Visconti and Sforza, was converted in 1893-97 into the public **Parco** (Pl. B, C, 2-4; 116 acres). At the N.E. part of the grounds, at Via Gaudio 2, is the **Aquarium* (Pl. C, 2, 3), with a good collection of marine and fresh-water specimens (adm., see p. 156). — Beyond rises the **Arena** (Pl. C, 2), an amphitheatre for sports, built in 1807 (with the material of the old fortifications of the Castello) and accommodating 30,000 spectators. Hard by are the *Torre Stigler*, an iron belvedere (1894), commanding an extensive *Panorama of Milan, the plains of Lombardy, and the Alps (adm. 30 c.; ascent only on Sun. in clear weather, in summer in the evenings also), and the *Montagnola*, a low hill with a café-restaurant (concerts, see p. 155).

The N.W. side of the park is bounded by the *Porta del Sempione* (tramway No. 12, see p. 154), the name of which refers to the construction of the Simplon road (p. 4), and the **Arco della Pace** (Pl. B, 2), a triumphal arch of white marble, begun by *L. Cagnola* for the Foro Bonaparte (p. 172) in 1806 and completed under the Austrians in 1838. Most of its sculptures are by *Pompeo Marchesi*.

From the S.W. side of the Castello we proceed across the Piazzale Stazione Nord (Pl. C, 4) and through the Via Boccaccio and the Via Caradosso (Pl. B, 5) to the convent-church of *Santa Maria delle Grazie* and *Leon. da Vinci's Last Supper* (p. 181).

c. **West Quarters of the City. Biblioteca Ambrosiana. Santa Maria delle Grazie. Sant' Ambrogio.**

From the S.W. corner of the Piazza dei Mercanti (p. 172) the Via Cesare Cantù leads to the small Piazza della Rosa, with its singular monument, by E. Bazzardo (1906), to *Felice Cavallotti*, the Radical politician and poet, who is represented as the Leonidas of Mentana. — On the S. side of the piazza is the celebrated —

* **Biblioteca Ambrosiana** (Pl. D, E, 5), founded by Abp. Fed. Borromeo (1594-1631). The original building, erected by Fabio Mangone in 1603-9, abuts on the Piazza San Sepolcro; the part to the N. was added in 1829-36. On the groundfloor are the *Library* proper, containing ca. 250,000 vols. of printed books and 15,000 MSS., and also the *Museo Settala*, the oldest museum in Milan, founded by Dr. Manfredo Settala (d. 1680). Upstairs are the valuable collections of art, including the *Picture Gallery*, founded by Card. Borromeo in 1618 (adm., see p. 156; entrance to the Anticamera, in the court, third door to the right). 'Guida Sommaria' (1907), with illustrations, 2 fr.

On the FIRST FLOOR is the ***Pinacoteca**. Room A (Cabinet of Bronzes). Busts of Canova and Thorvaldsen, by themselves. Pictures: 6. *German School*, Adoration of the Magi; 17. *Raphael Mengs*, Pope Clement XIII.; *Jan Brueghel*, 3. Madonna in a garland of flowers, 26. Paradise. — We ascend a short staircase to Room B. 4. *Luini*, Madonna; 3. *Bart. Veneto*, Holy Family; 28. *Marco Basaiti*, Risen Christ; *Gianpietrino*, 27. St. John, 29. Mary Magdalen; 17. *Giulio Clovio*, Conversion of St. Paul. — Room C. 15-20, 25-30. *Jan Brueghel*, Landscapes and still-life pieces; 23. *Mabuse* (?), Madonna at the well (youthful work?); 33. *Rottenhammer*, Choir of angels; 43. *Mengs*, Leopold I. (p. 559). By the windows, *Jan Brueghel*, *46. Water, *50. Fire. — Room D. 26. *Moretto*, Death of St. Peter Martyr; *Borgognone*, *23. Madonna enthroned, with saints and singing angels (1485), 21 & 17. Wings of an altar with SS. Christopher and Peter Martyr, Francis and Elizabeth; *Bramantino*, 18. Madonna with SS. Michael and Ambrose, *19. Adoration of the Holy Child (an early work). On easels: *15. *S. Botticelli*, Madonna and angels; 6. *Timoteo Viti*, God the Father. — Room E. To the right, ***Raphael's* Cartoon of the 'School of Athens', which should be carefully studied. The dilapidated condition of the fresco in the Vatican makes this cartoon of great interest and value, since here only we gain the full key to the artistic motives of the painter. The deviations of the fresco from the cartoon, with the exception of the additions of the sitting figure at the foot of the staircase, the temple-colonnade, and the portrait of Raphael himself, are unimportant. Adjacent, study for the Archimedes (? portrait of Bramante) and a photograph of the fresco. Also in this room: 3. *B. Luini*, Holy Family (after Leon. da Vinci's cartoon in London); 5. *Gianpietrino*, Madonna. On easels: *8. *Leonardo da Vinci* (?), Portrait of a young lady (perhaps Madonna Bianca, daughter of Lodovico il Moro and wife of Roberto Sanseverino); *Luini*, 9. Youthful Christ, 10. John the Baptist as a boy; *19. *Leon. da Vinci* (?), Musician (perhaps

Franchino Gaffurio); 18. *Cariani*, Bearing of the Cross; 23. *B. Veneto*, Portrait; *Guardi*, 37. Landscape, *34. Sea-piece; *Tiepolo*, 36. Bishop, 33. Presentation in the Temple; *35. *Titian*, Gian de' Medici (p. 211; 1550). On the rear wall: 40. *Iac. Bassano*, Adoration of the Shepherds; 42. *Titian*, Adoration of the Magi (original in the Prado at Madrid); 43. *Bonifazio dei Pitati*, Holy Family, with Tobias and the angel; 44. *Moroni*, Portrait (1554); 47. *Ghislandi*, Portrait. — Room F. 67. *Baroccio*, Adoration of the Shepherds. Miniatures. — Cabinet G ('Gabinetto Leonardo'). In the case, the famous *Codex Atlanticus of Leon. da Vinci, an album of 804 pages, with original drawings and MSS. illustrating the universality of Leonardo's genius; above, Drawings of the School of Leon. da Vinci. The other frames contain drawings by his pupils and successors (comp. p. 158). — Room H. *Collection of Drawings and Engravings, including examples of *Pisanello* (p. 300), *Mantegna*, *Raphael*, *Dürer*, *Beham*, *Aldegrevet*, and *Pencz*. In the middle of the room are the chief treasures of the Settala Museum (see below), viz. the bronze figure of a Roman Lar and a silver-gilt group of Diana on a hind (Augsburg; 17th cent.). — On the upper landing (L) are sculptures by *Bambaia*, from the tomb of Gaston de Foix (p. 175).

GROUND FLOOR. To the right, in the court, is the *Museo Settala*, arranged in the original 17th cent. manner. It includes the founder's apparatus for physical and chemical research-work, mineralogical and zoological collections, Roman and Etruscan antiquities, ethnographical objects from Peru, and pictures. In the middle are maces (15th cent.) and other weapons. — Farther on (l.) is the *Sala della Rosa*, with portraits by *Appiani* (53, 56) and *Palagi* (51) and other 19th cent. paintings. Also miniatures and old views of Milan. — Opposite is the —

Biblioteca. In the Cortiletto dei Marmi (L) are a Cupid by *Schadow* and a bust of Byron and four reliefs by *Thorvaldsen*. — In the large Sala Antica (M), dating from the time of Fed. Borromeo, are exhibited (partly in photographic reproductions) the chief treasures of the collection, including fragments of an illuminated MS. of Homer (3rd cent.); a MS. of Virgil, with miniatures by *Simone da Siena* and marginalia by Petrarch; a palimpsest of the 5th cent. with the Pauline epistles and other parts of Ulfila's Gothic translation of the Bible, along with a fragment of a Gothic calendar (from Bobbio, p. 437); a Dante MS. of the end of the 14th cent.; some pages of the Codex Atlanticus (see above); Japanese prints and woodcuts; autographs of San Carlo Borromeo, Ariosto, Tasso, Galileo, Liguori, Sarpi, etc. — The Sala dell' Incoronazione (l.) contains medals, weapons, and a fresco of Christ crowned with thorns by *Bern. Luini* (1521).

At the back of the library, in the Piazza San Sepolcro, is a *Monument to Federigo Borromeo* (1865). — To the right is the Romanesque church of *San Sepolcro* (Pl. D, 5), dating from the 11-12th cent., with two campaniles, barrel-vaulting, and a large crypt. The interior has been modernised. On the entrance-wall is a fresco (Pietà) by Bramantino; in the sacristy is a picture by Gianpietrino (Madonna and angels). — The Via del Bollo leads hence to the W. to the Piazza San Borromeo, which contains a statue of San Carlo Borromeo (p. 239) and also the old —

Palazzo Borromeo (No. 7; Pl. D, 5). In the late-Gothic side-court of the palace are three frescoes, historically interesting for their subjects (card-players, players at ball, and a rustic dance), ascribed to *Michelino da Bedozzo* (ca. 1430). On the first story is a *PICTURE GALLERY (*Pinacoteca*) containing some important paintings and a few sculptures, chiefly of the Lombard School (adm., see p. 156; no catalogue).

I. ROOM. Madonna with John the Baptist and St. Sebastian, an alto-relief by *Marco da San Michele* (1525). Copies of ancient paintings (56. Cavalry engagement, by *Ercolo de' Roberti*), etc. — II. ROOM. **Andrea Fusina*, Madonna with King Francis I., alto-relief; *Desiderio da Settignano* (?), Bust of a girl; 155. *Giov. Ant. Boltraffio*, Head of the Virgin (fragment of a fresco). This room also contains some beautiful miniatures upon copper. — III. ROOM. Paintings of the German and Netherlandish schools, drawings, autographs, etc. — IV. ROOM, containing the chief works of the collection. 9. *Gianpietrino*, Flora; *Gaud. Ferrari*, 10. St. Sebastian, 12. Madonna with SS. Joseph and Anthony Abbas; 13. *Bern. Parentino*, Bearing of the Cross; *Gaud. Ferrari*, 14. St. Rochus, 16. Two Amoretti; *68. *Bern. Luini*, Susanna (half-length); 69. *Fil. Mazzola*, Portrait (1468); 34. *Luini*, Holy Family; 35. *Bern. Zenale* (not *Borgognone*), Portrait of Andrea de' Novelli, Bishop of Alba; 36. *Pinturicchio*, Bearing of the Cross (1513); 37. *Cesare da Sesto*, Adoration of the Magi (early work); 43. *Lorenzo Lotto*, Crucifixion; 40. *Bart. Veneto*, St. Catharine; *Borgognone*, *11. Madonna enthroned, 45. Madonna by a rose-hedge; *Luini*, *14. Madonna and saints, 47. Daughter of Herodias; *Borgognone*, 48. Christ blessing, 49. Madonna; 50, 52. *Vinc. Foppa* (not *Borgognone*), Annunciation; 51. *Lombard School* (not *Leon. da Vinci*), Madonna; *72. *Boltraffio*, Madonna with the vase (early work).

A little to the N.W., at No. 4 Via Gorani (Pl. D, 5), is the *Casa Bazzero*, with a collection of weapons and a view of the tower of an ancient patrician castle (14th cent.), which is visible also from the court of No. 2 Via Brisa. — The Via Santa Maria alla Porta leads farther to the N.W. to the CORSO MAGENTA (tramway No. 15, see p. 154), in which, to the right, is the *Palazzo Litta* (Pl. C, 5; formerly *Arese*), built by *Ricchini* in 1648, with an imposing rococo façade and a handsome staircase and court, now occupied by the offices of the State Railways (p. xvii). On the left rises the small church of —

San Maurizio, or *Chiesa del Monastero Maggiore* (Pl. C, 5), erected in 1503-19 by *Giov. Dolcebuono*, a pupil of Bramante.

The INTERIOR contains numerous frescoes. Third chapel on the right: *Scourging of Christ and scenes from the martyrdom of St. Catharine, painted by *Luini* in 1530. The *Frescoes beside the high-altar also are by *Luini* (before 1525): below, to the left, SS. Cecilia and Ursula at the sides of the tabernacle, with a beautiful figure of an angel. In the lunette above is a kneeling figure of the donor, Alessandro Bentivoglio (d. 1532; expelled from Bologna and buried here), with SS. Benedict, John the Baptist, and John the Evangelist. Above, martyrdom of St. Maurice. Below, to the right, SS. Apollonia and Lucia at the sides of the tabernacle, with the risen Christ; in the lunette, Ippolita Sforza, wife of Bentivoglio, with SS. Scholastica, Agnes, and Catharine. Above, St. Sigismund presents a model of the church to St. Maurice. In the centre is the Assumption. The frescoes in the chapels at the sides of the entrance-door are by *Aurelio Luini* and his pupils. — Behind the high-altar lies the NUNS' CHOIR, of the same size as the church itself. At the high-altar is a series of nine Frescoes of the Passion; below, the lifesize figures of SS. Apollonia, Lucia, Catharine, Agatha, Sebastian, and Rochus, all by *Luini*. Between the arches on the side-walls are medallions of saints, by *Borgognone* (?). In the arches of the gallery above are medallions of holy women, by *Boltraffio*.

In the Via Bernardino Luini, beyond the church, is an early-mediæval tower, said to date from the days of Abp. Anspert (p. 182).

Farther on in the Corso Magenta, on the right, is situated the

abbey-church of ***Santa Maria delle Grazie** (Pl. B, 5), a Gothic brick edifice of 1470-82. The elegant main portal is in the early-Renaissance style. The choir and the sixteen-sided ***Dome** were designed by *Bramante* (1492-97), but were not completed till the 16th century. The elaborate external decorations of the lower part of the building, due to Bramante, are among the most charming creations of the Early Renaissance.

RIGHT AISLE. In the 2nd chapel, John the Baptist, an altar-piece by *Giul. Bugiardini*. 4th chapel, frescoes by *Gaudenzio Ferrari*, the Crucifixion, Christ crowned with thorns, Christ scourged (1542), angels with the instruments of the Passion (on the vaulting). — In the **CHOIR** are good stalls of the Renaissance, probably by *Zenale* and *Fra Damiano* (ca. 1497). — **LEFT AISLE.** The gorgeous Cappella del Rosario, with a defaced fresco (Mater Misericordiæ), by *Bonifazio Bembo*, contains the mural tablet of *Brandia Castiglione* (d. 1495), in the style of *Giov. Ant. Amadeo*, and the family-tomb of the Della Torre (p. 151), by *Tommaso* and *Francesco da Cazzaniga* (1483; restored).

The **Dominican Monastery** to the N., used as a barrack since 1796, has been restored by *Luca Beltrami*. The first walk of the cloisters, to the left of the choir of the church, is adjoined on the N. by the Sacristy, which contains an altar-piece (John the Baptist and donor) by *Nicc. Appiani*, a pupil of Marco d'Oggiono. To the right and left are relief-portraits of Lodovico il Moro and his son Massimiliano, from *Bambaia's* studio. The Renaissance cabinets are adorned with charming paintings on wood. Through the small central cloister and the chapter-house we reach the great W. walk, incorporating the refectory (not accessible from this side).

A door marked 'Cenacolo Vinciano', in the N.W. angle of the Piazza Santa Maria, is the present entrance to the refectory, containing the celebrated ****Last Supper of Leonardo da Vinci**, the great masterpiece of the artist (adm., see p. 156). The picture, painted on the wall 'a tempera' probably before 1499, had already suffered greatly from the peeling off of the colours by the middle of the 16th century. The earlier restorations by Bellotti (ca. 1730), Mazza (1770), and Barezzi (1860) seem to have been confined practically to the drapery and the architectonic background. The painting was carefully cleaned and restored and the colours were fixed by *Cavenaghi* with mastic in 1908.

In the same room are exhibited also *Raffael Morghen's* well-known engraving, numerous photographs, including those of the drawings at Weimar erroneously attributed to Leonardo, and contemporaneous copies of the great fresco, by *Andrea Solario*, *Cesare del Magno*, *Marco d'Oggiono*, *Aut. de Glaziate*, and *Lomazzo*. The study of the original is much facilitated by an inspection of these, though they are all inferior to the copy at Ponte Capriasca (p. 15). The original alone, however, exhibits to its full extent the emotions which the master intended to express, and which even the best copies fail to reproduce. The motive of the work has been well explained by *Goethe*: 'The artist represents the peaceful little band round the sacred table as thunder-struck by the Master's words, One of you shall betray me. They have been pronounced; the whole company is in dismay, while he himself bows his head with downcast eyes. His

whole attitude, the motion of his arms and hands, all seem to repeat with heavenly resignation, and his silence to confirm, the mournful words "It cannot be otherwise. One fyooon shall betray me!" Comp. also p. lviii.

The decorative mural paintings by Leonardo in the lunettes and spandrels (Sforza coats-of-arms and garlands) are in almost as deplorable a condition as the Last Supper. The large fresco by *Giov. Donato Montórfano* (Crucifixion) of 1495, opposite the Last Supper, is better preserved. The kneeling figures of Duke Lodovico il Moro (p. 169) and his wife Bianca Maria with their children are by Leonardo, but of these, in spite of free retouching, only scanty traces remain.

The Via Caradosso and the Via Boccaccio lead hence to the *Castello* (p. 172).

In the Piazzale Michelangelo Buonarotti, beyond the former Porta Magenta (Pl. A, 5), is the *Casa di Riposo pei Musicisti*, a home of rest for musicians, established in 1899 by Verdi (d. 1901), who is buried here. It contains also a Verdi Museum and a concert-hall, with pictures by Dom. Morelli, Fil. Palizzi, and others; adm. daily except Thurs. 2-5 p.m., 50 c.

From Santa Maria delle Grazie the Via Bernardo Zenale and the Via San Vittore lead to the S.E. to the church of *San Vittore al Corpo* (Pl. B, 6), a late-Renaissance building by Galeazzo Alessi (1560), with elaborate internal decoration (stucco-work, choir-stalls of 1583, cabinets of the 17th cent. in the sacristy). — A little farther on, beyond the Via Carducci, part of the ancient route round the ramparts, we reach the quiet PIAZZA SANT' AMBROGIO (Pl. C, 5, 6), with the old church of —

***Sant' Ambrogio** (Pl. C, 6), a Romanesque basilica, with dome and atrium but no transept. The earliest church, dedicated to SS. Gervasius and Protasius, was founded in 386 by St. Ambrose (p. 150), who according to an ancient tradition baptized St. Augustine here in 387. It was rebuilt by the Benedictines ca. 800, but of their work nothing remains except the chancel and the Campanile dei Mónaci (S.). The atrium was renewed by Archbp. Anspert (868-881), and the greater part of the church was rebuilt in the 12th century. The N. tower (Campanile dei Canónici) dates from 1128. Under Federigo Borromeo (p. 178) *Ricchini* restored the arcades of the atrium and began the remodelling of the interior. The excrescences of the 17-18th cent. were all removed by *F. Schmidt* of Vienna (1858 et seq.) and by *Gaet. Landriani* (1865-89). It is now intended to relieve the church of the disfiguring buildings round it and to establish a museum.

The fine ATRIUM, containing remains of ancient tombstones, inscriptions, and frescoes, seems, like the façade, to have preserved the architectural forms of the original building. The latticed wooden door of the church, with reliefs from the life of David (partly restored in 1750), dates from the time of St. Ambrose.

The INTERIOR has a spacious nave, peculiar side-galleries, and an

octagonal cupola over the high-altar. It has been wholly redecorated and contains many works of art. — In the 1st chapel of the left aisle, a Risen Christ, fresco by *Borgognone*. — Right aisle. On the right and left of the side-entrance: frescoes by *Gaudenzio Ferrari*, representing the Bearing of the Cross, the three Maries, and the Descent from the Cross. 2nd Chapel: a fine kneeling statue of St. Marcellina, by *Pacetti* (1812). 5th Chapel: Legend of St. George, frescoes by *Bernardino Lanini*. The first door to the left in the large 6th chapel leads to the Sagrestia delle Messe, with ceiling-painting by *Tiepolo* (Ecstasy of St. Bernard). Through the second door we enter the Cappella di San Satiro (generally closed; very dark), the only relic of the original church, with mosaics (restored). — In the chapel to the right of the choir is an altar-piece by *B. Luini*, Madonna and saints (electric light turned on on request). — In front of the choir (l.) are an early-Christian sarcophagus (6th cent.) and the pulpit (restored after 1196), with rude late-Romanesque carvings. Above are a bronze relief of St. Ambrose and a bronze eagle from the old pulpit (10th cent.?). — The *High Altar, also restored after 1196, still retains its original decoration of ca. 835, the only intact example of its period. This consists of reliefs on silver and gold ground (in front), enriched with enamel and gems, executed by *Volfvinius*, a German (covered, shown only on payment of 5 fr.). The 12th cent. canopy over the high-altar, borne by four columns of porphyry from the original altar, is adorned with Romanesque stucco *Reliefs (recently regilded), in the style of those at the *Tempietto* in Cividale (p. 435) and possibly the work of a German Benedictine. The Tribuna contains fine Renaissance stalls, in a naturalistic style, by *Giac. del Maino* and others (1469), and an ancient episcopal throne. Above are early-Romanesque mosaics of the 9th cent.: Christ in the centre, at the sides St. Ambrose and other saints. — To the left of the choir is the tombstone of Pepin, son of Charlemagne (p. 299). Opposite, at the N. entrance to the *CRYPT*, is a fresco by *Borgognone* (Christ among the Scribes). The modernized crypt contains a silver reliquary (1898), in which are preserved the bones of SS. Ambrose, Protasius, and Gervasius.

Adjacent to the left aisle is an unfinished cloister, designed by *Bramante* (1492), and afterwards rebuilt. — A good view of the church is obtained from the forecourt of the Cistercian convent of *Sant' Ambrogio* (now a military hospital; Pl. C, 6). The two inner courts, designed by *Bramante*, are inaccessible.

The Via Lanzzone (Pl. C, 6) leads hence to the S.E. to the *Via Torino* (see below) and *San Lorenzo* (p. 184).

d. Along the Via Torino to the Southern Quarters of the City. San Satiro, San Lorenzo, Sant' Eustorgio, Ospedale Maggiore.

The busy VIA TORINO (Pl. E, D, 5, 6; tramways Nos. 18 & 19, see p. 154) begins at the S.W. corner of the Piazza del Duomo. To the left (best seen from the Via Cappellari) is the small church of **San Satiro** (Pl. E, 5, 6; closed 12-4, in winter 12-3), founded by Abp. Anspert (879), practically rebuilt in 1242, and re-erected by *Bramante* and others about 1480. The façade is modern. The apparent choir is only painted in perspective. The octagonal *Baptistery (originally the sacristy), off the right aisle, also by *Bramante* (before 1488), is the gem of the early-Renaissance in Lombardy; it has a beautiful frieze by *Caradosso* (?), of putti and heads

in medallions. At the end of the left transept is a curious little building with a cupola (Cappella della Pietà; 879), containing a Pietà, in painted terracotta, by *Caradosso* (? usually covered).

Farther on in the Via Torino, to the right, is the church of *San Sebastiano* (Pl. D, E, 6), a two-storied circular edifice in the baroque style, by P. Tibaldi (1577); the frescoes in the dome are modern. — The church of **San Giorgio al Palazzo** (Pl. D, 6), also to the right, was founded in 750, rebuilt in 1600, and restored in 1821 and 1909. It contains in the 1st chapel on the right a St. Jerome by *Gaud. Ferrari*; in the 3rd chapel on the right, paintings by *Luini*: above the altar, Entombment and Crowning with thorns; at the sides, Scourging and Ecce Homo; in the dome, Crucifixion (fresco).

Farther to the N.W., in the Piazza Mentana (Pl. D, 6), is a *Monument* by Luigi Belli, erected in 1880 in memory of the Italians who fell at Mentana. — In the Via San Calocero, at the S.W. end of the old town, is the interesting church of **San Vincenzo in Prato** (Pl. B, C, 7), a basilica without transepts, said to have been erected in 835, rebuilt in 1386, long used for secular purposes, and skilfully restored by *Landriani* in 1885-88. Most of the columns are ancient; the choir-screens and ambones (p. xxxvii) give a good idea of the primitive Christian arrangement. — In the Via Marco d'Oggiono (Pl. C, 7), close to the Naviglio del Vallone (harbour-canal), stands the large *Albergo Popolare* (Pl. C, 7), a 'poor man's hotel' founded in 1900 by the Unione Cooperativa (p. 155).

To the S. the Via Torino is continued by the CORSO DI PORTA TICINESE (Pl. D, 7, 8), in which, on the left, is a large *COLONNADE (Pl. D, 7) of sixteen Corinthian columns, the most important relic of the Roman Mediolanum. Adjacent is the entrance to —

***San Lorenzo** (Pl. D, 7), the most ancient church in Milan, which was erected in 451 on the ruins of a Roman building, and rebuilt about 560 under the influence of St. Sophia in Constantinople and San Vitale in Ravenna. It was restored after a fire in 1071, and practically rebuilt by *Martino Bassi* about 1573. It is octagonal in form, and covered with a dome. On the four principal sides are large semicircular apses in two stories, each borne by four columns alternately octagonal and round.

At the back of the high-altar is the *Cappella di Sant' Ippolito*, dating originally from the 5th cent., with the tomb of Count Giov. Maria Visconti, by *Marco Agrate* (1559). — To the right of the church is the almost equally ancient *Cappella di Sant' Aquilino* (closed), containing old mosaics (Christ and the Apostles and Annunciation to the Shepherds, the latter freely restored), and an ancient Christian sarcophagus. The entrance to the chapel from the church is adorned with an antique marble frame, on which appears a Bacchante riding a goat (to the left).

Farther to the S., beyond the *Naviglio*, rises the convent-church of —

Sant' Eustorgio (Pl. D, 8), a basilica with aisles and without transepts, founded in the 4th cent., altered in the Gothic style in 1278, modernized in the 17th cent. by *Ricchini*, and restored in the original style after 1862. The modern façade is by *Giov.*

Brocca (1865). In the Via Santa Croce, behind the choir, is the elegant brick Portinari Chapel (see below).

1st Chapel to the right, Mural monument of Giac. Stefano Brivio (d. 1484), by *Tommaso da Cazzaniga* and *Bened. Briosco*; 4th Chapel to the right, Gothic monument of Stefano Visconti (ca. 1359), by *Bonino da Campione* (?); 6th Chapel, Monuments of Gaspere Visconti and his wife Agnes (d. 1417). — Farther on, on the same side, the *Cappella dei Magi*, containing a relief of 1347 and a late-Roman sarcophagus, in which the 'bones of the Magi' were preserved until they were presented to the city of Cologne by Frederick Barbarossa in 1164. By the high-altar are reliefs of the Passion, dating from the 14th century. In a modern sarcophagus (1900) below are deposited the bones of SS. Eustorgius, Magnus, and Honoratus, three archbishops of Milan in the 4th century. — From the choir we pass to the left into the **Cappella Portinari*, with a fine cupola and a charming frieze of angels, built in 1462-68 by *Michelozzo* (p. 158) for Pigello Portinari (d. 1468; p. 171) of Florence. It contains the magnificent Gothic *Tomb, in marble, of St. Peter Martyr by *Giov. di Balduccio* of Pisa (1339). This saint, the Dominican Fra Pietro of Verona, was murdered in 1252 in the forest of Barlassina, in consequence of his persecution of heretics. The walls are adorned with *Frescoes of the four Latin Fathers of the Church, scenes from the life of St. Peter Martyr, the Annunciation, and the Assumption, by *Vinc. Foppa*. — In the sacristy is a Penitent St. Jerome, by *Borgognone*.

The adjacent *Dominican Convent* is now a barrack.

We follow the street to the *Porta Ticinese* (Pl. D, 8), originally intended to commemorate the Battle of Marengo, but inscribed in 1815 'Paci Populorum Hospitæ'. We then turn to the E. along the Via Gian Galeazzo to the old *Porta Lodovica* (Pl. E, 8), whence we follow the CORSO SAN CELSO (Pl. E, 8, 7), to the left, to the church of —

Santa Maria presso San Celso (Pl. E, 8), built in the Renaissance style by *Giov. Dolcebuono* (p. 180), *Cristof. Solari*, and others after 1493. It possesses a handsome atrium (1514-26), attributed to *Bern. Zenale*, and an over-decorated marble façade designed by *Galeazzo Alessi* and executed by *Martino Bassi* (1569-72). The sculptures are by *Ann. Fontana* and *Stoldo Lorenzi*.

The INTERIOR is in the form of a basilica with coffered barrel-vaulting over the nave, a dodecagonal cupola, and an ambulatory. By the 2nd altar to the right, *Holy Family and St. Jerome, by *Paris Bordone*; the cupola is decorated with frescoes by *Andr. Appiani* (1795), in the classicist style; to the left of the high-altar, *Statue of the Virgin (Assunta, from the façade) by *Ann. Fontana*; in the ambulatory, *Gaudenzio Ferrari*, Baptism of Christ, and *Moretto*, Conversion of St. Paul; at the beginning of the left aisle, *Borgognone*, Madonna and saints. The 2nd chapel on the left contains a sarcophagus with the relics of St. Celsus. — In the sacristy are a marble lavabo and specimens of goldsmith's work.

Adjacent is the Romanesque church of *San Celso*, docked of its W. half in 1826 and now possessing few remains of the original structure.

At the N. end of the Corso San Celso is the *Piazza Sant' Eufemia*, in which, to the right, stands the church of that name (Pl. E, 7), dating originally from the 5th cent., but repeatedly restored (last in 1870). In the third chapel on the left is a Madonna

with saints and angels, by Marco d'Oggiono. — On the S. side of the Piazza is the church of **San Páolo** (Pl. E, 7), a richly ornamented building of the middle of the 16th century. The architectural decorations of the façade already illustrate the principles of the later baroque style, and this is seen even more strongly in the interior, which is adorned with frescoes by the brothers *Giulio, Antonio, and Vincenzo Campi* (p. 245).

The Via Amedei leads hence towards the N. In the third side-street on the left, the Via Olmetto, is the *Congregazione di Carità* (Pl. D, E, 6), formerly the *Pal. Archinti*; the ceiling of the hall containing the archives is decorated with large frescoes by Giov. Dom. Tiepolo, representing the Triumph of the Arts. — To the right (No. 4) in the Via Piatti, which leads back to the Via Torino (p. 183), is the *Casa Pozzobonello*, with a pretty early-Renaissance court.

Between these streets and the Piazza Sant' Alessandro extends the huge **Palazzo Trivulzio** (Pl. D, E, 6), with a handsome baroque portal and valuable art-collections (adm. by introduction only).

Sculptures: Two early-Christian diptyches (6th cent.); tomb of Azzone Visconti (1328-39), from San Gottardo, by *Giov. di Balduccio*, to whom is ascribed also the relief of Louis the Bavarian investing Azzone Visconti as imperial viceregent; statuette of a warrior, being a bronze copy of one of the figures of *Leon. da Vinci's* first model for the equestrian monument to Franc. Sforza (p. 158); a relief-portrait by *Cristoforo Solari*; reliefs from the tomb of Piero Visconti (from San Marco) by *Tommaso da Cazzaniga* and *Ben. Briosco*; marble bust of Philip II. of Spain, by *Leone Leoni*. Paintings: *Antonello da Messina*, Portrait (1476); *Mantegna*, Madonna enthroned, with saints and angels (1497); *Giov. Bellini*, Madonna; *Bramantino*, Madonna and saints, also twelve sketches for tapestries with representations of the months. — The library (Biblioteca Trivulziana; 6000 vols. and 3000 MSS.) contains a Dante codex of 1337, a few leaves from the Heures de Turin (p. 45), a MS. of Leonardo da Vinci, etc.

Opposite, on the E. side of the piazza, stands the church of **Sant' Alessandro** (Pl. E, 6), erected after 1602 by *Lor. Binago*; the W. façade (restored in 1905), with two towers, is a copy of Santa Maria di Carignano in Genoa (p. 114). The fine interior has elaborate decorations of the end of the 17th century.

From the Piazza Sant' Alessandro we follow the Via Zebedia to the E. to the CORSO DI PORTA ROMANA, the continuation of the Via Carlo Alberto, which leads to the Porta Romana. To the left in this street rises the church of —

San Nazaro (Pl. F, 6, 7), perhaps a foundation of the 4th cent., restored in the 12th cent. and in 1578.

INTERIOR. The Cappella Santa Caterina, on the left, contains one of the chief works of *Bernardino Lanini* (1546), a large fresco representing the martyrdom of St. Catharine, painted in imitation of the similar picture in the Brera by Lanini's master Gaudenzio Ferrari (p. 169); on the right are a carved Gothic altar and ancient Swiss stained-glass windows. — A side-entrance admits to the octagonal sepulchral chapel of the Trivulzi, resembling a fortress, built by *Franc. Briosco* (1518), and containing the tomb of Marshal Gian Giac. Trivulzio (1436-1518) and his two wives, Margherita Colleoni and Beatrice de Avalos, by *Bart. della Porta* (?).

In the priests' house (Canónica) is preserved the silver *Reliquary of St. Nazarius (4th cent.), a Greek-oriental work conceived in an entirely antique manner (Christ as a youthful ruler of the world).

To the N.E. of San Nazaro, in the Via dell' Ospedale, is the — ***Ospedale Maggiore** (Pl. F, 6), the first municipal hospital, founded in 1456 by Franc. Sforza, a vast and remarkably fine brick structure, about 935 ft. long and 395 ft. broad, with a main central court and eight subsidiary courts. The *S. wing was begun after 1462 (?) in the 'Lombard transition style', a mixture of Gothic and Renaissance forms, by *Antonio Filarete* (p. 158), with the assistance of *Guiniforte Solari* (p. 191) and other Lombard architects. The smaller courts on the S. side (especially the graceful Cortile dei Preti; 1486) and the S. colonnade of the *Main Court show a gradual approximation to the style of Bramante. The central part of the façade (with its Gothic windows and baroque portal), the other three sides of the main court, and the church are creations of *Ricchini* (1624-49); the N. wing of the hospital was completed by *Pietro Castelli* at the end of the 18th century. The edifice is entirely covered externally with terracotta, in a style frequently observed in other Milanese buildings, but the older parts of the façade, with its rich window-mouldings, are superior to any other structure of the kind at Milan.

From the back of the hospital the Via San Barnaba leads to the **Rotonda** (Pl. H, 6; open on Thurs. & Sun., 10-4; adm. 50 c.), built by Arrigone and dedicated by the Viceroy Eugène Beauharnais in 1809 as a *Pantheon Nazionale*. It now contains a collection of portraits of benefactors of the Ospedale Maggiore, from the 16th cent. to the present day. — In the Via Guastalla, the first cross-street of the Via San Barnaba, is the *Synagogue* (Pl. G, 6), by Luca Beltrami (1892). — *San Pietro in Gessate*, see p. 188.

From the Barriera Vittoria (Pl. H, 5) the Corso Ventidue Marzo leads to the *Aeródromo*, opened in 1910.

A little to the N. of the Ospedale Maggiore is the Piazza Santo Stefano (Pl. F, 6), with the old church of *Santo Stefano* (practically rebuilt in the 16th cent.), in which Galeazzo Maria Sforza (p. 151) was murdered in 1476. — Hard by is the Piazza del Verziere (Pl. F, G, 5), used as a vegetable-market. We may now return to the W. by the Via Tenaglie and the Piazza Fontana (Pl. F, 5), with its graceful *Fountain* (by G. Piermarini), to the Piazza del Duomo, or we may follow the Via Cesare Beccaria to the N. to the *Palazzo di Giustizia* (Pl. F, 5), a baroque structure by Sregni (?), with a courtyard of later date (1605); to the left of the portal is a tablet commemorating Silvio Pellico and the other Italian patriots committed by the Austrians to the fortress of Spielberg in 1821 (comp. p. 53). Adjacent is the Piazza Beccaria, with a good statue of *Beccaria* (p. 165), by Gius. Grandi (1871). — The Via Cesare Beccaria ends on the N. at the Corso Vittorio Emanuele (p. 188).

e. East Quarters of the City. The Corso Vittorio Emanuele and its Side Streets. Giardini Pubblici.

On the N.E. side of the cathedral begins the CORSO VITTORIO EMANUELE (Pl. F, 5; tramway No. 2, see p. 154), which, with its prolongation, the Corso Venezia (Pl. G, H, 4, 3), leads to the Giardini Pubblici. This is the principal business-street in Milan, containing the best shops. At No. 23, on the left, is an antique statue, known as 'l'uomo di pietra'. Farther on is the church of SAN CARLO (Pl. F, 4, 5), a rotunda by Amati (1836-47) in the style of the Pantheon at Rome, dedicated to San Carlo Borromeo (p. 239). The adjacent *Galleria de' Cristóforis*, occupied by shops, was erected by Pizzala in 1830-32.

To the right, farther on, at the corner of the CORSO VENEZIA and the Via Monforte, is the small Romanesque church of *San Babila* (Pl. G, 4), with a new façade (1905). In front of the church is an old *Column* with a lion.

To the S. of the Via Monforte, in the Via del Conservatorio, is the large conventual church of **Santa Maria della Passione** (Pl. H, 5), 'amori et dolori sacrum', begun in the Renaissance style in 1485, with an octagonal dome (164 ft. high) by *Crist. Solari* (1530), a later nave, and a façade by Rusnati in an unbridled baroque style (1692).

It contains a Last Supper by *Gaud. Ferrari* (left transept; freely restored), a *Pietà by *Luini* (behind the high-altar; with a predella, representing scenes from the life of Constantine and Helena, the earliest known work of this master, showing the influence of Borgognone and Bramantino), and the tomb of Abp. Birago, the founder of the church, by *Andrea Fusina* (1495). The pilasters are adorned with figures of saints by *Daniele Crespi* (1622). The ceiling of the sacristy was painted by *Borgognone* (ca. 1505).

The *Reale Conservatorio di Musica Giuseppe Verdi* occupies the old Lateranensian monastery. — A little to the S.W., near the Corso di Porta Vittoria, is the Gothic monastic church of **San Pietro in Gessate** (Pl. G, 5), rebuilt about 1460-1506. This contains much defaced frescoes by *Bern. Butinone* and *Bern. Zenale* (scenes from the life of St. Ambrose), the painfully realistic monument of Ambrogio Grifo (d. 1493) by *C. Solari*, and elaborate baroque choir-stalls. The Benedictine cloisters, with two early-Renaissance courts (1500), are now occupied by the *Orfanotrófio*, or orphanage.

We now return to the Corso Venezia. On the left, on this side of the canal, is the *Archiepiscopal Seminary* (Pl. F, G, 4; No. 29), by Gius. Meda (1570), with a baroque portal (by Ricchini) and a fine court with a two-story arcade. — Farther on, to the right (No. 16), is the *Casa Fontana* (now *Silvestri*), of the middle of the 15th cent., with scanty traces of façade-paintings by Bramante, to whom is ascribed also a frieze in one of the rooms.

In the Via del Senato, which diverges to the left by the Naviglio,

stands (l.) the church of *San Pietro Celestino* (Pl. G, 4), with an interior in an extravagant baroque style (1728). On the right No. 10), adjoining the *Boschetti* (see below), is the *PALAZZO DEL SENATO* (Pl. G, 3; formerly *Collegio Elvetico*), built about 1600 by *Fabio Mangone*, now containing the provincial archives; in one of the handsome courts is an admirable equestrian statue of Napoleon III. (bronze), by *Barzaghi*.

Farther on in the *Corso Venezia*, to the right, No. 22, is the *Palazzo Serbelloni* (Pl. G, 4), a classicist building by *Simone Cantoni* (1794), with a collection of old musical instruments, some artistic treasures (*Antonello da Messina*, *Bramantino*, *Moretto*, and others), and a large garden. — On the left, farther on, Nos. 59-61, is the *Pal. Ciani* (Pl. G, 3), by *Casati* (1861), with rich ornamentation in terracotta. On the right (No. 56) is the *Pal. Rocca-Saporiti* (Pl. G, 3), by *Gius. Perego* (1812), in the 'classicist' style, with reliefs by *Marchesi*. — A little farther on, to the left, stands the ***Museo Civico di Storia Naturale** (Pl. G, 3), a tasteful brick building by *Giov. Ceruti*, erected in 1892-94 and enlarged in 1907-8. It contains the natural history collections of the city. Adm., see p. 156. Catalogue (1908) 20 c.

The ***Giardini Pubblici** (Pl. F, G, 2, 3), between the *Corso Venezia* and the *Via Manin*, are probably the most beautiful public park in Italy, with their tasteful flower-beds, their ponds, and their picturesque groups of venerable trees. They were laid out in 1782-85 and extended in 1856-58 (45 acres). Concerts, see p. 155. On a small island in the middle of the park is a marble statue of the Milanese dialect poet *Carlo Porta*, by *Puttinati*. Bronze figures commemorate *Ant. Stoppani*, the geologist (1824-91), *Ant. Rosmini* (p. 238), and other worthies. The high-lying N. portion of the gardens, known as the *Montemerlo* (café-restaurant), is skirted by the chestnut avenue of the *Bastioni di Porta Venezia* (Pl. G, F, 2, 1; p. 164).

On the S. side of the park, in the *Via Palestro*, is the *Villa Reale* (Pl. G, 3), erected by *L. Pollack* for *Gen. Belgioioso* in 1790 and presented to Napoleon by the Cisalpine Republic in 1802. It contains a few works of art. The *Giardino Reale* possesses a small lake and is separated by a small canal from the *Boschetti* (1785), an avenue with trees and monuments. — In the *Via Manin* stands the *Palazzo Melzi*, containing paintings by *Cesare da Sesto*, etc. — *Piazza Cavour*, see p. 164.

f. The Cemeteries.

To the N.W. of the *Porta Volta* (Pl. C, D, 1) and at the terminus of tramway No. 6, mentioned at p. 154, lies the **Cimitero Monumentale** (50 acres), designed by *C. Macciachini*. It is enclosed by colonnades and is one of the finest 'campi santi' in Italy. (Guides, who speak French or German, 1½ fr. for each person.)

The numerous and handsome monuments form a veritable museum of modern Milanese sculpture (p. 159). Adjoining the entrance is the *Famedio*, a large building with the tombs of Al. Manzoni (p. 195) and other celebrated Milanese; the wings are used as *Columbaria*. In the corner to the left is the *Cimitero degli A Cattolici* (for Protestants, etc.), and to the right is the *Cimitero degli Ebrei*. In the last (N.W.) section is situated the *Tempio Crematorio*, erected in 1876 (inspection permitted).

The **Cimitero di Musocco**, 3 M. to the N.W. of the Porta del Sempione (p. 177), was laid out in 1895 and is twice the size of the Cimitero Monumentale. It is reached by the *Corso del Sempione* (Pl. B, A, 2, 1) and the *Via Cenisio* (tramway), the latter beginning at the Piazza Cenisio, to the W. of the Cimitero Monumentale.

Near the *Via MacMahon*, a few hundred yards to the N. of the *Via Cenisio*, lies the dilapidated **Palazzo della Simonetta**, built in 1547 by *Dom. Guintallodi* for Ferrante Gonzaga, Duke of Guastalla, formerly a model example of the brilliant suburban villas of the Renaissance.

Excursion from Milan to the Certosa di Pavia.

To visit the Certosa di Pavia we may use either the RAILWAY to *Certosa*, on the Pavia-Genoa line (R. 38), or the PAVIA STEAM TRAMWAY as far as *Torre di Mångano*. The railway starts from the Central Station and takes $\frac{1}{2}$ -1 hr. (express return-fares 5 fr. 15, 3 fr. 60; comp. p. 240). The tramway starts about every 2 hrs. outside the Porta Ticinese (Pl. D, 8; electric tramway No. 19, from the Piazza del Duomo, see p. 154) and takes $1\frac{1}{2}$ hr. (return-fares 2 fr., 1 fr. 30 c.). One-horse cab from either station to the Certosa, 50 c. each; omn. 30 c. The excursion takes $\frac{1}{2}$ day.

The district traversed between Milan and Pavia consists of alternate stretches of meadow (marcite, p. 150), rice-fields (p. 150), and underwood, and offers little of interest. At ($4\frac{1}{2}$ M.) *Rogoredo* the RAILWAY diverges to the S. from the line to Piacenza (p. 434).

$5\frac{1}{2}$ M. **Chiaravalle Milanese** (3 M. from the Porta Romana, p. 186) is noted for its Cistercian **Church*, a fine brick edifice with a lofty tower, in the Romanesque style, founded by St. Bernard of Clairvaux and dedicated in 1221. The interior, in the transition style but partly modernized, is adorned with frescoes by Milanese painters of the 15th cent. (dome), Bramante (**Scourging of Christ*; N. transept), and B. Luini (Madonna; N. transept). The elaborate baroque choir-stalls are by Carlo Garaviglia (1640). The S. side of the church is adjoined by a graceful little cloister. — $12\frac{1}{2}$ M. *Villamaggiore*.

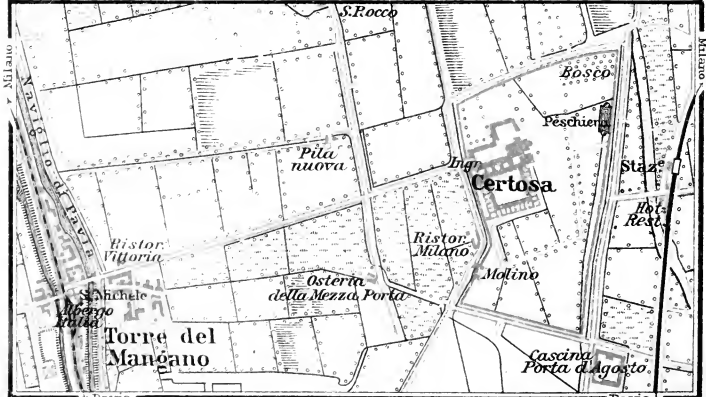
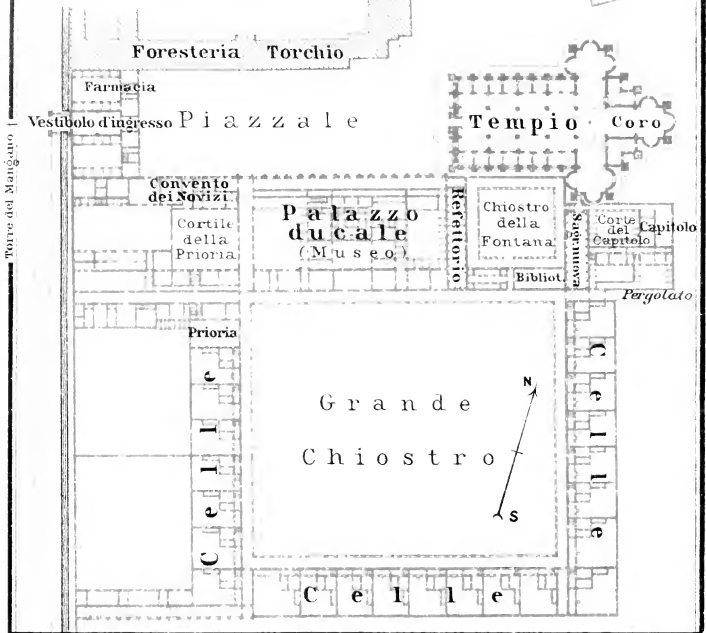
$17\frac{1}{2}$ M. *Stazione della Certosa* (Hôt.-Restaurant de la Ville, L. 3 fr.), whence two routes lead along the enclosing wall (right and left) to the entrance (W. side) of the Certosa (walk of $\frac{1}{4}$ hr.).

The STEAM TRAMWAY follows the highroad and passes (10 M.) *Binasco*, with an ancient castle, in which the jealous Duke Filippo Maria Visconti caused his noble and innocent wife Beatrice di Tenda (p. 56) to be put to death in 1418. The station of ($15\frac{1}{2}$ M.) *Torre del Mångano* (Caffè-Ristorante Vittoria, on the road to the Certosa, unpretending; Ristor. Milano, to the S. of the Certosa), on the Naviglio di Pavia (p. 157), lies about $\frac{3}{4}$ M. to the W. of the Certosa.

CERTOSA DI PAVIA

1 : 3.000

0 20 40 60 80 100 Metri



1 : 25.000

0 250 500 750 Metri

The ***Certosa di Pavia**, or Carthusian monastery, the splendid memorial of the Milan dynasties, was begun in 1396 by Gian Galeazzo Visconti (p. 151) in fulfilment of a vow made by his wife Catharina. The monastic buildings were completed (with the exception of the cloisters) soon after Galeazzo's death, under the direction of *Bern. da Venezia*, *Cristof. da Comigo*, and others; while the church, along with the cloisters, was continued after 1453 by *Guiniforte Solari* (d. 1481) in the Lombard transition style (p. 187), with exterior arcading and elaborate terracotta ornaments. The façade of white marble (from Carrara and Candoglia, pp. 144, 5) was begun in 1473 by *Crist. Mantegazza* and *Giov. Ant. Amadeo*, and the lower part was completed after 1492 on Amadeo's model. The warlike commotions of the time kept the upper part unfinished. The monastery was suppressed under Emperor Joseph II. in 1782, but in 1843-81 was reoccupied by the Carthusians, and is now a 'National Monument'.

An inspection of the Certosa, which is open from 8.30 to 5.30 in summer and from 9 to 4 in winter (on Sun. & holidays, except New Year's Day, Easter Sunday, and Whitsunday, 9-3), takes 1-2 hrs. (adm. 1 fr. 30 c., Sun. free; guide imperative, gratuities forbidden).

Beyond the VESTIBULE (ticket-office), with sadly-damaged frescoes by *Bern. Luini* (SS. Sebastian and Christopher) and others, we enter the PIAZZALE, or forecourt, surrounded by the former *Farmacía* or laboratory (now a liquenr-distillery), the *Foresteria*, or strangers' lodging-house, and the *Palazzo Ducale* (now a *Museum*, p. 193), built about 1625 by Franc. Ricchini for distinguished visitors to the monastery. On the E. side of the court rises the celebrated façade of the church.

The **FACADE, unquestionably the finest example of early-Renaissance decorative work in N. Italy, is perhaps the most masterly creation of its kind of the 15th century. Its design, independent of the antique orders of architecture, is in the Lombard-Romanesque style of graduated church-fronts, with projecting pillars and transverse arcades, while within these well-defined structural features it embraces a wonderful and judiciously distributed wealth of ornament. — The plinth is adorned with medallions of Roman emperors, above which are reliefs representing Biblical history and scenes from the life of Gian Galeazzo (including the transference of the bones of the founder to the Certosa in 1474). Below the four magnificent windows, by *Amadeo*, is a row of angels' heads, and above them are niches with numerous statues. A relief by the main portal, which was completed in 1501 by *Ben. Briosco*, represents the dedication of the church in 1497. The statues on the top are by *Briosco*, *Andrea Fusina*, *Tamagnino*, *Gian Giacomo della Porta*, *Cristoforo Solari*, and others.

Before entering the church, we should take a glance (from the rear) at the choir and central tower.

The beautiful and spacious *INTERIOR has a purely Gothic nave, supported by eight handsome pillars, with aisles and 14 chapels; while Renaissance forms begin to appear in the transepts and choir (each with a triple absidal ending) and in the dome above the crossing. The originally handsome decorations designed by *Borgognone*(?) and the fine stained-glass windows of the 15th cent. have partly disappeared. Most of the altar-pieces and the present florid enrichments of the chapels date from the 17th century. The beautiful choir-screen of iron and bronze was executed about 1660 by *Fr. Villa* and *P. P. Ripa*. The mosaic pavement, originally laid down by *Rinaldo de Stauris* (ca. 1460), was restored in 1850.

We begin in the LEFT AISLE. 1st Chapel. Graceful Renaissance fountain (lavabo) by the brothers *Mantegazza*. 2nd Chapel. Altar-piece by *Pietro Perugino*, of which only the central part, above, representing God the Father, is original, the other parts being now in the National Gallery in London. Adjacent are the four Latin Church Fathers, by *Borgognone*. — In the 6th Chapel: *Borgognone*, St. Ambrose with four other saints (1490). LEFT TRANSEPT: *Figures of Lodovico il Moro and his wife Beatrice d'Este (d. 1497), from the unfinished monument of the latter, one of the chief works of *Crist. Solari*, brought in 1564 from Santa Maria delle Grazie in Milan (p. 181) and restored in 1891. In front of the altar is a handsome bronze candelabrum by *Ann. Fontana* (1580). The ceiling-fresco is by *Borgognone*(?): Coronation of the Virgin, with the kneeling figures of Franc. Sforza and Lodovico il Moro.

The OLD SACRISTY, to the left of the choir, has a fine marble portal with seven portraits of the Visconti and Sforza families; in the interior is a fine carved-bone altar-piece, in 66 sections, by *Bald. degli Embriachi* of Venice (1409). — The CHOIR contains a fine altar by *Ambrogio Volpi* and others (1568); beneath, in front, is a small Pietà, a charming relief-medallion. The *Choir Stalls are adorned with inlaid figures of apostles and saints, executed by *Bart. de' Polli* of Modena and other artists (1486-98) from drawings by *Borgognone*. The frescoes on the vaulting are by *Daniele Crespi*. — The door to the right of the choir, handsomely framed in marble and with seven portraits of Milanese princesses, leads to the LAVABO, which contains a rich Renaissance fountain by *Alb. Maffiolo* of Carrara (1490), a fresco by *Bern. Luini* (Madonna with the carnation), and a stained-glass window of 1477.

RIGHT TRANSEPT: magnificent *Monument of Gian Galeazzo Visconti, begun in 1494-97 by *Gian Cristoforo Romano* and *Ben. Brioso*, but not finished until 1562 (by *Galeazzo Alessi* and others). The ceiling-frescoes, by *Borgognone*(?), represent Gian Galeazzo, holding the original model of the church, and his sons kneeling before the Virgin. — The adjoining SAGRESTIA NUOVA, has a large altar-piece, an *Assumption by *A. Solario* (completed in 1576 by *Bern. Campi*). In the desk-cases are choir-books of 1551 and 1567.

An elegant early-Renaissance portal, by *Amadeo* and others (1466), leads from the right transept to the *FRONT CLOISTERS (Chiostro della Fontana), which possess slender marble columns and charming decorations in terracotta by *Rinaldo de Stauris* (1463-78). Fine view from the front of the REFECTORY (W. side) of the side of the church and the S. transept. — Around the GREAT CLOISTERS (Grande Chiostro), which also have fine terracotta decorations by *R. de Stauris*, are situated 24 small houses formerly occupied by the monks, each consisting of three rooms with a loggia and a small garden. On the park-gate, by the brothers *Mantegazza*, is a relief of Catharina Visconti (p. 191).



Ferrovie e Tramvie nei Dintorni di Milano

Ferrovie

Tramvie

Linee principali

Linee Nord Milano

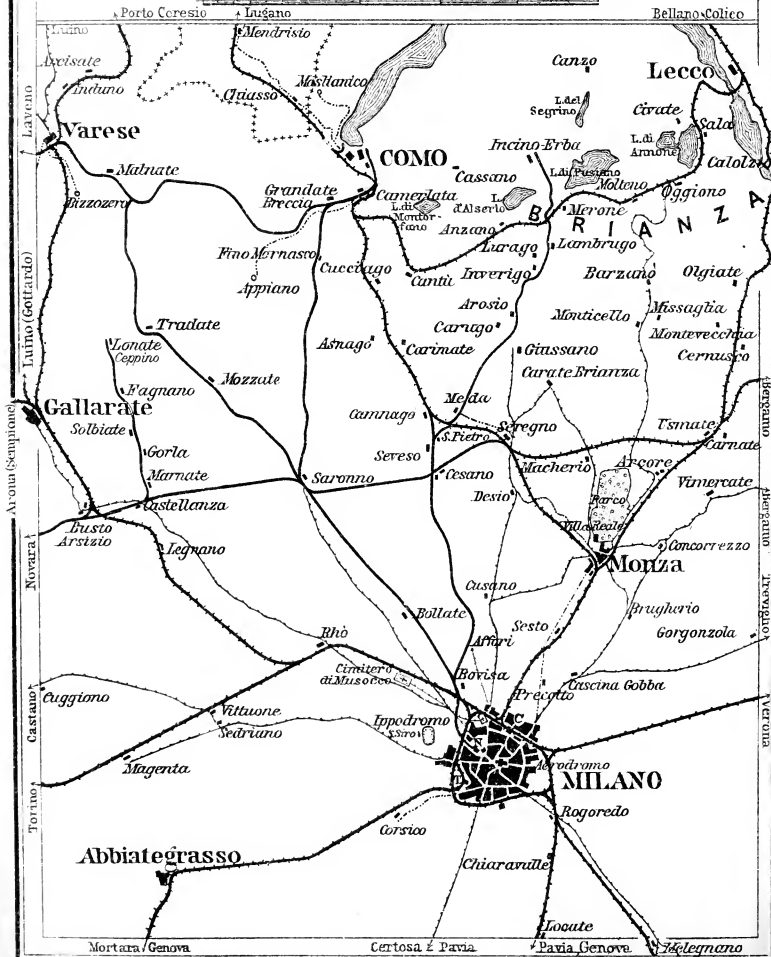
a Vapore

elettriche

----- *in Costruzione*

Scala di 1 a 500000

5 4 3 2 1 0 5 10 15 20 Km.



Stazioni di Milano:
C. Centrale, N. Nord Milano, T. Porta Ticinese

Bologna, Lodi

We now re-enter the church. **RIGHT AISLE.** In the 2nd Chapel: *Guer-cino*, Madonna enthroned, with two saints (1641; injured). 3rd Chapel: *Borgognone*, St. Sirus and four other saints (1491). The well-preserved ceiling-decoration is by *Iac. de Motis* (1491). 4th Chapel: *Borgognone*, *Crucifixion (1490). 6th Chapel: Altar-piece by *Macrino d'Alba* (1496; the four Evangelists above are by *Borgognone*).

The **PALAZZO DUCALE** (p. 191) has been occupied since 1901 by the *Certosa Museum*, containing photographs and casts (groundfloor), drawings (incl. designs for a baroque façade), and fragments of sculpture. The most important painting is *Bart. Montagna's*, *Madonna enthroned with saints and angelic musicians (1490), with side-pictures by *Borgognone*.

Pavia, which lies 5 M. to the S. of the Certosa, and the railway thence to *Voghera* and *Genoa*, are described in R. 38.

26. From Milan to Lecco and Colico viâ Monza (*Chiavenna, Tirano*).

56 M. RAILWAY (electric) in $2\frac{1}{2}$ - $3\frac{1}{2}$ hrs. (fares 10 fr. 45, 7 fr. 35, 4 fr. 70 c.; express, 11 fr. 50, 8 fr. 5, 5 fr. 25 c.). The 'Lightning Express' (July 15th to Sept. 15th) takes $2\frac{1}{4}$ hrs. Through and return tickets may be obtained for Tremezzo, Cadenabbia, Bellagio, and Menaggio. — Comp. the Maps, pp. 254, 204.

The line to Lecco is identical with the St. Gotthard Railway (R. 3) as far as Monza and traverses a fertile and well-irrigated plain, luxuriantly clothed with vineyards, mulberry-plantations, and fields of maize. — $4\frac{1}{2}$ M. *Sesto San Giovanni*, an industrial suburb of Milan, with steel-works, carriage-factories, iron-foundries, etc.

8 M. **Monza.** — **HOTELS.** *Eden Hôtel Savoia*, Piazzale Eden, 1 M. from the station, R. $1\frac{1}{2}$ - $2\frac{1}{2}$ fr.; *Alb. del Parco*, *Alb. Sport*, both $1\frac{1}{2}$ M. from the station, opposite the entrance to the palace park, with gardens; *Castello e Falcone*, at the station, unpretending. — **RESTAURANT.** *Trattoria al Duomo*, Piazza del Duomo. — *Caffè-Ristorante Galizia*, Piazza Roma. — **CABS.** Per drive $\frac{3}{4}$ fr.; per $\frac{1}{2}$ hr. in the town 1 fr., each addit. $\frac{1}{2}$ hr. 70 c.; outside the town 2 and 1 fr.

Monza (532 ft.), a town on the *Lambro*, with 27,800 inhab., has been the coronation-town of the kings of Lombardy since the 11th cent. (comp. p. 240). Leaving the station and following the Via Italia to the right, we pass the church of *Santa Maria in Strata* (second on the right), with a Gothic brick façade of ca. 1393 (interior modernized), and in 10 min. reach the Piazza Roma, the centre of the town, with the Gothic *Municipio* or town-hall, called also *Palazzo Arengario* (13th cent., restored in 1890). — To the right, at the end of the Via Napoleone, is the Piazza del Duomo, in which rises the —

CATHEDRAL (*San Giovanni*), the chief object of interest. It was erected in the 14th cent. in the Lombard-Gothic style by *Matteo da Campione* on the site of a church founded in 590 by the Longobard queen Theodolinda and afterwards replaced by a Romanesque structure. The interior, with both aisles flanked by chapels, has been almost entirely modernized since the 17th century. The fine façade, with a large rose-window, was restored in

1889-1901. Above the portal is a very curious Romanesque relief representing Queen Theodolinda amid her treasures; below, the Baptism of Christ. The campanile, burnt down in 1740, has been re-erected since 1891.

INTERIOR. In the right transept is a curious relief representing the coronation of a German king, from the former imperial gallery by *M. da Campione* (now the organ-loft). — The chapel to the left of the choir, restored in 1890, contains the plain sarcophagus of Queen Theodolinda (14th cent.) and frescoes of scenes from her life by the *Zavattari* (1444). Here is preserved also the celebrated IRON CROWN (*Corona Férrea*), supposed to have been the royal crown of the Longobards, with which the German emperors were crowned as kings of Italy, from the 13th cent. onwards. This venerable relic was used at the coronation of the Emp. Charles V. in 1530, of Napoleon at Milan in 1805, and of Emp. Ferdinand I. in 1838. It consists of a broad hoop of gold adorned with precious stones, round the interior of which is a thin strip of iron, said to have been made from a nail of the true Cross brought by the Empress Helena from Palestine. (Fee for seeing the crown and treasury, 5 fr.) — The *TREASURY (fee 1 fr.) contains several objects of historical interest: a hen with seven chickens in silver-gilt (on a modern copper base), perhaps representing Lombardy and its seven provinces, executed by order of Queen Theodolinda; the queen's crown, fan, and comb; a richly-adorned book-cover with an inscription of Theodolinda; fine diptychs of the 4-6th cent.; reliquary of Berengarius I.; goblet of sapphire, with a stem of Gothic workmanship; Gothic goblet of Gian Galeazzo Visconti; Gothic carvings in ivory.

To the N. of the town, about $\frac{3}{4}$ M. from the Piazza Roma, lies the VILLA REALE, reached by following the tramway-line and crossing the Piazza Vittorio Emanuele; it was formerly the royal summer-palace and stands in an extensive and beautiful park, traversed by the Lambro. The mansion, in the 'classicist' style, was built about 1777 by *Gius. Piermarini* for Archduke Ferdinand, Governor of Lombardy. A drive in the park is attractive (entrance near the terminus of the tramway, 6 min. from the Villa); cyclists are admitted.

The Via Regina Margherita and the Via Matteo da Campione lead from the vicinity of the Villa to the *Expiatory Chapel* (1910), in the crypt of which is a block of stone marking the spot on which King Humbert I. was assassinated, on July 29th, 1900. The chapel, designed by Sacconi, is richly embellished with mosaics and oriental marble.

FROM MONZA TO BERGAMO, 24 M., steam-tramway in $2\frac{1}{4}$ hrs. The chief intermediate stations are ($5\frac{1}{2}$ M.) *Vimercate* and ($13\frac{1}{2}$ M.) *Trezzo sull'Adda* (615 ft.; Alb. Trezzo), with the picturesque ruins of a *Castle of the Visconti* (adm. 50 c.), in which Gian Galeazzo (p. 151) confined his uncle Bernabò. The *Martesana* (p. 157) diverges here, and its old sluices are said to have been constructed by Leonardo da Vinci. — Bergamo, see p. 248.

Other steam-tramways run from Monza: 1. Past the royal park to ($7\frac{1}{2}$ M.) *Carate Brianza*. 2. Viâ ($4\frac{1}{2}$ M.) *Arcore* (see below), (11 M.) *Monticello* (1330 ft.; Posta, R. 1-2 fr.), a favourite summer-resort in the Brianza (p. 196), and (13 M.) *Barzanò* (1215 ft.), to (20 M.) *Oggiono* (p. 202).

The lines to LECCO and to COMO divide at Monza. The former skirts the S.E. slopes of the beautiful range of hills of the *Brianza* (p. 196). — $12\frac{1}{2}$ M. (from Milan) *Arcore* (630 ft.), see above. —

15 $\frac{1}{2}$ M. *Usmate-Carnate* is also a station on the line from Segregno to Bergamo (p. 18). — 18 $\frac{1}{2}$ M. *Cernusco-Merate*. The village of *Merate* (945 ft.; Albergo del Sole), 1 M. to the E. of the station, has a large factory (Stabilimento Gavazzi) and pretty villas.

From the rail. station a pleasant excursion (1 hr.) may be taken to the N.W. to the lofty *Montevicchia* (1570 ft.; Alb. della Pianta). The church of Montevicchia commands an excellent view of the Lombard plain, Milan, Cremona, Novara, and part of the Brianza, etc. We may descend hence to the W., with a guide, to (1 $\frac{1}{4}$ hr.) *Missaglia* (1065 ft.; Alb. Missaglia) and go on thence to (1 $\frac{1}{2}$ hr.) *Monticello* (p. 194).

21 M. *Olgiate-Molgora*. Beyond a tunnel a view of the valley of the *Adda* is obtained to the right. The train descends, crosses the river, and joins the Lecco and Bergamo line (R. 42) at (27 $\frac{1}{2}$ M.) *Calolzio* (780 ft.), which is magnificently situated at the foot of the mountains, on the E. bank of the small *Lago di Olginate*. — Thence we skirt the E. bank of the *Lago di Garlate* viâ (28 $\frac{1}{2}$ M.) *Vercurago-San-Girolamo*, which lies below the hill of *San Girolamo* (1340 ft.; view), with a pilgrimage-church and a ruined castle. 30 M. *Maggianico*, with a hydropathic establishment.

32 M. **Lecco**. — THE RAILWAY STATION (fair restaurant) lies on the E. side of the town, 1 $\frac{1}{2}$ M. from the pier (Pontile); omn. 1 fr. (included in through-fare), trunk 25 c.

HOTELS. **Croce di Malta ed Italia*, Piazza Garibaldi 6, with restaurant, R. from 2 $\frac{1}{2}$, omn. 3 $\frac{1}{4}$ fr., *Hôt. Mazzoleni*, R. 2-5, omn. 1 fr., well situated at the pier, these two with central heating; *Alb. Corona*, Via Cavour 31, near the station, a fair Italian house. — *Caffè Teatro*, Piazza Mazzini (beer).

POST & TELEGRAPH OFFICE, Piazza Garibaldi.

Lecco (700 ft.) is an industrial town with 10,400 inhab. and silk, cotton, and iron manufactories, magnificently situated at the W. base of *Mte. Resegone* (p. 194) and at the S. end of the *Lake of Lecco* or E. arm of the *Lake of Como* (p. 204), from which the *Adda* here emerges. The *Via Cavour*, the chief thoroughfare, connects the rail. station with the *Piazza Garibaldi*, near the harbour. Just to the S. is the *Piazza Mazzini*, whence we ascend, along the *Torrente Caldane*, to the *Largo Alessandro Manzoni*, where a statue by Confalonieri, commemorates *Alessandro Manzoni* (b. in Milan 1785, d. 1873), the poet; the pedestal is decorated with reliefs from *Manzoni's* 'I Promessi Sposi', the scene of which is partly laid in *Lecco*.

From the *Largo Manzoni* the *Via Azzone Visconti* leads S. to the **Ponte Grande* (views), a stone bridge of eleven arches, constructed in 1336 by *Azzone Visconti* (p. 186) and spanning the *Adda*; at the town-end are remains of a fortified tower. Beyond the bridge the road forks: the left branch leads viâ *Pescate* and *Garlate* to *Olginate*, on the *Lago di Olginate* (see above); the right branch, passing the village of *Malgrate* (with many silk-factories and an old castello of the *Malaspina*), to the W. of *Lecco*, leads to *Como* (p. 199).

EXCURSIONS. To *San Girolamo*, see above. Ascent of the **Monte Barro*, see p. 202 (carr. to *Gabiate* 5, with two horses 10 fr.). — The

ascent of **Monte Resegone* (6155 ft.), an indented dolomite ridge, takes $4\frac{1}{2}$ hrs. from Lecco, through the *Val Comera*, with the *Rifugio Stoppani* (2955 ft.); from Calozio (p. 195) it takes 5 hrs., via *Erve* (1855 ft.; inn; guide, C. Milesi) and the *Rifugio Alpinisti Monzesi* (4070 ft.), on the *Passo del Fo*.

A HIGHROAD (motor-diligence to Taceno thrice daily in $2\frac{1}{4}$ hrs.) runs to the N. from Lecco to ($20\frac{1}{2}$ M.) Bellano. — $2\frac{1}{2}$ M. *Laorca* (1460 ft.), a manufacturing place; $4\frac{1}{2}$ M. *Ballabio Inferiore* (2140 ft.; inn), in a narrow valley between *Monte San Martino* (p. 209) and *Monte Due Mani* (5470 ft.). Farther on the road threads the defile of *Gola di Balisio* and reaches the *Colle di Balisio* (2370 ft.; poor osteria), which affords a view extending to the Pizzo dei Tre Signori (8380 ft.). We then descend into the *Valsássina*, a broad valley lying at the base of the Grigna chain (pp. 209, 210) and watered by the *Pioverna*. The chief places in this valley are ($7\frac{1}{2}$ M.) *Barzio* (2525 ft.; Alb. della Stella), a little to the right of the road, 3 hrs. below the *Rifugio Lecco* (5870 ft.), on the *Attipiano di Bobbio*, much frequented in winter by ski-runners from Milan; 8 M. *Pasturo* (2105 ft.; Alb. Mazzoleni; guides, Celestino and Guido Invernizzi), to the left of the road (ascent of the Grigna Settentrionale, see p. 210); 10 M. *Introbio* (1920 ft.; Alb. delle Miniere; Alb. Introbio), near the fine waterfall of the *Froggia* ('Paradiso dei Cani'); $12\frac{1}{2}$ M. *Cortabbio*; $14\frac{1}{2}$ M. *Cortenova* (1580 ft.; Alb. Gnocchi); 16 M. *Taceno* (1665 ft.; Albergo-Ristorante Legnone, R. $1\frac{1}{2}$ fr., plain). — Below Taceno, beyond the *Pian delle Stalle* (with the small mineral baths of *Tartavalle* to the left), the road enters the *Valle Muggiasca*, the narrow lower valley of the *Pioverna*, adjoining the S.W. foot-hills of the *Monte di Muggio* (5875 ft.). We pass through four tunnels and many cuttings. Near Bellano, in the *Orrido di Bellano*, are two waterfalls. — $20\frac{1}{2}$ M. *Bellano*, see p. 24.

Steamer from Lecco to *Cadenabbia* (Como), see p. 203. — Railway to *Bergamo*, see R. 42.

The ELECTRIC RAILWAY TO COLICO runs along the E. bank of the lake, passing through tunnels and over viaducts. 38 M. *Mandello-Tonzanico* (p. 209); 42 M. *Lierna* (p. 209); $45\frac{1}{2}$ M. *Perledo-Varenna* (p. 210), the station for the steamers on the Como arm of the lake; $47\frac{1}{2}$ M. *Bellano* (p. 211); $50\frac{1}{2}$ M. *Dervio* (p. 211). — 56 M. *Colico*, see p. 212.

27. From Milan to Bellagio. The Brianza.

RAILWAY (*Ferrovie Nord Milano*) from Milan to ($27\frac{1}{2}$ M.) *Incino-Erba* (starting from the Stazione Ferrovie Nord, p. 152) in $1\frac{1}{2}$ -2 hrs. (fares 4 fr. 25, 2 fr. 50, 1 fr. 60 c.). — HIGHROAD from Erba viâ (13 M.) *Civenna* (diligence, see p. 209) to ($18\frac{1}{2}$ M.) Bellagio.

The **Brianza** is the undulating tract between the *Lambro* and the *Adda*, stretching to the N. to the so-called *Alta Brianza*, the triangular peninsula which divides the Lago di Como from the Lago di Lecco (comp. p. 204). Like the entire region as far as the Lago Maggiore it is occupied by the extreme lower skirts of the Alpine chain (cretaceous limestone), which are overlaid with thick glacial deposits as the glaciers of the main valleys here came to an end. In the centre are several small lakes (*Lago d'Annone*, *Pusiano*, *Segrino*, *Alserio*, and *Montorfano*), some shallow depressions in the limestone, some dammed in by moraine accumulations. The soil is very fertile, and the whole district studded with villas peeping out from vines, orchards, and mulberry-plantations.

Milan, see p. 152). — The RAILWAY TO INCINO-ERBA traverses a well cultivated plain. As far as (3 M.) *Bovisa*, an industrial suburb with large chemical works, it coincides with the line to Saronno

(R. 28). — $4\frac{1}{2}$ M. *Affori*, with a parish-church containing an old copy of Leonardo da Vinci's 'Vierge aux Rochers'. — $5\frac{1}{2}$ M. *Cor-manno-Brusuglio*. The train now ascends the right bank of the small *Seveso* as far as *Seveso San Pietro*. — 10 M. *Varedo* (590 ft.).

From ($13\frac{1}{2}$ M.) **Seveso San Pietro** a branch-line diverges to ($1\frac{1}{4}$ M.) *Camnago* (p. 18), a station on the St. Gotthard railway, which our line crosses near (15 M.) *Meda*. — Near ($18\frac{1}{2}$ M.) *Carugo-Giussano* the country becomes hilly. 20 M. *Arosio* (985 ft.; Alb. dell' Angelo), pleasantly situated amid vine-clad hills, some of which are crowned with villages and country-houses.

$21\frac{1}{2}$ M. *Inverigo* (1150 ft.; Alb. Gigante), a pretty village to the W. above the valley of the *Lambro*. On a hill rises the *Rotonda*, one of the finest villas in the Brianza. The *Villa Crivelli* is famous for its cypresses. — Beyond (23 M.) *Lambrugo-Lurago* the train ascends the valley of the *Lambro*. — $25\frac{1}{2}$ M. *Merone-Pontenuovo*, the junction of the Lecco and Como line (p. 202). The *Lago d'Alserio* (855 ft.) is passed on the left and the larger *Lago di Pusiano* (845 ft.) on the right. The train enters the charming plain of Erba (*Piano d'Erba*).

$27\frac{1}{2}$ M. *Incino-Erba*, the station for the village of Incino and the small town of Erba. *Incino*, the ancient *Liciniforum*, is mentioned by Pliny along with Bergamo and Como; it contains a lofty Lombard campanile. **Erba** (1055 ft.; *Albergo Crotto Rosa*, good; *Alb. della Stella*) lies a little to the W., on the road from Como to Lecco, built on the terraced slopes of a small hill in a fertile region. Among the villas on the N.W. side is the *Villa Amalia*, commanding a charming view of the Brianza. — From Erba to *Como*, see p. 202.

The *HIGHROAD FROM ERBA TO BELLAGIO crosses the *Lambro*, which has been canalized and conducted into the *Lago di Pusiano*, a little to the S.E. Immediately afterwards the route to Bellagio diverges to the left from the road to Lecco, and runs to the N., past (2 M.) *Longone al Segrino* (1225 ft.; Alb. Rocca), on the W. bank of the narrow *Lago del Segrino*, to —

5 M. **Canzo** (1270 ft.; *Alb. Croce di Malta*, clean), which is almost contiguous to (6 M.) *Asso* (1395 ft.), the two numbering together 2000 inhabitants. At the entrance of Asso is a large silk-manufactory (*Casa Versa*).

The road now gradually ascends in the wooded *Vallassina*, the upper valley of the *Lambro*, passing ($9\frac{1}{2}$ M.) *Lasnigo* (1865 ft.), *Barni* (10 M.; 2085 ft.), and (11 M.) *Magreglio* (2415 ft.; Alb. Monte San Primo). The first view of both arms of the Lake of Como is obtained from the eminence near the (12 M.) chapel of the *Madonna di Ghisallo* (2475 ft.).

Delightful survey of the entire S.E. arm (*Lago di Lecco*, p. 209) after passing the first church of (13 M.) *Civenna* (2045 ft.; *Bellevue*, open from April to Oct., with view-terrace; *Ristorante*

della Posta, with bedrooms). The road now runs as far as (15 M.) *Guello* (inn) along the shady brow of the mountain, which extends into the lake at Bellagio. Beyond the chapel good views are obtained of the W. arm of the Tremezzina (p. 207) to the W., of the Lago di Lecco, and finally of the entire lake from the Punta di Bellagio (p. 208) to Domaso (p. 212).

The road winds downwards, passing the *Villa Giulia* (p. 209) and the churchyard of Bellagio. 18½ M. *Bellagio*, see p. 207.

A longer route, which will reward the pedestrian, is by the **Monte San Primo* (p. 209). Ascent from Canzo with a guide in 4-5 hrs., descent viâ *Guello* (see above) to Bellagio 3 hrs. (fatiguing, over débris).

28. From Milan to Como viâ Saronno.

28½ M. RAILWAY (*Ferrovie Nord Milano*) in 1¼-2 hrs. (fares 3 fr. 45, 2 fr. 20, 1 fr. 65 c.; return-fares 5 fr., 3 fr. 20, 2 fr. 25 c.). — At both the Stazione Ferrovie Nord and the town office (p. 152) through and return tickets (p. 203) may be procured for Brunate, Cernobbio, Cadenabbia, Bellagio, Menaggio, Bellano, and Colico.

As far as (3 M.) *Bovisa*, see p. 196. Farther on we enjoy a good view of the Mte. Rosa group, to the left.

13½ M. **Saronno** (700 ft.; *Albergo del Commercio*; *Leon d'Oro*), a large village on the *Lura*, with 8700 inhab., a large factory of lace, and locomotive and machine works, is known in Italy for its excellent gingerbread (*amaretti*). — A quadruple avenue of plane trees leads W. from the station to the (¼ M.) celebrated pilgrimage-church called the SANTUARIO DELLA BEATA VERGINE, an early-Renaissance structure by *Vincenzo dall'Orto* (1498), with a campanile by *Paolo della Porta* (1516), while the façade and other additions are in a pompous baroque style (17th cent.). It contains a series of admirable *Frescoes.

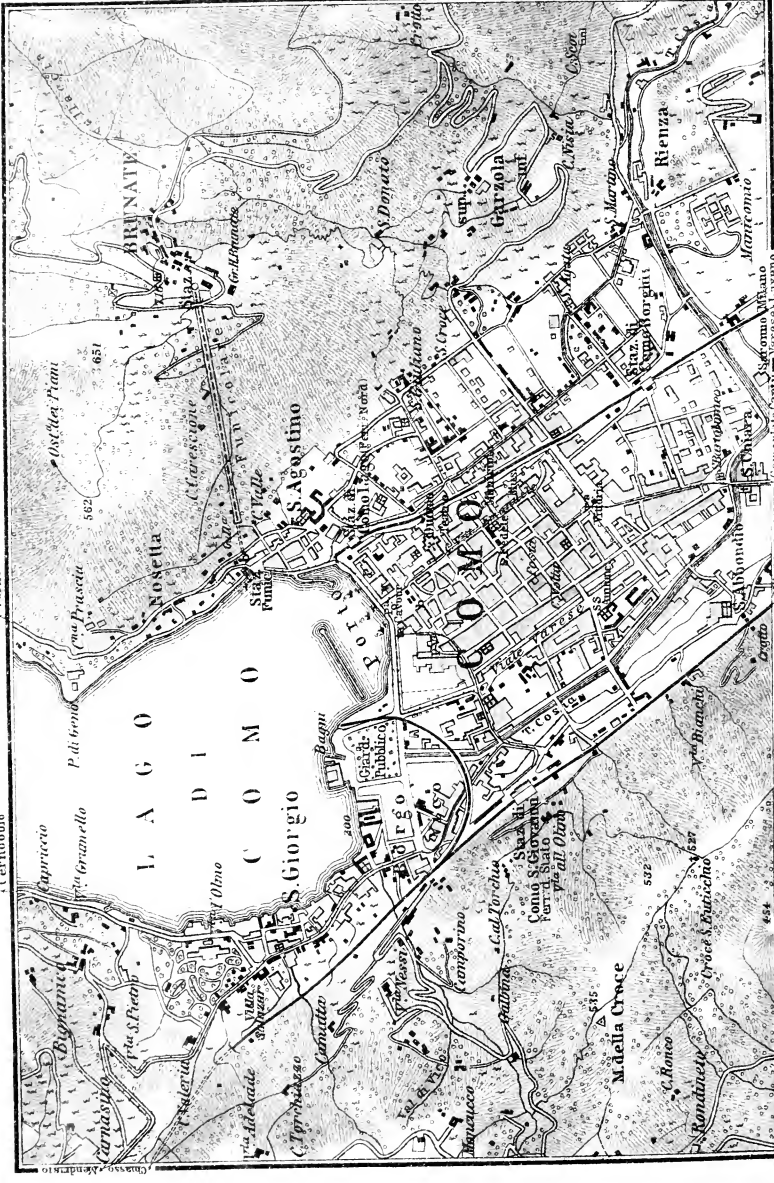
The paintings in the interior of the dome represent a concert of angels, and are by *Gaudenzio Ferrari*. Round the drum are several wooden statues by *Andrea Fusina*. The frescoes immediately below the drum are by *Lanini*, those in the next section by *Cesare del Magno* and *Bernardino Luini* (SS. Rochus and Sebastian). The remaining frescoes, the best of which are the *Adoration of the Magi (in the choir) and *SS. Apollonia and Catharine (in the small apse), are all by *Luini*, who, as the story goes, sought an asylum in the sanctuary of Saronno after killing a man in self-defence, and had to work at the bidding of the monks.

Saronno is a station on the line from *Novara* to *Seregno* (p. 85) and the starting-point of a branch-line of the Ferrovie Nord viâ *Castellanza* (p. 85) to (14½ M.) *Cairate-Lonate-Ceppino*, in the industrial Olona valley. — From Saronno to *Varese* and *Laveno*, see R. 35.

22½ M. *Fino Mornasco* (1075 ft.); 25½ M. *Grandate-Breccia*, junction of the Como and Laveno line (p. 202); 27½ M. *Camerlata* (p. 18). — We descend, enjoying a pretty view of Como and Brunate, to (28 M.) *Como Borghi*.

28½ M. *Como Lago*, the main station (comp. p. 199).





29. Como.

Railway Stations. 1. *Stazione Como Sa Giovanni* or *Stazione Ferrovie dello Stato*, the principal station (St. Gotthard Railway), $\frac{1}{2}$ M. to the S.W. of the quay (tramway, see below). 2. *Stazione Como Lago* or *Ferrovie Nord Milano*, 350 yds. to the E. of the quay (branch-lines to Saronno and Milan, R. 28, and to Varese and Laveno, p. 202). 3. *Stazione Como Borghi*, of no importance to tourists.

Hotels (comp. p. xxi). Near the harbour: *GR.-HÔT. PLINIUS (Pl. p), Lungo Lario di Levante, of the first class, with bathing-establishment, R. 4-10, B. $1\frac{1}{2}$, L. 4-5, D. 6-7, P. from 12, omn. $1\frac{1}{2}$ fr. (closed Nov.-Feb.); *GR.-HÔT. VOLTA (Pl. v), R. 4-5, B. $1\frac{1}{2}$, L. 3, D. $4\frac{1}{2}$, P. 8-10, omn. 1 fr.; *HÔT. MÉTROPOLE ET SUISSE (Pl. m), with café-restaurant, R. $2\frac{1}{2}$ -5, P. 8-12, omn. 1 fr.; *FORCATI'S HÔT. D'ITALIE ET D'ANGLETERRE, R. $3\frac{1}{2}$ -5, P. 9-12, omn. $\frac{3}{4}$ -1 fr.; *HÔT. BELLEVUE (Pl. b), with restaurant, R. 2-3, B. $1\frac{1}{4}$, P. $7\frac{1}{2}$ -9, omn. $\frac{3}{4}$ -1 fr.; these four in the Piazza Cavour. — At the principal station: ALB. STAZIONE, R. $1\frac{1}{2}$ -2 fr., clean.

Restaurants (comp. p. xxiii). *Barchetta* (with bedrooms), Piazza Cavour; *Ristorante San Gottardo* (R. from $1\frac{1}{2}$ fr.), Piazza Volta; *Bristol*, at the Hôt. Bellevue (see above). — **Cafés.** *Caffè del Bottegone*, *Birreria d'Italia*, Piazza del Duomo; *Caffè-Ristorante Sbodio*, *Caffè-Ristorante Plinio*, Piazza Cavour. — CONFECTIONER: *Rebecchi*, Via Plinio.

Bathing Establishment. *Terme Comensi*, on the lake by the Giardino Pubblico (medicinal baths also in summer). — **Post & Telegraph Office**, Via Unione 22; branch at Piazza Cavour 7. — Photographs, etc. at *Romano & Vittani's*, Via Plinio 4.

Banks. *Banca Commerciale Italiana*, *Società Bancaria Italiana*, both Via Vitt. Emanuele. — **PRO-COMO** (*Touring Office Gondrand*), Via Plinio.

Cabs. Per drive in the town 1, 4 pers. $1\frac{1}{2}$ fr.; per hour 3 or 4, each addit. $\frac{1}{2}$ hr. $\frac{1}{2}$ or 1 fr. To Blevio (1-3 pers.) 3, Cernobbio $3\frac{1}{2}$, Villa d'Este, Albate, or Torno 4 fr.; return-journey or for each $\frac{1}{2}$ hr.'s waiting 50 c. extra. Trunk 25 c.

Tramways. 1. *Stazione San Giovanni* (see above)-Piazza Cavour-Funicolare; every $\frac{1}{2}$ hr., 10 c. — 2. Piazza Cavour-Via Dante-San Martino. — 3. Piazza Cavour-Piazza del Duomo-Piazza Vittoria-Piazza San Bartolomeo-San Rocco-Camerlata (Castello Baradello, p. 18); ev. $\frac{1}{4}$ hr., 20 c. Branch-lines from Camerlata viâ Albate (p. 18) to Cantù (p. 202), and viâ Lurate-Caccivio (p. 202) to Appiano and Mozzate (p. 223). — 4. Piazza Cavour-Villa Salazar (Villa l'Olmo, p. 201)-Ponte Chiasso; ev. $\frac{1}{4}$ - $\frac{1}{2}$ hr., to Villa Salazar 15, to Chiasso 35 c. — 5. Piazza Cavour-Villa Salazar-Tavernola-Cernobbio (p. 204)-Maslianico (p. 205).

Cable Railway (Funicolare) from the *Stazione Funicolare*, in the Borgo Sant'Agostino, 7 min. to the N.E. of Piazza Cavour, to *Brunate* (p. 201), every $\frac{1}{2}$ hr. (hourly in winter); fares, up $1\frac{1}{2}$, down 1 fr. (before 8 a.m. and after 7.30 p.m. 75 c.), return-tickets (valid for 10 days) 2 fr. 30 c.

Steamboats (30 c.) ply 8 times daily between Como and *Moltrasio* (p. 205); the intermediate stations (not always touched at) are Como Funicolare, Tavernola, Cernobbio, Pizzo, Blevio, and Torno.

Como (665 ft.), a flourishing industrial town, the capital of a province, and the see of a bishop, with 34,300 inhab. and large silk-factories and dye-works, lies at the S.W. end of the Lake of Como (p. 204), and is enclosed by an amphitheatre of mountains. The small stream *Cosia* enters the lake here. Como is the Roman *Comum*, the birthplace of the the elder and the younger Pliny. The physicist Count *Alessandro Volta* (1745-1827), whose statue by P. Marchesi (1838) is in the Piazza Volta, to the S.W. of the quay was born at Como in the house marked 'Casa Volta' on the Plan

The *Piazza Cavour*, a large square near the harbour, the most animated part of the town on fine evenings, is connected with the *Piazza del Duomo* by the short *Via Plinio*.

The **Cathedral*, built entirely of marble, is one of the best in N. Italy. The earliest building, the Romanesque double-aisled basilica of *Santa Maria Maggiore*, was erected early in the 11th century. The nave was rebuilt in 1396-1452, mainly by *Lorenzo degli Spazi* (1402) and *Pietro da Breggia* (1439-52). The Gothic façade was erected in 1457-87 by *Luchino Scarabota* of Milan. The elaborate early-Renaissance decoration of the façade and of the exterior of the nave (in the style of Bramante on the S. side) was the work of the brothers *Tommaso* and *Iacopo Rodari* (1487-1513). In 1513 et seq. the choir was rebuilt in the Renaissance style by the Rodari, who used *Cristof. Solari's* design (1519) for the beautiful apse. The octagonal central dome, designed in part by *Fil. Ivvara*, dates from 1730-70. Among the most successful sculptures are the figures of prophets and urn-bearers on the buttresses. The noble S. portal (1491) was built in *Bramante's* style by an unknown architect. Adjoining the fine main portal are seated figures of the two Plinys, erected in 1498. The over-decorated N. portal (*Porta della Rana*) dates from 1507-9.

INTERIOR. The heavy vaulting of the 16-17th cent., with its gaudy painting of 1838, destroys the effect of the fine proportions. To the right of the entrance is the monument of *Cardinal Tolomeo Gallio* (1861). By the first altar are reliefs of the Passion, by *Tomm. Rodari*; the second *Altar, a Renaissance work of 1514, bears scenes from the life of St. Abundius, the patron-saint of the town; adjoining (l.) the *Adoration of the Magi, by *Bern. Luini*, and (r.) the Flight into Egypt, by *Gaud. Ferrari*. Over the third altar, a Madonna by *B. Luini*. In the CHOIR, the Apostles, by *Pompeo Marchesi*, and stained glass by *Giuseppe Bertini* (1861-78). — Fine statue of St. Sebastian (1498) in the N. TRANSEPT. — In the LEFT AISLE: on the Altare dell' Addolorata, Entombment by *Tommaso Rodari* (1498); at the next altar, *G. Ferrari*, Nuptials of the Virgin (l.), *B. Luini*, Adoration of the Shepherds (r.). — On high-days eleven pieces of Flemish and Italian tapestry (16-17th cent.) are hung up in the nave.

To the left of the cathedral is the *Broletto* (now a public office), constructed of alternate courses of black and white stone, and completed in 1215 (restored in 1900). The *Torre Campanaria* (campanile) was built at the same time.

In the *Via Rusconi*, the first street diverging on the right from the *Via Vittorio Emanuele*, to the S.W. of the cathedral, is the dilapidated *Palazzo Rusconi* (now *Casarico*), originally erected in the 13th cent., but remodelled in the 16th and 17th.

Near the middle of the *Via Vittorio Emanuele* (r.) is the rear of the Romanesque church of *San Fedele*, known to have existed in 914 but rebuilt in 1265, with a fine pentagonal apse. The chief façade, in the *Piazza del Mercato*, is unfinished; the interior was modernised in the 17th century.

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A CABLE RAILWAY (⅔ M. long; steepest gradient 55:100; fares, see p. 199), passing through a tunnel 132 yds. long, leads from the N. end of the *Borgo Sant'Agostino*, viâ *Carescione* (Ristorante Falchetto), to (13 min.) **Brunate** (2460 ft.; *Grand-Hôtel Brunate*, with garden, R. from 3½, B. 1½, L. 3¼, D. 5, P. 10-14 fr.; *Hôt. Milan*, R. from 2½, L. 2½, D. 3½, P. from 7 fr.; *Splendid Hotel Mirandola*, on the road to San Maurizio, with garden, R. 2½-3½, B. 1, L. 2½, D. 4, P. 7-9 fr., closed from Nov. to April; **Hôt. Bellavista*, with small garden and view, R. from 2, B. 1¼, L. 2½, D. 3½, P. 7 fr.; *Albergo-Ristorante Volta*, P. 4½-7 fr.), a winter-resort, with the villas of many Milanese. It commands a superb *View of the Como valley, the plain of Lombardy as far as Milan,

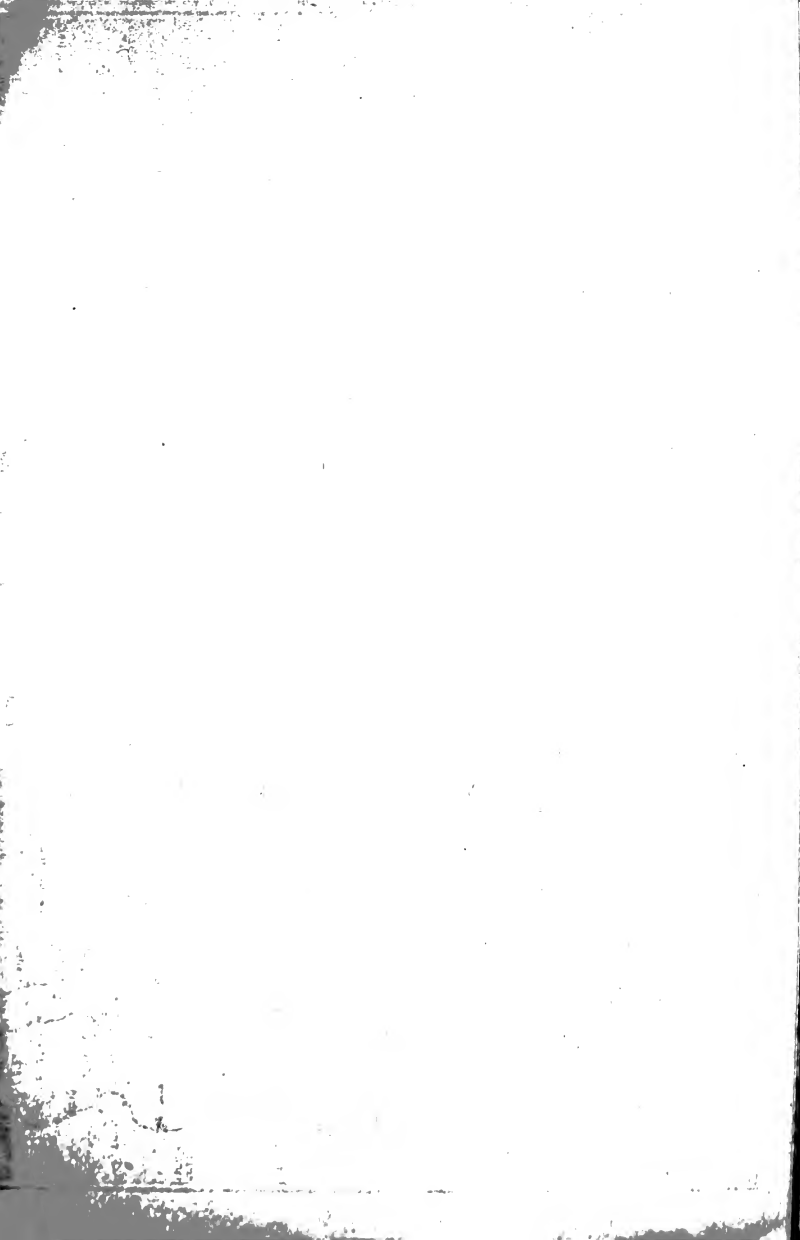
the Prealpi and of the Alps to Mte. Rosa (best light in the morning). — Several pleasant walks (guide-posts and benches): to the (20 min.) *Piani di Brunate*, on the slope above the lake; to the (12 min.) *Fontana Pisarottino* (2385 ft.), with a view of Cernobbio and Monte Bisbino; past the Alb. Riposo (P. 5½-7 fr.) and Splendid Hôt. Mirandola to (¼ hr.) *San Maurizio* (2860 ft.; Restaurant) and the *Tre Croci* (*Brunate Culm*; 3215 ft.), or viâ the *Alpi di Blevio* to *Monte Piatto* (2140 ft.; Alb. Alpino, P. with wine from 5 fr.). More comprehensive views are commanded by the *Pizzo di Torno* (3740 ft.), ¼ hr. to the E. of San Maurizio, and by the (2 hrs.) *Monte Boletto* (4050 ft.).

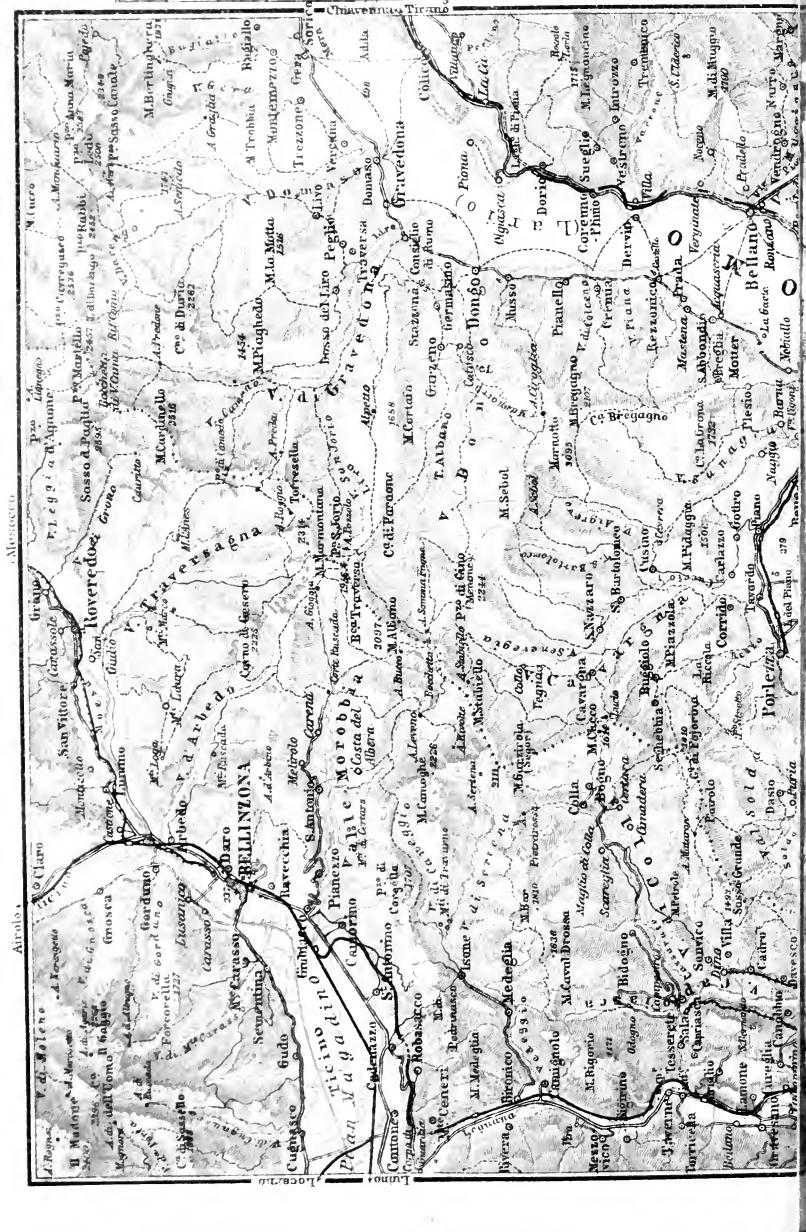
FROM COMO TO BELLAGIO VIÀ ERBA, 26½ M., one-horse carriage in 5-6 hrs. (25 fr.). The road, which will repay the pedestrian also, ascends the valley of the Cosia. The lake is concealed by the spurs of the Monte Boletto. Near the Cosia bridge is the interesting *Marmitta dei Giganti* (glacier-mill). In the church of *Cannago Volta* (1050 ft.; a little to the N. of the road) is the tomb of Volta (p. 199). Farther on, to the S. of the road, rises the jagged *Montorfano*, near a little lake. Near (¼ M.) *Casano Albese* (1325 ft.) is a leaning campanile. Beyond (5 M.) *Albese* (1325 ft.), we enjoy a view of the *Piano d'Erba*, with the lakes (p. 196) of *Alserio*, *Pusiano*, and *Annone*, dominated on the E. by the *Mte. Resegone* (p. 196). — 8 M. *Erba*, and thence to *Bellagio*, see pp. 197, 198.

FROM COMO TO LECCO, 26 M., state-railway in 1½-2½ hrs. (4 fr. 90, 3 fr. 45, 2 fr. 20 c.). — 3 M. *Albate-Camerlata*, see p. 18. — 7½ M. *Cantù* (1210 ft.; *Alb. Cantù*; *Alb. Centrale*), a town of 8200 inhab., also a station on the St. Gotthard Railway (*Cantù-Asnago*, p. 18) and terminus of the tramway mentioned at p. 199. — 11 M. *Anzano del Parco* (1080 ft.). To the left lies the *Lago d'Alserio*. — 13½ M. *Merone-Pontenuovo*, the junction of the Milan and Erba line (R. 27); 15½ M. *Casletto-Rogeno*, on the S. bank of the *Lago di Pusiano*; 17½ M. *Molteno* (965 ft.); 19½ M. *Oggiono*, at the S. end of the *Lago di Annone* (740 ft.; light railway to Monza, see p. 194). The train then runs along the E. bank of this lake. — 21½ M. *Sala al Barro* (795 ft.) is the station for the village of *Galbiate* (1215 ft.), ¼ M. to the S.E., the best starting-point for an ascent of **Monte Barro* (3025 ft.). A good bridle-path (horse 3½ fr., incl. fee) ascends to the (2 hrs.) **Albergo-Ristorante sul Monte Barro* (2370 ft.), a quiet resort with a large garden (R. from 2, L. 2, D. 4, P. from 6 fr.; closed from Oct. 15th to April 30th). Hence a walk of ½ hr. brings us to the top. The magnificent view embraces the Brianza (p. 196), the Lake of Lecco (p. 209), and the Valsassina. The descent may be pleasantly made to (¼ hr.) *Malgrate* (p. 195), passing a finely situated pilgrimage-church. — Near (2½ M.) *Civate* (880 ft.; inn), in the *Valle dell'Oro*, is the hill-chapel of *San Pietro* (2140 ft.), with Romanesque stucco-reliefs, perhaps by German Benedictines of the 12th century. The *Lago di Annone* is connected with the Lake of Lecco by the *Ritorto*, the course of which we now follow. The *Mte. Resegone* (p. 196) is prominent to the E. — 24½ M. *Valmadrera* (780 ft.). The train then crosses the Adda and reaches (26 M.) *Lecco* (p. 195).

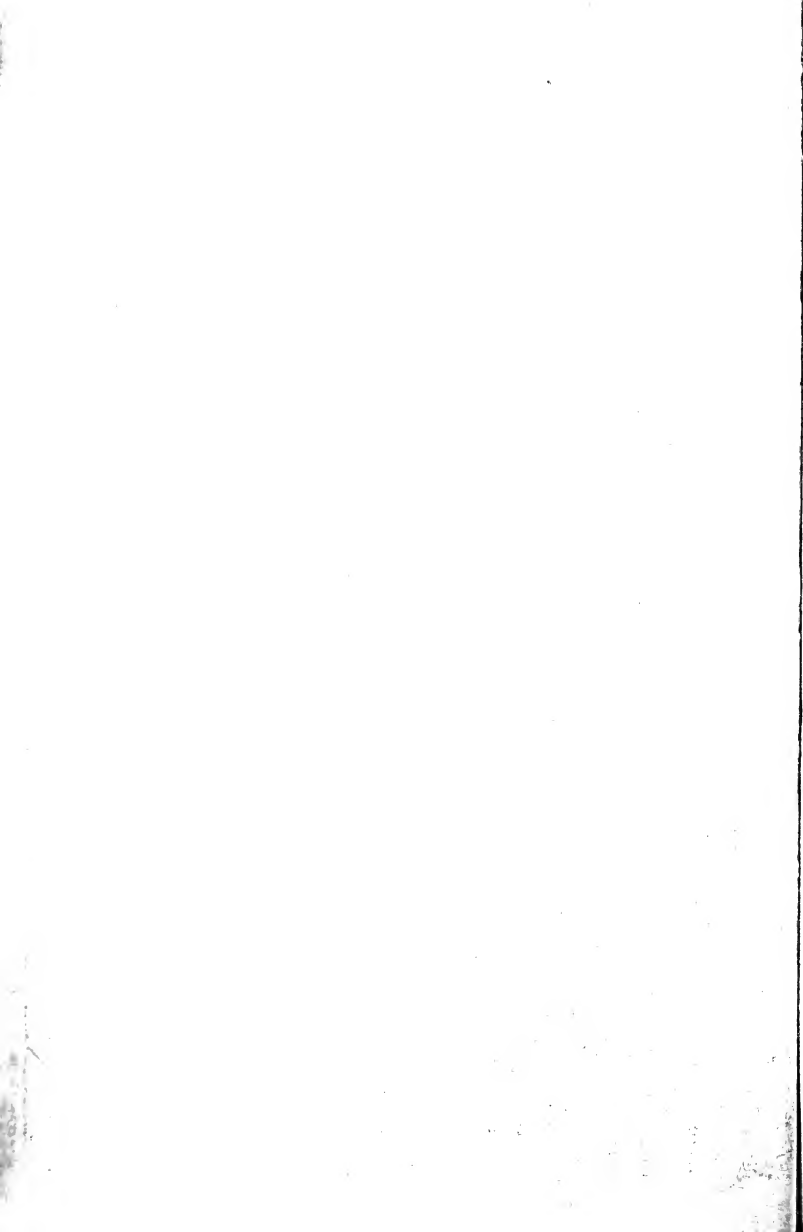
FROM COMO VIÀ VARESE TO LAVENO, on the *Lago Maggiore*, 31½ M., railway (*Ferrovie Nord Milano*) in 2-2½ hrs. (fares 5 fr. 40, 3 fr. 85, 2 fr. 70 c.); to *Varese*, 18 M., in 1-¼ hr. (fares 3 fr. 10, 2 fr. 10, 1 fr. 55 c.). — As far as (3 M.) *Grandate-Breccia*, see R. 28. Our line runs to the S.W., with a view of *Monte Bisbino* (p. 205) and *Monte Generoso* on the right. We descend to (6 M.) *Lurate-Caccivio* (1080 ft.), and then ascend through birch-woods to (11 M.) *Solbiate-Albiolo* (1460 ft.), the highest point of the line. In the foreground appears the *Monte Campo dei Fiori* (p. 222). — 15 M. *Malnate* (p. 224), the junction of the Milan-Saronno-Varese line. — 18 M. *Varese* (change carriages), and thence to (31½ M.) *Laveno*, see p. 224.

From Como to the *Monte Generoso*, see p. 17.









30 Lake of Como.

Plan of Excursion. The Lakes of Como and Lugano (p. 217) and the Lago Maggiore (R. 37) may be visited from Milan most expeditiously as follows: by the St. Gotthard line (R. 3) or the Saronno-Como railway (R. 28) in $\frac{3}{4}$ - $1\frac{3}{4}$ hr. to *Como* (Cathedral); proceed by steamboat in the afternoon in $1\frac{3}{4}$ - $3\frac{1}{2}$ hrs. to *Cadenabbia* or *Bellagio*, the latter the most beautiful point on the Lake of Como, and spend the night there. In the evening and next morning visit *Villa Carlotta* and *Villa Serbelloni*; by steamboat in $\frac{1}{4}$ hr., or by rowing-boat, to *Menaggio*; thence by railway to *Porlezza*, in time for the steamboat which starts for *Lugano* (p. 217), arriving early enough to leave time for the ascent of *Monte San Salvatore*. From *Lugano* by steamboat or electric railway to *Ponte Tresa* and thence by steam-tramway to *Luino* (comp. p. 232); steamboat from *Luino* in $2\frac{1}{2}$ - $3\frac{1}{2}$ hrs. to the *Borromeo Islands* (*Isola Bella*). From the islands we may proceed in $1\frac{1}{4}$ hr. to *Arona* and return by railway (R. 2) to *Milan* ($1\frac{1}{4}$ -2 hrs.), or we may return by steamer to ($1-1\frac{1}{4}$ hr.) *Laveno* and go on thence by the N. railway via *Varese* (R. 35) to ($1\frac{3}{4}$ -2 hrs.) *Milan*. — The **CIRCULAR TOUR TICKETS** (see p. xvii) issued for this excursion are economical and convenient. Tour No. 8 of the state railways (1st class 28 fr., 2nd cl. 24 fr. 35 c.) and No. 1 of the *Ferrovie Nord* (20 fr. 50, 16 fr. 15 c.), both available for 15 days, follow substantially the routes indicated above. — **THROUGH TICKETS** via *Como* (R. 29) or via *Lecco* (R. 26) to the principal steamboat stations are issued at the Central Station, the City Agency (p. 152), and the Tourist Agents (p. 156) at *Milan*. — The **RETURN TICKETS** issued by both railway-systems for *Bellagio*, *Cadenabbia*, and *Menaggio* (state-railways, 9 fr. 25, 7 fr. 25 c.; *Ferr. Nord*, 8 fr. 50, 7 fr., 4 fr. 10 c.) and those issued by the *Ferr. Nord* for *Colico* (10 fr. 45, 8 fr. 95, 4 fr. 95 c.) are valid for eight days and allow the steamboat journey to be broken at three points.

Railway (stations marked 'R' in the text). FROM *LECCO* TO *COLICO*, 24 M., train in $1-1\frac{1}{4}$ hr. (fares 4 fr. 55, 3 fr. 20, 2 fr. 5 c.; express fares 5 fr., 3 fr. 50, 2 fr. 30 c.; see R. 26).

Steamboat (comp. p. xix) thrice daily from *Como* to *Colico* in $4\frac{1}{2}$ -5 hrs. (fares 4 fr., 2 fr. 60 c.); six times daily from *Como* to *Bellagio*; four times daily from *Cadenabbia* to *Lecco* in $1\frac{1}{2}$ - $1\frac{3}{4}$ hr. Return-tickets are good for three days (Sunday tickets, comp. p. xix). Family tickets, good for one year (21 fr., 11 fr.), entitle the holder to an abatement of 50 per cent for each trip. Some of the boats are handsome saloon-steamers, with good restaurants on board (L. 3, D. $4\frac{1}{2}$ fr.). — In the following description the stations at which there is a pier are indicated by 'P', the small-boat stations by 'B'.

High Roads lead along the E. bank from *Lecco* (p. 195) to (26 M.) *Colico* (p. 212), and along the beautiful W. shore (numerous villas) from *Como* to (32 M.) *Gera* (p. 212), with a short gap between *Tremezzo* and *Cadenabbia*. A road along the *Como* arm to ($\frac{1}{2}$ M.) *Torno* (p. 205) is to be prolonged to *Careno*.

Rowing Boats (*barca*, pl. *barche*). First hour $1\frac{1}{2}$ fr., each additional hour 1 fr. for each rower. From *Bellagio* to *Cadenabbia* and back (or vice versâ), each rower $2\frac{1}{2}$ fr.; *Bellagio* to *Tremezzo*, *Bellagio* to *Menaggio*, and *Bellagio* to *Varenna* also $2\frac{1}{2}$ fr. each rower; *Bellagio* to *Villa Melzi*, *Villa Carlotta*, and back, each rower 3 fr. — One rower suffices, unless the traveller is pressed for time; a second may be dismissed with the words 'basta uno!' The traveller should insist upon seeing the tariff before embarking. When travellers are not numerous the boatmen readily reduce their demands. In bargaining the following phrases will be found useful: *Quanto volete per la corso di un'ora (di due ore)? Siamo due (tre, quattro) persone. E troppo, vi darò una lira (due lire, etc.).* In addition to the fare it is usual to give a 'mancia' or 'buonamano' of $\frac{1}{2}$ fr. or 1 fr. according to the length of the excursion.

Motor Boats are kept for hire at some of the larger hotels.

The ***Lake of Como** (650 ft.), Italian *Lago di Como* or *Il Lario*, the *Lacus Larius* of the Romans, is extolled by Virgil (Georg. ii. 159) and is in the estimation of many the most beautiful lake in N. Italy. Numerous villages and the gay villas of the Milanese aristocracy, surrounded by luxuriant gardens and vineyards, are scattered along its banks. In the forests above, the brilliant green of the chestnut and walnut contrasts strongly with the greyish tints of the olive. The mountains rise to a height of 8560 ft. The lake, from Como to the N. extremity, is 30 M. long; its greatest width, between Menaggio and Varenna, nearly 2½ M.; total area 60 sq. M. The *Lago di Mézzola*, formerly the N. bay of the lake, has been separated from it by the only large delta in the lake, formed by the deposits of the *Adda* (p. 214). In the middle, at the *Punta di Bellagio* (p. 208), the lake divides into two branches, called respectively the *Lakes of Como* (W.) and *Lecco* (E.). The *Adda* enters at the upper extremity and makes its egress near Lecco. Owing to its narrow bed and great depth (maximum 1345 ft.) the lake resembles a fiord; inundations, as at the Lago di Lugano, are not uncommon. — The industrious inhabitants on the banks are much occupied in the production and manufacture of silk. Tasteful articles in olive-wood are made at Bellagio.

The variegated hues of the oleanders are very striking in summer. The laurel grows wild here. — The lake abounds in fish, and salmon-trout (trote) of 20lbs. weight occur. The 'Agoni' (sardines) are excellent.

The prospect from the quay at Como (p. 199) is limited, but beyond the first promontory on the E., the *Punta di Geno*, the beauty of the lake is disclosed to view (comp. p. 201).

W. BANK.

Borgo Vico, *Borgo San Giorgio*, and *Villa l'Olmo*, see p. 201.

Villa Tavernola, beyond the mouth of the *Breggia* (tramway and local steamer, see p. 199). *Villa Cima*, in a beautiful park.

Cernobbio (P). — **Gr.-Hôt. Villa d'Este* (closed Nov.-Feb.), with fine park, 148 beds from 4, B. 1½, L. 4½-6, D. 6-8, P. 12-20, omn. 1 (from Como 2) fr., frequented by English and Americans (Angl. Church Serv.). — **Hôt. Reine Olga*, with small garden, 80 beds at 3-4, B. 1¼, L. 3, D. 4¼, P. 9-11 fr.; *Alb. Milano*, 20 beds at 1½-2½, B. ¾, P. 5½-7 fr., incl. wine, Italian, good; *Alb. Stella*. — *Tramway* and *Local Steamer* to Como, see p. 199.

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Borgo Sant'Agostino and *Brunate*, on the spurs of the Monte Boletto, see p. 201.

Blevio (B; *Hôt. Blevio*), beyond the *Punta di Geno*, with many villas. Local steamer, see p. 199.

Villa Taglioni, formerly the property of the famous danseuse Marie Taglioni (d. 1884); *Villa Taverna*.

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Cernobbio, a considerable village, 2½ M. to the E. of Chiasso (p. 17), is surrounded by handsome villas.

The **Monte Bisbino** (4390 ft.), with a pilgrimage-church and a fine view, is easily ascended in 3¼-4 hrs. from Cernobbio viâ (½ hr.) *Rovenna* (1450 ft.) and the *Monti Madrona* (2755 ft.; poor inn in summer). The descent may be made on the S.W., viâ (1½ hr.) *Sagno* and (½ hr.) *Vacallo*, to (½ hr.) *Chiasso* (p. 17) or *Maslianico* (tramway, see p. 199); the descent on the N.E. leads along the ridge, to (4-5 hrs.) *Argegno* (see below).

Villa Pizzo, on a promontory extending far into the lake.

Moltrasio (P; Alb. Caramazza; Ristorante della Posta), rising in terraces on the steep slope, with luxuriant gardens.

Local Steamer to Como, see p. 199.

Urio (P); then *Carate Lario* (P; Hôt. Lario, R. 2-3, B. 1, P. 8-10 fr.), *Laglio*, and *Germanello*, all with attractive villas. On the bank of the lake is the pyramidal tomb, 65 ft. high, of Dr. Frank of Pavia (d. 1842).

Torriggeria (P; Ristorante Torriggeria); on the promontory, the *Villa Cetti*.

Brienno (P; Osteria Nazionale, with R.), embosomed in laurels.

To the N.E., beyond the Punta d'Avedo (p. 206), appear the *Alps from Mte. Legnone (p. 211) to the Grigna Meridionale (p. 209), often still capped with snow in spring. On the lake itself *Varenna* (p. 210) and *Belglio* come into sight.

Argegno (P; Hôt. *Villa Belvedere et du Lac*, P. from 6 fr.,

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Torno (P; *Albergo del Vapore*, R. from 1½, P. 5½ fr., incl. wine, good; Alb. *Belvedere*), finely situated on a promontory and surrounded by villas, with a pretty church.

Local Steamer to Como, see p. 199; road to Como, see p. 201. — Mulepath to (¼ hr.) *Mte. Piatto* (p. 202).

Villa Pliniana, in the bay of *Molina*, erected in 1570 by Count Anguissola, is now the property of the Marchesa Trotti (adm. 50 c.). It derives its name of *Pliniana* from a spring which daily changes its level, a peculiarity mentioned by the younger Pliny (Ep. iv, 30). At present the villa is reached only by boat from Torno.

Riva di Palanzo (P; Alb. Plinio) and *Pognana* (B); then *Quarzano* and *Careno* (B).

Nesso (P), at the mouth of the *Val di Nesso*, which ascends to the *Piano del Tivano* (3800 ft.), with a waterfall in a gorge. Ascent of *Mte. San Primo*, see p. 209.

W. BANK.

clean and comfortable), at the mouth of the fertile *Intelvi Valley*.

A carriage-road leads hence viâ *Castiglione d'Intelvi* (1970 ft.; Alb. Castiglione) and *San Fedele d'Intelvi* (2556 ft.; Alb. San Fedele, with garden, P. incl. wine 6 fr.) to *Pellio Inferiore*, *Scaria* (2497 ft.), and *Lanzo d'Intelvi* (p. 218; railless tramway twice daily) in one direction, and in the other to *Osteno* (p. 218).

The *Drive to *Tremezzo* (p. 207) may be strongly recommended. — Ascent of *Mte. Bisbino*, see p. 205.

Colunno (B); then *Sala* (P; Café-Restaurant & Pension Sala), opposite the small island of *Comacina*, frequently mentioned in the Longobard period and in the annals of mediæval warfare, with the small church of *San Giovanni*.

Campo (P; Ristorante Gandolfi). — On the *Punta d'Avedo* or *di Balbianello*, which projects far into the lake half-way between Campo and Lenno, glitters the *Villa Arconati* (fine *View; accessible by boat only).

In the bay lies **Lenno** (P; **Hôt. Regina*, with garden, R. 2-3 $\frac{1}{2}$, B. 1 $\frac{1}{2}$, L. 2 $\frac{1}{2}$ -3, D. 3 $\frac{1}{2}$ -4, P. 6-9 fr.), the southernmost place in the Tremezzina (p. 207), with an old octagonal baptistery.

A 'Route de Calvaire', with 15 chapels like those of the Sacro Monte at Varallo (p. 90), leads to ($\frac{3}{4}$ hr.) *Santa Maria del Soccorso* (1375 ft.; inn), a 'Mt. Calvary' commanding a striking view. The return may be made viâ *Mezzegra* (1215 ft.).

Ascent of *Mte. Galbiga* from Mezzegra, see p. 209.

Azzáno (P; Pens. Suisse, P. 6-7 fr.), on the N. shore of the Bay of Lenno (road to Cadenabbia projected).

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Beyond *Cavagnola*, a hamlet on a spur of the *Forcoletta* (*Colmenacco*; 4205 ft.), we obtain a view of the Punta d'Avedo and Bellagio.

On the steep N. slope of the Forcoletta, which in winter is almost sunless, appear the hamlets of *Carvagnana*, *Pescari* (B), and *Bagnana*, all belonging to the commune of Lézzeno.

Beyond *Lézzeno* (P; Alb. Boleso-Prosperina, modest) is the *Grotta del Bùlgaro*, scarcely accessible except by boat (adm. 1 fr.; open March-Nov.). When the light is partly excluded from the cave, the water assumes a wonderful green hue.

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Tremezzo (P). — HOTELS.

***Hôt. Tremezzo**, with the dépendance *Beaurivage*, adjoining the Villa Carlotta, 150 beds from 3, B. 1 $\frac{1}{2}$, L. 3, D. 5, S. 3 $\frac{1}{2}$, P. from 7 $\frac{1}{2}$, omn. 1 $\frac{1}{2}$ fr.; ***Hôt. Bazzoni et du Lac**, with the dépendances *Hôt. Belvedere* and *Villa Erminia* (commanding site and old park), 150 beds at 2-6, B. 1 $\frac{1}{4}$, L. 3, D. 4, S. 3, P. from 6 fr.; ***Hôt. Villa Cornelia**, with restaurant, 70 beds at 2 $\frac{1}{2}$ -5, B. 1 $\frac{1}{4}$, P. 7-10 fr., closed in Dec. & Jan.; *Restaurant-Pension Bel Soggiorno*, Italian.

Tremezzo, the capital of the *Tremezzina*, with luxuriant gardens on the slope of the moraine-hills, lies at the S. base of the *Monte di Tremezzo* (5580 ft.). An avenue of plane-trees, passing the Villa Carlotta (p. 208), connects Tremezzo with Cadenabbia.

Interesting *Excursion (drive there and back, 3-4 hrs.) by *Lenno* (Punta d'Avedo, p. 206) to *Argegno* (p. 205).

Cadenabbia.—Hotels (many English and American visitors; hotel-omnibuses meet the trains at Menaggio also). ***BELLEVUE**, adjoining the Villa Carlotta, with shady grounds on the lake, 150 beds from 4, B. 1 $\frac{3}{4}$, L. 5-6, D. 6-8, P. from 13 fr. (closed Nov. 15th-Feb.); ***BRITANNIA**, with garden on the lake, 100 beds at 3-7, B. 1 $\frac{1}{2}$, L. 3-4, D. 5-6, P. 8-15 fr. (closed Nov.-March 15th); ***BELLE-ILE**, 75 beds at 2 $\frac{1}{2}$ -5, B. 1 $\frac{1}{4}$, L. 3-4, D. 4 $\frac{1}{2}$ -6, P. 8-12, omn. 1 $\frac{1}{2}$ fr. (closed Dec.-Feb.). — Less pretentious: **HÔT.-PENS. CADENABBIA**, 50 beds at 3-7, B. 1 $\frac{1}{4}$, L. 3, D. 4, P. 7-10 fr.; **PENS. EDEN**, 20 beds, P. 6-7 fr., good; **HÔT.-PENS. SCORBATI**, with restaurant (Munich beer), P. 7 fr.; **ALBERGO - RISTORANTE MORGANTI**, P. 6-7 $\frac{1}{2}$ fr., unpretending. — *Anglican Church* (services in Oct. & Nov.). — *English Physicians*, same as at Bellagio.

Cadenabbia, a small place in the parish of *Griante*, $\frac{1}{2}$ M. to

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San Giovanni di Bellagio (P), with a church containing an altar-piece by Gaud. Ferrari (p. 158): Christ in glory, with saints and donors. The beautiful garden of the *Villa Trotti* combines the luxuriance of a S. vegetation with English-like expansion of turf.

Villa Besana, formerly *Poldi*, contains the modern mausoleum of a Prince Gonzaga, in the form of a round Romanesque tower. Fine view. Visitors are admitted to the beautiful garden (gratuity).

Villa Melzi, see p. 208.

Bellagio. — Hotels (comp. p. xxi). ***HÔT. GRANDE BRÉTAGNE**, frequented by the English and Americans, with large park and Anglican church, 250 beds at 5-10, B. 1 $\frac{1}{2}$, L. 3 $\frac{1}{2}$ -4 $\frac{1}{2}$, D. 5-7, P. 12-18, omn. 3 $\frac{1}{4}$ fr., closed Nov.-Feb.; **GR.-HÔT. BELLAGIO**, with garden on the lake, 250 beds at 5-10, B. 1 $\frac{1}{2}$, L. 4-4 $\frac{1}{2}$, D. 6-7, P. 11-20, omn. 3 $\frac{1}{4}$ fr., with the dépendance *Villa Serbelloni* (p. 208; similar charges; both closed in Dec. & Jan.). — ***HÔT. GENAZZINI ET MÉTROPOLE**, beautifully situated on the lake, with small garden, 80 beds at 3-5 $\frac{1}{2}$, B. 1 $\frac{1}{2}$, L. 3, D. 4 $\frac{1}{2}$, P. 9-11 fr., closed Nov. 15th-Feb. 15th; ***SPLÉNDIDE HÔTEL DES ÉTRANGERS**, with garden-restaurant, 75 beds from 3, B. 1 $\frac{1}{2}$, L. 3 $\frac{1}{2}$, D. 4 $\frac{1}{2}$, P. from 8 fr.; ***HÔT. FLORENCE**, with restaurant (Munich beer) and small garden on the lake, 100 beds at 3-5, B. 1 $\frac{1}{2}$, L. 3, D. 4 $\frac{1}{2}$, P. 8-12, omn. 1 $\frac{1}{2}$ fr. — ***HÔT. DU LAC**, 32 beds at 2 $\frac{1}{2}$ -3 $\frac{1}{2}$, B. 1 $\frac{1}{2}$, L. 2 $\frac{1}{2}$, D. 3 $\frac{1}{2}$, P. 8-10 fr.; **HÔT.-RESTAURANT SUISSE**,

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the N.E. of Tremezzo and 2 M. to the S. of Menaggio, lies in the warmest and most sheltered situation on the Lake of Como after Tremezzo. It has several pleasant villas. — In the vicinity (S.W.), on the road (p. 207) along the shore to Tremezzo, stands the ***Villa Carlotta**, formerly *Sommariva*, built by Giorgio Clerici (p. 172) in 1747. In 1843 it came into the possession of Princess Albert of Prussia, after whose daughter *Charlotte*, Duchess of Saxe-Meiningen (d. 1855), it is named. The Duke of Saxe-Meiningen is the present proprietor (accessible from 8 to 5, door opened every $\frac{1}{2}$ hr.; 1 fr. each pers.).

INTERIOR. The **MARBLE HALL** contains the celebrated *Reliefs by *Thorvaldsen*, representing Alexander the Great's Triumphant Entry into Babylon in 323 B.C. This frieze was first reproduced in plaster for the Quirinal in 1811-12, in honour of Napoleon; for this marble replica a sum of over 14,000*l.* was paid by Count Giov. Batt. Sommariva in 1828. Also several statues by *Canova* (Cupid and Psyche, Mary Magdalen, Palamedes, Venus), etc. — On the chimney-piece in the **BILLIARD ROOM** is a small marble frieze of a Bacchanalian procession, said to be an early work of Thorvaldsen.

The well-kept ***GARDEN**, laid out on an old moraine, contains the most luxuriant vegetation. It is especially beautiful in May, when the azaleas and rhododendrons are in bloom. The tulip-trees, cedars, and magnolias are very fine, while the geniality of the climate is attested by the orange and lemon trellises, the lianas, the cacti, and the Australian ferns. Pleasant glimpses of the lake are obtained through the thick shrubbery.

Beyond the Villa Carlotta, on the lake-road, is the family-vault

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25 beds at $1\frac{1}{2}$ - $2\frac{1}{2}$, L. 3, D. $3\frac{1}{2}$, P. 6-7 fr., plain. — **RISTORANTE-PENSION BELVEDERE**, on the way to the Villa Giulia.

Café-Restaurant Bella Venezia, near the pier.

POST OFFICE at the S. end of the town. — **TELEGRAPH OFFICE** in the garden of the Gr.-Hôt. Bellagio.

Lace, Silk Goods, and *Olive-wood Carvings* at numerous shops.

LAKE BATHS (for swimmers). *Bagni Volta* (1 fr.), with view-terrace (café), near the Villa Melzi, $\frac{1}{4}$ M. to the S. of the pier.

Rowing Boats, see p. 203.

Anglican Church (St. James's); chaplain, Rev. H. G. Baldwin.

English Physicians, Dr. Bishop (March-June & Sept.-Dec.); Dr. Eliot.

Bellagio (710 ft.), a small town with 1100 inhab., at the W. base of the *Punta di Bellagio* (p. 204), is perhaps the most delightful point among the lakes of Upper Italy. — A road and a steep lane (beginning behind the Hôt. Genazzini) ascend through the town to the —

***Villa Serbelloni** (adm. 1 fr., free for guests of Hôt. Bellagio; hotel, see p. 207), the park of which, with its old palms, extends to the end of the promontory. Charming glimpses of Varenna, Villa Arconati, Villa Carlotta, Villa Visconti, etc.

The *Villa La Boyssonade* (adm. 10-12 and 2-5, $\frac{1}{2}$ fr.) and the *Villa Belmonte* command other fine views.

The **Villa Melzi**, on the Como arm of the lake, $\frac{1}{2}$ M. to the S. of Bellagio, was erected in 1810-15 and now belongs to the Duchess of Melzi; it possesses numerous works of art and a splendid garden (adm. Thurs. & Sun., 1 fr.; entr. by S. gate).

W. BANK.

of the Sommarivas (open 9-6; fee 20-30 c.), with the tombs of Counts G.B. Sommariva (d. 1836), by Pompeo Marchesi, and Luigi Sommariva (d. 1838), by Pietro Tenerani. The altar-piece is a Pietà by Ben. Cacciatori.

Behind Cadenabbia rises the rock of *Il Sasso* (2790 ft.). Halfway up stands the *Madonna di San Martino*, a small church, commanding a beautiful view; ascent $1\frac{1}{2}$ hr. (vià *Griante* to the small chapel of *San Rocco*, then follow the paved track).

The **Monte Crocione** (5345 ft.), to the W., commands a striking view of the Lake of Como and Bellagio (a somewhat fatiguing ascent of 4 hrs.; guide 5 fr.; in order to avoid the heat the traveller should start at 2 a.m.). A finer view of the Alps of Valais (W.) is obtained from the ***Monte Galbigea** (5567 ft.), which may be reached in 1 hr. from Monte Crocione by ascending the (10 min.) *Monte di Tremezzo* (5580 ft.) and thence following the crest. From Monte Galbigea we may descend a steep and stony path on the S.E., leading vià *Mezzegra* to (3 hrs.) *Lenno* (p. 206); or we may cross the saddle between the *Monte di Lenno* (5205 ft.) and the *Cima Doaria* (4745 ft.) and proceed to the W. through the *Valle Ponna* to (3 hrs.) *San Fedele d'Intelvi* (p. 206).

E. BANK.

On the Civenna road (p. 197), beyond the cemetery, we reach a blue iron gate on the left, leading to the **Villa Giulia**, with beautiful *Gardens, famous for their camellias in spring (open daily in summer, other times on Sun. and holidays only; fee $\frac{1}{2}$ fr.).

A pleasant *Excursion may be taken hence to ($1\frac{1}{2}$ hr.) *Guello* or ($2\frac{1}{2}$ hrs.) *Civenna* (p. 197), either by road, passing the *Villa Giulia* (diligence to Civenna twice daily in 2 hrs.; one-horse carr. 8 fr., 3 hrs. there and back), or from the steamboat-stations of *Limonta* and *Vassena* (see below).

The highly interesting ascent of the ***Monte San Primo** (5530 ft.) may be made in $4\frac{1}{2}$ hrs. from Bellagio (guide 10 fr.). We follow the highway to Guello and then keep to the left along the road passing the *Sasso Lentina*, a huge erratic boulder, and sweeping round to the *Alpe del Borgo* (3198 ft.), whence a footpath leads to the (3 hrs.) summit, on which is a ruined chapel. Magnificent view of the Lake of Como and the Brianza, backed by a grand mountain-panorama. The descent may be made on the W. to ($2\frac{1}{4}$ hrs.) *Nesso* (p. 205) or on the S.E. to *Canzo* (p. 197).

At the *Punta di Bellagio* the S.W. and S.E. arms of the lake unite (comp. p. 204).

The latter, the **Lago di Lecco** ($12\frac{1}{2}$ M. long), though inferior to the other in picturesqueness and luxuriance of vegetation, presents grander mountain scenery. The abrupt E. bank, with its steep sleigh-paths, is skirted by the railway mentioned at p. 196. Steamers from Cadenabbia to Lecco, see p. 203.

The steamer rounds the *Punta di Bellagio* (see above). To the left, *Lierna* (P and R; Ristorante *Unione*), at the foot of the abrupt *Cima Palagia* (5089 ft.). Fine view towards the N. — Right: *Limonta* (B; Pens. *Cervieri*, R. $1\frac{1}{2}$ P. $6\frac{1}{2}$ fr., Italian, very fair; Trattoria *del Porto*), the station for *Guello* (p. 198), *Vassena* (B), the station for (3 M.) *Civenna* (p. 197), and *Onno* (P; Alb. *del Porto*). Left: *Olcio* (R), then *Mandello Lario* (P & R; Alb. *della Grigna*; Ristorante *della Torre*), on a delta running far out into the lake at the foot of the *Grigna Meridionale* or *Mte. Campione* (7165 ft.), with the new *Rifugio-Albergo Carlo Porta*, used also in ascending the *Grigna Settentrionale* (p. 210). Then *Abbadia Sopra Adda* (B & R), at the mouth of the *Val Gerona*. To the left rises the *Mte. San Martino* (4765 ft.). On the W. bank, at the base of the *Corni di Canzo* (4500 ft.), are cement-works. Opposite Lecco, to the right, lies

Parè, situated at the mouth of the *Ritorto* (p. 202) and separated from *Malgrate* (p. 195) by the promontory of *San Dionigio*. The lake now contracts to the width of the *Adda*. — *Lecco* (P & R), see p. 195.

On the chief arm of the Lake of Como, as we proceed towards *Colico*, the first steamboat-stations are *Menaggio* (W. bank) and *Varenna* (E. bank).

W. BANK.

Menaggio (P). — **PIERS.** One, to the S., beside the *Hôtel Menaggio*, for the *Steam Tramway* to *Porlezza* (*Lugano*; see p. 217); another, beside the *Hôtels Victoria* and *Corona*. *Hotel-omnibuses* at both.

HOTELS (many English and American visitors). **Hôtel Victoria*, 125 beds at 4-8, B. 1½, L. 3½, D. 5, P. 10-16, omn. 1-1½ fr. (closed from Dec. 1st to Feb. 10th), **Grand-Hôt. Menaggio* (closed from Nov. to Feb.), 74 beds at 3½-7, B. 1½, L. 3½, D. 5, P. 9-14 fr., both with gardens on the lake. — *Hôt. de la Couronne*, 25 beds at 2-3, D. 3½, P. 6-8 fr., incl. wine; *Albergo-Ristorante Belvedere*; *Pens. Bella Vista*, P. 7 fr., good; *Hôt. Olivedo*, R. from 2, L. 2½, D. 3½, P. from 7 fr., well spoken of. — *Railway Restaurant*, L. 2½ fr., good (also bedrooms, from 2 fr.). — *Golf Course* (9 holes), at *Grandola* (p. 217).

Menaggio (1800 inhab.), with a large silk manufactory, commands a fine view of *Bellagio*. On the lake, to the S., is the handsome *Villa Mylius*.

A good road, diverging to the right from the *Porlezza* road (p. 217), ascends in windings to (½ hr.) *Loveno sopra Menaggio* (1040 ft.; tea-rooms), near the church of which stands the *Villa Vigoni*, commanding a magnificent view (apply to the gardener; ½-1 fr.). The garden-saloon contains two reliefs by *Thorvaldsen*. — Adjacent are the *Villa Massimo d'Azeglio* and the *Villa Garovaglio*.

From the *Villa Vigoni* a good footpath leads viâ the villages of (1 hr.) *Plesio* (1965 ft.) and (½ hr.) *Breglia* (2465 ft.) to the church of *Madonna di Breglia*, commanding an extensive view. From *Breglia* we may descend by a steep path to *Acquaseria* (p. 211). — The

E. BANK.

Varenna (P & R; *Royal Victoria Hotel*, 95 beds at 3-6, B. 1½, L. 3½, D. 5, P. 8-15 fr.; *Alb. Olivedo*, unpretending) is charmingly situated on a sunny promontory, at the mouth of the *Valle d'Esino*. It is surrounded by gardens and has quarries of black marble. Magnificent view of *Bellagio* and the entire lake. The railway station is ¼ M. from the pier (omn. 30 c.). In the vicinity both road and railway pass through several tunnels.

About ¾ M. to the S. of *Varenna* the *Fiume Latte* ('milk brook', from its colour) is precipitated in several leaps from a height of 1000 ft., forming an imposing cascade in spring, but dried up in summer. — The ruins of *Torre di Vezio*, beside the high-lying hamlet of *Vezio* (½ hr.), and the chapel of *San Defendente*, 3 M. to the W. of *Eseno Superiore* (see below), command beautiful views.

From *Varenna* a fatiguing footpath leads viâ *Regoledo* (p. 211) and above the *Orrido di Bellano* (p. 196) to (¾ hr.) *Bellano* (p. 211).

The ***Monte Grigna Settentrionale** or *Monte Codeno* (7905 ft.) is a very fine point (mule to the *Rifugio Monza* 5 fr.). From *Varenna* a bridle-path leads on the right bank of the *Esino* viâ *Perledo* (1340 ft.) and *Esino Inferiore* (2705 ft.) to (2½ hrs.) *Esino Superiore* (2995 ft.; *Alb. Monte Codeno*, inexpensive), prettily situated. Thence (guide, *Carlo Bertarini*, 10 fr.; not indispensable) viâ the *Alp Cainallo* (1½ hr.) and the *Alp Monte Codeno* (1½ hr.) to the (½ hr.) *Rifugio-Albergo Monza* (6235 ft.) and to (2 hrs.) the top (*Rifugio Grigna Vetta*, inn in

W. BANK.

Cima la Grona (5685 ft.), ascended from Plesio in 2½ hrs., commands a fine view of Lake Como and of the E. arm of Lake Lugano.

A *Road, mostly in shade in the afternoon, leads to the N.E. from Menaggio, skirting the (20 min.) quiet bay of *Nobiallo*, the station of the Como 'torpedo boats' (p. 286), and then traversing five tunnels in the yellowish-brown cliff, the *Sasso Rancio* ('orange-rock'), to (40 min.) *Acquaseria* (see below). The Russians under Bellegarde marched by this route in 1799 along the old dangerous footpath over the rock, but suffered heavy losses.

Acquaséria (P; *Alb. Milano*, on the highroad, plain but good; *Caffè-Ristorante Gabiani*, at the pier, unpretending), at the E. base of the *Cima la Grona* (see above), with a hat-factory, is the chief village in the commune of *Sant' Abbondio*.

Rezzónico (B), at the foot of *Monte Bregagno* (6915 ft.), has a restored castle of the 13th cent., the ancestral seat of the Torre Rezzonico family.

Cremia (P), with the handsome church of San Michele (altar-piece, *St. Michael, by Paolo Veronese). The old church of San Vito, a little to the N., contains a fine Madonna with angels by Borgognone (p. 158). — Then *Pianello Lario* (P), amid groves of chestnut.

On rocks rising precipitously above *Musso* (B) is situated the ruined castle of *Rocca di Musso*, the residence of Gian Giac. de' Medici (d. 1556) in 1525-32, 'the Castellan of Musso' or 'Falco della Rupe', who from this spot ruled over the entire Lake of Como.

E. BANK.

summer). The last part is rather trying. Superb view of the whole Alpine chain from the Mte. Viso to the Ortler (the Mte. Rosa group particularly fine), and of the plain of the Po to the distant Apennines. We may descend to the W. (steep) to the club-hut *Rifugio Releccio* (5625 ft.) in the *Val Meria*, and to *Mandello* (p. 209), or to the S.E. to the *Rifugio Pialeral* (4790 ft.) and the *Colle di Balisio* (p. 196) or *Pasturo* (p. 196).

From *Regoledo* (R), between Varenna and Bellano, a cable-railway (940 yds. long) runs in summer (return-fare 1¼ fr.) to the *Grand-Hôtel Regoledo* (1425 ft.; with hydropathic establishment, 150 beds, P. 9-12 fr., closed from Nov. to April).

Bellano (P & R; **Hôtel-Restaurant Tommaso Grossi*, P. 6-8 fr.; *Alb. Porta*, P. 6-7 fr., both on the lake) has 2300 inhab. and some factories. By the pier is a monument to *Tomm. Grossi* (1790-1853), the poet, who was born at Bellano. A street leads hence to the (8 min.) rail. station (p. 196).

Through the *Pioverna Gorge* and *Valsassina* to *Lecco*, see p. 196.

Dervio (B & R), at the mouth of the *Varrone*, is situated at the base of the *Monte Legnone* and its spur, the *Monte Legnoncino* (5625 ft.).

***Monte Legnone** (8565 ft.) may be ascended hence in 7 hrs. (with guide; not difficult and very interesting). Bridle-path to the N.E. to (1½ hr.) *Sueglio* (2580 ft.); *Osteria Bretagna*, plain but good) on the W. slope of Mte. Legnoncino, and thence (red way-marks) viâ *Artesso* to the (2 hrs.) *Rifugio Ròccoli Lorta* of the Italian Alpine Club (4800 ft.; two huts, with good accommodation), on the saddle between Legnone and Legnoncino (fine

W. BANK.

Dongo (P; *Alb. Tre Pievi*; *Alb. Dongo*), a large village in a sheltered situation. On the road to Musso lies the beautiful *Giardino Manzi*, with a wood-park.

Gravedóna (P; *Hôt. d'Italie*), with 1200 inhab., is situated at the mouth of the gorge of the *Liro*. The handsome *Palazzo del Pero* with four towers, at the upper end, was built in 1586 by Pellegrino Tibaldi. Adjoining the venerable church of *San Vincenzo* rises the *Baptistry of Santa Maria del Tiglio*, an interesting building of the 12th cent., with campanile.

A bridle-path leads to the W. through the *Valle di Gravedona*, over the *Passo San Iorio* (6420 ft.), and down through the *Valle Marobbia* to (10 hrs.) Bellinzona (p. 9). Provisions and guide necessary (no inn en route).

Domáso (P) has several handsome villas. — Finally *Gera* (B).

E. BANK.

view); thence to the E. to the (2 hrs.) *Rifugio Legnone* (7010 ft.; no beds) and the (1¼ hr.) summit, with magnificent view. — The ascent on the N.E. side, from *Delebio* (p. 214), is easier. A bridle-path leads through the *Valle della Lesina* to the (4 hrs.) *Alp Cappello* (4993 ft.), and thence across the *Bocchetta del Legnone* to the (3-3½ hrs.) summit.

Corenno, with a ruined castle; **Dorio** (R.); **Olgiasca**. — **Piona** (R.), on the bay named *Iagheretto di Piona*.

Cólico (P & R). — The RAILWAY STATION (restaurant) is ⅓ M. from the lake (omu., fare included in through-ticket). — HOTELS. *Hôt. Risi*, with café-restaurant, R. 2-2½ fr., clean; *Alb. Croce d'Oro*. — *Restaurant Sport*, at the station, with rooms, good; *Ristorante della Posta* (R. from 1½ fr.), very fair.

Colico, pleasantly situated in a plain near the mouth of the *Adda*, is the junction of the lines from Milan to Lecco and Chiavenna (RR. 26, 31) and to Sondrio and Tirano (RR. 26, 32).

31. From Colico to Chiavenna (*Maloja Pass, Splügen*).

17 M. ELECTRIC RAILWAY, a continuation of the Milan and Colico line (R. 26; generally running without connection with the Lake Como steamer). The so-called 'Lightning Express' (p. 193; from Milan in 3 hrs.) and the ordinary express take 40-45 min. (fares 3 fr. 45, 2 fr. 45, 1 fr. 60 c.); the other trains take 53 min.-1¼ hr. (fares 3 fr. 15, 2 fr. 20, 1 fr. 45 c.).

Colico, see above. — At the fort of *Fuentes*, built by the Spaniards in 1603 and destroyed by the French in 1796, the line diverges to the N. from the Val Tellina Railway (R. 32) and crosses the *Adda* (p. 214). — 4½ M. **Dubino** (750 ft.), in the *Piano di Spagna*, the fever-scourged delta of the *Adda*.

Farther on, we skirt the E. bank of the *Lago di Mezzola* (p. 204), which connects with Lake Como by the *Mera* only (here navigable). Fine retrospect of the pyramid of Mte. Legnone (p. 211). — 8 M. **Novate Mezzola**, on the N. bay of the lake.

The *Piano di Chiavenna*, the name given to the wide valley of the *Mera* below Chiavenna, is enclosed by lofty mountains and

much exposed to the ravages of the river. — 10¹/₂ M. *Samólaco* is the station for the village of that name on the right bank, the Roman *Summolacu*, at the former N. end of Lake Como. To the left is the fine waterfall of the *Boggia*, descending from the narrow *Valle Bodengo*; then, on the slope near the *Valle della Fôrcola*, the village of *Gordona* (960 ft.), amid luxuriant vineyards. Fine view of the Liro valley (see below) and Chiavenna. Three tunnels.

17 M. **Chiavenna**. — HOTELS. **Hôtel Conradi-Poste*, ¼ M. from the railway-station, with fine garden, 60 beds at 2-5, B. 1¹/₂, L. 3¹/₂, D. 4¹/₂, P. 7-10, omn. 1¹/₂-3³/₄ fr.; **Hôtel National & Engadiner Hof*, at the station, R. from 2¹/₂, B. 1¹/₄, L. 2¹/₂, D. 3¹/₂, P. 6-9 fr.; *Hôt. Helvetia & Specola*, at the station, R. from 2¹/₂, B. 1¹/₄ fr.; *Alb. Crimea*, on the Promenade, R. 2 fr.; *Hôt. de la Gare*, *Alb. San Paolo*, both near the station, unpretending. — Good beer at the *Löwenkeller*.

The STATION (*Café-Restaurant*, L. or D. incl. wine 2¹/₂ fr.) lies to the S.E. of the town. Through-tickets are here issued to the steamboat-stations on the Lago di Como, with coupon for the omnibus between the railway-station and the quay at Colico (comp. p. 212).

Chiavenna (1040 ft.), the Roman *Clavenna*, an ancient town with 3100 inhab., charmingly situated on the *Mera*, is adapted for a stay of some time. The town, the key of the Splügen road and of the Val Bregaglia, through which the road to the Maloja Pass and the Engadine leads to the E., belonged (along with the Valtellina) to the Grisons from 1512 to 1797. *San Lorenzo*, the principal church, has a slender campanile, rising from an arcaded enclosure which was formerly the burial-ground. The octagonal *Battistero* (closed; fee 15-20 c.) contains a font of 1206, adorned with reliefs. In the Piazza Castello, at the foot of the castle-rock, are the ruins of an unfinished palace of the last governor appointed by the Grisons. The ruined *Château*, with two towers, in the same piazza, is the legendary scene of Frederick Barbarossa's unavailing prostration before Henry the Lion, shortly before the battle of Legnano (p. 6). The castle-rock above the town, now known as the '*Paradiso*', commands a picturesque view (adm. 50 c.); the *Castle*, once destroyed by Barbarossa in 1187, fell into final ruin in 1639. The *Caurga*, a cutting 30 ft. wide made by the Visconti in the castle-rock, recalls the desperate struggles with the dukes of Milan.

Viâ the *Liro Valley* (*Valle San Giacomo*) and over the *Splügen Pass* to Thusis, and viâ the *Val Bregaglia* and *Maloja Pass* to the Upper Engadine, see *Baedeker's Switzerland*.

32. From Colico to Bormio viâ the Val Tellina.

FROM COLICO TO SONDRIO, 25¹/₂ M., electric railway (normal gauge) in 1-1¹/₄ hr. (fares 4 fr. 30, 3 fr. 35, 2 fr. 15 c., express 5 fr. 25, 3 fr. 70, 2 fr. 40 c.). The line is a continuation of that from Milan to Colico (R. 26). — FROM SONDRIO TO TIRANO, 16 M., railway in 52 min.-1 hr. (3 fr. 35, 2 fr. 15, 1 fr. 10 c., express 3 fr. 35, 2 fr. 35, 1 fr. 55 c.). Express trains from mid-July to mid-Sept. only. — FROM TIRANO TO THE BAGNI DI

BORMIO, 25 $\frac{1}{2}$ M., motor-omnibus four times daily in summer (July-Sept.) in 2 $\frac{1}{4}$ -3 $\frac{1}{2}$ hrs. (once daily in 3 $\frac{1}{4}$ hrs. at other seasons); fare 8 fr., down 6 fr. (electric railway projected). For return-tickets from Milan to the Bagni di Bormio and to St. Moritz, comp. p. xvii and the large edition of the *Orario Ufficiale* (p. xvii). — Comp. the Map, p. 254.

The **Val Tellina**, which is watered by the *Adda*, is one of the main longitudinal valleys in the Alps, separating the central chain from the Bergamasque Alps (R. 41). It belonged to the Grisons down to 1797, then to Austria, and since 1859 has been united to Italy. The inundations of the river often cause lasting damage by scattering débris from its broad gravelly channel and make the lower part of the valley marshy and unhealthy. An aromatic red wine is grown on the slopes of the valley. As far as Tirano the line is accompanied by the poles of the electric transmission cable (100 M. long) from Brusio in the Poschiavo.

Colico, see p. 212. — The electric railway to Sondrio runs to the E., ascending the left bank of the *Adda* and passing the fort of Fuentes (p. 212), to (4 $\frac{1}{2}$ M.) *Delebio* (710 ft.), on the *Lesina* (ascent of Mte. Legnone, see p. 212). — 8 M. *Cosio-Valtellino-Traona*. To the left rises the *Monte Spluga* (9330 ft.).

10 M. **Morbegno** (835 ft.; *Alb. Morbegno; Centrale*), with 3600 inhab., lies at the mouth of the *Valle del Bitto*. The church of San Lorenzo has a fine carved altar after Gaud. Ferrari's design by Angelo del Maino (1516-22). In the vicinity is the generating station of the railway.

In the *Valle del Bitto di Gerola*, the S. arm of the *Valle del Bitto*, lies the little summer-resort of (10 M.) *Gerola Alta* (3450 ft.; *Alb. Pizzo dei Tre Signori*; Pens. Morbegno), at the N. base of the *Pizzo dei Tre Signori* (p. 196). — Through the *Valle del Bitto di Albaredo*, the E. arm, to the *Val Brembana*, see p. 256.

We cross the *Adda* to (14 M.) *Ardenno-Másino*, near the mouth of the *Val Masino*.

A diligence plies hence thrice daily in 2 $\frac{1}{2}$ hrs. to (9 $\frac{1}{2}$ M.) the *Bagni del Masino* (3840 ft.; Kurhaus, open June 25th to Sept. 15th only, P. 8-12 fr.), starting-point for the ascent of the *Monte della Disgrazia* (12,070 ft.), the highest summit in Lombardy (comp. *Baedeker's Switzerland*).

19 $\frac{1}{2}$ M. *San-Pietro-Berbenno* (to Branzi in the *Val Brembana*, see p. 256). — Farther on the train skirts the hill of *Sassella*, noted for its wine and crowned with a church.

25 $\frac{1}{2}$ M. **Sondrio** (1020 ft.; **Hôt. de la Poste*, with restaurant and garden, R. 3-5, B. 1 $\frac{1}{2}$, P. 8-10, omn. $\frac{3}{4}$ fr.; *Alb. della Stazione*, well spoken of), the capital of the *Val Tellina*, with 4400 inhab., situated on the brawling *Mallero*, produces excellent wine.

A road runs to the N.W. to the (1 $\frac{1}{4}$ M.) former nunnery of *San Lorenzo* (now a school), situated on a hill commanding a fine view. — About 3 M. to the N.E. of Sondrio is the ruined castle of *Grumello* (carr. there and back 5 fr.; view), near which excellent wine (*Grumello Inferno*) is produced.

Through the *Valle Malenco* to *Chiesa* (carr. 5 fr.), passing the picturesque falls of the *Mallero* in the ($\frac{3}{4}$ hr.) gorge of *Arquino* and the ($\frac{1}{4}$ hr.) *Antognasco Fall*, to *Chiesa* and over the *Muretto Pass* to the *Upper Engadine*, see *Baedeker's Switzerland*. — Ascent of the *Corno Stella*, see p. 256.

The railway to Tirano proceeds viâ (28 $\frac{1}{2}$ M.) *Tresivio*, the station for (6 M.) *Prasomaso*, with the 'Sanatorio Popolare Um-

berto Primo', the public sanatorium for the province of Milan. — About $1\frac{1}{2}$ M. to the N. of ($30\frac{1}{2}$ M.) *Ponte* is the village of that name (1640 ft.), with a Madonna in fresco, by Luini, over the W. door of the church. — $33\frac{1}{2}$ M. *San Giacomo* (1180 ft.). Pass to Bondione, in the Val Serio, see p. 257.

From (36 M.) **Tresenda** (1220 ft.; *Alb. Ambrosini*, moderate) a road (omn. twice daily) leads N.W. to ($4\frac{1}{2}$ M.) the small and ancient town of *Teglio* (2860 ft.; Hôt. Combolo), situated on a mountain-ridge (views), with a ruined castle, the handsome Renaissance Palazzo Berta (16th cent.), and the church of San Lorenzo, with frescoes by Fermo Stella of Caravaggio (1528). Tresenda is the starting-point of the road over the Passo d'Aprica (p. 276). To Bondione, see p. 257.

$41\frac{1}{2}$ M. **Tirano**. — The RAILWAY STATION lies on the right bank of the Adda, between the town of Tirano and the village of Madonna di Tirano.

HOTELS. *Gr.-Hôt. Tirano*, R. 2-7, B. $1\frac{1}{2}$, P. 8-12, omn. 1 fr., *Hôt. de la Gare*, with garden, both at the station; *Hôt. Stelvio*, R. 2-3 $\frac{1}{2}$, B. $1\frac{1}{4}$, P. $7\frac{1}{2}$ 10 fr., omn. free, *Posta*, R. $1\frac{1}{4}$ -2 $\frac{1}{2}$ fr., these two in Tirano. — *Alb. San Michele*, in Madonna di Tirano, R. 2-3, B. 1 fr. — *Caffè Lorandi*, in Tirano.

Tirano (1410 ft.), a small town of 3500 inhab., often exposed to damage from the floods of the Adda, contains old mansions of the Visconti, Pallavicini, and Salis families. — About $\frac{3}{4}$ M. to the N.W., at the entrance to the *Val di Poschiavo*, near the Swiss frontier, is *Madonna di Tirano* (1440 ft.), a village with a large and handsome pilgrimage-church, built in 1506-33 after designs by Bramantino. The elaborately carved screen dates from the 18th century.

Hence by the *Bernina Railway* through the Val di Poschiavo to the *Upper Engadine*, see *Baedeker's Switzerland*.

The HIGH ROAD TO THE BAGNI DI BORMIO (motor-omnibus, see pp. 213, 214) crosses the Adda. To the N. rises the precipitous *Monte Masuccio* (9240 ft.). — 2 M. *Sernio* (2085 ft.), amid vine-clad hills. We descend to the N.E. to ($3\frac{3}{4}$ M.) *Lovero Valtellino*. — 5 M. *Tovo di Sant'Agata* (1740 ft.).

At ($5\frac{1}{2}$ M.) *Mazzo di Valtellina* (1835 ft.) the road recrosses to the right bank of the Adda, and beyond ($7\frac{1}{2}$ M.) *Grossotto* (2035 ft.; *Alb. Pini*) it crosses the *Roasco*, which here issues from the *Val Grosina* (see *Baedeker's Switzerland*). To the left the imposing ruined castle of *Venosta*. Opposite, on the left bank, is the new *Electric Power House* for the city of Milan, the starting-point of the cable (90 M. long) over the Mortirolo Pass and through the Val Camonica. — Beyond ($8\frac{1}{2}$ M.) *Grosio* (2170 ft.; *Alb. Gilardi*, well spoken of), with a bell-foundry and the château of Count Visconti-Venosta, we once more cross the Adda.

$12\frac{1}{2}$ M. **Bolladore** (2790 ft.; *Hôtel des Alpes*, well spoken of; *Posta*, R. 2, B. 1 fr.; *Pens. Villa Manara*). To the S. rises the *Monte Serottini* (9735 ft.).

To the N., amid the foot-hills of the Cime Redasco (see below), lies the village of *Sondalo* (3080 ft.), in the pine-woods above which (*Pineta di Sortenna*) is Dr. Zubiani's Sanatorium for consumptives (4100 ft.).

The valley contracts; the southern vegetation disappears; far below rushes the grey glacier-water of the Adda. — The road runs to the N. viâ *Mondadizza*, with a curious old church, to (14½ M.) *Le Prese* (3095 ft.), where we recross the Adda. The dam here was formed in connection with the electric works of Grossotto. We next enter the defile of *Serra di Morignone*, about 3½ M. in length, which separates the Val Tellina from the region of Bormio. In 1859 the *Ponte del Diavolo* was the scene of an engagement between Austrians and Garibaldians. At (17 M.) the end of the pass lies the hamlet of *Morignone* (3570 ft.). The *Valle di Sotto*, forming the upper stage of the valley and extending to Bormio, is dominated by towering mountains, some of them with glaciers: to the left the *Cima Redasco* (10,300 ft.) and the *Cima di Piazzì* (11,285 ft.), to the right the *Monte Sobretta* (10,815 ft.). Farther on is the hamlet of *Sant' Antonio Morignone* (3595 ft.).

Beyond (20½ M.) *Cepina* (3745 ft.; Hôt.-Pens. Cepina, R. 2-2½, B. 1, P. 6½-7½ fr.) we reach the level green valley (*Piano*) of Bormio. At *Santa Lucia* (3840 ft.) we cross the Frodolfo (see below). The road runs to the N.E. to —

24½ M. **Bormio** (4020 ft.; *Posta*, R. 2-3, P. incl. wine 7-9 fr.; *Alb. della Torre*, R. 1½-2½, P. 6-8 fr., well spoken of; *Caffè Clementi*), a quaint little town with numerous dilapidated towers, picturesquely situated at the entrance to the *Val Furva* or valley of the *Frodolfo*. (To Santa Caterina, see *Baedeker's Eastern Alps*.) To the N.W. opens the *Val di Dentro*, leading to the Bernina Pass (see *Baedeker's Switzerland*).

At Bormio begins the *Stelvio Road*, built in 1820-25. It ascends in a wide curve, affording a fine retrospect of Bormio and its girdle of mountains.

25½ M. **Bagni di Bormio**. The *New Baths* (*Bagni Nuovi*; 4345 ft.), a handsome building surrounded with gardens on a terrace commanding a fine survey, are much frequented in summer (230 beds at 3-8, B. 1½, L. 3½-4, D. 5, P. 10-18 fr.; Angl. Church Service). The *Bagni Vecchi*, or Old Baths (Hotel, 110 beds at 2-4, B. 1¼, L. 3, D. 4, P. 7½-10 fr.; season from July 1st to Sept. 10th), are ½ M. higher up (4755 ft.), perched on the rocks below the road. The seven springs, containing salt and sulphur (100-105° Fabr.), rise in the dolomite cliffs near the old baths; they are mentioned by Pliny and Cassiodorus. The old Roman baths (*piscine*) hewn in the rock are interesting. — From Bormio over the *Stelvio* (Stilfser Joch) to Landeck and Meran, see *Baedeker's Eastern Alps*.

33. From Menaggio, on the Lake of Como, to Lugano and to Luino, on the Lago Maggiore.

42 M. LIGHT RAILWAY from Menaggio to *Porlezza*, 8 M., in 50 min. (fares 3 fr., 1 fr. 65 c.; views to the left); station at Menaggio, comp. p. 210. — STEAMBOAT (mediocre restaurant) from *Porlezza* to (11 M.) *Lugano* in 1-1 $\frac{1}{4}$ hr. (fares 2 fr. 50, 1 fr. 20 c.), and from *Lugano* viâ *Porto Ceresio* to (15 M.) *Ponte Tresa* in 1 $\frac{3}{4}$ -2 $\frac{1}{4}$ hrs. (fares 2 fr., 1 fr. 50 c.). — LIGHT RAILWAY from *Ponte Tresa* viâ *Cremonaga* to *Luino*, 8 M., in 40 min. (fares 3 fr., 1 fr. 40 c.). Through-tickets from Menaggio to *Lugano* 5 fr. 50, 2 fr. 85 c., to *Luino* 10 fr. 50, 5 fr. 75 c.; Sun. return-tickets from *Lugano* to *Porlezza* and *Ponte Tresa* 1 $\frac{1}{2}$ & 1 fr. (tickets also on board of the steamers). — Swiss custom-house examination on the steamboat, Italian at *Ponte Tresa* or *Porlezza*. — LIGHT RAILWAY from *Lugano* (St. Gotthard Station) to *Ponte Tresa*, 7 M., 11 times daily in $\frac{1}{2}$ hr. (fares 1 fr. 95, 1 fr. 30 c., there and back 3 fr. 15, 2 fr. 10 c.), see pp. 217, 220. — Comp. the Maps, pp. 202, 16, 227.

Menaggio, see p. 210. — The LIGHT RAILWAY TO PORLEZZA at first ascends rapidly (5 : 100) to the hills above the lake, then turns and runs towards the N. for about half-a-mile. Fine *View to the right of the central part of the Lake of Como, with *Bellagio* in the middle. Farther on the line describes a wide bend to the W. and winds high up along the left side of the deep *Val Sanagra*. Tunnel. — At (3 M.) *Grandola* (1260 ft.; Alb. Crotto Scheggia), the station for the *Menaggio* golf-links (p. 210), we reach the highest point of the line, 610 ft. above the Lake of Como. The train descends rapidly (4 : 100), viâ (3 $\frac{1}{2}$ M.) *Bene-Grona*, (5 $\frac{1}{2}$ M.) *Piano Porlezza* (on the small *Lago del Piano*), *San Pietro* (6 $\frac{3}{4}$ M.; where the *Lago di Lugano* comes in sight), and (7 $\frac{1}{2}$ M.) *Tavordo*, in the broad *Valley of the Cuccio*.

8 M. *Porlezza* (Alb. *del Lago*, well spoken of; *Posta* or *Angelo*), on the N.E. arm of the Lake of *Lugano*, with glass-works and the Italian custom-house for travellers from *Lugano*, is the station of the Italian 'torpedo-boats' (p. 286). Rail. station, close to the steamboat-pier. Highroad to *Osteno* (p. 218).

The **Lake of Lugano** (890 ft.), called by the Italians *Lago Ceresio* after its doubtful Latin name, is 20 sq. M. in area and 945 ft. deep at its deepest point. The curiously shaped lake, not unlike the letter S, occupies the deepest portions of two cross-valleys, separated by the *Monte San Salvatore*, while the N. ends of the valleys, as well as the valley to the N.E., between *Castagnola* and *Porlezza*, have been filled up by the rivers *Agno* and *Cassarate*. Its partly wooded and precipitous banks are less varied and more sombre than those of *Lakes Como* and *Maggiore*, but its central part, the **Bay of Lugano*, vies in scenic charm and luxuriance of vegetation with its more celebrated neighbours.

The STEAMER proceeds viâ *Cima*, at the foot of the steep hills on the N. bank, and crosses the lake to —

Ostëno (*Alb. del Vapore*, expensive; *Alb. della Grotta*), on the wooded S. bank of the lake, the birthplace of the sculptor *Andrea Bregno* (d. 1506 in Rome), who is represented by two ciboria in the church.

The **Grotto of Osteno**, Ital. *Orrido* or *Pescara* ('fishermen's gorge') *di Osteno*, is frequently visited from Lugano (return-fare 2 fr. 75 c.; ticket for the grotto, including the ferry, obtained on board the steamer, 75 c.). The ferryman guides visitors through the village and down to the right short of the stone bridge, to a small foot-bridge over the brook. The mouth of the gorge, in which there is a small waterfall, is near (7 min.) a projecting rock (restaurant). Visitors thread the narrow ravine in a small boat. Far above, the roof is formed by overhanging bushes, between which glimpses of blue sky are obtained. The gorge is terminated by a waterfall. — Time permitting, the *Grottoes of Rescia*, with their tufa quarries and fossils, may be visited also (boat there and back in 1 hr.).

The steamer steers obliquely across the lake, affording a view to the left of Mte. San Salvatore (p. 14), to *San Mamette* (*Stella d'Italia, on the pier; *Pens. Amsler-Garten, $\frac{1}{2}$ hr. higher up, 5 $\frac{1}{2}$ -6 fr., good; Pens. Val Solda), beautifully situated at the mouth of the picturesque *Val Solda*, with *Castello* high above it (p. 16). — *Oria* (Hôt.-Pens. Beau-Rivage, P. from 6 fr.) is also the station for *Albogasio* (Ristorante Due Gemelli, plain), with a picturesquely situated church. Ascent of *Monte Boglia*, see p. 16.

We now return to the S. bank, on which lies **Santa Margherita**, an old church at the base of the precipitous *Monte Caslé* (3430 ft.).

A CABLE RAILWAY, $\frac{3}{4}$ M. long (fares 3 & 2 fr., return-tickets 4 & 3, on Sun. and holidays 2 $\frac{1}{2}$ & 1 $\frac{1}{2}$ fr.; from Lugano 5 fr. 35 & 3 fr. 65 and 3 fr. & 1 fr. 80 c.), leads from the station of Santa Margherita (910 ft.) in 20 min. (steepest gradient 65:100) to *Belvedere di Lanzo d'Intelvi* (2905 ft.; Funiculaire-Restaurant Belvedere, with R., L. 2 $\frac{1}{2}$, D. 3 $\frac{1}{2}$, P. 7-8 $\frac{1}{2}$ fr.), affording a fine view of the Val Solda, the Bay of Lugano, and the Alps with Monte Rosa. A road, turning to the right at the customs officers' barracks, leads to the Anglican Church (service in summer) and the (10 min.) **Grand-Hôtel Belvedere* (3015 ft.; 100 beds at 3 $\frac{1}{2}$ -5, L. 3 $\frac{1}{2}$ -4, D. 5-6, P. 8-15 fr.; open from April to Oct.), on the N. margin of the *Pian d'Orano* (3430 ft.). — The main branch of the road runs from the customs-barracks to the left to ($\frac{1}{4}$ M.) **Lanzo d'Intelvi** (2975 ft.; *Palace Hotel Bella Vista*, with central heating and park, 80 beds at 2 $\frac{1}{2}$ -4, B. 1 $\frac{1}{4}$, L. 3 $\frac{1}{2}$, D. 4 $\frac{1}{2}$, P. 8-12 fr., closed from Oct. to April 15th; *Hôt. de Milan*, P. 6 fr.; *Alb. Centrale*, R. 1 $\frac{1}{2}$ -2 $\frac{1}{2}$, L. 2, D. 2 $\frac{1}{2}$ fr.; *Hôt. Villa Annunciata*, P. 5-9 fr.), a pleasant village with several villas, on the uppermost level of the *Val d'Intelvi* (p. 206). A road leads to the small chalybeate baths of *Paraviso* (2650 ft.; P. 5 $\frac{1}{2}$ -6 $\frac{1}{2}$ fr.), 1 M. to the E. — From Lanzo viâ *Arofno* to (3 hrs.) *Maroggia*, see p. 16; ascent of the (3 $\frac{1}{2}$ hrs.) *Monte Generoso*, see p. 17; to (4 hrs.) *Argegno*, see p. 206.

The steep N. slopes of the *Monte di Caprino* (p. 15) beyond Santa Margherita, and the N. bank of the lake beyond *Bellarma* belong to Switzerland.

The steamer steers diagonally across the lake to the village of *Gándria* (Hôt. Seehof, by the pier, R. from 1 $\frac{1}{2}$, P. from 5 fr.; Antico Ristorante), with its arcades and its vine-terraces on the steep slopes at the foot of *Mte. Brè* (p. 14; walk to Brè and

Castagnola, see p. 14). — The next station, also on the steep S. slope of Monte Brè, is *Lugano-Castagnola* (p. 13). The steamer then traverses the pretty bay of Lugano, on the S. side of which the Mte. San Salvatore rises conspicuously.

Lugano, see p. 9. The station of the St. Gotthard Railway lies high above the town, 1 M. from the Lugano-Centrale pier.

As we leave Lugano, we enjoy a fine retrospect of the town and Mte. Brè. The steamer rounds the promontory of *San Martino* (p. 14) and calls at *Campione*, an Italian enclave in Swiss territory. This village was the home of the Lombard sculptors of the 13-14th cent. known as the 'Campionesi'. The church of the *Madonna dell' Annunziata* contains some 14th cent. frescoes of the Lombard school (Life of John the Baptist). Fine retrospect of the Alps to the N.; to the left rise the steep flanks of *Mte. Generoso* (p. 17). The boat now passes, with lowered funnel, through an arch of the *Ponte Diga* (p. 16) and generally touches both at *Bissone* (p. 16) on the E. bank and at *Melide* (p. 16) on the W. bank.

At this point a fine view is obtained to the left of the S.E. arm of the lake (*Lake of Capolago*, see p. 16), which the *Punta di Poiana*, a spur of *Mte. San Giorgio* (see below), separates from the W. arm. The steamer enters the latter (to the left, *Brusin Arsizio*) and stops at **Morcote** (*Pens. Olivella*), a small town picturesquely situated at the S. angle of *Monte Arbostora* (2710 ft.) and commanded by the church of *Madonna del Sasso* and a ruined castle (1560 ft.). The church of the adjacent (N.E.) village of *Vico Morcote* (1415 ft.) contains interesting sculptures.

The steamer now crosses the lake to the small bay of **Porto Ceresio** (*Alb. Ceresio*, plain), situated on Italian soil (electric railway to *Varese* and *Milan*, see R. 34).

A bridle-path ascends to the N.E. to (1½ hr.) **Serpiano** (2290 ft.; *Alb. Serpiano*), charmingly situated among woods and meadows at the foot of *Monte San Giorgio* (3590 ft.), and commanding a beautiful view of the Lake of Lugano (road from *Mendrisio* viâ *Meride* under construction; see p. 17).

The steamer turns to the N. and reaches the W. part of the lake. To the left, in Italy, lies *Brusimpiano* (*Alb. Parini*), where Mte. San Salvatore again comes into sight to the N.E.

The boat passes to the left of the *Lake of Agno* (p. 220), the background of which is formed by Mte. Bigorio, Mte. Tamaro, and other summits, and steers through the *Stretto di Lavena*, a narrow channel leading into the westernmost bay of the lake. To the left is the village of *Lavena*, to the right, the barren *Monte Sassallo* (1740 ft.), formerly an island. At the W. end of the bay is —

Ponte Tresa, consisting of two villages, the larger of which is Swiss and the smaller Italian, divided by the river *Tresa*, which issues from the lake here. The railway station and steamboat pier are on the Italian side (left bank). On the Swiss side is the *Albergo Crivelli* (R. from 1 fr.).

The LIGHT RAILWAY FROM LUGANO TO PONTE TRESA (7 M.; see p. 217) passes *Sorongo* (1157 ft.), descends past the small *Lake of Muzzano* (1120 ft.) to the (1½ M.) *Cappella di Viglio*, and, turning to the right along the hillside, to (3½ M.) *Bioggio* (467 ft.; see p. 15); thence through the broad valley of the *Agnò* (p. 9) to the small town of (4¾ M.) *Agnò* (970 ft.; *Ristorante Boffa*), on the arm of the Lake of Lugano named after it (p. 219). Farther on we pass (6¼ M.) *Magliaso* (950 ft.; *Pens. Helvetia*, P. 1½-5 fr., good; to *Novaggio*, see p. 15) and cross the *Magliasina* to (5½ M.) *Casiano* and (7 M.) *Ponte Tresa*.

From *Ponte Tresa* to *Ghiria* (*Varese*), see p. 223.

The LIGHT RAILWAY FROM PONTE TRESA TO LUINO descends along the left bank of the rapid and clear *Tresa*, which here forms the boundary between Italy and Switzerland. Several villages and churches are seen perched on the hills. Beyond the station of (3½ M.) *Cremonaga* (830 ft.) the train passes through two tunnels. At *Ponte Cremonaga* (motor-diligence, see p. 217) it crosses the river, the precipitous right bank of which is now also Italian. — 6 M. *Creva* (745 ft.), with manufactories. Crossing the *Bellinzona-Genoa* line (R. 36; station to the left), we arrive at (8 M.) *Luino*, where the station adjoins the *Lago Maggiore* steamboat-quay (see p. 232).

34. From Milan to Porto Ceresio, on the Lake of Lugano, viâ Gallarate and Varese.

16¼ M. ELECTRIC RAILWAY (*Ferrovie dello Stato*) in 1¼-1¾ hr. (fares 1 fr. 50, 2 fr. 25 c.); to (37½ M.) *Varese* in 1-2 hrs. (fares 3 fr. 50, 1 fr. 65 c.). Return-tickets to Lugano 8 fr. 45, 1 fr. 55 c. (Sun. & holidays 7½ & 1 fr.); from Lugano to the *Sacro Monte* 5 fr. 95, 3 fr. 95 c. (1 fr. 65, 3 fr. 40 c.). The trains start in the *Via Galileo Galilei* (Pl. F, 1; tramway No. 5, see p. 151), beside the Central Station. Heavy luggage is accepted on the 'B' trains only. The trains are much overcrowded on Sun. and holidays and on Sat. evenings in summer. Both the Swiss and the Italian custom-house examination takes place on the steamer. — Comp. the Map, p. 226.

From Milan to (25 M.) *Gallarate*, where the *Simplon Railway* diverges, see p. 6.

From GALLARATE TO LAVENO, 20 M., railway in ¾-1 hr. (fares 1 fr. 80, 90 c.; from Milan, in 2-2½ hrs., 3 fr. 90, 1 fr. 95 c.). — 10 M. *Ternate-Varano-Borghi*, on the little lake of *Comabbio* (795 ft.). — 15 M. *Besozzo* (850 ft.). — 20 M. *Laveno*, see p. 233.

Our line runs to the N. through the fertile moraine hills of the *Varesotto*. 30½ M. *Albizzate*; 35 M. *Gazzada* (1230 ft.), in a lofty situation, with the *Villa Cagnola*. As the train proceeds we enjoy a beautiful view, to the left, of the Lake of Varese and Varese with the *Monte Campo dei Fiori* in the background.

37½ M. **VARESE.** — **Railway Stations.** 1. *Stazione Ferrovie dello Stato*, to the E. of the town. — 2. *Stazione Ferrovie Nord Milano*, 350 yds. to the N.E. of the foregoing, for the Milan-Laveno (R. 35) and Como-Laveno lines (p. 202). — 3. *Stazione delle Bèttole*, on the N. side of the town, for the electric railway to Luino (p. 221).

Hotels. *EXCELSIOR GRAND-HÔTEL VARESE, a large establishment, ¾ M. to the W. of the town, near the station of *Casbeno* (p. 224), with a beautiful garden and a splendid view of the W. Alps, R. from 5, B. 1½, L. 4½, D. 5½, P. 10-16, omn. 1½ fr. (closed Dec.-Mar. 15th). — In the town (rooms must be ordered in advance during the races, in Sept.): EUROPA,

Via Luigi Sacco 2, R. from 2½, P. from 7, omn. ¾ fr., ITALIA, CORSO Roma, with small garden, R. 2½-4, P. 7-9, omn. ¾ fr., both Italian, with restaurants; ANGELO, Via Alessandro Manzoni 10, CENTRALE, Corso Vittorio Emanuele Secondo 41, both quite unpretending. — **Cafés** (*Cavour*, etc.) under the arcades in the Corso Vittorio Emanuele Secondo.

Post & Telegraph Office, in the Municipio (see below).

Cabs. One-horse carr. per drive in the town 1 fr., to Castiglione (p. 224), with a stay of 1-2 hrs., about 6 fr. (bargain necessary).

Electric Tramways (generally crowded on Sun.). 1. From the *Stazione Ferrovie Nord*, vià the Piazza Porcari, the Piazza Beccaria, Bettole, (2 M.), and Robarello, to (½ hr.) the *Prima Cappella*, below the Madonna del Monte (every 10-20 min.; fare, up 50, down 30 c.). — 2. From the *Stazione dello Stato* vià Casbeno to *Bobbiate*, ev. 40 minutes. — 3. From the *Stazione dello Stato*, vià the Piazza Porcari and the Via Luigi Sacco, to *Masnago*, ev. 20 minutes. — 4. From the *Stazione dello Stato* to *Bizzozero*, ev. 20 minutes. — 5. From the *Stazione dello Stato* to *Azzate*.

Wire Rope Railways (Funicolari). 1. From *Vellone* (at the *Prima Cappella*, see above) to the (25 min.) *Monte Tre Croci*, ev. 20 min. (fare 1 fr. 70, down 60 c.; from Varese 2 fr. 20, 90 c.). — 2. From *Vellone* to the (13 min.) *Sacro Monte*, ev. 20 min. (fare 1 fr., down 40 c.; from Varese 1 fr. 50, 70 c.).

Electric Railway from *Bettole* (see above), vià Ghirla and Cunardo, to (15½ M.) *Luino* (p. 232) in ca. 1 hr. (fares 2 fr. 30, 1 fr. 35 c.).

Anglican Church Service in the Grand-Hôtel Varese. — **Golf Course** (9 holes) near the Grand-Hôtel. — **English Physician** (in summer), *Dr. Hubert Higgins*, Via Staurenghi 3.

Varese (1250 ft.), a thriving town with 7700 inhab. and silk, leather, carriage, and other manufactories, contains a Kursaal, a Stadium, and numerous summer-villas of Milanese families. The environs are charming, and the summer-heat is endurable.

The Via Orrigoni and the Via Emanuele Morosini lead from the rail. station to the Piazza Venti Settembre. Here begins the busiest line of thoroughfares, consisting of the Via Garoni, the Corso Roma, and (beyond the small Piazza Porcari) the (r.) Corso Vittorio Emanuele Secondo. Behind the arcades of the last, in the small Piazza San Vittore, is the church of *San Vittore*, rebuilt in 1580-1615 after a design by Pellegrino Tibaldi, with a façade by L. Pollack (1795). Fine *View from the campanile (1617-1773), 236 ft. in height (ticket from the sexton; 277 steps; ascent dark and fatiguing). Adjoining is an ancient *Baptistry*.

In the Via Luigi Sacco, to the left, near the Piazza Porcari, is the *Municipio*, formerly named *La Corte*, built for Duke Francis III. of Modena in 1775. In the right wing is the *Museo Civico*, a collection of prehistoric and Roman antiquities. The *Giardino Pubblico*, formerly the palace-garden, is laid out in the old Italian style; fine view of the Lake of Varese and the W. Alps, with Monte Rosa, from the top of the wooded ridge.

The *Villa Litta Modignani*, in *Biumo Inferiore*, a little to the N. of the N. Station, still bears traces of a skirmish fought here in 1859 between Garibaldi and the Austrians. — In *Biumo Superiore*, halfway between Biumo Inferiore and Bettole (see above), are the attractive *Villa Ponti* and *Villa Litta*.

The most attractive excursion from Varese is that to the ***Monte Tre Croci** (3555 ft.), which is ascended by a motor road and also by a **WIRE ROPE RAILWAY** (p. 221), 990 yds. long, opened in 1911. The lower station of *Vellone* (2070 ft.) lies beyond the short tunnel at the electric tramway terminus of *Prima Cappella* (p. 221). The upper station of *Campo dei Fiori* (3385 ft.), near which are a large hotel and some new villas, is 8 min. below the bare summit of the mountain (marked by a cross). The view is famous. It includes the small lakes of *Comabbio*, *Monate*, and *Biandronno*, the *Lago di Varese*, two arms of the *Lago Maggiore*, part of *Lake Como*, the *Brianza*, the *Bergamasque Alps*, and the wide, but often mist-covered plain extending past *Milan* and *Novara* to the *Colli Torinesi* (p. 36). The S. horizon is bounded by the long chain of the *Apennines*; the most prominent features of the W. Alps are *Monte Viso*, the *Graian Alps*, and *Monte Rosa* (morning-light most favourable). — A more comprehensive view, including the glacier-world of S. Switzerland, is obtained from the ($1\frac{3}{4}$ hr.) ***Monte Campo dei Fiori** (4025 ft.). From the summit a bridle-path descends to the *Sacro Monte*, running high above the *Valeuvia* (p. 224) and passing the *Punta Pizzella* (3070 ft.), a projecting spur on the N. side of the *Monte Tre Croci*.

Another **WIRE ROPE RAILWAY** (p. 221), 385 yds. long, opened in 1909 (steepest gradient 57:100), leads from the station of *Vellone* to the **Sacro Monte** (2885 ft.), a rocky protuberance on the S.E. slope of the *Monte Tre Croci*. The terminus lies beyond the village (*Alb. Camponovo*), near the former convent (founded 1475) and pilgrimage-church (16-17th cent.) of *Madonna del Monte*. In the vestibule of the church is a 13th cent. relief of the *Madonna*; in the dome traces of frescoes of ca. 1500. Picturesque ***View**. From the church a paved path descends to the hamlet of *Oronco* (1835 ft.; *Alb. del Riposo*, with garden and view), near the station of *Prima Cappella*. This path passes a statue of *Moses* and 14 chapels, adorned with 17th cent. frescoes and groups in painted stucco illustrating the mysteries of the rosary.

OTHER EXCURSIONS. To the S.E. to ($2\frac{1}{4}$ M.) *Bizzozero* (1240 ft.), by the *Milan road*, which commands beautiful views of the spurs of the Alps as far as the *Lake of Como*, of the S. end of the *Lago Maggiore*, and of the *Monte Rosa* group (tramway, see p. 222). From *Bizzozero* we may descend, partly through wood, via *Lozza* (1075 ft.) to (3 M.) *Castiglione* (p. 221) in the *Val d'Olon*a. — To the S. to ($1\frac{3}{4}$ M.) *Sant'Albino* and *Gazzada* (p. 220), returning via *Azzate* (1090 ft.; tramway, see p. 221), with its magnificent Alpine view. — To the S.W. via *Casbeno* (p. 224) and ($1\frac{1}{4}$ M.) *Bobbiate* (1080 ft.; tramway, see p. 221) to *Calcinate del Pesce*, on the N.E. bank of the **Lago di Varese** (785 ft.), and thence via *Oltrona al Lago* (970 ft.) and *Volto* (855 ft.; where there is an old *Lateranensian* monastery with interesting *Romanesque* cloisters) to (6 M.) *Gavirate* (p. 224). — To the *Colle Campiglio* (1485 ft.), $1\frac{1}{2}$ M. to the W., on the road to *Masnago* and *Laveno*, commanding a fine view; thence via ($1\frac{1}{4}$ M.) *Masnago* (1345 ft.; tramway, see p. 221) and ($2\frac{1}{2}$ M.) *Casciago* (1510 ft.; where the *Villa Castelbarco* affords a fine ***View** of the five lakes and of *Mte. Rosa*) to (3 M.) *Luvinate* (1370 ft.), whence a beautiful view is obtained of the *Lake of Varese* and the small adjacent *Lake of Biandronno* (790 ft.), and also of the farther distant (S.W.) lakes of *Monate* (880 ft.) and *Comabbio* (p. 220). From *Luvinate* we descend either via ($3\frac{3}{4}$ M.) *Barasso* (1320 ft.) to the rail. station of *Barasso-Comerio* or via ($1\frac{1}{2}$ M.) *Comerio* (1255 ft.) to (6 M.) *Gavirate* (p. 224). — From *Schieranna*, below *Bobbiate* (see above), in 1 hr., or from *Gavirate* in 35 min., across the *Lago di Varese* by small boat to the *Isola Camilla* or *Virginia*, generally known as *Isolino* (summer-restaurant), with the small *Museo Ponti*, containing relics of lake-dwellings (custodiated at the museum or in *Biandronno*).

Those who make a longer stay should take the pleasant **DRIVE** round the *Mte. Campo dei Fiori* via *Gavirate* (p. 224), *Cocquio* (1045 ft.), *Orino* (1450 ft.), *Brinzio* (1665 ft.), and *Fogliaro* (carr. 8-10 fr., with two horses 16-20 fr.).

The LIGHT RAILWAY TO LUINO (p. 221), at first skirting the highroad, diverges to the N. at *Bettole* and enters the picturesque *Valganna*, or upper valley of the Olona. It passes through the Olona gorge, with the (2 M.) shady *Grotte di Valganna* (restaurant, good beer), and skirts the small *Lago di Ganna*, on the left, to (6 M.) *Ganna* (1505 ft.; Alb. Valganna), the chief village in the valley, at the base of *Monte Poncione* (3258 ft.; view). It then skirts the pretty *Lago di Ghirla* (1430 ft.; fish abundant; frequented in winter by skaters from Milan) to (7½ M.) *Ghirla* (1475 ft.; Alb. dell' Annunciata), whence a road (4½ M.; electric railway projected; one-horse carr. 5 fr.) runs to the N.E. through the beautiful *Marchirolo Valley* down to *San Pietro* and *Ponte Tresa* (p. 219). The railway descends in windings to the N.W., with superb view of the mountains round the Lago Maggiore, viâ (8½ M.) *Cunardo* (1535 ft.), with the Varese electric works and reservoir, and (10½ M.) *Ferrera-Camartino* to (12 M.) *Grantola* (820 ft.), in the monotonous *Margorabbia Valley*. — 15½ M. *Luino*, see p. 232.

From Varese to *Como*, see p. 202; to *Laveno*, see R. 35.

The RAILWAY TO PORTO CERESIO crosses the Ferrovie Nord and then the *Olona*. — 39½ M. *Induno-Olona* (1300 ft.), with the Villa Medici. To the left rises the *Mte. Monarca* (2815 ft.). Tunnel. 41½ M. *Arcisate-Brenno*; Arcisate (1245 ft.; Alb. Marinoni) lies to the left, at the base of the finely-shaped *Sasso delle Corna* (3390 ft.). — The line curves round the *Monte Useria* (1810 ft.), with its pilgrimage-church. — 43½ M. *Bisuschio-Viggiù*.

At *Bisuschio* (1130 ft.), which lies in the *Val Brivio*, 1 M. to the W., is the interesting *Villa Cicogna*, with a large park and a splendid view of the Lake of Lugano. — The little town of *Viggiù* (1625 ft.; Touring Club Hot. *Viggiù*, good; Angelo, simple) lies 2 M. to the E. of the rail. station (diligence thrice daily) and is commanded by the church of *Sant' Elia* and by the **Palace Grand-Hôtel Prealpi* (1975 ft.; R. 3-8, B. 1¼, L. 3-4, D. 5-6, P. from 8, omn. 1½ fr.; closed from Oct. to April).

We descend into the *Val Brivio*. In the foreground to the left is a large granite-quarry (paving-stones), at *Cuasso al Monte* (1640 ft.).

46½ M. **Porto Ceresio** (p. 219). The rail. station lies close to the Lake of Lugano. Steamer 10 times daily in summer to (¾-1¼ hr.) *Lugano*, see pp. 217, 9.

35. From Milan to Laveno, on the Lago Maggiore, viâ Saronno and Varese.

45½ M. RAILWAY (*Ferrovie Nord Milano*) in 2-¾ hrs. (fares 4 fr. 25, 3 fr. 55, 1 fr. 80 c.); to (31½ M.) *Varese* in 1-2 hrs. (fares 3 fr. 70, 2 fr. 55, 1 fr. 35 c.). For return-tickets, comp. p. 227. — In clear weather this is a very attractive journey (best views to the left).

From Milan to (13½ M.) *Saronno*, see p. 198. — As we proceed, we have a fine view to the right of *Brunate*, the mountains round Lake Como, and *Mte. Generoso*. — 16 M. *Gerenzano-Turate*. The large Casa Umberto Primo at Turate (785 ft.) is a pensioners' home. — 19½ M. *Mozzate* (tramway to Como, see p. 199).

22½ M. *Tradate* (1024 ft.). To the left we obtain a grand view of the Valais Alps; in the foreground appear the *Mte. Campo dei Fiori* (p. 222) and the mountains round the Lake of Lugano.

26 M. *Venegono-Superiore-Castiglione* (1204 ft.).

About $1\frac{1}{2}$ M. to the W. of Venegono Superiore, and $5\frac{1}{2}$ M. to the S.E. of Varese (comp. p. 222; tramway to Bizzozero and carr., see p. 221), is **Castiglione Olona** (1055 ft.), on the *Olona*, with 1900 inhab. and some interesting works of art. In the main street (Via Vittorio Emanuele Secondo) is the *Casa Castiglioni*, the house of Cardinal Branda Castiglioni (d. 1143), a brick building with a handsome Gothic window and portal. — A few paces off, at the approach to the collegiate church (Via Cardinal Branca), lies the *Chiesa di Villa* or *Chiesa del Corpo di Cristo*, a large building in the style of Brunelleschi (p. 560), probably the oldest early-Renaissance edifice in Lombardy, with an elegant portal and the tomb of Guido Castiglioni (d. 1485). The Gothic COLLEGIATE CHURCH, situated high up above the wooded gorge of the Olona, contains, in the choir, frescoes (mostly much injured) painted about 1428 for Card. Castiglioni by *Masolino* of Florence, the master of Masaccio (pp. lv, 631): at the sides of the windows, scenes from the lives of SS. Stephen and Lawrence; on the vaulting, Annunciation, Marriage of the Virgin, Birth of Christ, Adoration of the Magi, Assumption of the Virgin, and Coronation of the Virgin; on the left is the monument of Card. Castiglioni by *Leonardo Griffus* (1143). The sacristy contains valuable church-furniture, incl. an ivory reliquary of the 8th cent. (?). — The sacristan ($\frac{1}{2}$ -1 fr.) conducts visitors across the court to the BAPTISTERY, which also is richly adorned with *Frescoes by *Masolino* (scenes from the life of John the Baptist; about 1135). Those on the entrance-wall (Angel appearing to Zacharias) and on the N. wall (l.) are almost completely destroyed. On the choir-wall: John preaching Christ as the Messiah; *Baptism of Christ (the three figures undressing themselves to the right are interesting indications of the awakening study of the human form); John preaching before Herod; above, on the vaulting, God the Father between angels. On the S. wall: John in prison; the daughter of Herodias begging the head of John the Baptist and bearing it to her mother. The rocky cave in the background contains the saint's tomb; on the vaulting, the Evangelists.

The train now enters the *Varesotto* (p. 220), crosses a viaduct, and reaches ($28\frac{1}{2}$ M.) *Malnate* (1150 ft.), the junction of the Como-Laveno line (p. 202). — We cross the valley of the *Olona* by a lofty viaduct. Beyond a tunnel we cross another ravine.

$31\frac{1}{2}$ M. **Varese** (p. 220), the junction of the electric railway from Milan to Porto Ceresio viâ Gallarate (R. 34).

The railway, traversing a tunnel, sweeps round Varese on the S. — $33\frac{1}{2}$ M. *Varese-Casbeno*, the station for the Excelsior Hôtel (p. 220). — Farther on view of the *Lago di Varese* (l.; p. 222) and the distant Monte Rosa. The lake comes fully into sight beyond ($36\frac{1}{2}$ M.) *Barasso-Comerio*. — We descend to ($38\frac{1}{2}$ M.) *Gavirate* (930 ft.), near the N.W. extremity of the Lago di Varese. In the vicinity are quarries of 'marmo maiolica', a kind of marble used for decorative purposes. To the *Isolino*, see p. 222.

In the foreground to the left is the Monte Mottarone (p. 238). $41\frac{1}{2}$ M. *Gemonio* (1015 ft.), with villas. Farther on the *Boesio*, which waters the *Valcuvia*, is crossed, and beyond (43 M.) *Cittiglio* its right bank skirted. The line then leads past the S. base of the precipitous *Sasso di Ferro* to —

$45\frac{1}{2}$ M. **Laveno** (p. 233), on the E. bank of Lago Maggiore, a station on the Bellinzona and Genoa line (p. 225) and also a steam-boat-station. Boat to the Borromean Islands, see pp. 236, 233.

36. From Bellinzona to Genoa.

RAILWAY to (155 M.) *Genoa*, express in 7-8 hrs. (fares 31 fr. 90, 22 fr. 45, 13 fr. 75 c.), ordinary trains in 13 hrs.: to (25 M.) *Luino* in 1-1½ hr. (fares 4 fr. 65, 3 fr. 25, 2 fr. 10 c.); to (34 M.) *Laveno* in 1½-2¾ hrs. (fares 6 fr. 40, 4 fr. 50, 2 fr. 90 c.). Best views to the right.

Oleggio is the junction of the extension of the Simplon Railway (R. 2) from Arona to Genoa. — At *Mortara* our line is joined by another coming from Milan, on which some of the through-trains from Milan to Genoa run. FROM MILAN TO GENOA, 106½ M., in 6½-7¾ hrs. (fares 19 fr. 75, 13 fr. 85, 8 fr. 90 c.); express in 4¼-5 hrs. (21 fr. 15, 14 fr. 80, 9 fr. 60 c.).

Bellinzona, see p. 9. Railway to (5½ M.) *Cadenazzo*, where the Locarno line diverges, see p. 227. — At (10½ M.) *Magadino* (p. 230) the train reaches the *Lago Maggiore*, and skirts its E. bank (views to the right; comp. the Map, p. 230). Opposite lies Locarno (p. 227). — Beyond (14½ M.) *Ranzo-Gerra* (opposite Brissago, p. 231) we cross the *Dirinella*, the Italian frontier.

17 M. *Pino-Tronzano*, the first Italian station. The bank becomes steep and rocky; numerous tunnels, cuttings, and viaducts. Delightful views of the lake to the right; opposite lies Cannobio (p. 231), and farther on is the promontory of Cannero, with its picturesque castles (p. 232). Near (21 M.) *Maccagno* (p. 231) the train crosses the *Giona*.

25 M. *Luino*, an international station, with Swiss and Italian custom-houses, see p. 232. — To *Lugano*, see R. 33; to *Varese*, see p. 223.

The line crosses the *Tresa* (p. 232). 29 M. *Porto-Valtravaglia* (p. 232). Beyond a tunnel under the castle of *Caldè* (p. 232) we skirt the bay of *Caldè* (opposite *Intra*, p. 233) and enter the *Tunnel of Caldè*, 1¾ M. long, penetrating the *Pizzoni di Laveno* (p. 233).

34 M. *Laveno* (Stazione dello Stato) is the steamboat-station for *Pallanza*, *Baveno*, *Stresa*, and the *Borromean Islands*, and the starting-point of the State Railway to *Gallarate* and *Milan* and of the Northern lines to *Varese*, *Saronno*, and *Milan*, and to *Varese* and *Como* (see p. 233).

The line quits the lake for a short distance. — 36½ M. *Leggiano-Monvalle*; 40½ M. *Ispra* (720 ft.), on a promontory (opposite *Belgirate* and *Lesa*, p. 239), near the *Punta d'Ispra*. — The last glimpse of the lake is obtained beyond (43½ M.) *Taino-Angera*. Opposite lies *Arona* (p. 239).

47 M. *Sesto Calende*, at the efflux of the *Ticino* from the lake, junction for the Simplon Railway (R. 2). A handsome iron bridge, with two roadways (the lower for the railway, the upper for the Simplon road), here spans the *Ticino*. The railway to *Arona* (p. 239) diverges to the right on the other side of the river.

We follow the right bank of the *Ticino*. 51 M. *Porto-Varalpombia*; then a long tunnel. — 53 M. *Pombia*.

56 $\frac{1}{2}$ M. **Oleggio** (760 ft.), a little town with 3100 inhab. is the junction of the branch-line to Arona and Genoa (p. 5).

A glimpse of Mte. Rosa is obtained to the right. Flat country.

67 M. **Novara** (p. 83), junction for Milan and Turin (R. 17).

Beyond (77 $\frac{1}{2}$ M.) *Borgo-Lavezzaro* we traverse rice-fields.

82 M. **Mortara** (355 ft.; *Alb. Tre Re*), with 7300 inhab., is the chief place in the *Lomellina*. The Gothic church of *San Lorenzo* contains an unskilfully restored carved altar of the Renaissance (16th cent.) and pictures by Lanini and Gaud. Ferrari. The Austrians defeated the Piedmontese here on Mar. 21st, 1849.

At Mortara the direct line to Milan diverges. FROM MILAN TO MORTARA, 32 $\frac{1}{2}$ M., in 1 $\frac{1}{2}$ -2 hrs. (fares 6 fr. 5, 4 fr. 25, 2 fr. 75 c.; express 6 fr. 65, 4 fr. 65, 3 fr. 5 c.). We start from the Central Station, and pass *Milano Porta Ticinese* (Pl. B, 8) and *Abbiategrosso* (395 ft.; Alb. San Giuseppe), with a *Church by Bramante (1497). We cross the Ticino to (24 $\frac{1}{2}$ M.) **Vigevano** (380 ft.; *Falcone*), a town of some importance in the silk-trade, with 18,000 inhab. and a spacious market-place (Piazza Ducale or del Duomo), dating from the reign of Lodovico il Moro (p. 151), the arcades of which still exhibit traces of early-Renaissance decorations (perhaps by Bramante). The Gothic *Castello*, practically rebuilt by Bramante and Leonardo da Vinci in 1492, has an elegant Renaissance loggia by Bramante (in the upper story of the court); the upper portion of the main tower is a copy of the Castello tower at Milan (p. 173). Steam-tramway from Vigevano to *Novara* (p. 83). — 32 $\frac{1}{2}$ M. *Mortara*.

Mortara is also the junction for the VERCELLI-PAVIA line: 42 M., in 3-3 $\frac{3}{4}$ hrs. (fares 7 fr. 80, 5 fr. 45, 3 fr. 50 c.). Stations unimportant. *Vercelli*, see p. 82; *Pavia*, see p. 240. — From Mortara to *Asti*, see p. 61.

92 $\frac{1}{2}$ M. **Sartirana** (325 ft.); 96 $\frac{1}{2}$ M. **Torreberetti** (290 ft.), the junction of the Pavia and Alessandria line (p. 243).

To the left the chain of the *Apennines* forms a blue line in the distance. The train crosses the *Po*. — 100 M. *Stazione di Valenza*, junction for Vercelli and Alessandria (p. 83), lies 1 $\frac{1}{2}$ M. to the N.W. of **Valenza** (410 ft.), with 10,000 inhab. and a cathedral of the 16th century. — Tunnel 1 $\frac{1}{3}$ M. in length, piercing the *Monferrato*, the name given to the wine-growing outliers of the Colli Torinesi (p. 36). — 103 $\frac{1}{2}$ M. *Valmadonna*; several prettily situated little towns (e.g. San Salvatore Monferrato, p. 62) lie on the chain of hills to the right. The *Tanaro* is then crossed.

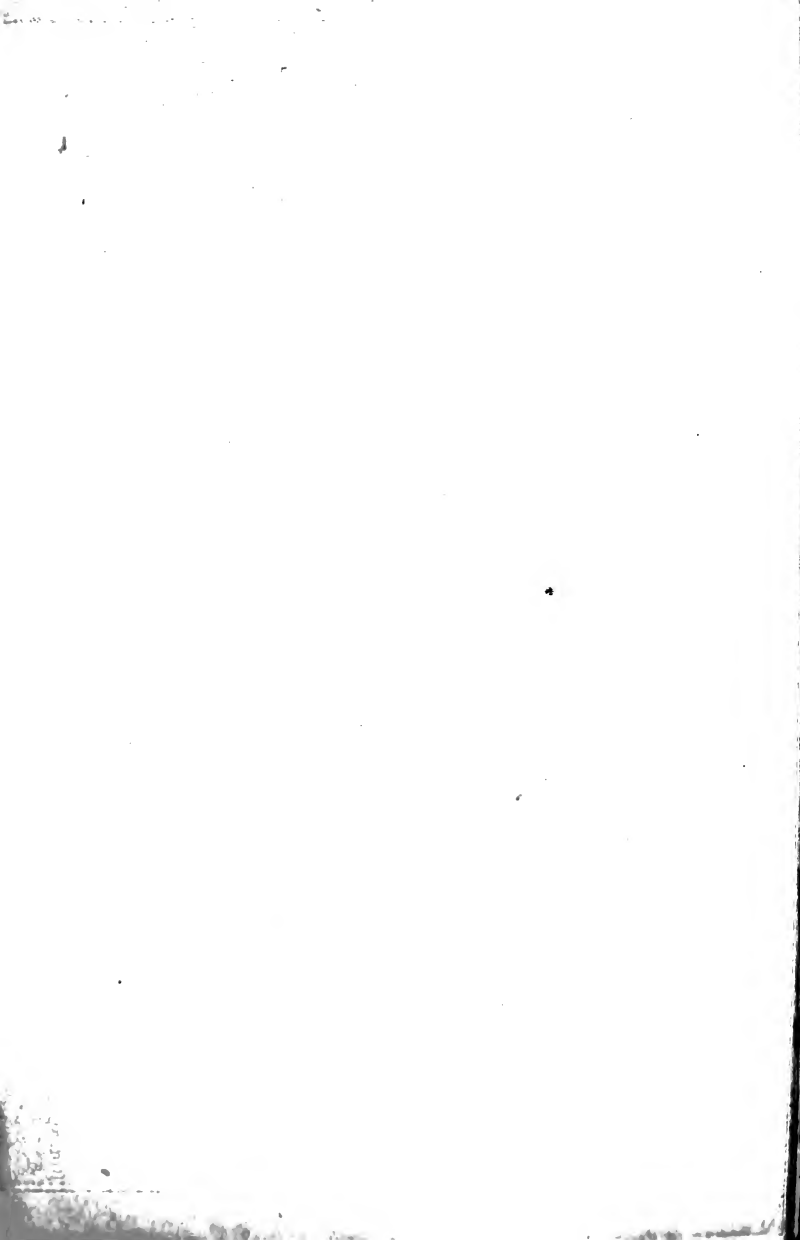
108 $\frac{1}{2}$ M. **Alessandria**, and thence to (155 M.) *Genoa*, see R. 13c.

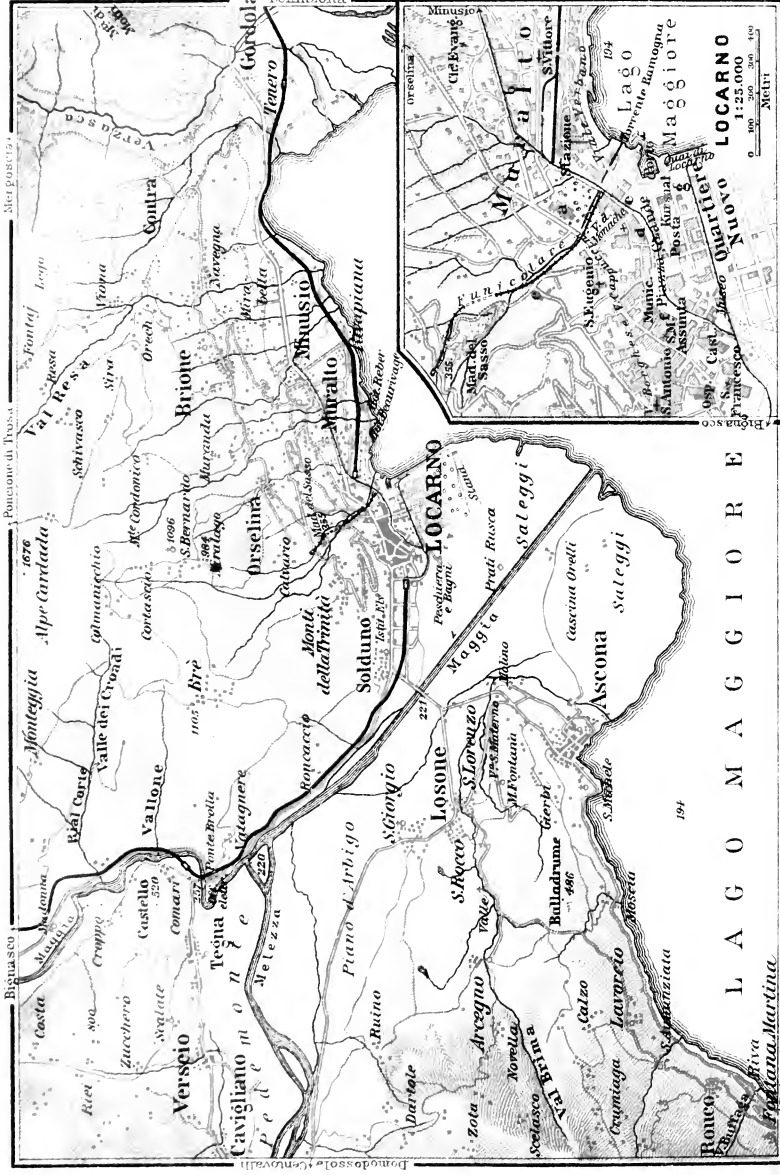
37. Lago Maggiore.

PLAN for a circular tour round the three lakes, see p. 203. The finest part of the Lago Maggiore is the W. bay, with the *Borromean Islands*, which are best visited from Pallanza, Stresa, or Baveno by small boat, though the hurried traveller may accomplish the excursion by steamer.

Railways (stations are denoted by a capital R in the following description). — FROM BELLINZONA TO LOCARNO, 13 $\frac{1}{2}$ M., in $\frac{3}{4}$ hr. (fares 2 fr. 30, 1 fr. 60, 1 fr. 15 c.). Through-tickets incl. the steamboat on the Lago Maggiore are issued for Pallanza (5 fr. 90, 5 fr. 20, 3 fr. 15 c.) and other points.

FROM BELLINZONA TO SESTO CALENDE VIA LUINO, 47 M., in 2-3 hrs. (fares 9 fr. 15, 6 fr. 45, 4 fr. 30 c.). See R. 36.





LAGO MAGGIORE

Rivera
Martina
Fellana
Ronco

FROM PALLANZA-FONDO-TOCE TO SESTO CALENDE VIÀ ARONA, 20 $\frac{1}{2}$ M., in 1-1 $\frac{1}{2}$ hr. (fares 3 fr. 85, 2 fr. 70, 1 fr. 75 c.).

From Luino to Lugano, see pp. 220, 219; from Laveno to Varese (Porto Ceresio, Como, Milan), see R. 35.

Steamboats (comp. p. xix; some of the boats are saloon-steamers, with restaurants on board, L. 3, D. 4 $\frac{1}{2}$ fr.), 4-5 times daily in summer from Locarno to Arona and 5-6 times daily from Luino to Stresa. From Locarno to Arona 5 $\frac{1}{2}$ -6 $\frac{1}{2}$ hrs.; from Luino to Isola Bella 2 $\frac{1}{2}$ -3 $\frac{1}{2}$ hrs. (from Laveno 1-1 $\frac{1}{4}$, from Pallanza $\frac{1}{2}$ hr.); from Isola Bella to Arona 1 $\frac{1}{4}$ -1 $\frac{1}{2}$ hr. The steamers are often late. Fares from Locarno to Arona 6 fr. 5 or 3 fr. 45 c., from Luino to Isola Bella 3 fr. 25 or 1 fr. 90 c., from Isola Bella to Arona 1 fr. 90 or 1 fr. 20 c.; ticket valid for three days all over the lake (biglietto di libera percorrenza) 9 fr. 50, 5 fr. 50 c.; fifteen-day ticket (valid for a year, for week-days only) 15 fr. 60, 10 fr. 60 c.; Sun. ticket (biglietto festivo; July to Oct.; not valid for all steamers) 1 fr. 50 c., 1 fr. Tickets purchased on board the steamers cost 10 c. more in each case. Ordinary return-tickets are valid for 2 days, Sun. return-tickets for 3 days. Return-tickets, valid for 8 days, are issued at the chief stations on the lake to *Milan* (steamer to *Laveno*, thence N. Railway vià *Varese*); fares 13 fr., 9 fr. 40, 5 fr. 60 c. (Sunday return-tickets 8 fr., 6 fr., 3 fr. 80 c.). — **STEAMBOAT STATIONS** are indicated in the following description by heavier type. The following stations are not always touched at: *Magadino*, *Ascona*, *Ranzo*, *Maccagno*, *Cannero*, *Oggebbio*, *Ghiffa*, *Porto Valtravaglia*, *Suna*, and *Isola Superiore*. — The Italian customs examination takes place between Brissago and Cannobio, the Swiss between Brissago and Magadino, both on board the steamers.

FROM BELLINZONA TO LOCARNO (fares, see p. 226). The train diverges to the right from the Lugano line (p. 9) at (2 $\frac{1}{2}$ M.) *Giviasco* and traverses the broad valley of the *Ticino*, which enters the Lago Maggiore. — 5 $\frac{1}{2}$ M. *Cadenazzo*, the junction of the line skirting the E. bank of the lake to Luino, Novara, and Genoa (R. 36). — The Locarno branch crosses the *Ticino* beyond *Cugnasco* (on the right), and the *Verzasca*, which dashes forth from a gorge on the right, a little short of (11 M.) *Gordola-Val Verzasca*. It then skirts the Lago Maggiore to (13 $\frac{1}{2}$ M.) *Locarno*.

Locarno (R). — **Railway Stations.** 1. *St. Gotthard Station* (restaurant), at *Muralto*, 4 min. from the pier and from the Piazza Grande. 2. *Stazione Vallemaggia* ('Locarno Sant' Antonio'), at the W. end of Locarno, 8-10 min. from the Piazza Grande, a secondary station of the electric railway to *Bignasco* (p. 230).

Hotels. At *Locarno* and *Muralto*: *GR.-HÔT. LOCARNO (Pl. a), above the station, 240 beds at 4 $\frac{1}{2}$ -8, B. 1 $\frac{1}{2}$, L. 4, D. 6, P. 10-15, omn. 1 $\frac{1}{2}$ fr., many English visitors, *HÔT. DU PARC (Pl. b), on the road to Minusio, 130 beds from 3, B. 1 $\frac{1}{2}$, L. 3 $\frac{1}{2}$, D. 5, P. 8-12 fr., *HÔT. REBER, Viale Verbano, $\frac{1}{2}$ M. to the E. of the pier, 140 beds at 3-6, B. 1 $\frac{1}{2}$, D. 4 $\frac{1}{2}$, S. 3 $\frac{1}{2}$, P. 8-13, omn. $\frac{3}{4}$ fr., German, these three with lifts, central heating, and gardens. — *HÔT. MÉTROPOLE (Pl. d), Piazza Grande, with lift and central heating, 75 beds at 2 $\frac{1}{2}$ -4, B. 1 $\frac{1}{2}$, L. 3, D. 4, P. 7-12, omn. $\frac{1}{2}$ fr.; *HÔT. BEAU-RIVAGE, on the Viale Verbano, with central heating and garden, 45 beds at 2 $\frac{1}{2}$ -4, B. 1 $\frac{1}{4}$, D. 3 $\frac{1}{2}$, S. 2 $\frac{1}{2}$, P. 6-10, omn. $\frac{3}{4}$ fr.; *HÔT. BELVEDERE (Pl. e), in the Val Ramogna, below the Madonna del Sasso (p. 229), with central heating and garden, 45 beds at 1 $\frac{1}{2}$ -2 $\frac{1}{2}$, D. 3, P. 6-8, omn. $\frac{1}{2}$ fr.; *HÔT. DU LAC (Pl. c), Piazza Grande, near the pier, with café-restaurant, 45 beds at 2 $\frac{1}{2}$ -4, B. 1 $\frac{1}{4}$, D. 3 $\frac{1}{2}$, S. 2 $\frac{1}{2}$, P. 6 $\frac{1}{2}$ -8 fr., HÔT. SUISSE ET ITALIE (Pl. f), Piazza Grande, with central heating ($\frac{1}{2}$ fr.) and restaurant, 25 beds at 2-3, D. 3 $\frac{1}{2}$, P. 7-9 fr., Italian, good, HÔT.-PENS. TERMINUS-SIEBENMANN, Via alla Ramogna, with wine room, 22 beds at

2-3, B. 1 $\frac{1}{4}$, P. 6-8 $\frac{1}{2}$ fr., HÔT. MILANO (Pl. g), Via Antonio Ciseri, near the pier, R. 1 $\frac{1}{2}$ -2 $\frac{1}{2}$, B. 1 $\frac{1}{4}$, P. 6-8 fr., HÔT. BAHNHOF, R. 1 $\frac{1}{2}$ -2, D. 2-2 $\frac{1}{2}$ fr.; these five suitable for passing tourists. — At *Locarno-Monti* (p. 229): *HÔT.-PENS. SIEBENMANN, finely situated with terrace and restaurant, R. 2-1, D. 3 $\frac{1}{2}$ -1, P. 7-12 fr.; HÔT. GÜTSCH AL SASSO, with restaurant; KURHAUS ORSELINA, R. 2-3, P. 6 $\frac{1}{2}$ -7 fr.

Pensions (usually in open situations with gardens; some closed in summer). In Locarno: *Pension Villa Erica*, P. 5 $\frac{1}{2}$ -10 fr., *Germania*, 6 $\frac{1}{2}$ -8 fr., *Villa Eden*, 5-7 fr., these three on the road to the Piazzale della Trinità; *Villa des Lilas*, in the Quartiere Nuovo, for invalids, from 7 fr. — In Muralto: *Villa Elisabeth*, 6-9 fr.; *Villa Libertà*, 6 $\frac{1}{2}$ -8 fr.; *Splendide*, from 6 fr.; *Mimosa*, 6-8 fr.; *Primavera*, 6-7 $\frac{1}{2}$ fr.; *Villa Muralto*, 5-8 fr.; *Quisisana*, 5 $\frac{1}{2}$ -7 $\frac{1}{2}$ fr.; *Villa Camelia*, 6-7 fr.; *Villa Frida* (vegetarian), 5 $\frac{1}{2}$ -8 fr.; *Palmiera* (Mrs. Carter), 6-7 fr.; *Villa Myosotis*, 5-6 fr.; *Villa Rossa*, 5 $\frac{1}{2}$ -7 fr.; *Helvetia*, 5-7 fr. — In Minusio: *Graf*, 5-6 fr. — In Locarno-Monti: *Planta*; *Mirastori*, with open-air café, 4 $\frac{1}{2}$ -6 $\frac{1}{2}$ fr.; *Kurhaus Monti*, from 6 fr.; *Villa Ceres*, with open-air pavilions, 5-7 fr., *Villa Lotos*, 6-8 fr.; these five vegetarian pensions, near the Piazzale della Trinità.

Restaurants. *Ristorante del Giardino* (with beds), near the pier, *Ristorante San Gottardo*, Via alla Ramogna, two good Italian houses; *Restaur. Gütsch al Sasso* (see above), *Café-Restaurant Funicolare* (D. 2 $\frac{1}{2}$ fr.); these two in Locarno-Monti.

Cafés. *Caffè Locarno* (also confectioner), *Caffè Svizzero*, both in the Piazza Grande. — CONFECTIONER. *Scheuer*, Piazza Grande. — BEER SALOON. *Hôt. du Lac* (p. 227).

Post & Telegraph Office, Piazza Grande.

Banks. *Banca Svizzera Americana*, *Banca Credito Ticinese*, both in the Piazza Grande. — **Photographs** (also photographic materials). *Fratelli Büchi*, Via alla Ramogna.

Physicians. *Dr. Balli*; *Dr. Morel*; *Dr. Strauss*; *Dr. Vivanti*.

Baths. *Stabilimento Rimoldi*, near the gas-works, with trout-breeding. — **Enquiry Office** (9-12 & 2-6), Via alla Ramogna, close to the Hôt. du Lac.

Kursaal-Casino, Piazza Grande, with variety performances and gaming-rooms.

Tramway from the Stazione Vallemaggio (p. 230) viâ the Piazza Grande, St. Gotthard Station (15 c.), and Via Orselina (Muralto) to Minusio (25 c.), every 16-21 minutes.

Cable Railway to the *Madonna del Sasso* (p. 229), starting every $\frac{1}{4}$ hr. from the lower station (675 ft.) in the Via alla Ramogna, and stopping at the Grand-Hôtel and the 'Santuario'; the terminus lies 5 min. above the church. Fares, up 90 or 60, down 40 or 30 c., return 1 fr. or 70 c. (Sun. & holidays 90 & 60 c.).

Motor Boats two or three times daily in the season (at other times on Mon., Thurs., & Sat.) to Magadino and Gerra (return-fare 60-80 c.; special rates for excursion-parties). — **Rowing Boats**, $\frac{1}{2}$ hr., 1 fr.; 1 hr., 1 $\frac{1}{2}$ fr.; each additional hr., 1 fr.

Motor Omnibus to Brissago thrice daily in 50 min. (1 fr.).

Locarno (680 ft.), a quiet place with 3600 inhab., is situated on the N. shore of the lake, at the mouth of the *Maggia*, the deposits of which have formed a large delta. Owing to its beautiful environs it has of late become a favourite spring and autumn resort, while its mild climate (mean winter temperature 37° Fahr.) attracts winter-residents also. In the middle ages Locarno belonged to the bishops of Como and afterwards to Milan, but it was ceded to Switzerland by Massimiliano Sforza (p. 151) in 1513. The expulsion of the protestants in 1553 arrested the development of the town. The character of the architecture and population is Italian.

The focus of life and traffic is the long *Piazza Grande* (large market every second Thurs.), with arcades on the N. side. To the S. are the modern buildings of the *Quartiere Nuovo*. — From the S.W. end of the *Piazza Grande* we reach the old *Castello* of the Visconti (p. 151), besieged in vain by 10,000 Swiss in 1502 and partly demolished in 1518. Close by are the remains of the old harbour and the primary school, with a small *Museum* (adm. 50 c.).

From the harbour, on the E. side of the *Piazza Grande*, the *Quai di Locarno* (views) leads S. to the *Bosco dell'Isolino* and the *Saleggi*, in the *Maggia delta*. — The *Viale Verbano*, the favourite lake-promenade, runs E. from the pier to (25 min.) the village of *Rivapiana*, with the old *Castello di Ferro* and the church of *San Quirico*.

Beyond the *Ramogna*, above the railway, lies **Muralto**, with 1500 inhab., pretty gardens, and the old parish-church of *San Vittore* (rebuilt in the 12th cent.), with an ancient crypt. On the tower is a large relief of St. Victor on horseback. — Adjoining *Muralto* is the village of *Minusio* (tramway, see p. 228).

In the *Val Ramogna*, on a wooded eminence above the town, is the pilgrimage-church of *Madonna del Sasso* (1165 ft.), reached either by the cable-railway (p. 228) or by a footpath ('Route de Calvaire'; $\frac{1}{2}$ hr.). The church, founded in 1480 and rebuilt in 1569, contains an Entombment, by *Ciseri* (to the left), and a Flight into Egypt, by *Bramantino* (to the right). Fine view of the lake, especially from the porticus on the S. side of the church.

On the sheltered slopes (good views) near the terminus of the Cable Railway (1250 ft.; restaurants, see p. 228) lie the villas, hotels, and pensions of **Locarno-Monti** (p. 228). The best return-route crosses the *Piazzale della Trinità* (restaurant), 10 min. to the W. of the terminus, and passes the chapel of the *Santissima Trinità dei Monti* (1325 ft.). Hence we keep to the left (view of N. arm of lake) and follow the windings of the highroad down to the ($\frac{1}{2}$ hr.) *Piazza Sant' Antonio*, to the W. of the *Piazza Grande*. A second road leads to the right to (20 min.) *Muralto* and (turning finally to the left) to ($\frac{1}{2}$ hr.) *Minusio* (see above).

LONGER EXCURSIONS. From the terminus of the wire-rope railway to the N.W., viâ (20 min.) *Orselina* (1495 ft.) to (1 hr.) *San Bernardo* (3230 ft.; Pens. Alpenheim, 6-7 fr.); then viâ the (20 min.) chapel of *San Bernardo* (3595 ft.; view of the lake) and the *Alp Cavadada* (5500 ft.) to the (2 hrs.) *Poncione di Trosa* (6150 ft.), a grand point of view. From *San Bernardo* we return viâ *Brè* (3625 ft.; inn) to the *Piazzale della Trinità* (see above). — From *Orselina* to the E., along the highroad (diligence from the *Madonna del Sasso* twice daily), to (2 M.) *Brione* (1420 ft.; fine view) and ($3\frac{1}{2}$ M.) *Contra* (1640 ft.), about 2 M. above the rail. station of *Gordola-Val-Verzasca* (p. 227); then to the N., high above the *Val Verzasca*, to (7 M.) *Mergoscia* (2410 ft.). — To the W. to ($\frac{1}{4}$ hr.) *Solduno*, then across the *Maggia* and straight on to (20 min.) *Losone*, with large wine-cellars (good wine), or to the left to ($\frac{1}{2}$ hr.) *Ascona* (p. 230) and by the bank of the lake (luxuriant vegetation) to ($1\frac{3}{4}$ hr.) *Brissago* (p. 231).

The route from Losone 'over the hill' and past *Ronco* (1165 ft.) is still more picturesque. In the church of Ronco is a St. Martin by Ciseri.

FROM LOCARNO TO BIGNASCO, 18 M., electric railway in 1½ hr. (fares 3 fr. 65, 2 fr. 55 c.; return-fares 5 fr. 85, 4 fr. 5 c.; no first class; special trips for tourists on Mon., Wed., & Sat. afternoons, in 1 hr.). Views to the left, except at Ponte Brolla. — The trains start at the St. Gotthard Station and stop first at (¾ M.) *Locarno Sant' Antonio* (Vallemaggia station, p. 227). At (1¼ M.) *Solduno* (p. 229) begins the *Valle Maggia*, the valley (25 M. long) of the clear and gravelly *Maggia*. The inhabitants of the quaint villages are wont to emigrate to transatlantic lands but always with the view of returning. To the left opens the *Pedemonte*, the lowest step of the valley of the *Melezza* (*Valle Centovalli*) and of the *Val Onsernone* (see *Baedeker's Switzerland*). — Just short of (3 M.) *Ponte Brolla* (855 ft.) we have a *View from the bridge (r.) of the rapids of the *Maggia*, in a narrow ravine. — 8½ M. *Maggia* (1080 ft.), the pleasant little chief place of the valley. To the right is the *Cascata della Pozzaccia*. In the foreground rises the fine pyramid of the *Madone di Camedo* (8035 ft.). — Beyond (12½ M.) *Someo*, to the left, is the *Soldadino Fall*. We cross the *Maggia*. To the left is the mouth of the *Valle di Campo* (see *Baedeker's Switzerland*). — 16 M. *Cevio* (1370 ft.), with the Pretorio, the old official residence of the Bailiffs. — 18 M. **Bignasco** (1145 ft.; *Hôt. du Glacier*, R. 2-3, D. 3½, S. 2½, P. 6-9 fr., closed from Nov. to Feb.; *Alb. della Posta*) lies amid magnificent mountain-scenery at the mouth of the *Val Bavona*, which runs up to the ice-clad *Monte Basòdino* (10,745 ft.; see *Baedeker's Switzerland*). Crossing first the *Bavona* and then the *Maggia*, we reach the picturesque old part of the village, with wooden hay-barns standing on stone supports resembling mushrooms. Beyond is a fine waterfall.

The ***Lago Maggiore** (635 ft.; greatest depth 1220 ft.), the *Iacus Verbanus* of the Romans, is about 40 M. long and averages 2-3 M. in width (area 82 sq. M.). It seems to owe its existence to some great lateral movement of the S. Alps, for on its E. bank, near Luino and Laveno, the S. Alpine limestone zone abruptly terminates. The N. part of the lake belongs to Switzerland; the W. bank beyond the brook *Valmara* and the E. bank beyond the *Dirinella* belong to Italy. Its principal tributaries are on the N. the *Ticino* (*Tessin*) and the *Maggia*, and on the W. the *Toce* (*Tosa*; pp. 4, 235). The river issuing from the S. end of the lake retains the name of *Ticino*. The banks of the N. arm are bounded by lofty mountains, for the most part wooded, whilst those of the S. arm become flat near Arona. The water is of a green colour in its N. arm and deep blue towards the S.

Opposite Locarno, at the mouth of the *Ticino*, lies **Magadino** (R; *Hôt.-Pens. Ruffoni*, with café-restaurant on the lake; *Pens. Viviani*, 4½-5 fr.), at the foot of *Monte Tamaro* (p. 16).

To the S. of Locarno we have a view into the valley of the *Maggia* (see above). Farther on the W. bank of the lake is studded with villages and country-houses. On the bank of the lake runs the road from Locarno to Pallanza. In an angle lies **Ascona** (B; *Hôt.-Pens. Semiramis*, P. 5-9 fr.), with a ruined castle, a sanatorium ('Monte Verita'), and several villas; higher up, on the slope, *Ronco* (see above). Passing the two small *Isole di Brissago*, the





Scale: 1:250,000

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Imperia

Savona

La Spezia

Porto Tino

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BIELLA

VERBANIA



steamer reaches *Gerra* and **Ranzo** (R; *Ristorante Masa*), on the E. bank. — On the W. bank lies **Brissago** (**Grand-Hôtel*, on the lake, with garden, 95 beds at 3½-8, B. 1½, L. 4, D. 5, P. 8-15 fr.; *Hôt. du Myrthe*, at the pier, 25 beds, P. 5-6 fr., good; *Alb. Vanetti*, *Alb. Svizzero*, in the village, unpretending), the last Swiss station, at the E. base of *Monte Limidario* (7180 ft.; view). Its picturesque villas lie amid luxuriant gardens, and the slopes above are covered with vines, fig-trees, olives, and pomegranates; even the myrtle flourishes in the open air. By the church, near the pier, is a group of fine old cypresses. At the N. and S. ends of the village are tobacco factories, producing 'Brissago cigars'. Beyond those to the S. is the *Madonna del Ponte*, a small Renaissance church in the Lombard style. A 'Route de Calvaire' leads through the wooded ravine behind the village past a chalybeate spring to the high-lying church of *Madonna del Monte*.

Opposite Brissago, on the E. bank, lies the Italian village of *Pino Lago Maggiore* (R).

On the W. bank lie *Sant' Agüta* and **Cannobio** (*Alb. Cannobio e Savoia*, on the lake, 58 beds at 2-3, B. 1¼, P. 6-8 fr., well spoken of; *Alb. delle Alpi*, moderate; **Pens. Villa Badia*, 1½ M. to the S., 330 ft. above the lake, 25 beds, P. 6-8 fr.). Cannobio (2500 inhab.), one of the oldest and most prosperous villages on the lake, is situated on a plateau at the entrance of the cool *Valle Cannobina*, and is frequented by Italians in summer. Near the pier stands the Renaissance church of the *Santuario della Santissima Pietà*, in the style of Bramante; the dome and the octagonal choir are by Pellegrino Tibaldi (1571); at the high-altar is a *Bearing of the Cross, by Gaud. Ferrari (about 1525). — Cannobio is the station of the Italian 'torpedo-boats' in the preventive service (p. 286).

Pleasant walk (also omn.) up the beautiful Valle Cannobina to (½ hr.) the *Bains-Hôtel Casino* (June-Sept.), a hydropathic, and thence viâ *Traf-flume* to the (20 min.) *Orrüdo di Sant'Anna*, a grand rocky gorge with a waterfall to which boats can ascend (boatman to be brought from *Traf-flume*, ½-1 fr.). Thence viâ *Cursolo* (2930 ft.) and *Santa Maria Maggiore* (2675 ft.), in the Vigizzo valley, to *Domodossola*, see *Baedeker's Switzerland*. — A walk along the road to (½ M.) *Cannero* (p. 232) may be recommended.

The steamer now steers to the E. bank (to the W. the *Castelli di Cannero*, p. 232, and stops at **Maccagno** (R), which has two stations: *Maccagno Superiore* (B), to the N. of the *Giona*, and *Maccagno Inferiore* (*Hôt. Moderne*, R. 1½-3, P. 6-8 fr.; *Alb. della Torre*), with a picturesque church and an ancient watch-tower. Hence we may visit the (2 hrs.) loftily situated *Lago d'Elvio* (3025 ft.; inn). To the S. appear *Stresa* and *Mte. Mottarone*. — Farther on the viaducts and tunnels of the *Bellinzona and Genoa line* (p. 225) are seen skirting the lake. Passing *Colmeagna*, in a wooded ravine, we next reach —

Luino (R). — The STEAMBOAT PIER adjoins the waiting-room (L. 2½, D. 4½ fr.) of the *Steam Tramway to Ponte Tresa* (Lugano; see p. 9). By passing to the left of this station and to the right of the statue of Garibaldi, following the wide Via Principe di Napoli for 9 min., then turning to the left, we reach in 3 min. more (omnibus 40, trunk 50, smaller package 25 c.) the STAZIONE INTERNAZIONALE, the station of the Bellinzona and Genoa line (R. 36), where the Italian and Swiss custom-house examinations take place (Restaurant, L. 2-2½, D. 3-4 fr., incl. wine).

HOTELS. **Grand-Hôtel Simplon et Terminus*, on the lake, to the S.W. of the town, with central heating and garden, 80 beds at 3-5, B. 1½, L. 3, D. 4, P. 8-12, omn. 1 fr.; *Eden Kursaal-Hôtel*, Piazza Garibaldi, with restaurant on the lake, 25 beds at 3-5, B. 1¼, L. 3, D. 4½, P. 9-12, omn. 1 fr.; *Hôt. Schweizerhof et Poste*, 50 beds at 2-3, P. 7-9 fr., *Vittoria*, 40 beds at 2-2½, P. 6-8 fr., *Ancora et Bellevue*, R. 1½-3, P. 6-9 fr., these three near the steamboat pier; *Métropole*, P. from 6 fr.; *Falcone*, plain but good. — Near the Stazione Internazionale: *Alb. Milano*, R. 2, L. 2½, D. 3½, P. 6-8 fr., incl. wine. — *Caffè Clerici*, by the pier.

Luino (690 ft.), an industrial town with 3800 inhab. and several pleasant villas, is situated near the junction of the *Margorabbia* (p. 223) with the *Tresa* (p. 219). The *Statue of Garibaldi*, near the pier, commemorates his brave but futile attempt to continue the contest here with his devoted guerilla band after the conclusion of the armistice between Piedmont and Austria on Aug. 15th, 1848. The church of *San Pietro in Campagna*, in the S.W. part of the town, contains injured frescoes by *Bernardino Luini* (ca. 1470-1532; p. 158), said to have been a native of the place. Luino has a trout-breeding station.

Pleasant walk to *Maccagno* (p. 231). — On the lake, beyond the junction of the *Tresa* with the *Margorabbia*, ¾ M. to the S.W., lies *Germignaga*, with large cotton and silk factories.

Electric railway viâ Cunardo to *Bettole (Varese)*, see p. 221.

On rocky islets near the W. bank rise two ruined castles, the *Castelli di Cannero*, the property of Count Borromeo. In the 15th cent. they harboured the five brothers Mazzarda, notorious brigands, the terror of the district. — **Cánnero** (*Alb. d'Italia*, R. 2-3, P. 6-7 fr., good; *Hôt.-Pens. Nizza*, *Alb. Reale*, *Alb. Liguria*, all on the lake; *Alb. San Remo*, in the village) is beautifully situated on the sunny S. slopes of *Monte Carza* (3670 ft.), in the midst of vineyards and orchards. On the edge of the rock, ½ hr. to the W., is the village of *Oggiogno* (*Ristorante del Belvedere*, with pension), affording fine views. Ascent of *Mte. Zeda*, see p. 235.

We next pass the little village of *Barbè*, with its slender campanile, then *Oggebbio* (*Hôt. de la Poste*, R. 1½-3, P. 6 fr., well spoken of), built in terraces on the mountain slopes, amid chestnut woods and rich vegetation, both on the W. bank, and **Porto Valtravaglia** (R; *Ristorante del Sole*), on the E. bank. To the S.W. of the last are the old tower of the *Castello di Caldè*, on a rocky hill with quarries and cement-works, and *Caldè*, on the small bay at the N. base of the *Pizzoni di Laveno* (p. 233).

Farther on lies *Ghiffa* (*Hôtel Ghiffa & Ristorante Rebec-*

chino, P. from 7 fr.; *Alb. Centrale*), on the W. bank, with beautiful gardens on the Intra road. — The steamer steers obliquely across the lake, a magnificent view soon opening out in clear weather. On the N.W., to the right of the blunted cone of the Mte. Rosso (p. 235), is the glacier-clad Simplon group (Portjengrat, Weissmies, Fletschhorn, etc.); to the S.W., the Isola Bella, with the woody slope of Mte. Mottarone (p. 238) as background; to the S., beyond the Pizzoni di Laveno, the Sasso di Ferro (see below). As soon as the boat enters the Bay of Laveno, between the *Punta San Michele* (l.; see below) and the *Punta di Cerro*, the imposing Mte. Rosa group becomes suddenly visible to the W., towering over the white quarries of Feriolo (p. 236).

Laveno (R). — RAILWAY STATIONS. 1. *Stazione Ferrovie Nord Milano*, near the pier (view), for lines to Varese and Como (p. 202) and to Varese, Saronno, and Milan (R. 35). — 2. *Stazione Ferrovie dello Stato*, $\frac{1}{2}$ M. to the S.E., beyond the Boesio, for the lines to Gallarate and Milan (p. 220 & R. 2) and to Bellinzona, Luino, and Genoa (R. 36). Omnibus from the pier 30 c. (included in through-fare).

HOTELS. **Hôt.-Pens. Bellevue*, 60 beds at $2\frac{1}{2}$ -3, P. 6-8 fr.; *Alb. della Posta*, at the E. end of the town, no view, 35 beds at $2-2\frac{1}{2}$, P. 7 fr., a fair Italian house; *Alb. Laveno*, near the harbour.

Laveno, a quiet place with 1800 inhab., lies at the foot of the *Pizzoni di Laveno* (3325 ft.) and of the *Sasso di Ferro*, on a small bay at the mouth of the *Boesio*. In 1849-59 it was a fortified harbour for the Austrian gun-boats. A monument near the quay commemorates the Garibaldians who fell in 1859. The *Via del Canone* leads in $\frac{1}{4}$ hr. to the *Punta San Michele* and the *Villa Pullè*, with a fine park. The site of Fort San Michele is marked by a *Torre Commemorativa* (1889).

Behind Laveno rises the green *Sasso di Ferro* (3485 ft.), the most beautiful mountain on the lake, easily ascended in $2\frac{1}{2}$ -3 hrs. (red way-marks) and commanding a magnificent view of the lake, the plain as far as Milan, and the Monte Rosa chain. — About 6 M. to the N.E. of Laveno, behind the Sasso di Ferro, lies the hamlet of *Vararo* (2380 ft.), whence we may ascend the **Monte Nudo* (1052 ft.; $1\frac{1}{2}$ hr.), perhaps the finest view-point in the district, commanding the Lago Maggiore, the Lago di Lugano, the Lago di Varese, and the Valaisian Alps. — Interesting excursion to the convent of *Santa Caterina del Sasso*, $1\frac{1}{4}$ hr. from Laveno, high above the lake. We may go either by land (carr. 5 fr.) viâ *Cerro*, for which a road diverges to the right beyond the bridge over the Boesio, and thence by a picturesque footpath; or direct by boat from Laveno. Charming view of the Borromean Islands and the snow-mountains to the W.

From Laveno to the *Borromean Islands* and *Pallanza* (pp. 236, 234), boat with three rowers, 10-12 fr.: to Isola Bella $1\frac{1}{2}$ hr.; thence to Isola Madre 20 min., to Pallanza 20 min. more.

The steamboat now approaches the W. bank again, disclosing another fine Alpine view.

Intra (685 ft.; **Hôtel de la Ville et Lion d'Or*, R. 2-5, B. $1\frac{1}{4}$ fr.; *Hôtel Intra*; *Caffè Verbano*), a flourishing town (6900 inhab.) with numerous monuments, is situated on alluvial soil, between the *Torrente San Giovanni* and the *Torrente Sau*

Bernardino. These two streams afford the water-power for numerous cotton-mills, silk-mills, hat-factories, foundries, etc., chiefly belonging to Swiss proprietors. In the vicinity are several fine villas. The **Villa Franzosini* (Count Barbò), $\frac{1}{2}$ M. to the N.E. (adm. on week-days; fee), and the *Villa Ada* of M. Ceriani, $\frac{3}{4}$ M. farther on, both have luxuriant gardens.

Pleasant walk from Intra to the N. by a good road (diligence twice daily in 2 hrs.; carr. 16 fr., with 2 or 3 horses 25 fr.; shady short-cuts for walkers), viâ *Arizzano* (1510 ft.), to ($\frac{3}{4}$ M.) **Bèe** (1950 ft.; **Hôt.-Pens. Bèe*, P. incl. wine 6-7 fr.; *Anglo-Bar Restaurant*, good), with a fine view of the Lago Maggiore, and to (3 M.) **Premeno** (2650 ft.; **Hôt.-Pens. Premeno*, P. from 8 fr.; *Alb. Vittoria*, P. from $7\frac{1}{2}$ fr.; *Ristorante Tornico*, with rooms), a summer-resort of the Milanese. Above it (10 min.) is the *Tornico*, a platform laid out in honour of Garibaldi, with a good spring. About $\frac{1}{2}$ hr. higher is the *Pian Quagè* (3115 ft.; *Alb. Monte Zeda*, P. from $6\frac{1}{2}$ fr.), commanding an admirable view of the lake. Ascent of *Monte Zeda* from Premeno, see p. 235.

To the S. of Intra the *Punta Castagnola*, with its wealth of luxuriant vegetation, stretches far into the lake. As soon as we double the cape and enter the wide W. bay of the lake we obtain a *View of the Borromean Islands (p. 236): near the S. bank is the Isola Bella, to the W. of it the Isola dei Pescatori, in front, the Isola Madre. The little *Isola San Giovanni* (no adm.), close to the N. bank, also belongs to the group.

Pallanza. — **Hotels** (lifts and central heating in the larger houses).

***GRAND-HÔTEL PALLANZA**, at Castagnola, on the road to Intra, $\frac{1}{2}$ M. from the landing-place, with three dépendances, large grounds, and railway booking-office, 200 beds at 4-8, B. $1\frac{1}{2}$, L. $3\frac{1}{2}$ -4, D. 5-6, lake-bath 1, P. $8\frac{1}{2}$ - $12\frac{1}{2}$, omn. $1-1\frac{1}{4}$ fr.; ***GRAND EDEN HOTEL**, 3 min. farther on, on the Punta Castagnola, with garden and fine view, 125 beds at $3\frac{1}{2}$ -7, B. $1\frac{1}{2}$, L. $3\frac{1}{2}$, D. 5, P. 10-15, omn. $1\frac{1}{4}$ fr. — ***HÔTEL SIMPLON**, 80 beds at 2-5, L. $3\frac{1}{2}$, D. 5, P. 8-14 fr.; ***HÔT. MÉTROPOLE**, 70 beds at 3-5, B. $1\frac{1}{2}$, L. 3, D. 4-5, P. 8-10, omn. $\frac{1}{2}$ fr.; ***HÔT. BELLEVUE**, 75 beds at 2-4, B. $1\frac{1}{2}$, L. 3, D. 4, P. 7-12 fr. (these three near the quay; the first two with small gardens). — **HÔT. SUISSE**, with restaurant, 40 beds at $1\frac{1}{2}$ - $2\frac{1}{2}$, P. from 7 fr., good, *ITALIA*, R. $1\frac{1}{2}$ - $2\frac{1}{2}$, P. 5-7 fr., both at the quay; **HÔT. ST. GOTTHARD**, well spoken of. — At Castagnola: **HÔTEL & KURHAUS CASTAGNOLA**, 45 beds, P. $6\frac{1}{2}$ -9 fr.; **HÔT.-PENS. STRAUSS**, R. from 2, P. from 6 fr., with garden.

Cafés. *Caffè Bolongaro*, *Central Bar*, both at the quay.

Post & Telegraph Office, Via Cavour 12.

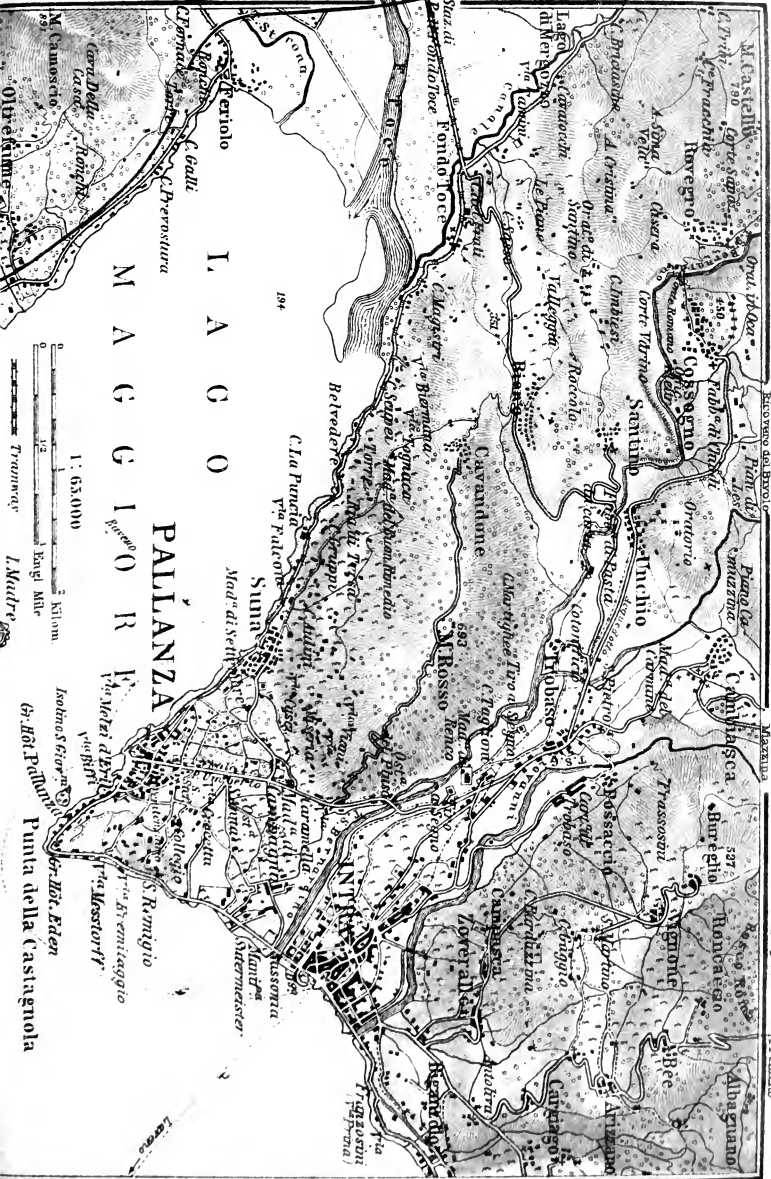
Boat with one rower to the Isola Madre $2\frac{1}{2}$, with two 4, to Isola Bella $3\frac{1}{2}$ or 6; to both islands or to Stresa 4 or 7; to Laveno or to Santa Caterina del Sasso 5 or 9 fr. (return in each case included). Comp. also p. 203.

Cabs. Per hour, with one horse 3 fr., with two horses 6 fr.; each addit. $\frac{1}{4}$ hr. 1 or $2\frac{1}{2}$ fr. To the Eden Hôtel or Suna 1 fr.; to the station of Pallanza-Fondo-Toce with one horse 3, with two horses 6 fr.; to Lago di Mergozzo and round the Mont' Orfano 7 or 12 fr.; to Omegna 7 or 14 fr.; to Monte Rosso 8 or 16 fr.; to Premeno 15 or 25 fr. The cabmen standing at the pier generally accept less.

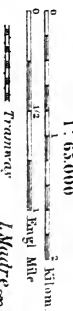
Electric Tramway to the station of Pallanza-Fondo-Toce in $\frac{1}{2}$ hr., see p. 5 (continuation to Gravellona and Omegna projected).

Anglican Church Service in the Grand-Hôtel Pallanza (Oct.-Dec.).

Pallanza (660 ft.), a thriving little town with 4600 inhab., delightfully situated opposite the Borromean Islands, commands a view of them and of the lake as far as the snow-covered Swiss



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Isotermos 6100
61. Hot Padua
Ber. Hot Eden
Punta della Castagnola

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Alps (Portjengrat, Weissmies). On account of its sheltered and sunny situation it enjoys a repute as an intermediate stage between the Riviera and more northerly climes and as a winter-resort.

Opposite the quay is the market-place (Piazza Garibaldi), with the *Municipio* and the church of *San Leonardo* (16th cent.). The highroad to the right (dusty; numerous motor-cars) leads past the villas *Melzi d'Eril* and *Biffi* (right) and the nursery-gardens of *Rovelli* (left) to the *Punta Castagnola*, and thence, passing the villas of *Messtorf*, *L'Eremitaggio*, and *San Remigio*, to ($1\frac{3}{4}$ M.) *Intra* (p. 233). The old church of *San Remigio* (rebuilt in 1500; key at San Leonardo's) stands by the lake, near the villa of the same name.

From the market-place the Via Cavour and then the broad Viale Principe Umberto lead to the N. to the ($\frac{1}{4}$ hr.) domed church of the *Madonna di Campagna*, containing frescoes by Gaud. Ferrari (dome) and the Procaccini (choir and chapels). The church lies at the foot of the **Monte Rosso* (2275 ft.), which is ascended from the Trobaso road (see below) in $1\frac{1}{2}$ hr., by a carriage-route to the left, or from Suna (see below) in $2\frac{1}{2}$ hrs. by a road viâ Cavandone. Small restaurant at the top (beautiful view).

CIRCUIT OF THE MONTE ROSSO ($3\frac{1}{2}$ -4 hrs.). We proceed straight on from the Madonna di Campagna to the ($\frac{1}{4}$ hr.) *Osteria del Plusc*, where we cross the *San Bernardino* (pp. 233, 234); 20 min. Intra road; 6 min. *Trobaso*; we turn to the left in the village; in 12 min. the road forks, the right branch leading to Unchio (see below), the left (yellow way-marks) recrossing the San Bernardino by a fine bridge; in 6 min., beyond *Santino*, we strike a steep and stony road leading to ($\frac{1}{2}$ hr.) *Bieno*; thence to the S.E., passing the ($\frac{1}{4}$ hr.) pilgrimage-church below *Cavandone* (1360 ft.), we reach the above-mentioned road; the lake soon comes into view once more; $1\frac{1}{2}$ hr. *Suna* (see below). — By following the right arm of the road (black way-marks) beyond Trobaso to ($\frac{1}{4}$ hr.) *Unchio* and (40 min.) *Cossogno* (Alb. Cossogno) and then taking the 'Via Solferino' (to the left), we soon reach (stony path) the ($\frac{1}{4}$ hr.) *Roman Bridge* over the romantic gorge of the San Bernardino. Paths with steps lead hence to ($\frac{1}{4}$ hr.) the church of *Rovegro*; hence to the left to the village, where we turn to the right. In the village we turn to the left and then follow a stony path along the ridge in the direction of Santino (see above) and finally to the right to *Bieno* (see above).

The ascent of **Monte Zeda* (7075 ft.; $6\frac{1}{2}$ -7 hrs.; green way-marks) is interesting. The road leads viâ *Trobaso* (see above; turn to the right in the village), *Cambiasca* (990 ft.), and *Comero* to the (2 hrs.) mountain-village of *Miazzina* (2365 ft.; Ristorante Principessa Elena), whence a sunny footpath ascends to the ($2\frac{1}{2}$ hrs.) *Pian Cavallone* (5140 ft.; Alb. Nava, plain) and viâ the *Pizzo Marona* (6725 ft.) to the (2 hrs.) summit, which commands a wide view. — From Premeno (p. 234; 4 hrs.) and from Cannero (p. 232; 6 hrs.) marked paths ascend to the *Rifugio al Pian Vadù* (5610 ft.; inn in summer, key at other times at the Caffè Verbano at Intra), $1\frac{1}{2}$ hr. below the summit, on the E.

From Pallanza the tramway mentioned at p. 5 leads to the W. along the lake viâ ($\frac{1}{2}$ M.) *Suna* (*Hôt.-Pens. Suna*; Alb. *Pesce d'Oro*, plain but good), and ($3\frac{3}{4}$ M.) *Fondo Toce*, situated at the mouth of the impetuous *Toce* (*Tosa*), where the road to the Lago di Mergozzo (p. 5) diverges to the right, to (5 M.) *Pallanza-Fondo-Toce* (p. 5), a station on the Simplon railway.

In the S.W. nook of the bay lies *Feriolo*, $2\frac{3}{4}$ M. from Gravelona. The quarries of red and white granite, extending along the hills between Feriolo and Baveno, have for ages yielded a splendid building material, which has been used for the church of San Paolo fuori le Mura at Rome, for the Cathedral and the Galleria Vitt. Emanuele at Milan, and other important structures.

Baveno (R). — *Railway Restaurant.* — **Hotels.** *PALACE & GRAND HOTEL, on the Stresa road, 110 beds at 5-10, B. $1\frac{1}{2}$, L. 4, D. 6, P. 10-20, omn. $1\frac{1}{2}$ fr., *GR.-HÔT. BELLEVUE, to the N. of the town, 150 beds, similar charges, both with large grounds and closed Nov.-February. — *BEAURIVAGE, in the town, with garden, 60 beds from 3, B. $1\frac{1}{2}$, L. 3, D. 4, P. 7-10 fr., closed Dec.-Feb.; *HÔT. SUISSE ET DES ÎLES BORROMÉES, with restaurant, 55 beds at 2-3, B. 1, L. $2-2\frac{1}{2}$, D. $3\frac{1}{2}$, L. 6-8 fr.; SIMPLON ET TERMINUS, with small garden, 40 beds at 3, B. 1, L. $2\frac{1}{2}$, D. 4, P. 7-9 fr., patronized by the English, closed Dec.-Feb. (these two recommended to passing tourists); HÔT. CONTINENTAL, 40 beds from 2, B. $1\frac{1}{4}$, L. 3, M. 4, P. from 7 fr.; HÔT.-PENS. FONTANA VILLA ROSA, P. 6-8 fr.; HÔTEL-RESTAURANT HELVETIA, R. $1\frac{1}{2}-2\frac{1}{2}$, P. 6-7 fr.; PENS. EDEN, P. 5-8 fr. — *Caffè Ruffoni*, at the quay.

Cabs. Per drive 1 fr., per hr. $2\frac{1}{2}$ fr.; to Stresa $3\frac{1}{2}$ (and back 5) fr., to Omegna and back 12 fr. (with two horses 20 fr.), to Orta 18 (two horses 30) fr. — **Boats** (comp. pp. 203, 237) to the Isola Bella with one rower $2\frac{1}{2}$ fr., to the Isola Madre and back 4 fr.

Anglican Church in the garden of the Villa Clara (April-Oct.).

Baveno (690 ft.), a small place commanding a fine view of the bay, is situated on the delta at the mouth of a streamlet descending from Monte Mottarone (p. 238). It is frequently chosen for a stay of some time, especially in the warmer months.

Highroad to *Stresa* and *Levo* (Mte. Mottarone), see p. 238.

The most beautiful feature in this W. bay of the lake is formed by the ***Borromean Islands**, the scenery in the neighbourhood of which rivals that of the Lake of Como in grandeur and perhaps surpasses it in loveliness. The westernmost, the **Isola Superiore** or **dei Pescatori** (*Pens. Beausite*, R. 2, P. 7 fr., closed Dec.-Feb.; *Ristorante Belvedere*, R. 3, P. 6 fr., *Ristorante del Verbano*, both plain but good), is almost entirely occupied by a fishing-village, but commands picturesque views. The steamers touch here only occasionally, but all of them call at the —

***Isola Bella** (*Hôtel du Dauphin* or *Delfino*, R. 2-3, B. $1\frac{1}{4}$, L. 3, D. 4, P. 7-10 fr., closed in winter; *Ristorante del Vapore e Sempione*, modest), the most celebrated of the four islands, formerly a barren rock with a church and a few cottages, until *Count Vitaliano Borromeo* (d. 1690) converted it into a summer-residence by erecting a château and laying out the gardens. The huge unfinished CHÂTEAU contains a series of handsome reception-rooms, a gallery hung with Flemish tapestry of the 17th cent., and a collection of paintings, mainly copies but including a few good Lombard works (*Boltraffio*, Portrait; *Gianpietrino*, Lucretia and Cleopatra). The private chapel (adm. by special introduction only) contains the handsome Renaissance tomb of Count Giovanni Bor-

romco, by pupils of *Amadeo*, with an earlier base (by *Matteo Raverti?*). — The beautiful GARDEN, laid out in the old Italian style, rises in ten terraces 100 ft. above the lake, and is stocked with lemon-trees, cedars, magnolias, orange-trees, laurels, cork-trees, camellias, carob-trees, oleanders, and other luxuriant products of the south, while shell-grottoes, harbours, and statues meet the eye in profusion. The traveller coming from the N. cannot fail to be struck with the view of the banks of the lake as seen from here, studded with innumerable habitations, the extensive lake with its deep blue waters and beautiful girdle of snowy mountains combining the stern grandeur of the High Alps with the charms of a southern clime. — The island is open to the public daily, except Mon., from March 15th to Nov. 15th, from 9 to 4 (adm. 1 fr., on holidays $\frac{1}{2}$ fr.). — The usual charge for a boat from Isola Bella to Isola Madre and back with one rower is 3 fr.

The ***Isola Madre** (not a steamboat-station), also belonging to the Borromeo family, with charming grounds in the English style, excels the Isola Bella in the luxuriance and variety of its vegetation. On its S. side are terraces with lemon and orange trellises; on the summit is an uninhabited 'Palazzo' (beautiful view). Adm. daily from 9 to 4 (fee $\frac{1}{2}$ fr.).

Nearly opposite Isola Bella, on the W. bank, lies —

Stresa (R). — The STATION (*Restaurant*) lies $\frac{3}{4}$ M. to the W. of the quay (Piazza Lacuale), above the shady Viale Duchessa.

Hotels. On the highroad (Corso Umberto Primo): *GRAND-HÔTEL & DES ISLES BORROMÉES, 240 beds at $4\frac{1}{2}$ -15, B. $1\frac{1}{2}$, L. 4, D. 6, P. 10-29, omn. 1 fr. (closed Dec.-Feb.), *REGINA PALACE, 200 beds from 6, B. 2, L. 4-5, D. 6-8, P. from 12 fr. (closed mid-Nov. to end of Feb.), two hotels of the first class, respectively $\frac{1}{2}$ M. and $\frac{1}{4}$ M. to the N.W. of the landing-place, with parks and gardens on the lake; HÔT. MILAN & KAISERHOF, 60 beds at 3-7, B. $1\frac{1}{2}$, L. 3, D. $4\frac{1}{2}$, P. 8-12 fr., HÔT. D'ITALIE ET PENS. SUISSE, with café-restaurant, 35 beds at 3-4, B. $1\frac{1}{4}$, L. 3, D. 4, P. 8-10 fr., both well spoken of; HÔT.-PENS. SAVOY & LUZERNERHOF, 25 beds at 2-7, P. from $6\frac{1}{4}$ fr., good; ALB. REALE BOLONGARO, 20 beds at 2-2 $\frac{1}{2}$ fr., well spoken of (the last four near the quay). — On the Via Antonio Rosmini: *HÔT. BEAU-SÉJOUR, with garden, 35 beds at 2 $\frac{1}{2}$ -4, P. 7-10, omn. 1 fr. — On the Viale Principessa Margherita, near the station, ALB. SAN GOTTARDO, with garden, 25 beds at 2-3, P. 6-9 fr., Italian, good; HÔT. CONTINENTAL, R. from 2 $\frac{1}{2}$, B. $1\frac{1}{2}$, L. 3, D. 4 fr. — At *Carciano-Chignolo*, on the Baveno road, PENS. FLORA, from 7 fr. — At *Alpino* (p. 238), *HÔT. BELLEVUE ALPINO (2485 ft.), 60 beds at 2 $\frac{1}{2}$ -3 $\frac{1}{2}$, P. 9-12 fr. (closed Dec.-March). — At *Levo* (p. 238), *HÔT. LEVO, 20 beds, P., incl. wine, 6-7 fr. (closed Oct.-March).

Café. *Caffè Bolongaro*, near the landing-place.

Post & Telegraph Office in the Municipio, at the quay. — *Cook's Office*, Corso Umberto Primo.

Boat (barca) with one rower 2 fr. for the first hour, and 1 fr. for each additional $\frac{1}{2}$ hr.; to *Isola Bella* and *Isola Madre* and back, with one rower, 5, with two rowers 9 fr.; to *Santa Caterina del Sasso* (p. 233), 5 or 8 fr. — **MOTOR LAUNCH**, special tariff.

Cabs. One-horse cab to the station, 1 pers. 60, at night 90 c. (more than one pers. 50 c. or 75 c. each); to Baveno and back 3 fr., to Belgirate $1\frac{1}{2}$, to Lesa 4, to Meina 5, to Arona 6 fr. (in each case, 1-3 pers. with

1 hr.'s halt). Two-horse cab to Alpino, Levo, and Gignese 8 fr., there and back 12 fr.; to other points twice the above fares. Trunk, 25 c.

Anglican Church in the grounds of the Hôtel des Îles Borromées (serv. April-Oct.).

Physician, Dr. C. Lodigiani, Corso Umberto Primo 25 (speaks English).

Stresa (690 ft.; pop. 1500), cooler and more breezy than most other places on the lake, with many country-houses, is a suitable spot for a lengthened stay during the summer months, though the main road is then rendered unpleasantly dusty by innumerable motor-cars. The *Villa Ducale*, 3 min. from the quay and near the church, belongs to the Duke of Genoa. Farther on, towards Baveno, and 12 min. from the quay, lies the *Casino* (adm. 50 c.), beyond which, on the slope of Mte. Mottarone, is the *Villa Dora*, with a fine garden (visitors admitted; no fee). — To the S.W. of the quay, in the direction of Belgirate, are (10 min.) the beautifully situated *Villa Pallavicino* and the ($\frac{1}{4}$ hr.) *Villa Vignolo*, both with fine gardens (visitors admitted). — From the lake the Via Antonio Rosmini ascends in 10 min. (from the station the Via della Piana in 20 min.) to the *Collegio Rosmini* (875 ft.). The church (closed 11.30-1.30) contains the monument of the philosopher and statesman *Ant. Rosmini* (1797-1855), by Vela.

The Viale Duchessa, ascending to the left between the two principal hotels, crosses the railway and joins the steep old road to Alpino near the ($\frac{1}{4}$ hr.) *Villa Siemens*. The ***Passeggiate Siemens**, diverging before we reach the villa, offer attractive walks through the woods (to *Vedasco*, the gorge of the *Roddo*, *Levo*, etc.). — A pleasant drive (2-2 $\frac{1}{2}$ hrs.) may be taken by the new road ascending from the Via Principe Tommaso near the quay, passing various villages, to **Levo** (1915 ft.; hotel, see p. 237) and descending viâ *Someraro*, *Campino*, *Loita*, and *Romanico* to *Baveno* (p. 236).

The **MONTA MOTTARONE** is ascended from Stresa by a rack-and-pinion railway in 65 min. (fare 6 fr., return-ticket 9, on Sun. & holidays 6, valid for two days 7 $\frac{1}{2}$ fr.). The trains, ply to Alpino ($\frac{1}{2}$ hr.; 2 fr. 95, 4 fr. 45 c.) all the year round, and beyond that only between March 15th and Nov. 15th. Starting at the landing-place, they follow the Via Principe Tommaso and pass below the Simplon Railway. — 1 M. *Vedasco-Binda* (1240 ft.); 1 $\frac{1}{2}$ M. *Vezzo-Carpugnino* (1585 ft.); 2 $\frac{1}{2}$ M. *Gignese-Levo* (2075 ft.). — 3 $\frac{1}{4}$ M. *Alpino* (2550 ft.). — 4 $\frac{3}{4}$ M. *Borromeo* (3220 ft.). The terminus at (6 M.) *Mottarone* (4525 ft.) lies 5 min. to the S.E. of the ***Hôtel Mottarone** (4678 ft.; R. 3, B. 1 $\frac{1}{2}$, L. 3, D. 4, P. 7-8 fr.; closed Nov.-March), 20 min. below the bare summit of the —

***Monte Mottarone** (4892 ft.), the culminating point of the *Mergozzolo Group*. The *View from the top of the 'Rigi of Northern Italy' embraces the Alps, from the Col di Tenda and Monte Viso on the W. to the Ortler and Adamello on the E. (panorama by Bossoli, in the hotel). The most conspicuous feature is the Mte. Rosa group to the W. (especially fine by morning-light); to the right of it appear the Cima di Jazzi, Stralhorn, Rimpfischhorn, Allalinhorn, Alphubel, Mischabel (Täschhorn, Dom, Nadelhorn), Pizzo Bottarello, Portjengrat, Bietschhorn, Mte. Leone, Jungfrau, Helsenhorn, Fiescherhörner; then more distant, to the E. of the peak of Mte. Zeda, the Rheinwald Mountains, Bernina, Mte. Disgrazia, Mte. Legnone, Mte. Generoso, Mte. Grigna. At our feet lie seven different lakes, the Lago d'Orta, Lago di Mergozzo, Lago Maggiore, Lago di Biddronno, Lago di Varese, Lago di Monate, and Lago di Comabbio; farther to the right stretch the extensive plains of Lombardy and Piedmont, in the centre of which rises the cathedral of Milan and farther to the W.

Novara, Vercelli, and Turin with the Superga. The Ticino and the Sesia meander like silver threads through the plains.

On the W. side a path, rather steep at places (guide advisable), descends viâ the *Ricóvero Cortano* (3405 ft.), a refuge-hut, direct to (2 hrs.) *Omegna* (rail. stat., see p. 88). — Travellers bound for *Orta* (4¼ hrs.) soon reach a distinct bridle-path on the S. side of the hill (guide unnecessary), which after 1 hr. passes above the *Ricovero Cortano* (to the right) and in 40 min. more in front of the *Madonna di Luciago*. In 40 min. more they reach *Chéggino* (2120 ft.), whence another ¼ hr. brings them to *Armeno* (1715 ft.; Alb. al Mottarone), on the highroad. They follow the latter, and in 12 min. reach a point where the road forks, the left branch leading to *Miasino*, while the right, crossing the railway (station of Orta to the left), runs viâ *Carcegna* and the *Villa Crespi* (p. 88) to *Orta* (1¼ hr. from Armeno). To reach the *Hôtel Belvedere* (p. 88) we turn to the right, 2 min. beyond the *Villa Crespi*.

Beyond Stresa the banks of the Lago Maggiore become flatter. — The next place on the W. bank is **Belgirate** (R), surrounded by the *Villas Fontana, dal Pozzo, Minerbi*, and others. — Then follow **Lesà** (R), with the *Palazzo Stampa*, a favourite resort of Manzoni (p. 195), and **Meina** (R; *Hôtel Meina*, P. 7-12 fr.), with the magnificent *Villa Farraiana* and others. The statue of San Carlo Borromeo (see below) is visible to the S., and a glimpse of the Monte Campo dei Fiori (p. 222), far to the E., is obtained.

An attractive excursion may be made from Lesa or from Meina viâ the village of *Massino* (1525 ft.), with its old castle, to the *Erêmo del Monte San Salvatore* (2605 ft.).

The steamer steers obliquely across the lake to **Angera** (R; *Posta*), on the E. bank, with an old castle of the Visconti, since 1439 the property of the Counts Borromeo. View from the *Eremitaggio di San Quirico* (1350 ft.).

Arona (R). — The RAILWAY STATION (**Rstaurant*) is near the pier. — HOTELS. *Hôt. St. Gothard-Terminus*, R. 3-4 fr., *Milano*, plain, both near the quay. — CAFÉS-RESTAURANTS (with bedrooms). *Italia; Giardino*.

Arona (740 ft.), an ancient town with 4600 inhab., lies on the W. bank, about 3 M. from the S. end of the lake. In the principal church of *Santa Maria* the chapel of the Borromeo family, to the right of the high-altar, contains an *Altar-piece in six sections, by Gaudenzio Ferrari (1511), representing the Holy Family, God the Father, eight saints, and the donatrix. The adjacent Gothic church of *Santi Martiri* has an altar-piece by Borgognone.

On a height overlooking the entire district, ½ hr. to the N. of the pier and beside a *Seminary*, is a colossal *Statue of San Carlo*, 75 ft. in height, resting on a pedestal 40 ft. high, erected in 1697 in honour of the celebrated Count Carlo Borromeo, Cardinal-Archbishop of Milan (born here in 1538, died 1584, canonized 1610). The head, hands, and feet of the statue are of bronze, the robe of wrought copper. The enterprising visitor may ascend the interior (50 c.; unpleasant) to the head of the statue.

Simplon Railway from Arona to *Milan* and to *Domotossola* (*Brigue*), see R. 2; to *Turin* and *Genoa*, see p 5.

38. From Milan to Genoa viâ Pavia and Voghera.

91 M. RAILWAY in $3\frac{1}{4}$ - $6\frac{3}{4}$ hrs. (fares 17 fr. 55, 12 fr. 30, 7 fr. 90 c.; express 19 fr. 25, 13 fr. 50, 8 fr. 75 c.); to *Pavia*, $22\frac{1}{2}$ M., in $\frac{1}{2}$ -1 hr. (fares 1 fr. 20, 2 fr. 95, 1 fr. 90 c.; express 1 fr. 60, 3 fr. 25, 2 fr. 10 c.). — In winter the 'trains de luxe' (Nord-Süd Express, p. 22; Vienna to Cannes express, p. 30) traverse this route (from Milan to Genoa, $2\frac{3}{4}$ hrs.; fare 26 fr. 5 c.).

From Milan to ($17\frac{1}{2}$ M.) *Certosa*, see p. 190.

$22\frac{1}{2}$ M. **Pavia**. — RAILWAY STATIONS. 1. *Stazione Centrale* (Pl. A, 2; Restaurant). — 2. *Stazione Porta Garibaldi* (Pl. D, 3), for the line to Cremona (and Mantua).

HOTELS. *Croce Bianca* (Pl. a; B, 3), Corso Vittorio Emanuele, R. 2-4, omn. $\frac{1}{2}$ fr.; *Tre Re* (Pl. b; B, 3), Vicolo Tre Re; *Alb.-Ristorante Moderno*, at the station, R. $2\frac{1}{2}$ fr., new. — *Caffè Bortolo*, *Caffè Demetrio*, both in the Corso Vittorio Emanuele. — *Ristorante del Siro* (with bedrooms), Via Antonio Bordoni 5 (Pl. B, C, 3), good.

POST & TELEGRAPH OFFICE in the Mercato Coperto (Pl. B, 3).

CAB per drive 80 c., at night 1 fr. 20 c.; per $\frac{1}{2}$ hr. 1 fr., each addit. $\frac{1}{2}$ hr. 50 c.; to the Certosa and back, with 2 hrs.' stay, 6 fr. — OMNIBUS from the Stazione Centrale to the Via Mazzini (Pl. C, 3), 10 c. — STEAM TRAMWAY to Milan (comp. p. 190), starting from the Piazza Petrarca (Pl. B, 2).

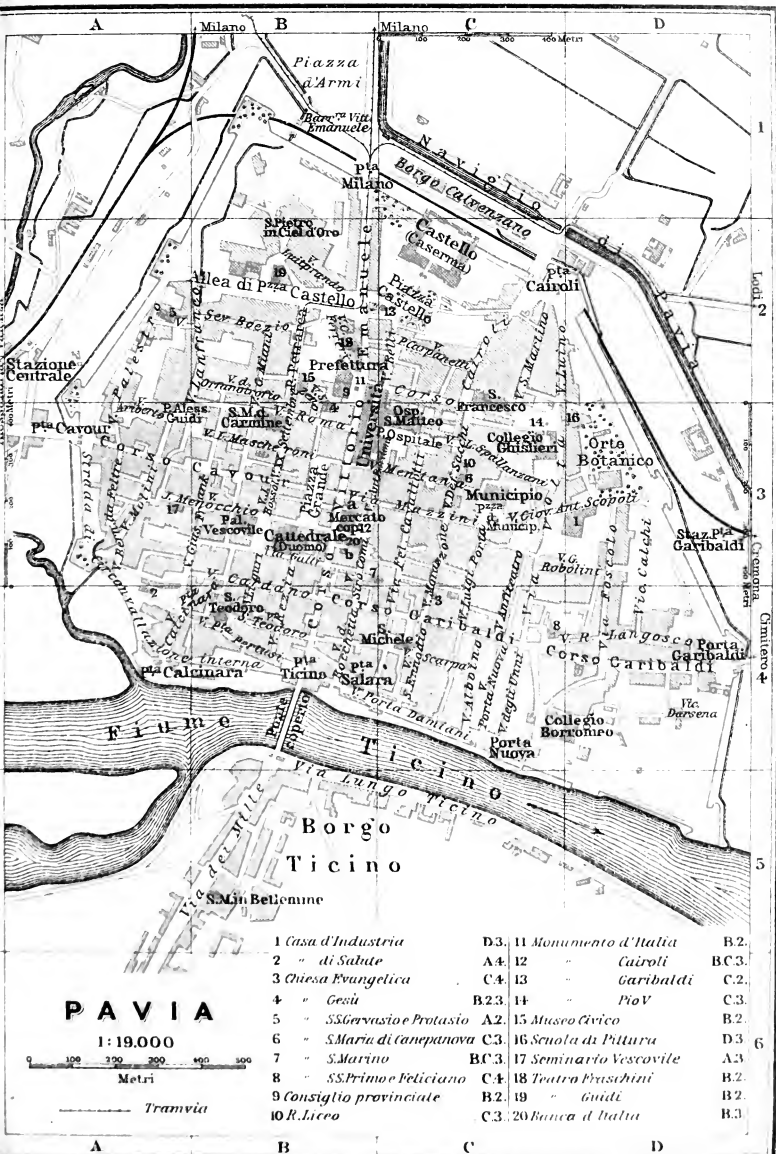
CHIEF SIGHTS ($\frac{1}{2}$ day): San Michele; Covered Bridge; University; Santa Maria del Carmine; Castello; San Pietro in Ciel d'Oro; Santa Maria di Canepanova.

Pavia (250 ft.), with 29,500 inhab., capital of the province of the same name, the seat of a bishop and a university, is situated near the confluence of the *Ticino* and the Po and is connected with Milan by the *Naviglio di Pavia* (p. 157). Of the numerous towers, which won for it the title of 'Città delle Cento Torri', and of the churches only a few now remain; but parts of the ramparts and bulwarks of the Spanish period still attest the ancient importance of the town.

Pavia, the *Ticinum* of the ancients and the capital of the Lombards from 572 to 774, was not known as *Papia* until the 7th century. Berengarius I., Margrave of Friuli (883), and two of his successors were crowned as Kings of Italy in the church of San Michele here, and Henry II. (1004), Frederick Barbarossa (1155), and other German rulers received the Lombard crown at Pavia. In the middle ages it was the faithful ally of the German emperors, until it was handed over in 1360, by Emp. Charles IV., to *Galeazzo II. Visconti* (p. 151), as imperial vicar. — The battle of Pavia, at which Francis I. of France was defeated and taken prisoner by Lannoy, general of Charles V., took place in the park of the castle on 24th Feb., 1525.

Leaving the central railway station, we enter the CORSO CAVOUR (Pl. A, B, 3) through the Porta Cavour. On No. 36 (r.) is the statue of a Roman magistrate; No. 31 (l.) is the *Palazzo Bottigella*, a brick edifice by Amadeo(?), in the style of Bramante. — The Via Iacopo Bossolario leads to the right to the Piazza del Duomo.

The CATHEDRAL (Pl. B, 3), begun in the early-Renaissance style by *Cristoforo Rocchi* in 1487 on the site of two churches of the



PAVIA

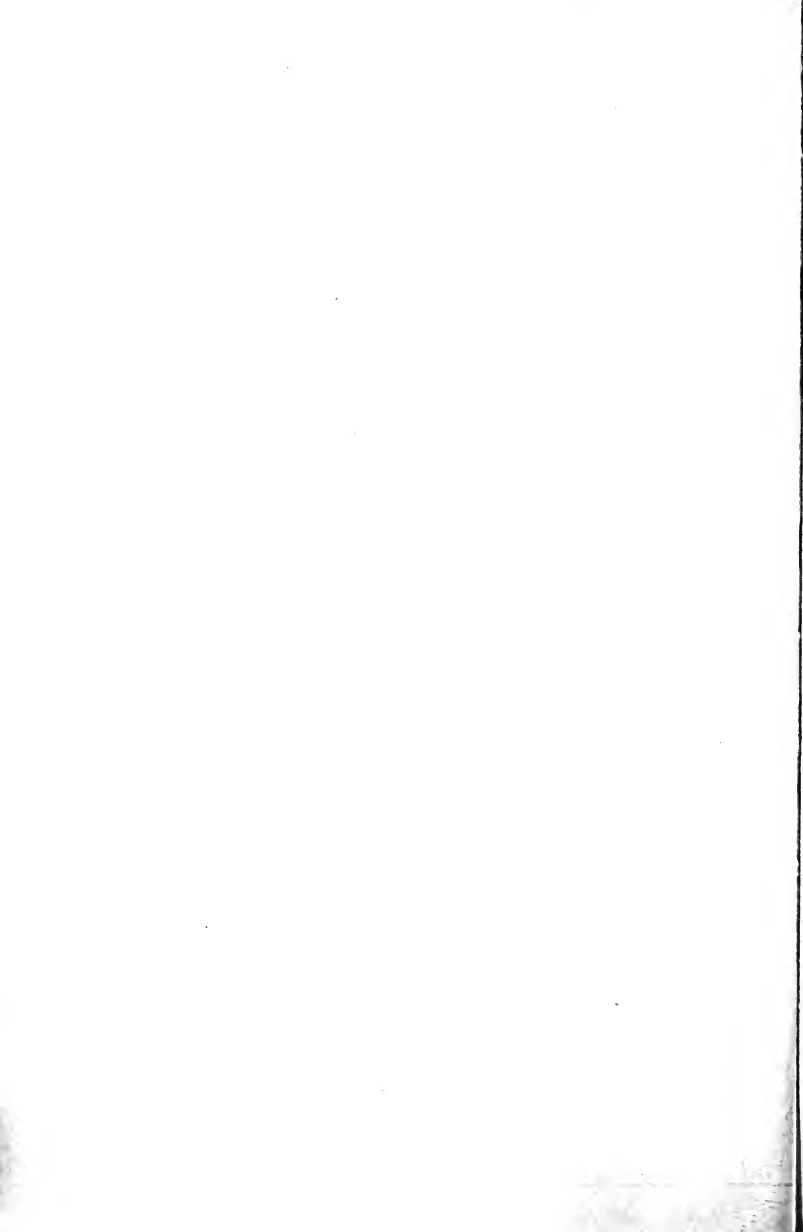
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Metri

Tramvia

- | | | |
|----------------------------|-----------------------------|------|
| 1 Casa d'Industria | D3. 11 Monumento d'Italia | B2. |
| 2 " di Sabate | A4. 12 " Cairoli | BC3. |
| 3 Chiesa Evangelica | C4. 13 " Garibaldi | C2. |
| 4 " Gesu | B2.3. 14 " PioV | C3. |
| 5 " SS.Gervasio e Protasio | A2. 15 Museo Civico | B2. |
| 6 " S.Maria di Canepanova | C3. 16 Scuola di Pittura | D3 |
| 7 " S.Marino | BC3. 17 Seminario Vescovile | A3 |
| 8 " SS.Prime e Feliciano | C4. 18 Teatro Pruschini | B2. |
| 9 Consiglio provinciale | B2. 19 " Guidi | B2. |
| 10 R.Liceo | C3. 20 Banca d'Italia | B.3 |



Lombard period and continued with the co-operation of *Amadeo* and *Bramante*, but never completed, is a vast 'central' structure (comp. p. lxviii) with four arms. The façade (1898) and the central cupola (300 ft. high) are modern.

INTERIOR. In the right transept is the marble altar (by *Tomm. Orsolino*, 1653) of St. Syrus (2nd cent.), who, according to the legend, was first bishop of Pavia. In the choir are *Altar-pieces by *Gianpietrino* (1521; in the original frame) and *Bern. Gatti* (Madonna with the rosary, 1531).

Adjoining the church on the left rises the massive *Torre Maggiore* (256 ft. high), a tower mentioned as early as 1330; the top story was begun in 1583 by *Pellegrino Tibaldi*.

The *Via dei Liguri* leads hence to the S. to the church of *San Teodoro* (Pl. B, 4), containing an ancient view of Pavia (1522) and frescoes ascribed to *Bramantino*(?), representing scenes from the lives of SS. Theodore and Agnes (1510-11). — To the E. from this point, beyond the *Corso Vittor. Emanuele* (see below), rises —

SAN MICHELE (Pl. C, 4), a basilica in the Lombard-Romanesque style, dating from the latter part of the 11th cent. (completed in 1155). The façade is adorned with numerous reliefs in sandstone, in ribbon-like stripes, and a curious gabled gallery. The vaulted interior, restored in 1860-75, has galleries in the aisles and an octagonal central cupola. In the left transept and near the choir are traces of ancient frescoes. The tomb of *Mart. Salimbèni*, in the dark crypt, has a relief by *Giov. Ant. Amadeo* (1491).

The *Collegio Borromeo* (Pl. C, D, 4), a little to the S.E., was built in 1563-80 for St. Carlo Borromeo (p. 239) by *P. Tibaldi*.

The *CORSO VITTORIO EMANUELE* (Pl. B, 1-4), intersecting the town from N. to S., runs from the *Porta Milano* (Pl. B, C, 1) to the *Porta Ticino* (Pl. B, 4), at the point where the *Ticino* is crossed by the *Ponte Coperto*, a covered stone bridge 210 yds. long, built in 1353 and roofed in in 1583.

To the right in the *Corso Vitt. Emanuele* is the *Mercato Coperto* (Pl. B, 3), built by *Balossi* in 1880-82. Behind it, in the *Piazza del Popolo*, is a monument (Pl. 12), by *Enrico Cassi* (1900), to the *Cairòli Family* of Pavia: *Adelaide Cairòli* entrusts a banner to her five sons, illustrious in the war of independence; in front, to the left, is *Benedetto Cairòli* (1825-89), the statesman.

In the middle of the *Corso*, to the right, stands the UNIVERSITY (Pl. B, C, 2, 3; 1600 students), founded by *Galeazzo II. Visconti* in 1361 on the site of the *Schola Papiensis*, a famous school of law, which had existed here since the 11th century. The present building, begun in 1490 under *Lodovico il Moro*, was greatly extended about 1770 by *Gius. Piermarini* and others. The classicist *Aula Magna* is by *Marchesi* (1850). The handsome quadrangles are embellished with memorials of celebrated professors and students; in the second court is a statue of *Volta*, by *Ant. Tantardini* (1878).

In the library (ca. 250,000 vols.) are preserved some of the ashes of Columbus (comp. p. 111), who is said to have been a student at Pavia.

The Via Roma, to the W. of the University, leads to the Gothic church of **Santa Maria del Carmine* (Pl. B, 3), a brick edifice of fine proportions, flanked with chapels, and dating from 1390. The sacristy contains a Renaissance fountain by Amadeo (1406; early work). — Opposite are the remains of a fine Renaissance palazzo-court, in the style of Bramante.

In the Vicolo San Zeno, between the Via Roma and the Piazza Petrarca, are busts of Boëthius and Petrarca. Tradition points this out as the place in which *Boëthius*, imprisoned by the Emperor Theodoric, composed his work on the 'Consolation of Philosophy'. *Petrarch*, with his daughter and son-in-law, frequently visited the palace as the guest of Galeazzo II. His grandson Francesco, who died here in 1368, was interred in the former church of San Zeno. A tablet bearing a short poem of Petrarca in allusion to this event, in six Latin distiches, is preserved in the Museum.

At the S. end of the Piazza Petrarca, to the right (No. 2), is the *Palazzo Malaspina*, now the MUSEO CIVICO (Pl. 15; B, 2), open daily (fee; MS. catalogue). On the groundfloor are antiquities and national relics.

On the first floor are reliefs by *Amadeo* and a collection of about 150 paintings, including (to the right in the 2nd room) 112. *Carlo Crivelli*, The napkin of St. Veronica (an early work); 58. *Ant. da Messina*, Portrait (retouched); 60. *Correggio*, Holy Family, an early work (much damaged); 63. *B. Luini*, Fragment of a fresco; 71. *Fra Bartolomeo*, Holy Family. The fine engravings and niello-prints (*e.g.* Fountain of Love, by *Ant. Pollaiuolo*), the coins, etc. are shown 11-3 only.

We now turn to the N., cross the Allea di Piazza Castello, and follow the Via Giacomo Griziotti to the old monastic church of SAN PIETRO IN CIEL D'ORO (Pl. B, 2), rebuilt about 1100 in the Lombard-Romanesque style, and restored in 1875-99 by *Ang. Savoldi*. The exterior of the choir should be noticed.

INTERIOR (closed 12-3). In the high choir is the sumptuous **Arca di Sant'Agostino*, adorned with 95 statuettes and 50 reliefs, executed by one of the *Campionesi* (?) after 1362. On the sarcophagus is the recumbent figure of St. Augustine, whose relics were carried to Sardinia in 496 by Catholic bishops fleeing from Hippo Regius in N. Africa, and were brought thence to Pavia in 723 under King Liutprand. — The choir-apse has modern frescoes by *Loverini* and *Bernardi*. — The double-aisled crypt rests upon 24 columns.

We return by the Via Liutprando to the Piazza Castello and to the old CASTLE (Pl. C, 2), erected by Galeazzo II. in 1360-65, now used as barracks, and containing a handsome court of the 14th cent. (adm. by permission of the officer on guard).

The Via Pietro Carpanelli leads to the S.E. of the Piazza Castello to the Gothic church of *San Francesco* (Pl. C, 2, 3), of the 13th cent., with a modernized interior. The rich brick façade was restored in 1897. — In the vicinity stands the *Collegio Ghislieri* (Pl. C, 3), founded in 1569 by Pius V. (Ghislieri), a colossal bronze statue of whom (Pl. 14) has been erected in the piazza in front. — The

adjacent *Scuola di Pittura* (Pl. 16; D, 3) contains a small picture-gallery, including a Bearing of the Cross by Ambrogio Borgognone.

The former *Collegio Castiglioni* (now Casa Brugnattelli), Via San Martino 18 (Pl. C, 2), contains good frescoes by Bonifazio Bembo (1475) in the old oratory. — The Via Sant' Ulderico leads in the opposite direction to the Via Lazzaro Spallanzani (Pl. C, 3), in which three ancient *Brick Towers* are preserved.

In the Via Defendente Sacchi, a little to the S.W., is the church of *Santa Maria di Canepanova* (Pl. 6; C, 3), a small octagonal structure designed by Bramante (1492) but not completed until 1564, with a passage round the top. — In the vicinity is the former *Palazzo Mezzabarba*, a handsome baroque edifice of 1729-30, now the *Municipio* (Pl. C, 3). — The *Palazzo Rossi* (formerly Bottigella), Via Mazzini 14 (Pl. C, B, 3), has a fine Renaissance court and portal by Amadeo, in the style of Bramante.

To the W. of the town, $\frac{1}{2}$ M. outside the Porta Cavour (Pl. A, 3), lies the church of *San Salvatore*, founded in the 7th cent. under King Aribert, but entirely rebuilt in the 15-16th centuries. — About $\frac{1}{2}$ M. farther on is the church of *San Lanfranco*, formerly *San Sepolcro* (12th cent.), with the sarcophagus of Bishop Lanfranco Beccari (d. 1198), by Amadeo (1498), who executed also some of the fine terracotta sculptures in the cloisters (1467).

FROM PAVIA TO ALESSANDRIA VIÀ TORREBERETTI (p. 226) AND VALENZA (p. 226), $40\frac{1}{2}$ M., railway in ca. $2\frac{1}{4}$ - $4\frac{3}{4}$ hrs. (fares 7 fr. 55, 5 fr. 30, 3 fr. 40 c.). The line crosses the Ticino and intersects the broad plain of the Po, in a S.W. direction. Unimportant stations.

FROM PAVIA TO CREMONA (Mantua), 46 M., railway in 2- $3\frac{1}{2}$ hrs. (fares 8 fr. 60, 6 fr. 5, 3 fr. 90 c.). — The line intersects the fertile plain watered by the Po and the Olóna. — $9\frac{1}{2}$ M. *Belgioioso*, with a handsome château. — $26\frac{1}{2}$ M. *Casalpusterleno*, where the line unites with that from Milan to Bologna (p. 431). — 30 M. *Codogno* (p. 431). Thence to (46 M.) *Cremona*, see R. 39.

FROM PAVIA TO STRADELLA, viâ *Bressana-Bottarone* (see below), 20 M., railway in 1- $1\frac{1}{4}$ hr. *Stradella*, see p. 433.

From Pavia to *Vercelli*, see p. 226.

The RAILWAY TO GENOA crosses the Ticino and, beyond (26 M.) *Cava Manara*, the Po by a bridge $\frac{1}{2}$ M. long. At ($30\frac{1}{2}$ M.) *Bressana-Bottarone* diverges the above-mentioned branch to *Stradella* (p. 433). $33\frac{1}{2}$ M. *Lungavilla*.

$38\frac{1}{2}$ M. *Voghéra* (310 ft.; *Railway Restaurant; Italia*), with 14,600 inhab., perhaps the ancient *Iria*, on the left bank of the *Staffora*, was once fortified by Gian Galeazzo Visconti. The ancient church of *San Lorenzo* was remodelled in 1600. — From *Voghera* to *Piacenza*, see R. 56.

The steam-tramway from *Voghera* to *Stradella* (p. 433) passes the village of ($4\frac{1}{2}$ M.) *Montebello*, famous for the battle of 9th June, 1800 (five days before the battle of Marengo). Here, too, on 20th May, 1859, the first serious encounter between the Austrians and the united French and Sardinian armies took place.

Another light railway connects Voghera with (5 M.) *Rivanazzano*, the station for *Salice* (Grand-Hôtel, P. 10-14 fr.; Alb. Milano, P. 7-9 fr.), a small watering-place, with iodine and saline baths.

At (43 $\frac{1}{2}$ M.) *Pontecurone* we cross the impetuous *Curone* (dry in summer). Country fertile.

49 M. *Tortona* (395 ft.; *Hôt. d'Europe et Moderne*, good; *Alb. Nazionale*; cab to the Castello 1 $\frac{1}{2}$, to *Salice* 4 fr.), the ancient *Dertona*, a town of 11,300 inhab., on the *Scrivia*, was destroyed in 1155 by Frederick Barbarossa. The *Cathedral* dates from 1584. The ancient church of *Santa Maria dei Canali* (9th cent.) was rebuilt in the 13th century. The chapel of the *Episcopal Palace* contains a winged picture by Macrino d'Alba (1499). In the *Museo Romano* (adm. 1 fr.) is a remarkable ancient sarcophagus. Fine view from the *Castello*, a fortress since the 16th century.

From Tortona a branch-railway runs to (5 $\frac{1}{2}$ M.) *Castelnuovo Scrivia*, and a steam-tramway to *Sale* (p. 62).

From Tortona to *Turin* viâ *Alessandria*, see RR. 56, 13c.

60 $\frac{1}{2}$ M. *Novi*, and thence to (94 M.) *Genoa*, see R. 13 c.

39. From Milan to Cremona viâ Codogno.

51 $\frac{1}{2}$ M. RAILWAY in 1 $\frac{3}{4}$ -2 $\frac{1}{2}$ hrs. (fares 9 fr. 65, 6 fr. 75, 4 fr. 35 c.). Carriages are changed at Codogno.

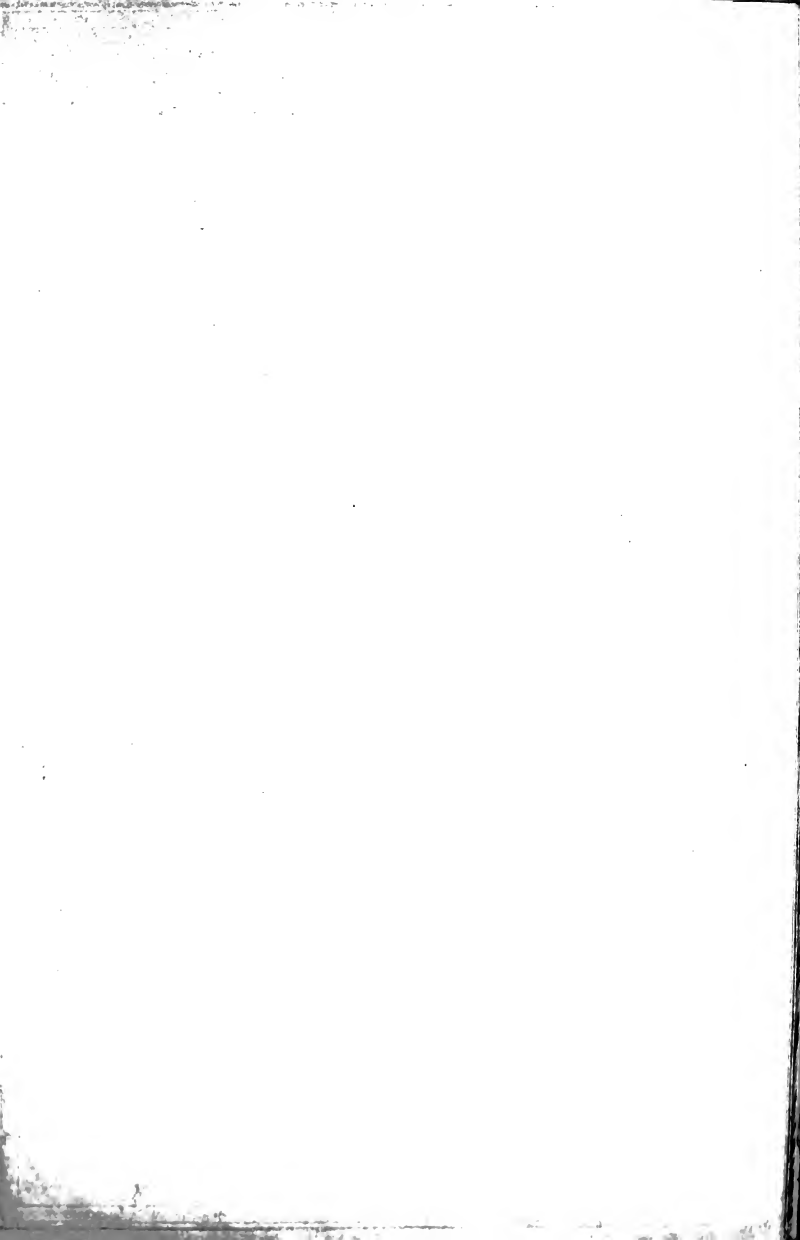
From Milan to (35 $\frac{1}{2}$ M.) *Codogno*, see p. 434. Our train diverges here from the main line to the E. — Near (39 $\frac{1}{2}$ M.) *Pizzighettone*, where Francis I. was confined after the battle of Pavia (p. 240), we cross the *Adda* (p. 214), which is here navigable. — 49 M. *Cava Tigozzi*.

51 $\frac{1}{2}$ M. **Cremona.** — RAILWAY STATION (*Restaurant*), outside the Porta Milano (Pl. C, 1). — HOTELS. **Hôt. Roma*, Piazza Roma 11 (Pl. E, F, 3), R. from 3, omn. $\frac{3}{4}$ fr.; *Alb. Fontana* (Pl. c; F, 3), Vicolo delle Osterie 6, with popular restaurant, R. 1 $\frac{1}{2}$ fr., well spoken of; *Pavone* (Pl. d; F, 3), Via Beccherie Vecchie 3; *Pesce d'Oro*, Via Beltrami, near the Piazza del Comune, good and quiet. — CAFÉS. *Caffè-Ristorante Soresini*, good, *Caffè Gambrius*, both in the Piazza Roma.

POST & TELEGRAPH OFFICE (Pl. E, F, 3), Piazza Roma. — CABS. Per drive 1 fr., at night 1 fr. 20 c.; per $\frac{1}{2}$ hr. 1 fr. 20 c., each addit. $\frac{1}{2}$ hr. $\frac{1}{2}$ fr. Luggage free. — PHOTOGRAPHS at *Betri's*, Via Mazzini.

Cremona (147 ft.), the capital of a province and an episcopal see, with 30,200 inhab., lies in a fertile plain on the left bank of the *Po*, and is important for its silk-culture.

The original town was wrested by the Romans from the Gallie Cenomani and colonized by them at the beginning of the second Punic war (218 B.C.). It became one of the most flourishing towns in N. Italy, but in A.D. 70, during the civil wars, it was reduced to ruins by the Emp. Vespasian, who, however, afterwards restored it. 'Bellis externis intacta civilibus infelix' is the summary of its history by Tacitus. The Goths and Longobards, especially King Agilulf (603), as well as the subsequent conflicts between Guelfs and Ghibellines, did great damage to the town. Cremona espoused the cause of Frederick Barbarossa against Milan and Crema, and subsequently came into the possession of the Visconti (1335)

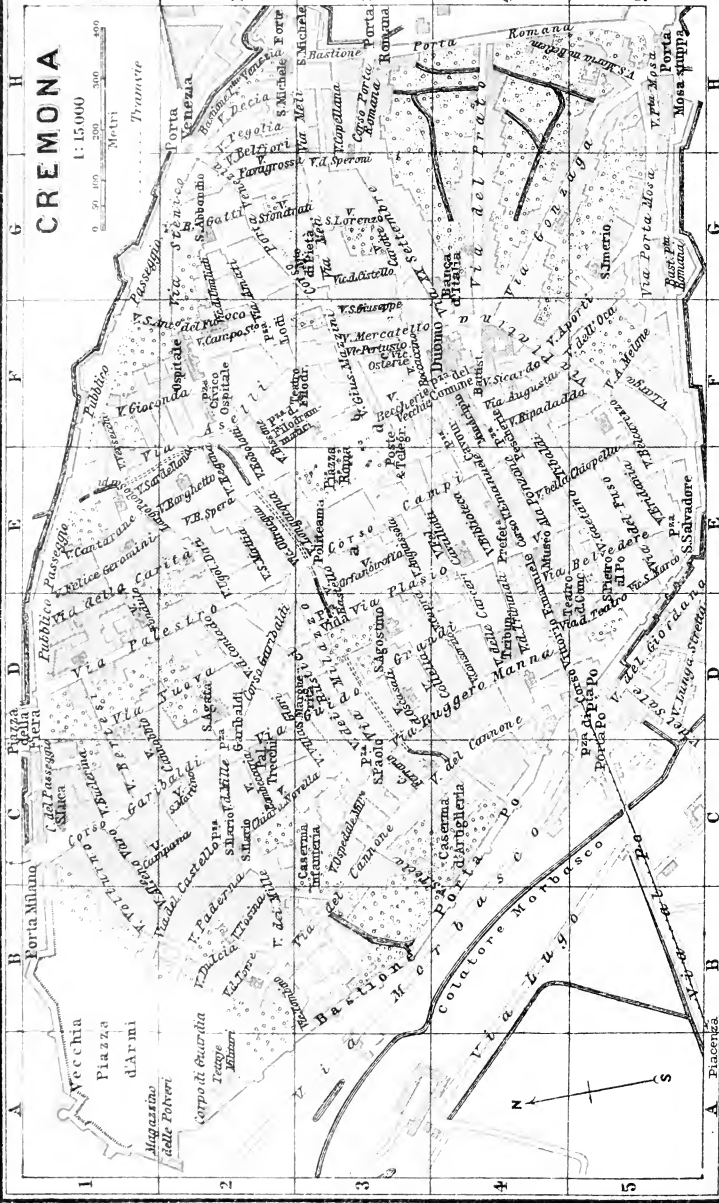


CREMONA

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Stazione



and of Francesco Sforza (p. 151), who had married Bianca Maria Visconti in the old church of San Sigismondo here. Thenceforward it belonged to Milan. On 1st Feb., 1702, Prince Eugene surprised the French marshal Villeroi here and took him prisoner. In 1799 the Austrians defeated the French here.

The manufacturers of the far-famed VIOLINS and VIOLAS of Cremona were *Andrea Amati* (ca. 1510-80) and *Niccolò Amati* (1596-1684), *Antonio Stradivari* (1644-1728), and *Giuseppe Ant. Guarneri* (1683-1745).

PAINTING. *Boccaccio Boccaccino* (ca. 1467-1524), who for a time seems to have belonged to the circle of Giov. Bellini (p. 351) in Venice, is generally regarded as the founder of the Cremona school of painting. The frescoes of his assistants *Altobello da Melone* and *Gian Franc. Bembo* show the influence of Romanino (p. 262) and Pordenone (p. 352), who worked side by side with them in the cathedral. The traditions of Boccaccino were continued by his son, *Camillo Boccaccino*, and by *Galeazzo Campi* (1477-1536). The younger *Campi*, *Giulio* and *Antonio*, were mainly subject to the sway of Giulio Romano. Cremona was the birthplace of *Sofonisba Anguissola* (1535-1632), who, like her five sisters, practised the art of painting, and was highly esteemed by her contemporaries. She afterwards retired to Genoa, and even in her old age attracted the admiration of Van Dyck.

In the PIAZZA DEL COMUNE (Pl. F, 4) rises the imposing **Torrazzo**, an octagonal tower 397 ft. in height, erected in 1261-84 on a square base of earlier date (12th cent.?), and connected with the cathedral by the *Bertazzola*, a loggia begun in 1497 but not completed until 1738. Extensive view from the top. — Opposite the tower is the Gothic ***Palazzo Comunale** (now the *Municipio*) of 1206-45 (restored), with a fine Renaissance portal, a few pictures by masters of the Cremona school, and a rich marble chimney-piece by *Gaspere Pedoni* (1502). Adjacent to the left is the Gothic *Palazzo dei Giureconsulti* (called *Pal. dei Militi* until 1393), of 1292, restored in 1871.

The ***Cathedral** (Pl. F, 4), a vaulted structure in the Lombard-Romanesque style, erected in 1107-90, has a rich main façade, embellished with columns, and tasteful brick façades on the transepts, especially the S. one. Above the portal are statues (Madonna and saints; ca. 1341) in the style of *Giov. di Balduccio*; the sarcophagus of Folchino degli Schizzi (d. 1357) is by *Bonino da Campione*. The Renaissance pediment was added by *Alberto Severo* (1491); the statues of saints above the rose-window are by *Pietro de Rhandè* (1501), who designed also the three round turrets.

The INTERIOR with its aisles, and transepts also flanked with aisles, is covered with frescoes by *Boccaccio Boccaccino* (ca. 1506-18), *Romanino* (1519-20), *Pordenone* (1520-22), and later masters of the Cremona School, such as *Camillo Boccaccino*, *Altobello da Melone*, *Pietro* and *Gian Franc. Bembo*, the *Campi*, and *Gatti*. Over the arches of the nave, on both sides, are long series of frescoes. Left wall: above the first four arches, *Boccaccio Boccaccino*, Life of the Virgin, in eight scenes; 5th arch, *Gian Francesco Bembo*, The Magi, and Presentation in the Temple; beyond the organ, *Altobello da Melone*, Flight into Egypt, and Massacre of the Innocents; above the last arch, *Boccaccino*, Christ teaching in the Temple. The colossal figures of Christ and four saints in the apse are by *Boccaccino*. Right wall: above the first three arches, *Melone*, Last Supper, Christ washing the Disciples' feet, Christ on the Mt. of Olives, Christ taken by the soldiers, Christ before Caiaphas; above the 4th and 5th arches,

Romanino, *Christ led out to be crucified, Scourging of Christ, Crown of Thorns, Ecce Homo; above the last three arches, towards the façade, *Pordenone's* three celebrated *Passion Scenes: Christ before Pilate, Christ and St. Veronica, Bearing of the Cross. On the front wall, Crucifixion with the Entombment and Resurrection below, all by *Pordenone*. — In the 1st chapel on the right, *Pordenone*, Madonna with SS. Paul and Dominic. — The two pulpits are embellished with reliefs from an old tomb, by *Amadeo* (1482). — The choir contains fine Renaissance stalls by *Giov. Maria Platina* (1482-90). The high-altar-piece (Assumption) is by *Bern. Gatti*. The chapel of the Host (1569), to the right of the choir, is elaborately frescoed by the *Campi*. — In the right transept is a fresco, by *Giulio Campi*, representing the history of Esther; in the left transept, a relief by *Amadeo* (St. Himerius distributing alms). — The sacristy ('Camerone dell'Economato') contains a beautiful enamelled silver cross by *Ambr. Pozzi* and *Agost. Sacchi* (1478). — In the crypt stands the sarcophagus of SS. Peter and Marcellinus, by *Bened. Briosco* (1507).

Near the cathedral to the S. are the octagonal *Battistero* (Pl. F, 4), of 1167, and the subterranean *Campo Santo*, in the pavement of which are curious old mosaics (Hercules and Nessus; Piety wounded by Cruelty; Faith tearing out the tongue of Discord, etc.); key at the Vescovado, entered through No. 3.

The *Piazza Roma* (Pl. E, F, 3), to the N.W. of the cathedral, is laid out with gardens (music on Sun. and Thurs. evenings).

A few hundred yards to the N.W. of the *Piazza Roma*, in the *Via Ugolani Dati* (Pl. E, 2), stands the old *Palazzo Dati*, erected in 1561 in the late-Renaissance style of Gal. Alessi and now a hospital. The *Court and staircase are very fine. — To the E., at No. 7 *Corso di Porta Venezia*, is the *Palazzo Fodri* (now the *Monte di Pietà*; Pl. G, 2, 3), dating from the 15th century. The elegant brick façade is embellished with a charming frieze of Nereids, coats-of-arms, and portrait-heads, and in the court is a frieze of Bacchantes. — Farther on, near the *Porta Venezia* (p. 247), is the church of *Sant'Abbondio* (Pl. G, 2), rebuilt since 1579, with an early work (1527) of *Giulio Campi* (Madonna with SS. Nazarius and Celsus) and a Coronation of the Virgin, by *Altobello da Melone*. In the sacristy are some cabinets by G. M. Platina.

From the *Municipio* the *Corso Vittorio Emanuele* leads to the W. to the former *Palazzo Reale*, now the *Istituto Ala Ponzoni* for industrial art, which contains the interesting **Museo Civico** (Pl. E, 4); adm. daily 10-3, 50 c.; every alternate Sun. free.

On the STAIRCASE are sculptures, mosaics, etc. — FIRST FLOOR. From Room I (anteroom), with frescoes from ancient churches and small sculptures, we pass through a handsome Renaissance doorway to Room II, which contains enamels, bronzes, miniatures, book-bindings, ivory carvings, and terracottas. — Room III. Medals and plaquettes; also Trinity, by *Vinc. Civerchio*, and other paintings. — Room IV. Paintings. 140. *Gian Franc. Bembo*, Madonna; 142. *Camillo Boccaccino*, Madonna and two saints; 146. *Boccaccio Boccaccino*, Madonna enthroned with SS. Anthony of Padua and Stephen (1518); 145. *Gal. Campi*, Madonna and two saints. — Room V. Miniatures and paintings. 197. *Lor. di Credi* (?), Madonna; *Carlo Crivelli*, 161. San Nicolò of Tolentino (retouched), 162. Madonna. — In the following rooms are works by early Netherlandish masters (*Jan Provost*, Madonna), drawings, modern paintings, sculptures, etc.

On the SECOND FLOOR are old prints, views of Cremona, designs of frescoes, weapons, uniforms, and natural history collections.

The *Via del Teatro*, the next turning on the S. but one from the *Corso Vittor. Eman.*, leads to the church of SAN PIETRO AL PO

(Pl. E, 5), built in 1563-68 by *Ripari*. Over the fourth altar to the left, Madonna and saints, by *Gian Franc. Bembo* (1524). The rich ceiling-paintings are by *Ant. Campi* and other masters.

The Via Ponchielli leads to the N. from the Museum towards SANT' AGOSTINO (Pl. D, 3), a church of the 14th cent.: first chapel on the right, Pietà, by *Giulio Campi*; last side-altar but one, *Madonna and two saints, by *Perugino* (1494); left, beside the 4th altar, portraits of Francesco Sforza and his wife Bianca Maria Visconti, frescoes by *Bonif. Bembo* (retouched).

We now follow the Via Guido Grandi, passing on the right the small church of *Santa Margherita* (Pl. D, 3), built and adorned with frescoes by Giulio Campi (1546), and, farther on, to the left, No. 1, the *Palazzo Trecchi* (Pl. C, 2), in the early-Renaissance style. In the PIAZZA GARIBALDI (Pl. C, D, 2), on the right, stands the church of SANT' AGATA (Pl. D, 2), with a classicist façade (1845). To the right, within this church, is the Renaissance monument of Franc. Trecchi, by *Gian Cristoforo Romano* (1502); beside the high-altar, four large frescoes by *Giulio Campi* (1536).

From the piazza the Corso Garibaldi leads to the N.W. to the Porta Milano (Pl. C, 1) and the station. Near the gate, adjoining the church of *San Luca* (Pl. C, 1), is the *Oratorio di Cristo Risorto*, a tasteful brick edifice of the early Renaissance (1503); the interior, renewed in the baroque style, contains frescoes by Malosso (ca. 1600).

Not far from the Porta Milano, at Via Bertesi 8 (Pl. C, D, 1), stands the *Pal. Raimondi* (now *Repellini*), an early-Renaissance brick structure, containing sculptures by Pedoni. In the Via Palestro (Pl. D, 1, 2) is the *Pal. Stanga*, with a baroque façade and a fine colonnade of the early Renaissance.

About 1¼ M. to the E. of the Porta Venezia (Pl. H, 2) is the church of *San Sigismondo*, a magnificent early-Renaissance edifice by *Bart. Gazzo* (1463), with frescoes and pictures by *Camillo Boccaccino*, *Giulio* and *Ant. Campi*, and other Cremonese masters; high-altar-piece by *Giulio Campi* (1540), Madonna with saints, and, below, Francesco Sforza and his wife, founders of the church. San Sigismondo is a station on the steam-tramway from Cremona to Casalmaggiore (p. 269). — Near the village of *Le Torri* lies the beautiful *Villa Sacerdoti*.

FROM CREMONA TO BRESCIA, 31½ M., railway in 1½-1¾ hr. (fares 5 fr. 95, 4 fr. 15, 2 fr. 70 c.). — 7 M. *Olmeneta*, see p. 259. — 27½ M. *San Zeno-Folzano*, see p. 269. — 31½ M. *Brescia*, see p. 260.

FROM CREMONA TO MANTUA, 41½ M., railway in 1½-1¾ hr. (fares 7 fr. 80, 5 fr. 45, 3 fr. 50 c.). — 18 M. *Piadena* (115 ft.) is the junction of the Brescia and Parma line (p. 269). — 21 M. *Bózzolo* (98 ft.), with an old castle of the Gonzagas (p. 315). — We cross the *Oglio* near (27½ M.) *Marcaria*. — 34 M. *Castellucchio*. To the left lies the *Lago Superiore* (p. 314). — 41½ M. *Mantua*, see p. 314.

FROM CREMONA TO BORGO SAN DONNINO, 21 M., railway in 1-1¼ hr. (express fares 4 fr. 35, 3 fr. 5 c., 2 fr.). — 13 M. *Busseto* (130 ft.; *Alb. del Angelo*), a little town with 1700 inhab., is the chief intermediate station. The Chiesa dei Minori Osservanti, the principal church, possesses

a Pietà, an admirable early work (ca. 1475) by Guido Mazzoni (p. 451). Steam-tramway to Parma, see p. 448. — 21 M. *Borgo San Donnino* and thence to Bologna, see p. 438.

FROM CREMONA TO PIACENZA, 19 $\frac{1}{4}$ M., steam-tramway in 1 $\frac{1}{2}$ -2 hrs. The road (comp. Pl. D, 5) intersects the plain on the right bank of the *Po*, after crossing the river with its numerous islands, and at *Caorso* crosses the river formed by the *Chiavenna* and *Riglio*. We cross the *Nure* at *Roncaglia* and proceed to the W. to *Piacenza* (p. 435).

From Cremona to *Pavia*, see p. 243; to *Treviglio* (Milan), see pp. 259, 258; viâ *Fiorenzuola* to *Lugagnano*, see p. 437.

40. From Milan to Bergamo.

RAILWAY. Local express viâ *Treviglio Ovest*, 30 $\frac{1}{2}$ M. in 55 min. (fares 6 fr. 30, 4 fr. 40, 2 fr. 85 c.). Slow train viâ *Treviglio* (main station), 33 $\frac{1}{2}$ M. in 1 $\frac{1}{2}$ -1 $\frac{3}{4}$ hr. (fares 3 fr. 10, 1 fr. 70 c.; 'biglietti di tariffa vicinale'). Finest views to the left.

As far as (16 M.) *Cassano d'Adda* all trains follow the Milan to Verona line (comp. p. 258). Thence the express trains run viâ *Treviglio Ovest*, while the slow trains follow the main line to *Treviglio* (20 M.; p. 258). — Our line here diverges to the N.E. 24 $\frac{1}{2}$ M. (or 27 $\frac{1}{2}$ M.) *Verdello*; 30 $\frac{1}{2}$ M. (or 33 $\frac{1}{2}$ M.) *Bergamo*.

Bérgamo. — RAILWAY STATIONS. 1. *Stazione Ferroviaria*, or *Ferrovie dello Stato* (Pl. E, 6; restaurant), for the lines to Milan and to Lecco and Brescia (R. 42). — 2. *Stazione Valle Brembana* (Pl. E, F, 5, 6), for the electric line to the Valle Brembana (R. 41a). — 3. *Stazione Valle Seriana* (Pl. E, 6), for the line to the Valle Seriana (R. 41b).

HOTELS. In the new town: **Hôtel Moderne* (Pl. a; D, 5), Viale della Stazione, with restaurant and theatre, R. 3-5, P. 10-12, omn. 1 fr.; *Alb. Reale Italia* (Pl. b; C, 5), in the noisy Via Venti Settembre, with restaurant, R. 2 $\frac{1}{2}$ -3 $\frac{1}{2}$, omn. $\frac{1}{2}$ fr., good; *Hôt. Concordia Meublé* (Pl. c; D, 5), R. 2 $\frac{1}{2}$ -4, Viale della Stazione; *Alb. Cappello d'Oro* (Pl. d; D, 5), with restaurant, R. 1 $\frac{1}{2}$ -3 fr., same street. — In the old town: *Alb. del Sole* (Pl. e; B, 1), Via Bartolomeo Colleoni, with terrace, plain.

CAPÉS-RESTAURANTS. *Caffè-Ristorante Carminati*, at the *Hôt. Moderne*; *Caffè Nazionale*, good; *Caffè Centrale*, both on the Sentierone (Pl. D, 4); *Ristorante Piemontese*, Viale Stazione 26. — CONFECTIONER. *Pasticceria Isacchi*, Viale della Stazione 10. — BIRRERIA. *Gambrinus*, on the Sentierone.

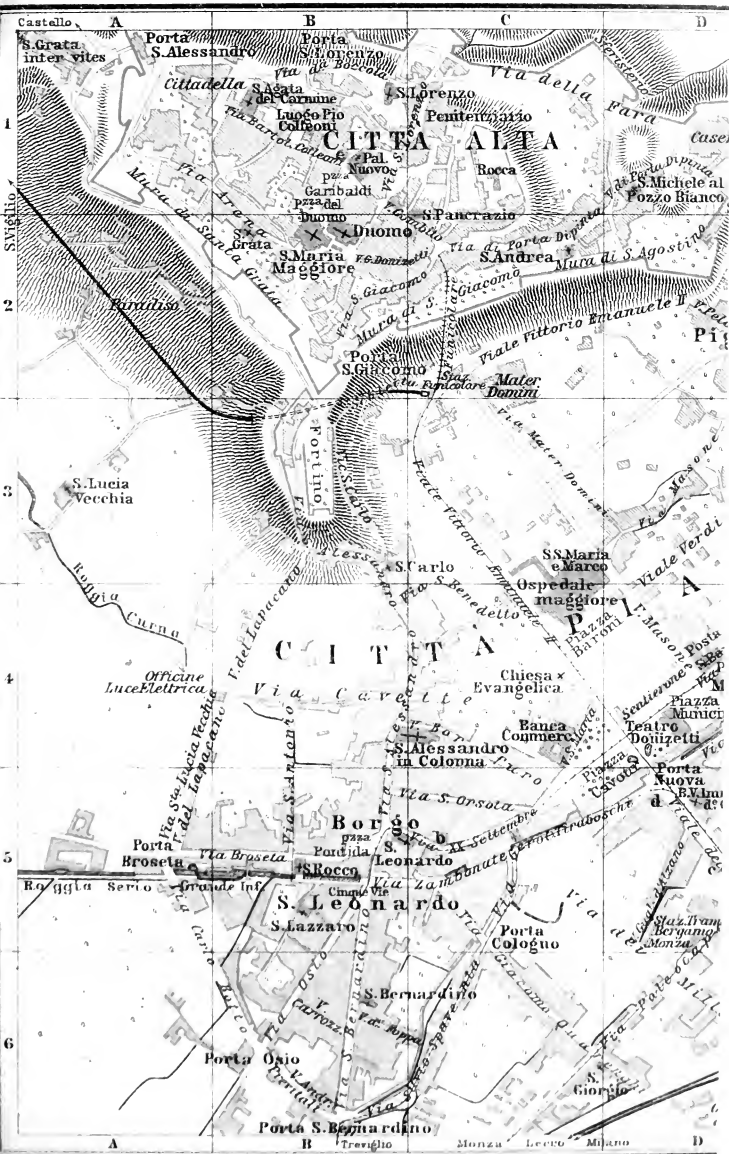
CABS (stand in the Piazza Cavour). Upper town: per drive (1-2 pers.) 2, per hr. 2 $\frac{3}{4}$ fr. (3 pers. 1 fr. extra); trunk 40 c. Lower town: per drive 1, per hr. 1 $\frac{1}{2}$ fr., trunk 25 c.

TRAMWAYS (6 a.m. to 10 p.m.; fare 10 c., before 8 a.m. 5 c.). 1. *Stazione Ferroviaria* (Pl. E, 6)-Piazza Cavour-*Stazione Funicolare* (Pl. C, 2). — 2. *Borgo Santa Caterina* (Pl. F, 1)-Piazza Cavour-*Cinque Vie* (Pl. B, 5). — 3. *Cimitero-Borgo Palazzo* (Pl. F, 4, 3)-Piazza Cavour-*Cinque Vie*.

CABLE TRAMWAY (*Funicolare*; Pl. C, 2) from the Viale Vittorio Emanuele to the upper town; up 15 c. (incl. tramway from the station 20 c.), down 10 c. — Another (*Tram Funicolare*), with a tunnel 970 yds. long and a rack-and-pinion section of 370 yds., connects the Viale Vittorio Emanuele with San Vigilio (p. 253).

POST & TELEGRAPH OFFICE (Pl. D, 4), Via Masone, near the Sentierone. BOOKSELLERS. *Frattelli Bolis*, Via Torquato Tasso 7. — PHOTOGRAPHS. *Taramelli*, same street No. 22.

CHIEF SIGHTS (1 day). Forenoon: Piazza Cavour (p. 249), San Bartolomeo (p. 249), Santo Spirito (p. 250), San Bernardino in Pignolo (p. 250),





Academy (p. 250). Afternoon: Piazza Garibaldi (p. 252), Santa Maria Maggiore, with the Cappella Colleoni (p. 252), view from the ramparts (p. 251) or from the Castello (p. 253).

Bergamo (790-1235 ft.), a provincial capital and episcopal see, with ca. 52,000 inhab., lies at the foot of the Bergamasque Alps (*Alpi Orobie*), at the junction of their two main valleys, the *Valle Brembana* (p. 254) and the *Valle Seriana* (p. 256). The town consists of two distinct parts, the *Città Alta*, or upper town, picturesquely situated on hills and strongly fortified by the Venetians in 1561-88, and the much larger *Città Piana*, or lower town, in the plain, embracing the former suburbs of Borgo San Leonardo, Borgo Pignolo, Borgo Santa Caterina, Borgo Sant'Antonio, and Borgo Palazzo. Bergamo is one of the busiest of the smaller trading and manufacturing towns of Italy, with numerous cotton, silk, and other factories.

Bergamo, the *Barra* of prehistoric (Umbrian?) times and the *Bergimo* of the Cenomani (p. 261), is mentioned in documents of the 8th cent. as *Bergamum* or *Bergomo*. After resisting a siege by Frederick Barbarossa in 1166 the town became one of the most active members of the league of Lombard towns. From 1296 onwards it suffered much from the feuds between the Ghibellines led by the *Suardi* family and the Guelphs under the *Colleoni*. The Visconti took possession of Bergamo in 1343, and from 1428 till 1797 it belonged to Venice, with the exception of the interval 1509-29. — The once famous fair of Bergamo (*Fiera di Sant' Alessandro*, Aug. 22nd to Sept. 8th) has lost its importance.

a. Lower Town.

From the railway station (Pl. E, 6) the broad Viale della Stazione (Pl. D, 5) leads to the *Porta Nuova* (Pl. D, 4, 5) and the PIAZZA CAVOUR (Pl. C, D, 4, 5), the latter with monuments to Cavour, Victor Emmanuel II., and Lorenzo Mascheroni (1750-1800), the mathematician. — The SENTIERONE (Pl. D, 4), the broad walk on the S. side of the open space formerly used for the fair (see above), is the 'Corso' of Bergamo (band on Sun. afternoon). Opposite it are the *Teatro Donizetti* (Pl. D, 4; 1797-99) and the Piazza del Municipio (Pl. D, 4), with a monument by Jerace (1897) to the composer *Gaetano Donizetti* (1798-1848), who was a native of Bergamo.

To the W. of the Piazza Cavour, at the corner of the Via Borfuro and the Via Sant' Alessandro, which ascends to the upper town, rises the large church of **Sant' Alessandro in Colonna** (Pl. B, C, 4), rebuilt in 1447 and 1780, and containing an altar-piece by Romanino (p. 262; Assumption) in the left transept. The church is named from the partly antique column in front of it, at which St. Alexander, tutelary saint of Bergamo, is said to have suffered martyrdom. The elaborate and conspicuous campanile dates from 1905.

At the end of the Sentierone, at the corner of the Via Torquato Tasso, is the church of **San Bartolomeo** (Pl. D, 4), restored in the 17th cent. (façade of 1901). Behind the high-altar is one of the chief works of *Lor. Lotto*, *Madonna surrounded by ten saints (1516). Fine choir-stalls by *Fra Damiano* (1520). — At the end of the Via Torquato Tasso, to the right, is the church of —

Santo Spirito (Pl. E, 3). The aisleless *Interior, in the early-Renaissance style, is due partly to *Pietro Isabello* (ca. 1521).

Left, 1st chapel: *Previtali*, John the Baptist, surrounded by SS. Bartholomew, Nicholas of Bari, Joseph, and Dominic, the painter's masterpiece (1515). Left, 2nd chapel: *Borgognone*, Descent of the Holy Ghost, God the Father, Annunciation; on the left, John the Baptist and St. Jerome; on the right, SS. Augustine and Francis (1508). Left, 5th chapel and in the sacristy: Tombs of the Tasso family (see below), of the 17th century. Right, 4th chapel: *Lotto*, *Madonna and four saints; above, angels in a glory (1521). Right, 5th chapel: *Previtali*, Madonna and four saints (1525), Resurrection (finished by *Ag. da Caversegno*).

A little to the N., in the quaint *Via Pignolo*, which ascends sharply, is the little church of *San Bernardino in Pignolo* (Pl. E, 3); in the choir is a *Holy Family with SS. Anthony Abbas, Joachim, John the Baptist, and Bernardino, by Lor. Lotto (1521). — Higher up are several palaces with fine courtyards in the early-Renaissance style, including the *Casa Grataroli* (No. 72; now the *Circolo Artistico*), the *Casa Casotti* (No. 76; now the *Casa Rathgeb*), and the *Casa Eredi Terzi* (No. 108). The *Casa Tasso* (No. 80; now the *Casa Baldini*) partly belonged to the Tasso family (p. 255) in the 16-17th centuries. — Close by is the church of —

Sant' Alessandro della Croce (Pl. D, 2), restored in the 17th cent. and containing a Coronation of the Virgin by G. B. Moroni and, in the sacristy, a portrait by Moroni and a Crucifixion by Previtali (1514). — To the right the *Via San Tommaso* descends to the *Porta Santa Caterina* (tramway, see p. 248), before reaching which we come to the —

Accadèmia Carrara (Pl. E, 1), a school of art founded by Count Giac. Carrara in 1795, with a valuable *Picture Gallery (*Galleria Carrara*, *Gal. Morelli*, and *Gal. Lochis*; open daily, 10-4. adm. 1 fr.; on 1st and 3rd Sun. of each month from March to Nov., free). Director, Sig. Valentino Bernardi. No catalogue.

GROUND FLOOR. Rooms I-V. Art-industrial Museum. — VI. Room. Historical and topographical collection of Bergamo.

UPPER FLOOR. GALLERIA CARRARA AND LOCHIS. — VII. Room. Miniatures, designs, and engravings. — VIII. Room. Pictures by less well-known Bergamasque masters. — IX. Room. Portraits by *Fra Vittore Ghislandi* (surnamed *Frate di Galgarlo*). — X. Room. *Lorenzo Lotto*, *53. Holy Family and St. Catharine; *55. Betrothal of St. Catharine (1533); *54. Portrait of a lady; 56-50. Three panels of the predella of *Santo Stefano* at Fortino; *63. *Iac. Palma Vecchio*, Madonna and saints; *G. B. Moroni*, *68. Portrait of Bernardo Spino, *69. Pace Rivola Spino, 71. Portrait of a child; *Giov. Cariani*, 73. The slave, *74. Portrait of G. B. da Caravaggio; 82, 87, 93. *Moroni*, Portraits. — XI. Room. Paintings by *Francesco di Simone da Santacroce*, *Girolamo da Santacroce*, *Andrea Cordegliahi* (108), *Andrea Previtali* (109, 110, 113, etc.), etc. — XII. and XIII. Rooms: Modern artists. — XIV. Room. Frescoes. — XV. Room (Venetian School of the 15th cent.). 153. *Bart. Montagna*, Madonna and saints; *Carpaccio*, 155. Nativity of the Virgin, 162. St. Rocco and a devotee; 164. *Iac. Bellini*, Madonna; *167. *Giov. Bellini*, Madonna; *168. *Antonello da Messina*, St. Sebastian; 169. *Lazzaro Bastiani*, Holy Trinity; *170. *Andrea Mantegna*, Madonna; 172. *Carlo Crivelli*, 175. *Bartol. Vivarini*, Madonnas; 182. *Iacobello del Fiore*, Madonna and

Childs, with six panels of the life of Christ. — XVI. Room. Venetian Masters of the 16-18th centuries. 185. *Romanino*, Adoration of the Shepherds; 186. *G. F. Caroto*, Massacre of the Innocents; 187. *Dom. Theotocopuli*, surnamed *Il Greco*, St. Francis receiving the stigmata; 191. *Bonifacio Veronese*, Adoration of the Magi; *Aless. Bonvicino*, surnamed *Il Moretto*, *192. The Redeemer with a devotee, 202. Holy Family; 203, 204. *Paris Bordone*, Vintage; 205. *Giorgione* (?), Orpheus and Eurydice; 211-218. *Franc. Zuccarelli*, Landscapes and two portraits of children; 223-225. *Pietro Longhi*, Venetian scenes; *228-238. *Franc. Guardi*, Eleven views; 240. *Bern. Bellotto*, Arch of Titus at Rome; *241-245. *G. B. Tiepolo*, Sacred subjects. — XVII. Room. *Emilian, Lombard, Tuscan, and Umbrian Painters*. 263. *Cosimo Tura*, Madonna; *267. *Franc. Francia*, Christ with the cross; 279. *Vinc. Foppa*, Mount Calvary with the three Crucified; 288-292. *Ambr. da Fossano*, surnamed *Il Bergognone*, Sacred subjects; 293-296. *Gaud. Ferrari*, Putti; 297. *Boltraffio*, Madonna; 312. *Perugino*, Infant Christ in the manger; **Raphael*, St. Sebastian; *324. *Fra Beato Angelico*, Madonna with angels. — XVIII. Room. Large paintings of various schools. 329. *Iacopo di Antonello da Messina*, Madonna; 332-336. *Borgognone*, Saints; 338. *Vinc. Civerchio*, St. Francis; 342. *Girol. Giovenone*, Madonna and saints; 343. *Gaud. Ferrari*, Madonna; 368. *Giulio Campi*, Portrait of Cesare Borgia (?). — XIX. Room. Large Venetian pictures of the 16-18th centuries. 379-383. *Bart. Vivarini*, Saints; 390. *Vinc. Catena*, Christ at Emmaus; 394. *Marco Basaiti*, Portrait; 395. *Marco Marziale*, Madonna; 399. *Franc. Bonsignori*, Portrait of G. F. Gonzaga; 400. *Vittore Belluino*, Crucifixion; 416. *Tintoretto*, Portrait of an old man; 435. *Padovanino*, Triumph of Venus. — XX. Room. Foreign painters. 444. *Simon Vouet*, Armed youth; 455, 456. *Gasp. Dughet*, surnamed *Poussin*, Landscapes; 468. *Dürer* (?), Christ on the way to Mt. Calvary; 475. *P. Brueghel the Elder*, the Adulteress; *477. *François Clouet*, Portrait; 490. *J. van Ruysdael*, Landscape.

GALLERIA MORELLI, bequeathed in 1891 by the well-known art-critic. — I. Room. To the left, 7. *Bern. Luini*, Madonna; *Franc. Pesellino*, 9. A judgment, *11. Marriage of Griselda to the Lord of Saluzzo (from Boccaccio's Decameron); 16. *Master of the Pellegrini Chapel* (p. 302). Madonna (group in clay); 17. *Pisanello*, Lionello d'Este, Duke of Ferrara; 22. *Boltraffio*, Christ, a half-figure (an early work); 23. *Baldovinetti*, Portrait of himself; 26. *Ambrogio de Predis*, Portrait of a page; *27. *Giov. Bellini*, Madonna; 30. *Tim. Viti*, St. Margaret; 31. *Ercole Grandi*, St. John; 35. *Benedetto da Maiano*, Angel (figure in clay), belonging to the Madonna dell' Olivo at Prato (p. 543); 41. *Giov. Bellini*, Madonna; 44. *Bart. Montagna*, St. Jerome. — II. Room. To the left, *61. *Basaiti*, Portrait (1521); 62. *Bacchiacca*, Cain and Abel; 66. *Sodoma*, Monster ('l'uomo fantastico'); *77. *B. Fabritius*, Satyr and peasant; 80. *Gov. Flinck* (not Rembrandt), Portrait (1635); 90. *Lenbach*, Portrait of Morelli; 101. *Moretto*, Christ and the Woman of Samaria; 91. *Empress Frederick of Germany*, Transitoriness (1882).

The Via della Noca, a footpath planted with acacias, ascends from the Accademia to the Porta Sant' Agostino (p. 253).

b. Upper Town.

A pretty avenue of chestnut-trees, the Viale Vitt. Emanuele Secondo (cable-tramway, p. 248), connects the Piazza Cavour (p. 249) with the UPPER TOWN, the ramparts of which have been converted into promenades and afford fine views of the plain of Lombardy and the Bergamasque Alps.

From the upper terminus of the cable-tramway, in the Mercato delle Scarpe, we may proceed to the left through the Via Gaetano

Donizetti (Pl. C, B, 2), with the former *Palazzo Fogaccia* (No. 11; now the Casa dell'Arciprete) to Santa Maria Maggiore (see below); or we may bear to the right to the *Rocca* (Pl. C, 1), or castle (now a prison), which was re-erected in the 12-15th cent. on the *Colle di Sant' Eufemia* (1235 ft.), probably on the site of the Roman capitol; or, finally, we may go straight on by the Via Gombito, past the *Torre di Gombito* (ca. 1100; left), the only patrician tower left in the town, to (3 min.) the —

PIAZZA GARIBALDI (Pl. B, 1), the picturesque old market-place. Here, on the right, is the *Palazzo Nuovo*, designed by Scamozzi (1611) in the late-Renaissance style, but unfinished. The palace is now the Reale Istituto Tecnico Vitt. Emanuele and contains the *Museo di Storia Naturale* (adm. on application to the custodian). — Opposite is the Gothic *Palazzo della Ragione* (p. 172), or *Pal. Vecchio*, which was almost entirely rebuilt ca. 1513; on the ground-floor, an open colonnade, is a statue of *Torquato Tasso* (p. 255). The palace contains the *Biblioteca Civica* (1764), with 150,000 vols., including 2000 incunabula (open Sun. & Frid. 10-1, on other days 10-3). On the right rises the huge *Torre Comunale*, a clock-tower and campanile since the 15th century.

In the PIAZZA DEL DUOMO, behind the Palazzo Vecchio, lies ***Santa Maria Maggiore** (Pl. B, 2), begun in the Romanesque style in 1137, with a picturesque choir; at the side-entrances are Gothic lion-portals (that to the S. by *Giov. da Campione*, 1360). To the right of the N. portal is the Cappella Colleoni.

The INTERIOR (usual entrance on the S. side) has been restored in a rich baroque style. The nave contains wall-paintings by *Paxino da Nova* (much injured), under Florentine tapestry (from designs by *Al. Allori*, 1582-86). — The right aisle contains the partly restored tomb of Card. Longo degli Alessandri (d. at Avignon, 1319), by *Ugo da Campione*, and the tomb of Donizetti (p. 249), by *Vinc. Vela* (1855). — In the right transept is a fresco, representing the tree of St. Bonaventura, by a follower of *Giotto* (1347). — The choir contains a large painting by *Luca Giordano*, the Israelites crossing the Red Sea. — The Renaissance *Choir Stalls are by *F. Capodiferro* (1522-32) and other artists (behind) and by *Giov. Belli* (1510-77; in front). The fine intarsia work in the central panels (covered) was partly designed by *Lor. Lotto*. — In the treasury (above the sacristy) are a large Crucifix (13th cent.?) and several works in niello.

The adjoining ***Cappella Colleoni** (shown by the sagrestano), erected by *G. A. Amadeo* in 1470-76 in the early-Renaissance style, has a façade lavishly covered with marble, which, however, was much altered and adorned with sculptures from the interior when the building was modernized in the 18th century.

The interior contains the tomb of the founder Bart. Colleoni (d. 1475; p. 391), begun by *G. Ant. Amadeo* (the upper parts later), with reliefs from the life of Christ. On the top is the gilded equestrian statue of Colleoni by *Sixtus Stry* of Nuremberg (1501). To the left is the smaller, but beautiful monument of his daughter Medea (d. 1470), also by *Amadeo*, and originally in the church of Basella. Above the altar on the right are good sculptures; to the left, a Holy Family by *Angelica Kauffmann* (covered). Fine intarsia-work by *G. B. Caviana* (ca. 1735). The frescoes

in the vaulting, by *G. B. Tiepolo* (1732), represent scenes from the life of John the Baptist and allegorical figures of Faith, Love, and Hope.

The adjacent *Baptistry* (on the right), by *Giov. da Campione* (1340; thoroughly renovated in 1660), originally in Santa Maria Maggiore, was re-erected here in 1898. In the interior are reliefs of the Passion (key in the sacristy of the cathedral; fee 30-50 c.).

Opposite is the *Cathedral* (Pl. B, 2; *Sant' Alessandro*), on the site of the Lombardic church of San Vincenzo. The present edifice was begun in 1459, partly by *Filarete* (p. 158); the choir was added in 1650 from a design by *Carlo Fontana*; the dome (1830-53) and façade (1887) are modern.

INTERIOR. 1st altar to the left: Madonna and saints by *G. B. Moroni* (1576); 5th altar to the right: Martyrdom of the Bishop St. John by *G. B. Tiepolo* (an early work); behind the high-altar, a Madonna, an excellent late work of *Giov. Bellini* (1512; covered).

At No. 9 in the neighbouring Via dell' Arena (Pl. A, B, 1, 2) is the Pio Istituto Musicale Gaetano Donizetti, with the small *Donizetti Museum* (Museo Donizettiano).

A little to the W. of the Piazza Garibaldi, at No. 9 Via Bartolomeo Colleoni, is the *Luogo Pio Colleoni* (Pl. B, 1), the dwelling of Bart. Colleoni, who left it to the city for an orphanage in 1466. The former reception-room is richly adorned with frescoes, allegorical figures, etc. (after 1475); in an adjoining room is an equestrian portrait of Colleoni (fresco) by *Moroni* (fee 1/2 fr.).

We now return to the station of the cable-tramway and proceed thence, to the left, through the Via di Porta Dipinta, passing the church of *Sant' Andrea* (Pl. C, 2), which contains a Madonna enthroned with four saints, by *Moretto* (altar to the right; covered). Fine view. The street leads to the church of *San Michele al Pozzo Bianco* (Pl. D, 1; key at Sant' Andrea), which contains *Frescoes by Lor. Lotto, representing the Annunciation and the Nativity and Marriage of the Virgin (ca. 1523; chapel to the left of the choir; partly concealed by the altar-piece). — Farther on in the same street is the Gothic church of *Sant' Agostino* (1444), now part of a barrack, near which is the Porta Sant' Agostino (Pl. D, 1).

A more extensive view than that from the ramparts (p. 251) is obtained from the tower of the old *Castello*, an outer fortress rebuilt in 1167 and in 1343-45, and blown up by the command of Napoleon I.; it lies about 3/4 M. to the N.W. of the Porta Sant' Alessandro (Pl. A, 1), on the *Monte San Vigilio* (1630 ft.; inn; cable-tramway, see p. 248).

About 1 1/4 M. to the W. of the Castello is the *Pasco dei Tedeschi*, commanding a good view of the Valle Brembana.

STEAM TRAMWAYS from Bergamo. 1. From the rail. station in the Via Paleocapa (Pl. D, 5, 6) to *Trezzo* and *Monza*, see p. 194. 2. From the Viale della Stazione (Pl. E, 6) to *Soncino* (p. 259; 26 M.). Intermediate stations: 3 M. *Seriate* (p. 258); 7 1/2 M. *Cavernago* (660 ft.), the station for (1 M.) the château of *Malpaga*, the home of Bart. Colleoni's old age, with fine but neglected frescoes by Romanino (Visit of King Christian of Denmark to Malpaga, 1474); 15 1/2 M. *Romano* (p. 259). — RAILWAY viâ *Ponte San Pietro* (p. 258) to *Seregno*, see p. 18. From Seregno to *Saronno*, *Busto Arsizio*, and *Novara*, see p. 85.

41. The Bergamasque Alps.

1. VALLE BREMBANA.

LIGHT RAILWAY (electric) from Bergamo (station, Pl. E, 6) to *San Giovanni Bianco*, 19½ M. in ca. 1¼ hr. (fares 2 fr. 50, 1 fr. 60 c.). — DILIGENCE from San Giovanni Bianco to *Olmo*, twice daily in ca. 1¾ hr., and from *Ambria* to *Serina*, twice daily in 2 hrs.

Bergamo, see p. 248. — The LIGHT RAILWAY makes a bend towards the N. to the station of (1¼ M.) *Borgo Santa Caterina* (Pl. F, 1), then, near (2½ M.) *Valtesse* (925 ft.), it crosses the hilly country to the N. of the town, and reaches the **Valle Brembana**, or valley of the *Brembo*, near (7 M.) *Villa d'Almè* (980 ft.), an unimportant village with a cotton-factory, situated near the mouth of the *Imagna Valley*, which in old times was well known for its armourers. A diligence runs hence viâ *Capizzone*, the station for the small sulphur-baths of *Sant' Omobono* (Alb. Centrale), to *Valsecca*. — 8 M. *Clenazzo* (960 ft.), with an old castle (10th cent.), is commanded by the *Monte Ubione* (2935 ft.), once also crowned with a castle. Close by the *Imagna* is spanned by a bridge dating from the early middle ages.

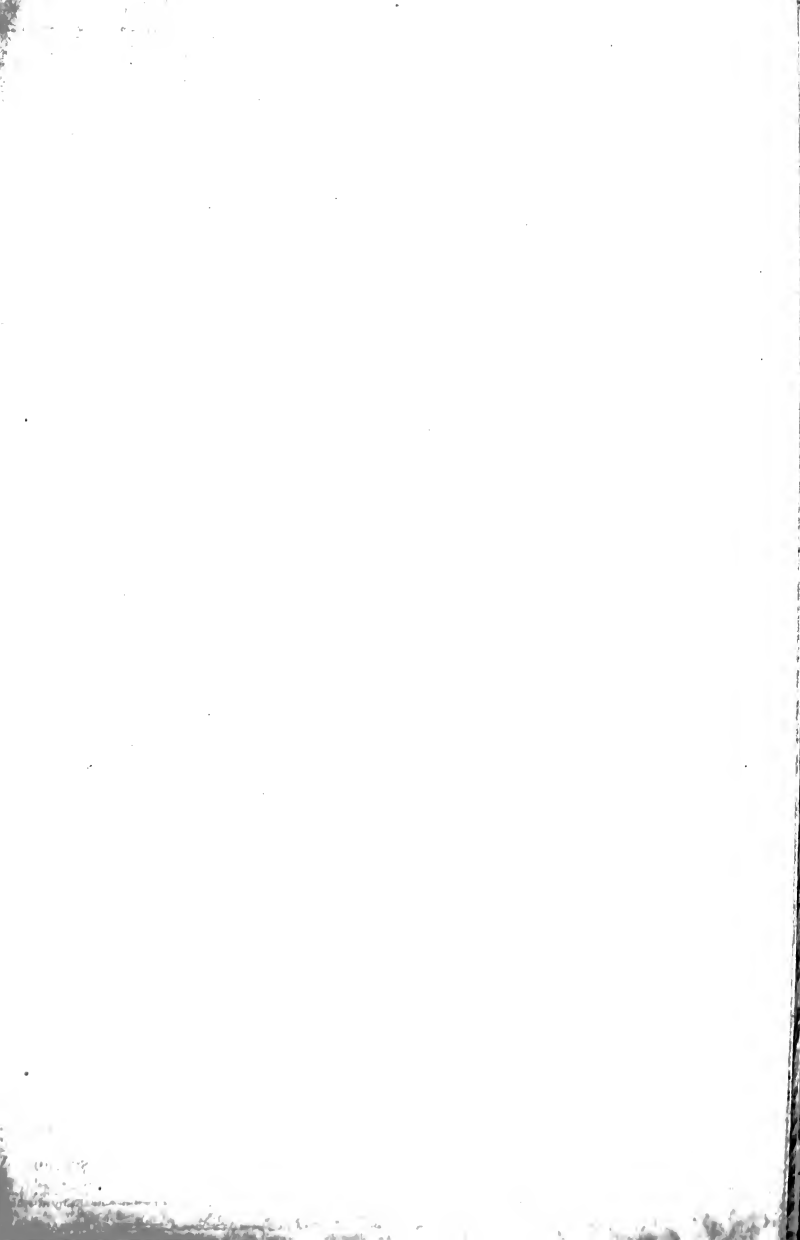
Farther on the train runs high above the *Brembo* and passes below the ancient village of *Botta* (on the right); on the river below are the Bergamo electric-power works. — Beyond (10 M.) *Sedrina* (1065 ft.), the Gothic church of which (ca. 1400) possesses an altar-piece by Lor. Lotto, the train traverses a picturesque gorge to (10½ M.) *Brembilla-Sedrina*, beside the *Ponti di Sedrina*, two old bridges (1570) and a new double bridge crossing the *Brembo* and its affluent the *Brembilla*.

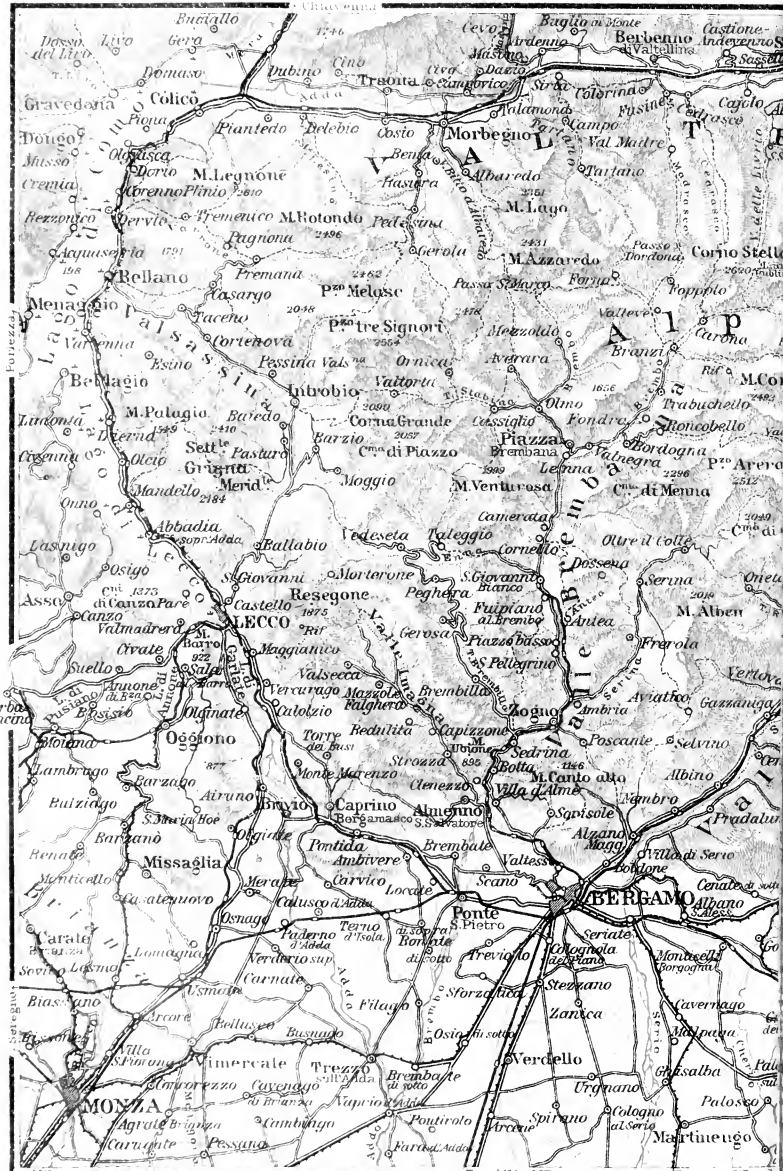
From the *Ponti di Sedrina* a road ascends the *Brembilla* valley to the N.W. to (3 M.) the small sulphur-baths of *Brembilla*, its chief village, then crosses the ridge known as the *Foppa Calda* and leads viâ (8½ M.) *Gerosa* (2495 ft.), the *Forcella di Bura* (2975 ft.), and *Peghera* (2675 ft.), the church of which possesses a fine high-altar-piece by Palma Vecchio, to (18½ M.) *Taleggio* (2495 ft.), the largest village in the *Valle Taleggio*, 5 M. to the W. of *San Giovanni Bianco* (p. 255).

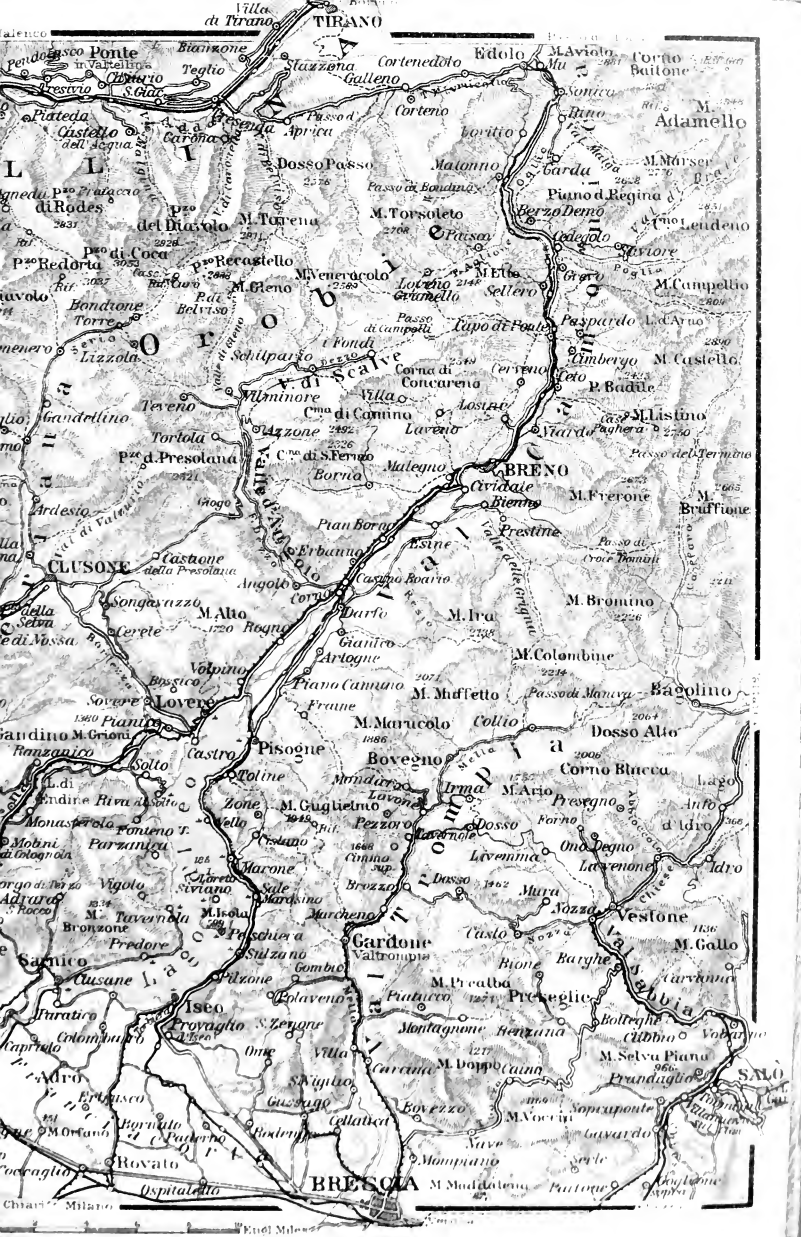
We cross the *Brembo* to (12½ M.) *Zogno* (1095 ft.; *Alb. Italia*), the quaint capital of the lower *Valle Brembana*, situated in a broad, fertile valley. The parish-church of *San Lorenzo* contains valuable art-treasures. The *Monte Canto Alto* (3760 ft.), to the S., commands a wide view of the plains of Lombardy.

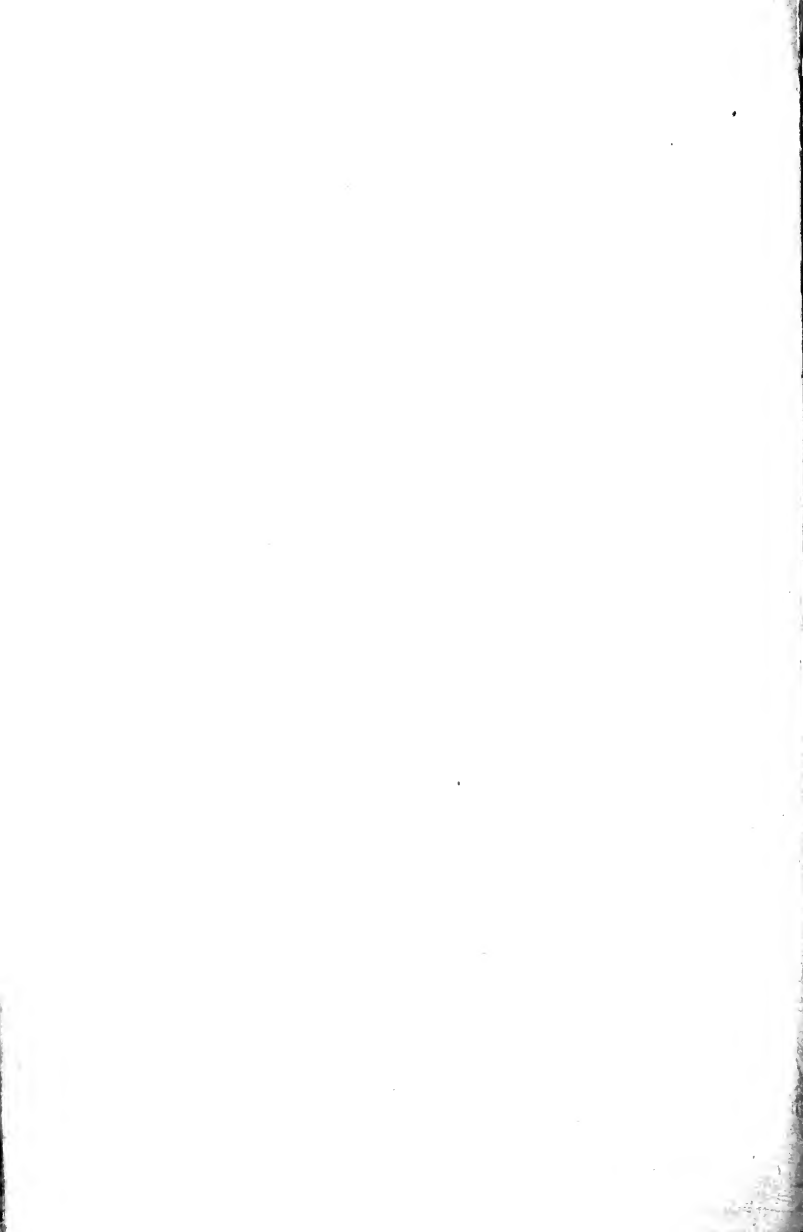
13½ M. *Ambria* (1065 ft.), at the mouth of the *Val Serina*.

From *Ambria* a road (diligence, see above) leads to the N.E., first through a gorge (*Gola d'Ambria*) and then past the little *Lago d'Alqua*, recently formed by a landslide, to (7 M.) *Serina* (2690 ft.; *Alb. della Posta*; *Alb. del Giardinetto*), at the W. base of the jagged *Monte Alben* (6625 ft.). *Serina* was the birthplace of Palma Vecchio (p. 351), parts of a large altar-piece by whom are in the parish-church. Through the *Valle Antea* to *San Giovanni Bianco*, see p. 255. — The road goes on to the N.E. viâ *Valpiana* (3520 ft.) to the little mineral bath of *Oltre il Colle*









(3380 ft.; Alb. Fonte Minerale del Drago; guide, Luigi Manenti), situated in a beautiful upland vale of the same name (with galena-mines), at the S.W. base of the *Pizzo Arera* (8240 ft.).

15 $\frac{1}{2}$ M. *San Pellegrino*, the station for the village of that name (Alb. del Papa).

16 M. **San Pellegrino Terme.** — HOTELS (comp. p. xxi; usually crowded in July and Aug.). **Grand-Hôtel*, on the left bank of the Brembo, near the station, first class, R. 3-15, B. 1 $\frac{1}{2}$, L. 4-5, D. 6-8, P. 10-25, omn. 1 fr., open May-Sept.; *Hôt. des Thermes et Milan*, R. 4-6, B. 1 $\frac{1}{4}$, L. 3 $\frac{1}{2}$, D. 5, P. 11-15 fr., May 15th-Sept. 15th; *Eden Grand Hôtel*, P. from 10 fr., June 15th-Sept. 15th; *Posta*, R. 2 $\frac{1}{2}$ -3, P. 8-10 fr. (incl. wine), May 15th-Oct. 31st; *Alb. Cavour*, R. 2 $\frac{1}{2}$ -4, P. 8-12 fr. (incl. wine); all these on the right bank. — Many *hôtels meublés* (case d'alloggio) and private apartments. — CAFÉ. *Caffè-Concerto Isacchi*.

San Pellegrino (1165 ft.), prettily situated in the wooded Valle Brembana, which is noted for its equable climate in summer, is now a very popular health-resort (ca. 50,000 visitors annually). The three thermal alkaline springs (80° 6 Fahr.), prescribed for gout and for affections of the stomach, liver, etc., rise on the right bank of the Brembo. Near the bathing-establishment are the pump-room (Palazzo della Fonte), the gorgeous Kursaal (Grande Casino; adm. 2 fr.), and the Teatro Eden. Lower down, on the Brembo, is an old avenue of chestnut-trees called the Viale Vittorio Emanuele.

An electric wire-rope railway (nearly $\frac{1}{2}$ M. long; steepest gradient 65:100) runs to the W. from the Casino in 10 min. to the *Pizzo del Sole* or *San Pellegrino Kulm* (2460 ft.; restaurant). — Another good point of view is the *Paradiso* (1705 ft.; Ristorante Paradiso, with rooms), 1 M. from the chief square.

We cross the Brembo to (19 $\frac{1}{2}$ M.) **San Giovanni Bianco** (1310 ft.; *Hôt. Val Brembana*; *Alb. della Posta*; *Alb. Tre Corone*), at the confluence of the *Enna*, which descends from the Valle Taleggio (p. 254). Electric zinc foundry.

Immediately before San Giovanni Bianco a short branch-road diverges to the left from the highroad, leading to the village of *Fuipiano al Brembo* (1520 ft.), birthplace of Cariani, the painter (ca. 1485-1541). — A mulle-path leads to the E. through the industrial *Valle Antea*, with zinc-mines and the village of *Dossena* (3235 ft.), to *Serina* (p. 254).

The ROAD runs to the N. to (2 M.) *Camerata Cornello* (1865 ft.). A tablet here denotes the ancestral abode of the Tassi family, of which the poets Bernardo and Torquato Tasso were members, as well as Omodeo de' Tassi, the alleged founder (in 1290) of the modern postal system and ancestor of the princes of Thurn and Taxis, the former German postmasters-general. — At (5 $\frac{1}{2}$ M.) **Lenna** (1520 ft.; *Alb. del Sole*) the two upper branches of the valley divide — the *Valle di Mezzoldo*, to the W., and the *Valfondra*, to the E. Farther on are (6 M.) *Piazza Brembana* (1760 ft.; Alb. Piazza Brembana, R. 1 $\frac{1}{2}$ -3 fr.), the capital of the upper Valle Brembana, and (8 M.) *Olmo al Brembo* (1825 ft.; Alb. della Salute).

From Olmo an easy pass leads to the N. viâ *Mezzoldo* (2740 ft.), where the road ends at present, to the refuge-hut (cantoniéra) *Cà San Marco* (6010 ft.) and the *Passo San Marco* (6515 ft.), descending to *Alba*

redo per San Marco (2975 ft.), in the *Valle del Bitto di Albaredo*, and thence to *Morbegno* (p. 214), in the Val Tellina.

From Lenna a road runs to the N.E. in the beautiful Valfondra viâ the villages of ($1\frac{1}{4}$ M.) *Valnegra* (1910 ft.) and *Moio de' Calvi* (2170 ft.), beyond which a branch-road diverges to the right for *Bordogna* and the little summer-resort of *Roncobello* (3410 ft.; Grand-Hôtel Roncobello, R. $2\frac{1}{2}$ -5, board $6\frac{1}{2}$ fr.; Alb. Mileri). The main road then traverses the *Gola di Fondra*, a gloomy ravine, to the villages of ($2\frac{1}{2}$ M.) *Fondra* (2320 ft.), ($3\frac{3}{4}$ M.) *Trabuchello* (2580 ft.), and ($6\frac{1}{4}$ M.) *Branzi* (2770 ft.; *Alb. Monaci*; *Alb. Berera*; guide, *Cristof. Monaci*), in the upper part of the valley. From Branzi a bridle-path leads to the S.E. past the beautiful *Falls of the Brembo* to the *Rifugio ai Laghi Gemelli* (6635 ft.; inn), near the two mountain-lakes on the W. slope of *Monte Corte* (8180 ft.), and thence over the *Passo d'Aviasco* to *Valgoglio* and *Gromo* (p. 257), in the Val Seriana; another leads to the N. viâ *Valleve* (3745 ft.) and *Fóppolo* (4970 ft.; Corno Stella) to the *Passo Dordona* (6825 ft.) and thence through the *Val Madre* and past the village of that name to *Fusine* and the station of *San Pietro-Berbenno* (p. 214) in the Val Tellina. The **Corno Stella* (8595 ft.), to the N.E., may be ascended from Branzi viâ *Carona* (3640 ft.) and the *Passo di Publino* (7715 ft.); from its summit a magnificent view is obtained of the Bergamasque Alps, the Val Tellina, the Alpine chain from the Gran Paradiso and Monte Rosa to the Ortler, and the distant plain of Lombardy (panorama by Bossoli). We may descend from the pass to (1 hr.) the *Alp di Publino* (6860 ft.; accommodation), near the picturesque tarns called the *Laghi di Publino* (6905 ft.), and viâ ($1\frac{1}{2}$ hr.) *San Salvatore* (4295 ft.; inn), with a church said to be the oldest in the Val Tellina (5th cent. ?), to ($1\frac{1}{2}$ hr.) *Albosaggia* (1575 ft.), whence a road crosses the Adda to ($\frac{3}{4}$ hr.) *Sondrio* (p. 214).

2. VALLE SERIANA.

RAILWAY from Bergamo (station, Pl. E, 6) to *Clusone*, $20\frac{1}{2}$ M. in $1\frac{3}{4}$ hr. (fares 2 fr. 70, 1 fr. 95 c.). — DILIGENCE from Clusone to *Bondione* daily in $4\frac{1}{4}$ hrs., to *Lovere* in $2\frac{1}{4}$ hrs., and to *Vilminore* in $5\frac{1}{2}$ hrs.

Bergamo, see p. 248. — The RAILWAY descends to the N.E. through the picturesque and industrial **Valle Seriana**, or valley of the *Serio*, halfway up which are many zinc and lead mines in the dolomitic triass. — $4\frac{1}{2}$ M. *Alzano Maggiore* (9530 ft.), where the church of San Martino contains an altar-piece by Lor. Lotto (Death of Peter Martyr); good wood-carvings in the sacristy. — 8 M. *Albino* (1140 ft.; Alb. Falcone), the chief place in the lower part of the valley (3700 inhab.), was the birthplace of G. B. Moroni (p. 262); the parish church contains an altar-piece by him. — Farther on the line is carried along a viaduct in the bed of the Serio. — 11 M. *Gazzaniga* (1255 ft.).

At (17 M.) *Ponte di Nossa* and (18 M.) *Ponte della Selva* (1560 ft.; Alb. Biffi) are cotton-mills driven by electricity.

$20\frac{1}{2}$ M. *Clusone* (2125 ft.; Alb. *Gámbero*, good; Alb. *Reale*; Alb. *Barzasi*), a small town with 5000 inhab., whence diligences run to ($8\frac{1}{2}$ M.) *Lovere* (p. 272; S.E.) and to *Vilminore* (p. 273; N.E.).

From Clusone the HIGHROAD (diligence, see above) is joined at ($1\frac{1}{4}$ M.) *Villa d'Ogna* (1770 ft.), whence it proceeds along the left bank of the Serio viâ (3 M.) *Ardesio* (1945 ft.) to the ($3\frac{3}{4}$ M.) *Ponte*

di Briolta, where the two roads up the valley unite. From this point we follow the right bank viâ (5½ M.) *Gromo* (2220 ft.; Alb. Terzi, good; Ristorante della Posta), most picturesquely situated, (7½ M.) *Gandellino* (2220 ft.), and (10 M.) *Fiumenero* (2600 ft.; Osteria Morandi), finally skirting the S. base of the *Pizzo Redorta* (9965 ft.), to (13½ M.) **Bondione** (2920 ft.; Alb. della Cascata, R. 1½ fr., very fair; guides, Serafino Bonacorsi, Ant. Josi, etc.), the last village in the Valle Seriana, encircled by imposing mountains.

A bridle-path (marked by the I. A. C.) leads to the N.E. of Bondione, on the left bank of the Serio, passing picturesque cascades and ravines (*Goi di Fonc, Goi del Cà*), to the (2 hrs.) magnificent ***Cascade del Serio**, which descend in three leaps from a height of about 1000 ft. into a romantic cauldron environed by snow-clad mountains (best view from the **Belvedere*, protected by iron railings). Above the falls, on the *Piano del Barbellino* (3 hrs. from Bondione), is the finely situated *Rifugio Curò* (6220 ft.) of the Italian Alpine Club (inn in summer).

From the Rifugio the *Pizzo Recastello* (9475 ft.; 3½ hrs.), the *Monte Gleno* (9355 ft.; 3½-4 hrs.), the *Monte Torena* (9550 ft.; 4 hrs.), the *Pizzo del Diavolo* (9600 ft.; 4 hrs.), and the *Pizzo di Coca* (10,015 ft.; 5 hrs.) may be ascended with a guide (10-12 fr.). — Hence we may proceed over the *Passo della Malgina* (9065 ft.) and through the finely wooded *Val Malgina* to the N. to (6 hrs.) *San Giacomo*, in the Val Tellina (a pleasant trip). Or we may pass the small *Barbellino Lake* (6995 ft.; to the N.E.) and the sources of the Serio and ascend to (3 hrs.) the *Passo di Caronella* (8585 ft.); we then descend through the *Valle di Caronella* to (3 hrs.) *Carona* (accommodation at the curé's) and (1½ hr.) *Tresenda* (p. 215).

3. VAL CAVALLINA.

STEAM TRAMWAYS. 1. From Bergamo (station, Pl. E, 5) to *Sárnico*, 22½ M. in 2½ hrs. (fares 2 fr. 20, 1 fr. 40 c.); to *Trescore*, 10½ M. in 1 hr. (fare 1 fr. 70 c.). — 2. From *Trescore* to *Lovere*, 17½ M. in 1½ hr.

Bergamo, see p. 248. — The TRAMWAY TO SARNICO crosses the Serio near (3 M.) *Villa di Serio* (900 ft.), then runs to the E. through fertile hilly country, viâ (5½ M.) *Torre de'Roveri* (895 ft.), to (10½ M.) **Trescore Balneario** (890 ft.; Alb. *Stabilimento*; Alb. della Torre, R. 2-4, P. 7-10 fr.), a small watering-place with sulphur-baths, at the end of the *Val Cavallina*. Near *Trescore* is the *Villa Suardi*, with frescoes by Lor. Lotto (1524).

From *Trescore* the tramway first runs to the S. to (11½ M.) *Gorlago* (780 ft.), 1¼ M. from the station mentioned at p. 258, then to the S.E. to (16 M.) *Grumello del Monte* (685 ft.; p. 258), whence it ascends to the N.E. viâ (18½ M.) *Caleppio* to (22½ M.) *Sárnico* (p. 271).

The TRAMWAY TO LOVERE ascends the Val Cavallina to the N.E. from *Trescore*, running viâ (3 M.) *Borgo di Terzo* (985 ft.) to (7 M.) *Spinone* (1195 ft.), and thence along the W. bank of the pretty *Lago di Spinone* or *Lago di Endine* (1105 ft.) to (10½ M.) *Endine* (1310 ft.; Alb. Leoni); finally it descends into the *Borlezza Valley*, passing viâ (14½ M.) *Sovere-Pianico* and (16 M.) *Castro* (p. 272), on the *Lago d'Isco*, to (17½ M.) *Lovere* (p. 272).

42. From Lecco to Brescia viâ Bergamo.

52 M. RAILWAY in 3-3¼ hrs. (fares 9 fr. 65, 6 fr. 75, 4 fr. 35 c.). We change carriages at Rovato. — Views of the Alps to the left.

Lecco, see p. 195. — 2½ M. *Maggianico*; 3¾ M. *Vercurago-San-Girolamo*; 4½ M. *Calolzio-Olginate*, all stations on the line from Lecco to Monza and Milan (p. 195). — 16 M. *Ponte-San-Pietro-Locate*, the station for *Ponte San Pietro* (735 ft.), with a cotton factory, a pretty church, and an old castle. Railway to Seregno, see p. 18. — We cross the *Brembo* (p. 254).

20½ M. **Bergamo** (p. 248).

Near (23½ M.) *Seriate* (815 ft.; Alb. Cervetta) the *Serio* (p. 256) is crossed; below the village the river runs for some distance underground. — 28 M. *Gorlago* (p. 257). 31½ M. *Grumello del Monte* (p. 257). — The *Oglio* (p. 270) is next crossed; looking down the river we have a fine view of —

34 M. *Palazzolo sul Oglio* (545 ft.; Alb. *Italia*), an industrial place on the left bank of the river, the junction of a branch-line to (6 M.) *Parático-Sárnico* (p. 271). On the left are the moraine hills of the *Franciacorta*, at the S. end of the Lago d'Iseo. The line skirts the *Mont'Orfáno*. — 39 M. *Cocaglio* (525 ft.).

40½ M. *Rovato*, junction for the line from Milan to Verona and thence to (52 M.) *Brescia*, see p. 259.

43. From Milan to Verona viâ Brescia.

93 M. RAILWAY in 2¼-4¾ hrs. (fares 17 fr. 40, 12 fr. 20, 7 fr. 85 c.; express, 19 fr. 15, 13 fr. 40, 8 fr. 70 c.). 'Train de luxe' (Cannes-Vienna, p. 30), in 2¼-2½ hrs. (fare 25 fr. 90 c.). Some of the express trains have dining-cars. — Railway stations at Desenzano and Verona, see pp. 259, 297. — Best views on the left.

Milan, see p. 152. — 12 M. *Melzo*. — At (16 M.) *Cassano d'Adda* (435 ft.; Alb. Grande) we cross the blue *Adda* (p. 214).

About 4½ M. to the N. of Cassano is the little town of *Vaprio d'Adda* (530 ft.), terminus of the light railway from Milan viâ Villa Fornaci. In the Villa Melzi is a fresco of the Madonna of the school of Leonardo da Vinci.

20 M. **Treviglio** (415 ft.; Rail. *Restaurant*; Alb. *Regina d'Inghilterra*), a town of 5900 inhab., is the junction for the passenger-trains to Bergamo (comp. R. 40). The church of *San Martino* contains interesting pictures by Bern. Zenale and Bern. Butinone.

FROM TREVIGLIO TO CREMONA, 40½ M., railway in 1½-2 hrs. (fares 7 fr. 55, 5 fr. 30, 3 fr. 40 c.). — 3½ M. *Caravaggio* (365 ft.), a town of 7700 inhab., with the pilgrimage-church of the *Madonna di Caravaggio*, was the birthplace of the painter Michael Angelo Amerighi da Caravaggio (ca. 1565-1609). — 13½ M. **Crema** (260 ft.; Alb. *Pozzo Nuovo*), an industrial town (8000 inhab.) and episcopal residence, with an ancient castle. The Romanesque *Cathedral* has a fine brick façade of the 13th cent. and contains a painting (SS. Sebastian, Christopher, and Rochus) by Vinc. Civerchio (2nd altar on the left). About ¾ M. from the town stands the

circular church of **Santa Maria della Croce*, with effective subsidiary buildings in brick, built after 1490 by Giov. Battaggio and others, under the influence of Bramante; the interior is octagonal in form. Steam-tramway to Soncino and Lodi (Milan), see p. 434. — 24 M. *Soresina*; 30 M. *Casalburtano* (200 ft.); 33½ M. *Olmeneta* (p. 247). — 40½ M. *Cremona*, see p. 244.

We cross the *Serio* (p. 256). — 28 M. *Romano di Lombardia* (395 ft.), junction for the light railway from Bergamo to Soncino (comp. p. 253).

The little town of *Soncino* (280 ft.; *Alb. Aquila d'Oro*, well spoken of), on the *Oglio* (p. 270), 10½ M. to the S.E. of Romano, is the terminus of the above-mentioned steam-tramway from Milan viâ Lodi and Crema, and is connected by a similar tramway with Brescia (p. 269). It contains a handsome *Castello*, built in 1469-75 by Ben. Ferrini (p. 173) for Galeazzo Maria Sforza. The *Palazzo Viala*, with a tasteful terracotta façade, and the church of *Santa Maria delle Grazie* (founded in 1492), with frescoes by Giul. and Bern. Campi, are interesting. — The *Palazzo Barbi*, at *Torre Pallavicina*, on the *Oglio*, 3 M. to the N. of Soncino, has a charmingly painted interior, due to the Campi (introduction necessary).

To the left, some distance from the railway, lies *Cortenuova*, which was the scene of the last great victory gained by Emp. Frederick II. and Ezzelino over the allied towns of Lombardy (1237). — Beyond (32 M.) *Calcio* the *Oglio* is crossed. — 36½ M. *Chiari* (485 ft.), an old industrial town with 4200 inhab., where Prince Eugene defeated Catinat on Sept. 1st, 1701.

40½ M. *Rovato* (565 ft.; *Rail. Restaurant*), a small town with 5000 inhab., is dominated on the W. by the convent of *San Michele*, situated on the long ridge of *Mont'Orfano* (1480 ft.), the southernmost hill of the Franciacorta (p. 270). Rovato is the junction of the line from Lecco to Bergamo and Brescia (R. 42) and a station on the steam-tramway from Chiari to Iseo (p. 270).

51 M. *Brescia*, see p. 260.

56 M. *Rezzato* (p. 276). The *Chiese* (p. 276) is crossed. — Beyond (65 M.) *Lonato* (615 ft.), with an old fortress, the train intersects the W. edge of the belt of moraines (8-9 M. wide) that encloses the S. end of the Lago di Garda from the Chiese to the valley of the Adige, forming several concentric semicircles, interrupted by steep, isolated heights.

The line is now carried over a long viaduct, affording an admirable *Survey in clear weather of the dark blue *Lago di Garda* (p. 279) and the peninsula of *Sirmione* (p. 281) to the left, and reaches the high-lying station of —

68½ M. *Desenzano* (p. 280).

From the main rail. station (restaurant) a BRANCH LINE (2½ M., in 10 min.) runs to the harbour-station (*Desenzano Lago*), 2 min. from the pier. The fare (55, 40, 30 c.) is included in the through-tickets. Travellers with hand-luggage will find it quicker to go by omnibus or cab (p. 280).

A STEAM TRAMWAY viâ Lonato (see above) to *Castiglione delle Stiviere* (p. 269) is under construction.

72 M. *San Martino della Battaglia*. A monument on the right commemorates the battle of Solferino, where the French and

Piedmontese under Emp. Napoleon III. and King Victor Emmanuel II. defeated the Austrians under Emp. Francis Joseph, 24th June, 1859.

Hurried travellers content themselves with a visit to the **Tower of San Martino** (360 ft.; adm. 50, on Sun. and holidays 25 c.), $\frac{3}{4}$ M. to the S. ($1\frac{1}{2}$ M. to the S.E. of Desenzano and 6 M. to the S. of Sirmione). This structure, erected to commemorate the battle of Solferino and converted into a military museum in 1893, stands upon a platform 65 ft. in width and rises to a height of 243 ft. We first enter a circular chamber, in the centre of which is a statue of Victor Emmanuel II. by *Ant. Dal Zotto*. On the walls are scenes from the life of the King, and on the vaulting are eight allegorical figures representing the chief cities of Italy, all by *Vitt. Bressanin*. The niches contain busts of the eight Italian generals who fell in the wars of independence. From the round chamber an easy staircase ascends to seven rooms, all containing battle-paintings. From the uppermost room we emerge on the platform of the tower, which not only commands the battle-field (chief points indicated by arrows) but also affords an extensive *View of the Lago di Garda and the chain of the Alps. Near the tower are a post-office, a modest trattoria, and a *Charnel House*, surrounded by cypresses.

The village of *Solferino* (675 ft.; Colonna, Sole, both plain), which formed the centre of the Austrian position, lies on the S.W. margin of the hills bordering the Lago di Garda on the S., about $7\frac{1}{2}$ M. to the S. of Desenzano and about 5 M. to the S.W. of San Martino.

We traverse the *Lugana* to (77 M.) **Peschiera sul Garda** (p. 289). On the left we have a view of the Monte Pastello (p. 25), of the Corno d'Aquilio (5072 ft.), on the W. verge of the Altipiano dei Lessini (p. 313), and of the Gruppo di Posta (p. 313).

$79\frac{1}{2}$ M. *Castelnuovo di Verona*. — 84 M. *Sommacampagna*, $1\frac{1}{4}$ M. to the N. of the village of Sommacampagna (395 ft.; Alb. Carletti) and 5 M. to the N.E. of Custoza (p. 314). — $91\frac{1}{2}$ M. *Verona Porta Nuova*. The *Adige* is crossed. 93 M. *Verona Porta Vescovo*, see p. 297. — To Venice, see R. 50.

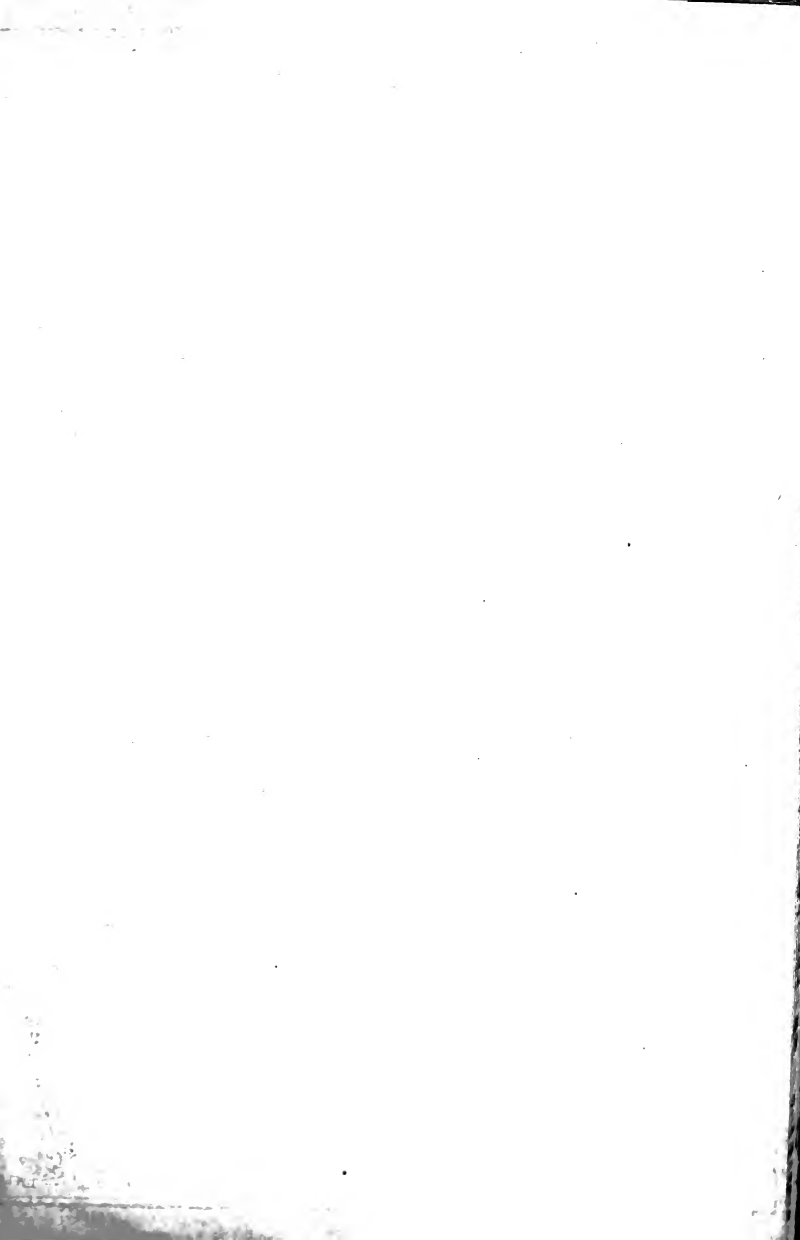
44. Brescia.

The **Railway Station** (Pl. A, 4; *Restaurant*), for the lines to Milan and Venice (R. 43), Bergamo and Lecco (R. 42), Edolo (R. 45 b), Cremona (p. 247), and Parma and Sarzana (p. 269; R. 59), lies at the S.W. end of the town. *Town Office* at Via Giordano Bruno 5 (Pl. B, 3).

Hotels. In the town: *ALB. D'ITALIA (Pl. b; C, 3), Corso Zanardelli 32 R. $2\frac{1}{2}$ - $3\frac{1}{2}$, B. $1\frac{1}{4}$, omn. $\frac{3}{4}$ fr.; *HÔT. GALLO (Pl. c; C, 3), Via Paganora 3 with good restaurant, R. from 2, central heating $\frac{1}{4}$, omn. $1\frac{1}{2}$ fr.; ALB. BRESCIA (Pl. a; B, 3), Via Umberto Primo, R. $2\frac{1}{2}$ - $3\frac{1}{2}$, omn. $\frac{3}{4}$ fr.; OROLOGIO VECCHIO (Pl. e; C, 2), Via Broletto, near the Piazza del Duomo, R. 2- $2\frac{1}{2}$ fr.; GÁMBERO (Pl. d; C, 3), near the Corso Zanardelli, R. 2, omn. $\frac{1}{2}$ fr.; PANTEO (Pl. f; C, 3), Via Gabriele Rosa, R. from $1\frac{1}{4}$ fr. — Near the station: HÔT. IGEA (Pl. g; A, 4), Viale Stazione, with restaurant, 60 R. from $2\frac{1}{2}$ fr., good; HÔT. MEUBLÉ LOCATELLI (Pl. h; A, 4), Via Vincenzo Foppa 9, with small garden, R. 3 fr., very fair; ALB. VOLTA, plain.

Cafés-Restaurants. **Ristorante La Vittoria*, *Caffè Maffio*, *Bar Central*, etc., in the Corso Zanardelli. — *Bar Aquarium*, Corso Zanardelli, good coffee. — *Birreria. Gambrinus*, Via Paganora (variety entertainments).

Cabs (carrozze pubbliche; stand in the Via delle Dieci Giornate, near



BRESCIA

1 : 18.500



- Tramvia**
 1 Archivio e Cam. not
 2 Arsenale
 3 Pinacoteca Martirengo
 4 Biblioteca Queriniana
 5 Chiesa dei Miracoli della Pace
 6 S. Alessandro
 7 S. Barnaba
 8 S. Clemente
 9 S. Ruffina
 10 S. Giuseppe
 11 S. Maria Calchova
 12 S. Maria e Cristo
 13 S. Nazario e Celso
 14 Loggia (Manicapo) B.C.2
 15 Arnaldo E.3
 16 Garibaldi A.2
 17 Martiri 18.49 C.2
 18 Martiri D.4
 19 Tito Sperti C.2
 20 Zanardelli A.4
 21 Torre della Pallata B.2

Monumenti:



A Cusago, B Val Trompia, D Monfalcone, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z

1000, 500, 0, 500, 1000 Metri

Milano, Orzinovini, Mantova, Gargnano, Vestone

the Corso Zanardelli): 1 fr. per drive (up to $\frac{1}{2}$ hr.), $1\frac{1}{2}$ fr. after 10 p.m.; $1\frac{1}{2}$ fr. per hour, each addit. $\frac{1}{2}$ hr. 75 c. (to the Castello 1 fr. extra). Trunk 20 c.

Tramways (10 c.; not after 10 p.m.). 1. From the Railway Station viâ the Corso Vitt. Eman. and Corso Zanardelli (Pl. C, 3) to the Porta Cremona (Pl. C, 4; continuation by the Via Solferino to the station projected). — 2. From the Piazzale Arnaldo (Pl. E, 3) viâ the Corso Zanardelli and Corso Palestro (Pl. B, 3) to the Piazzale Garibaldi (Pl. A, 2). — 3. From the Corso Zanardelli viâ the Piazza della Loggia (Pl. C, 2) to the Piazzale Trento (Pl. C, 1).

Post & Telegraph Office (Pl. B, C, 3), Via Umberto Primo 13.

Bookseller. *Castoldi*, Corso Zanardelli. — **Photographs**, by Brogi and Alinari (p. 550), to be had at the galleries and at *Capitanio's*, Corso Vittorio Emanuele 40.

Collections (comp. p. xxvii). — *Biblioteca Queriniana* (p. 264), 9-12 & 2-6 on week-days (9-4 & 8-10 Oct.-March), 9-12 on Sun. & holidays (closed Oct. 1st-20th).

Castello (p. 269), open all day, adm. 20 c.; Museo del Risorgimento, 7-5, 30 c.

Mediæval Museum (p. 266), week-days 10-4 (Nov.-Feb. 10-3), 1 fr. (incl. adm. to the Museum of Antiquities), Sun. in summer 1-4, free.

Museum of Antiquities (p. 265), as to the Mediæval Museum.

Pinacoteca Martinengo (p. 267), as to the Mediæval Museum.

Principal Attractions (1- $1\frac{1}{2}$ day). Santi Nazzaro e Celso (p. 262), Madonna dei Miracoli (p. 262), San Francesco (p. 262), Municipio (p. 263), Cathedral (p. 264), Museum of Antiquities (p. 265), Pinacoteca Martinengo (p. 267), San Giovanni Evangelista (p. 268), Castello (p. 269).

Brescia (490 ft.), capital of a province and see of a bishop, with 44,200 inhab., is beautifully situated at the foot of the *Colle Cidneo* (crowned by the Castello, p. 269) and the *Ronchi* (p. 269), foothills of the Brescian Alps. Like the neighbouring Val Trompia (p. 276) it is the seat of a considerable iron industry, but the manufacture of arms, celebrated since the 15th cent., has declined.

Brescia, the ancient *Brixia*, probably founded by the Ligurians, was the capital of the Celtic Cenomani from the 6th cent. onward and afterwards became a Roman colony, known in the imperial epoch as *Colonia Augusta Civica*. Between it and Verona ran the busy *Via Gallica*. After the storms of the barbaric invasions it rose to renewed prosperity as the seat of a line of Lombard dukes, and enjoyed the special favour of King Desiderius (p. 3). In 1167 Brescia became one of the most active members of the league of Lombard towns (p. 151). It was vainly besieged in 1238 by Emp. Frederick II., but twenty years later it fell into the power of *Ezzelino* (p. 28). In 1311 the town, after being partly laid in ruins, opened its gates to Emp. Henry VII.; in 1331 it passed into the hands of the Scaliger Mastino II. (p. 299), and in 1339 into those of the Visconti, from whom, however, it passed to Venice in 1426. Under Venetian supremacy Brescia rapidly rose to be the most prosperous town, next to Verona, of the 'Terra Ferma', and in 1438-40 successfully defied a Milanese army under *Nicc. Piccinino*. In 1512 Brescia was sacked and burned by the French under *Gaston de Foix* (p. 506) after an obstinate defence. Five years later it was restored to Venice, to which it belonged till 1797, but it has never recovered its ancient importance. After the unsuccessful revolt of 1848 Brescia alone of all the Lombard towns rallied, under the youthful *Tito Speri*, to Charles Albert's renewed attempt in 1849; but it was bombarded by the Austrians under *Haynau* (the 'hyena of Brescia') and after ten days of obstinate street-fighting was taken on April 2nd. — *Arnold of Brescia*, a pupil of Abélard, was one of the most prominent leaders of the reforming movement in Italy in the middle ages; he attacked the secular power and wealth of the clergy, and after being excommunicated by Hadrian IV. was executed at Rome in 1155.

Brescia is noteworthy in the history of art as the birthplace of *Alessandro Bonvicino*, surnamed *il Moretto* (1498-1555). Like the Veronese masters he is distinguished from the Venetian school by the comparative soberness of his colouring ('subdued silvery tone'), although he vies with the Venetians in richness and brilliancy, while he sometimes reveals a full measure of the ideality of the golden period of art. Bonvicino rarely extended the sphere of his labours beyond his native place, and Brescia is therefore abundantly stored with his works. The churches here and the Pinacoteca Martinengo display his fertility, both as a painter 'al fresco' and in oils. Other eminent masters of Brescia are *Giovanni Girolamo Savoldo* (1180-1548) and the brilliant colourist *Girol. Romani*, surnamed *Il Romanino* (1485-1566). Versatility distinguishes Moretto's pupil *Giov. Batt. Moroni* (d. 1577), of Bergamo, one of the best portrait-painters of the Renaissance.

Brescia contains several interesting antiquities (p. 265), and an excellent idea of the wealth and brilliance of the mediæval city may be gleaned from the W. half of the Monte di Pietà, the vestibule of the *Madonna dei Miracoli*, and the Municipio, three of the most charming creations of the early Renaissance in Italy. Sculpture was in the hands of Lombard (*Tamagnino*; *Gasp. Pedoni*) and Venetian masters; *Antonio Calegari* (1698-1777), a member of the native school of sculpture (of which little is yet known), flourished later.

In the gardens of the Piazzale Roma, outside the former town-gate, rises a bronze monument to *Giuseppe Zanardelli* (Pl. 20; A, 4), the statesman, a native of Brescia (1826-1903), by Dav. Calandra (1909). The inscription is: 'Reipublicæ strenue flexit habenas'.

The Corso Carlo Alberto leads from the gate to the church of **Santi Nazzaro e Celso** (Pl. 13; A, 3), built in 1780 and containing several good pictures.

*High-altar-piece by *Titian*, in five sections, the Resurrection being the principal subject; on the right, St. Sebastian, on the left, St. George with the portrait of Averoldo, the donor (1522); above these, the Annunciation ('long an object of study to the artists of the Brescian School': *C. & C.*). — Second altar on the left, *Coronation of the Virgin, with SS. Michael, Joseph, Nicholas, and Francis below, by *Moretto* (covered; 'this altar-piece is the very best of its kind, cold perhaps in silver-grey surface, but full of bright harmony and colour': *C. & C.*). — Third altar on the right, Christ in glory (1541); fourth altar on the left, Nativity, with SS. Nazarius and Celsus, also by *Moretto*, sadly damaged. — In the sacristy, above the side-door, Predella by *Moretto*, Adoration of the Child, Madonna and angel in medallions. On the organ-wing, an Annunciation by *Foppa*.

A few yards to the E., in the Corso Vittorio Emanuele, is the small church of the **Madonna dei Miracoli** (Pl. 5; B, 3), with an elegant early-Renaissance *Vestibule (1487-1508), overladen with decorations by *Gasp. Pedoni*, *Tamagnino*, and others. The other parts of the façade and the interior, with its unusual combination of domes and barrel-vaulting, belong to an extension begun in 1530 and completed in the 18th century. — A few paces farther on, to the right (No. 13), is the *Palazzo Martinengo Villagana*, an unfinished baroque building by Stefano Carra (17th cent.).

In the Via Aspromonte, a few yards to the N.W., lies the church of **San Francesco** (Pl. B, 3; main entrance in the Corso Palestro), originally a Gothic building of 1254-65, but almost entirely modernized since the 16th century.

INTERIOR. 3rd altar on the right, **Moretto*, SS. Margaret, Francis, and Jerome (signed 1530); over the high-altar, ***Romanino*, Madonna and saints, a masterpiece of brilliant colouring (about 1511; restored in 1910); the magnificent Renaissance frame is by *Stef. Lamberti* (1502). In the apse are remains of frescoes (Madonna with angels; 15th cent.); also paintings by *Romanino* (The four Latin Church-Fathers, Christ and the four Evangelists).

The *Casa Fortunato*, an elegant little palazzo in the Venetian high-Renaissance style (16th cent.), should be noticed in the Via Frat. Porcellaga (Pl. B, 3; No. 3, on the right). — Not far off, 25 Via Dante, is the *Palazzo Martinengo della Fàbrica* (now *Salvàdego*, Pl. B, 3), of the 16th cent., with an interior (freely modernized) by Ant. Marchetti (see below). A garden-room on the first floor displays the original Renaissance decoration and eight frescoes (partly retouched) by *Moretto*, representing countesses of Martinengo in fine Alpine scenery (see 30-50 c.). — No. 38, on the opposite side of the street, is the *Palazzo Calzavèllia* (now *Ragnòli*), with a fine Renaissance portal and traces of the original coloured decoration of the façade. — To the *Chiesa della Pace*, see p. 268.

We return by the Via Frat. Porcellaga to the *Corso Palestro*, near the E. end of which, on the right, are the *Casa del Gàmbero* (Pl. B, C, 3), adorned with frescoes by *Romanino* and *Lattanzio Gambaro* (still in fair preservation on the side next the Via Umberto Primo).

The centre of traffic has been of late years the *CORSO ZANARDELLI* (Pl. C, 3; tramways, p. 261), with its arcades and cafés on the N. side. In this street is also the main entrance of the *Teatro Grande* (Pl. C, 3), or *Teatro Comunale*, which was rebuilt in 1810 by Luigi Canonica but retains the handsome auditorium and foyer (*ridotto*) by Ant. Marchetti (18th cent.); visitors enter by the Portineria in the Via Paganora (see ½ fr.).

The Via delle Dieci Giornate (Pl. C, 3), with its numerous shops, leads hence to the N., skirting the original W. wall of the town, to the **PIAZZA DELLA LOGGIA* (Pl. C, 2; formerly Piazza Vecchia), one of the most picturesque squares in Italy. On its W. side rises the —

***Municipio** (Pl. 14; B, C, 2), usually called *La Loggia*, begun in the early-Renaissance style in 1492-1508 on the plans of *Tomm. Formentone* of Vicenza (1489), though the upper part was not completed until 1526-74. The window-mouldings are by *Palladio* (1562). The large saloon on the upper story and the lofty vaulted roof were destroyed by a fire in 1575. The exterior of this magnificent structure is almost overladen with ornamentation, including a series of emperors' heads by *Tamagnino* and others, and a charming 'putto' frieze by *Sansovino* (1558). On the groundfloor is a deep colonnade; in front are pillars and curious pilasters. The upper floor recedes considerably. The octagonal addition on the top is due to *L. Vanvitelli* (1769-73).

The S. side of the piazza is occupied by the *Monte di Pietà*,

the W. half of which is a tasteful *Loggia above an open colonnade, begun in the early-Renaissance style in 1484, while the E. half, by Pier Maria Bagnadore, was not erected until 1597.

On the E. side of the piazza, above an archway in a palace-façade, rises the **Torre dell'Orologio**, or clock-tower, erected in 1552, with a large dial (1 to 24). The bell is struck by two iron figures as at Venice (p. 359). — To the left is the so-called *Porta Bruciata* (formerly Porta Milanese), the dilapidated gate-tower of the original W. town-wall. — We pass through the above-mentioned archway to the S.E. to the PIAZZA DEL DUOMO, in which is the —

***Duomo Nuovo** (Pl. C, 3), a handsome church in the form of a Greek cross, with a lengthened choir. This edifice was begun in 1604 by *Giov. Batt. Lantana* on the site of the original Lombard summer-cathedral of San Pietro de Dom, but the massive dome (270 ft. high), by *Luigi Cagnola* and *Rod. Vantini*, was not added until 1815-25. Above the portal is a bust of Bishop Ang. Maria Querini, by *Ant. Calegari* (1752).

INTERIOR. By the third altar on the right is the early-Renaissance tomb of Bishop Apollonius, transferred hither in 1674 from the crypt of the old cathedral. By the 4th altar (very dark) are *Statues of St. Agnes and other saints, by *Ant. Calegari*. — High-altar-piece, an Assumption by *Seb. Conca* (18th cent.).

From a door between the 2nd and 3rd altars 23 steps descend to the **Duomo Vecchio** (Pl. C, 3), the old winter-cathedral, generally called *La Rotonda* (shown by the sacristan of the Duomo Nuovo). This massive domed structure (of the 12th cent.?) is circular, as its name imports, with an ambulatory, and rests on eight short pillars in the interior. Beneath is the crypt, or *Basilica di San Filiastro* (now lighted by electricity), the remains of a basilica of the Lombard period, the ground-plan of which was probably followed in the curious old addition on the E. side of the church, consisting of a transept and choir with lateral chapels.

On the W. side of the above-mentioned ambulatory is the tomb of Bishop Berardo Maggi (d. 1308), by *Ugo da Campione*(?). — Altar-piece in the added choir, an *Assumption by *Moretto* (1526); at the sides, a Presentation in the Temple and a Visitation, by *Romanino*.

At Via Mazzini 3, behind the Duomo Nuovo, is the municipal **Biblioteca Queriniana** (Pl. 4, C 3; adm., see p. 261), a collection of 80,000 vols., founded in 1747 by *Bishop Querini*.

A number of curiosities are exhibited in the show-case in the reading-room: Book of the Gospels of the 9th cent., with gold letters on purple vellum; Koran in 12 vols., with miniatures and gilding; an old Book of the Gospels, and a Harmony of the Gospels by Eusebius (10th cent.), with miniatures; 14th cent. MS. of Dante; a Venetian MS. of Petrarch (1470); a Dante with numerous wood-cuts, printed at Brescia in 1487, etc.

The **Broletto** (Pl. C, 2, 3), the pile of buildings between the Piazza del Duomo and the Piazza *Mártiri di Belfiore*, was occupied by the civic authorities until 1421, but now contains the courts of justice and the prefettura. The ashlar erection on the S. side, with

the Loggia delle Gride on the W. side and the campanile (Torre del Popolo), dates from 1187-1234, while the E. side of the pile was completed about 1250. The N. portion, in brick, begun by Berardo Maggi but not completed until the 14th cent., incorporates the Gothic façade of the former church of *Sant' Agostino*. The additions of later centuries were removed in 1902.

The Vicolo Sant' Agostino ascends to the Piazza Tito Speri (Pl. C, 2), at the entrance to the Castello (p. 269). This piazza, with a monument to *Tito Speri* (p. 261), who was executed at Mantua in 1853, was one of the most obstinately contested points in 1849.

The Via dei Musei, following the line of the *Via Emilia*, the ancient main street of the Roman city, leads hence to the E. to the PIAZZA GIOSUÈ CARDUCCI (Pl. D, 3), on the site of the Roman *Forum*, of which a few *Columns* on the E. side (next the Vicolo Lungo) and some remains of the *Curia*, in the little Piazza Giovanni Labus (2 min. to the S.), are the only relics.

On an artificial terrace, 26 ft. high, at the base of the castle-hill and at the N. end of the ancient Forum, stands the Roman CAPITOL, a Corinthian temple dedicated to Jupiter, Juno, and Minerva, which, according to inscriptions, was erected in A.D. 72 by Vespasian. This temple, excavated and restored by Rod. Vantini in 1823-30, now contains the municipal —

***Museum of Antiquities** (*Museo Civico Età Romana* or *Museo Patrio*; Pl. D, 2; adm., see p. 261). The pronaos of the temple projects in the middle to the depth of two columns. It was approached by a flight of steps, interrupted by a platform, but only the fifteen highest steps are now left. The cella (practically rebuilt) consists of a main recess or apse, projecting for 8½ ft. towards the rear, and two side-recesses. Bases for the statues of the gods may be seen by the back-wall.

MAIN RECESS. To the left are cabinets with Roman bronzes (half-figure of Attis, etc.), glass (large cinerary urn), etc. In the first cabinet to the left are objects from Longobard graves, including 14 pectoral crosses of thin gold plate. In the centre are two graves of the stone age. By the rear-wall are an archaic head and cases with Roman coins. — **LEFT RECESS.** On a revolving pedestal, ***Statue of Victory*, a bronze figure about 6 ft. high, resembling the Venus of Capua (at Naples). The goddess probably originally stood as the charioteer of a biga (two-horse chariot) on the pediment of the temple. Remains of the chariot and of the horse breast-plates are shown in the cabinet by the left wall, and the adjacent bronze gilt statuette of a captive also belonged to the group. Here are also gilded bronze busts of Roman emperors and (by the right wall) two Roman reliefs in marble (Bacchic Scene and Battle of Marathon). — **RIGHT RECESS.** Fragments of the cult-statue of the temple. In the centre, case with Roman imperial coins; in the cases to the left, Roman vases and glass (notably a very elegant little amphora); in the first case to the right, a small bronze enamelled ointment flask in the shape of a bucket and a terracotta lamp in the shape of a gladiator's helmet.

A little to the E., in the court of the Casa Gámbara, in the Vicolo Fontanone (Pl. D, 2), are a few traces of the *Roman Theatre*.

Farther along the Via dei Musei, and in the upper part of the Via Veronica Gambarà (see below), rises a large block of buildings, including three churches. These are relics of the famous Benedictine nunnery of *San Michele* (afterwards *San Salvatore* or *Santa Giulia*), founded by Desiderius (p. 261) and suppressed in 1797. The Romanesque church of *Santa Maria del Solario* (Pl. D, 2, 3; 11-12th cent.) is richly frescoed in the interior. *San Salvatore* (8th cent.), on the site of San Michele, the earliest Lombard church, and *Santa Giulia* (1466-1599), have been occupied since 1882 by the **Mediæval Museum** (*Museo Civico Età Cristiana*, or *Museo Medioevale*; Pl. D, 2; adm., see p. 261; no catalogue).

In the VESTIBULE, a bust of Fra Paolo Sarpi (p. 387). — In the NEW PART of the church, on the wall to the left, fine Brescian weapons and armour (16-18th cent.), architectural remains with interesting ornaments of the Longobard period; in front, the 'Cross of Galla Placidia' (p. 491), decorated with gems of various periods and alleged portraits of the empress, her brother Honorius, and her son Valentinian III.; in the large central case, ivory reliefs, including the late-Roman Diptychon Querinianum, with a representation of Paris and Helen, and consular diptychs of Nardo Manlius Boetius (487) and Lampadius; medallions, Renaissance bronzes. On the N. wall, marble door (16th cent.) from a church at Chiari, Venetian glass, Limoges and Venetian enamel, niello work, and the 'Lipsanoteca', a cross formed of portions of a carved ivory reliquary of the 4th century. — In the OLD PART of the church, the monument of the Venetian general Nicc. Orsini (1510), and the Mausoleum of Count Marcantonio Martinengo (16th cent.), with reliefs in bronze, from the church of San Cristo (see below). The lectern opposite is adorned with intarsia by *Fra Raffaello da Brescia* from designs by *Romanino* (1509-13). — On the back-wall, a fresco of the 16th century. — Finally we descend into the lower-lying church of *San Salvatore*, which contains a collection of remains of frescoes (15-16th cent.).

The church of *San Cristo* (Pl. D, 2) has a façade with interesting brick-ornamentation (15th cent.).

The Vicolo San Clemente leads to the right from the Via Veronica Gambarà to **San Clemente** (Pl. 9; D, 3), a small church containing a modern monument to *Moretto* (p. 262; to the left) and five of his works, much injured by retouching. The church (closed 9-4.30) is badly lighted, but the paintings are electrically illuminated on request (sacristan in the Vicolo San Clemente, to the W.).

On the right, 2nd altar, *SS. Cecilia, Barbara, Agnes, Agatha, and Lucia: a charming composition, in which the repellent attributes of martyrdom are handled with such marvellous naïveté as almost to assume an attractive air (*C. & C.*). On the left, 1st altar, St. Ursula and the Eleven Thousand Virgins; 2nd altar, Madonna with SS. Catharine of Alexandria, Catharine of Siena, Paul, and Jerome; 3rd altar, Abraham and Melchisedech. *High-altar-piece, Madonna with SS. Clement, Dominic, Florian, Catharine, and Mary Magdalen.

A little to the S.E. is **Santa Maria Cálchera** (Pl. 12; D, 3), closed 11-4 (sacristan, Vicolo dell' Arciprete 2).

1st altar to the left: Simon the Pharisee and Christ by *Moretto*. 2nd altar to the right: *St. Apollonius blessing the Host, by *Romanino*. Small chapel behind the pulpit: Pietà with SS. Jerome and Dorothea, by *Moretto*. High-altar: Visitation, by *Calisto Piazza* (1525).

In the adjacent Piazzale Arnaldo (Pl. E, 3), beside the former Porta Venezia, is a bronze statue of *Arnold of Brescia* (Pl. 15; p. 261) by Odoardo Tabacchi (1882). Pretty view of the Rouchi (p. 269). Tramway, see p. 261.

We return by the Via Tosio or the Corso Magenta and, turning to the left by the Via dell' Arsenale, reach the PIAZZA MORETTO, with a bronze *Statue of Moretto* (Pl. 18; D, 4), by Dom. Ghidoni (1898). — In the Via Martinengo da Barco, on the E. side of the square, rises the —

***Pinacoteca Martinengo** (Pl. 3; D, 4), the municipal picture-gallery, especially strong in works by Moretto and Romanino. Adm., see p. 261; no catalogue.

GROUND FLOOR. Sculptures: *Thorvaldsen*, Ganymede, Day and Night (reliefs); *Canova*, Bust of Eleonora d'Este.

FIRST FLOOR. Room I. *Giov. Donato Montórfano* (?), St. George and the dragon; numerous frescoes. — Room II (main room). Beside the entrance, *Romanino*, *10. Christ at Emmaus, *11. Woman taken in adultery (frescoes). Over the door, *27. *Moretto*, Madonna in clouds, with St. Francis, an angel, and the donor below (1542). On the entrance-wall, to the left, *Franc. Francia*, 32. Madonna, 33. Holy Family; 14. *Tintoretto*, Portrait; 30, 29. *Giov. Bellini*, Portraits; no numbers, *Romanino*, Adoration of the Shepherds (fresco), *Moretto*, Assumption. To the right, 23. *Girol. dai Libri*, Miniature; *37. *Raphael*, Ecce Homo, painted in Florence, still under Umbrian influence (1505; covered); *34. *Lor. Lotto*, Adoration of the Magi; 23. *Romanino*, Bearing of the Cross; 13. *Raphael*, Angelic head (a fragment of the master's earliest picture, painted in 1500 for the Cathedral of Città di Castello). By *Moretto*, 19. Portrait, 39. Salome, 36. Annunciation (early work), 17. Christ at Emmaus, 13. Adoration of the Child. In the centre, *Moretto*, Bearing of the Cross (fresco from San Giuseppe), SS. Anthony of Padua, Anthony Abbas, and Nicholas of Tolentino. Exit-wall, *Moretto*, *29. Descent of the Holy Ghost, **28. Madonna in clouds, with SS. Euphemia and Justina, and two canonized bishops below (from Santa Eufemia), *St. Nicholas presenting school-children to the Madonna (1539). On the window-wall are photographs of other works by Moretto. — Room III. 46. *Girol. dai Libri*, Monk singing (miniature); 8. *Calisto Piazza*, Adoration of the Child (1524; fresco); 9. *Vinc. Civerchio*, SS. Nicholas of Tolentino, Rochus, and Sebastian; no number, *Girol. Savolio*, Adoration of the Child; 15. *Sofonisba Anguissiola*, Portrait. — Room IV. At the exit, 16. *Clouet*, Henri III of France. — Room V. Modern Italian paintings: 16. *Franc. Hayez*, The fugitives of Parga; no number, *Andrea Appiani*, Toilette of Venus. — Rooms VI-XII contain a *Collection of Drawings and Engravings by old masters.

Adjoining the Pinacoteca Martinengo is **Sant' Afra** (Pl. D, 4), an ancient church entirely rebuilt in 1580 by *Pietro Bagnadore*.

INTERIOR. High-altar-piece: *Tintoretto*, Ascension. Over the S. door: *Titian* (?), Christ and the Woman taken in adultery (covered). Over the second altar on the N. side: *P. Veronese*, Martyrdom of St. Afra.

The church of **Sant' Alessandro** (Pl. 7; C, 4), in the Via Moretto, contains (1st altar to the right) an Annunciation (covered) by *Iac. Bellini* (?) and a Pietà by *Civerchio* (2nd altar to the right). — The *Palazzo Martinengo Colleoni* (Pl. C, 4), at No. 78 opposite, at the corner of the Corso Cavour, was built in 1671-1710 by Giorgio Bassignano for the branch of the family descending on the mother's side from Bart. Colleoni's daughter Orsina.

Near the N.W. angle of the Piazza della Loggia (p. 263) begins the Corso Goffredo Mameli, which, with its prolongation, the Corso Garibaldi, leads to the Piazzale Garibaldi (see below). At the end of the first-named street, to the left, is the *Torre della Pallata* (Pl. 21; B, 2), the gate-tower (100 ft. high; battlements modern) of the second W. city-wall. The baroque *Fountain* is by Pietro Bagnadore (1590?). — Near another fountain to the right, in the Via Pietro Tambureni, is **San Giovanni Evangelista** (Pl. B, 2).

INTERIOR. 3rd altar on the right: *Moretto*, Massacre of the Innocents, a youthful work (copied from the engraving by Marcantonio). In the choir, behind the high-altar: *Moretto*, *Madonna in clouds, with John the Baptist, Zacharias, SS. Augustine and Agnes below, God the Father above (unfortunately retouched). — In the chapel (Corpus Domini) on the left, a model of harmonious Renaissance decoration: *Civerchio* (?), Entombment, in a magnificent frame (1509); in the lunette above, Coronation of the Virgin, by *Moretto*. *Frescoes on the right by *Moretto* (youthful works of 1521, showing the influence of Romanino): Collecting the manna, Elijah, and Last Supper (lunette), on the pilasters, St. Mark and St. Luke, and six prophets above. Those on the left are by *Romanino*: Raising of Lazarus, Mary Magdalen before Christ, and the Sacrament (lunette), on the pilasters, St. John and St. Matthew (the latter damaged), and six prophets above. — In the Battistero (to the left of the entrance): *Francesco Francia*, *The Trinity adored by saints, one of the artist's finest works.

A little to the S. of the Torre della Pallata, on the right side of the Via Giuseppe Verdi, is the fine *Chiesa della Pace* (Pl. 6; B, 2), by Giorgio Massari (p. 350) of Venice. The statue of St. James, below the dome, is by Ant. Calegari. — Opposite (No. 17) is the baroque *Palazzo Uggeri* (now Ferrante), of the 18th century.

About $\frac{1}{2}$ M. beyond the equestrian *Statue of Garibaldi* (Pl. 16) at the former Porta Milano, near the Piazzale Garibaldi (Pl. A, 2), is the **Cimitero**, constructed in the pseudo-classical style by *Rod. Vantini* in 1815-21, the earliest of the monumental cemeteries of modern Italy. In the centre is a chapel with a tower (*Faro*; 200 ft.), commanding a fine view (keeper, 30-50 c.).

The Via delle Grazie, the northernmost side-street diverging from the Corso Garibaldi, leads to **Santa Maria delle Grazie** (Pl. A, 2), a former convent-church, designed by *Lod. Barcella*. It dates from 1522, with the exception of the early-Renaissance main portal (ca. 1450).

The INTERIOR has elaborate stucco-decorations of the 18th century. 1st altar to the left, Madonna in clouds, with four saints below, by *Foppa*; over the high-altar, a Nativity of the Virgin, by *Moretto*; chapel to the right of the choir, Madonna in clouds, below, SS. Sebastian, Ambrose, and Rochus by *Moretto*. — The church is adjoined by a small early-Renaissance court and a modern pilgrimage-chapel, rebuilt by Ant. Tagliaferri.

We return by the Via Elia Capriolo to the Via delle Battaglie (commemorating the contests for the W. town-wall), and proceed thence by the Via Cesare Arici to visit **SANTA MARIA DEL CARMINE** (Pl. B, C, 2), dating from the 15th cent., with an early-Renaissance portal and fine brick ornamentation on the façade. The lunette contains a fresco (Annunciation) by *Ferramola*. In the interior is a beautiful coloured terracotta group of the Entombment, by an

unknown Lombard master, and (3rd chapel on the right) a ceiling-painting of the four Fathers of the Church, by *Vinc. Foppa*.

A little to the N.E., in the Via San Faustino, is the church of *Santi Faustino e Giovita* (Pl. C, 1), rebuilt in the 17th cent. by Santo Calegari. The altar-piece (Adoration of the Shepherds) is by Lattanzio Gambarà.

The *Colle Cidneo*, the castle-hill, named after a mythical Ligurian king and converted into a public park in 1882, is ascended from the Piazzale Trento (Pl. C, 1; tramway, see p. 261) or from the Piazza Tito Speri (p. 265). Above the tramway-terminus is a Venetian Gateway, with the Lion of St. Mark (p. 297), forming the entrance to the —

Castello (Pl. C, D, 2; adm., see p. 261). Beyond the *Ristorante Doneda* we reach a large open space (view), whence the road ascends in curves to the old *Castle of the Visconti*, passing two *Round Towers* (16th cent.), the chief relics of the Venetian fortifications blown up by the French. In the interior of the castle, which dates from the period of Lucchino and Giovanni Visconti (p. 151), are the *Museo del Risorgimento*, containing Garibaldi's travelling-carriage, etc., and the *Sala Pasini*, in which there are other patriotic collections. Among the remains of Roman masonry on the highest point rises the *Torre Mirabella*, an early mediæval round watch-tower. The view (best towards evening) ranges on the S.E. to Solferino (p. 260), S. to the Apennines, and W. to Monte Rosa. To the N. is the Val Trompia (p. 276), and to the N.E. the ridge of the *Ronchi*, with its villas and gardens, separated from the castle-hill since 1553 by the artificial cutting of the *Pusterla*.

On the E. flank of the castle-hill is *San Pietro in Oliveto* (Pl. D, 2), a Renaissance church ascribed to Iac. Sansovino (1520). — In the vicinity, beside the former Porta Sant' Eusebio, are remains of the *Roman Aqueduct*, nearly 20 M. long, which comes from the neighbourhood of Lumezzane.

STEAM TRAMWAYS run from Brescia to the W. to (20½ M.) *Soncino* (p. 259); to the E. to (43½ M.) *Mantua* (p. 314; in ca. 4 hrs.), viâ (17 M.) *Castiglione delle Stiviere* (380 ft.), the junction for the branch-line (p. 259) to Desenzano, (22 M.) *Medole* (203 ft.), in the church of which is a fine late work by Titian (Christ appearing to the Virgin), (23½ M.) *Crocevia Solferino*, 3 M. to the S. of Solferino (p. 260), (29 M.) *Volla Mantovana*, and (34 M.) *Goito* (98 ft.), noted for the defeat of the Austrians by Charles Albert (p. 33) in 1818. — Other steam-tramways run from Brescia to the Alpine Valleys described on p. 276; electric railway to *Toscolano* on the Lago di Garda (comp. R. 46).

FROM BRESCIA TO PARMA, 57 M., railway in 2½-3 hrs. (fares 10 fr. 70, 7 fr. 50, 4 fr. 85 c.). — The chief intermediate stations are (4½ M.) *San Zeno Folzano* (p. 247), (25½ M.) *Asola* (p. 321), (32½ M.) *Piadena* (p. 247), junction of the Cremona and Mantua line, and (12 M.) *Casalmaggiore* (p. 247), connected with Cremona by steam-tramway. — The *Po* and the *Parma* (p. 442) are crossed. — 57 M. *Parma*, see p. 441.

From Brescia to *Cremona*, see p. 247; to *Bergamo* and *Lecco*, see R. 42; to *Vobarno* viâ *Rezzato* see p. 276, 277.

45. The Brescian Alps.

a. Lago d'Iseo.

RAILWAYS. 1. From *Brescia* to *Pisogne* (Val Camonica line; see p. 273), 28½ M. in ca. 2 hrs. (fares 1st cl. 2 fr. 50, 3rd cl. 1 fr. 55 c.); to *Iseo*, 15 M. in 1 hr. (fares 1 fr., 60 c.); branch from *Rovato* (p. 259) to *Paderno* under construction. 2. From (*Brescia*, *Bergamo*) *Palazzolo* to *Paratico-Sárnico* (comp. p. 258). — STEAM TRAMWAYS. 1. From (*Chiari*) *Rovato* (p. 259) to *Iseo*, 7½ M. in ¾ hr. (the cheapest route from *Milan*; fares 1 fr. 75, 50 c.). 2. From *Bergamo* to *Sárnico* (comp. p. 258). 3. From *Trescore* to *Lovere* (see p. 257). — STEAMER on the Lago d'Iseo between *Sárnico* and *Lovere* 4-5 times daily in 2½-3 hrs. and between *Iseo* and *Lovere* in 1½-2 hrs.; Sunday tickets (p. xix) are issued between April and Nov. and cheap return tickets on market days (Tues., Frid., Sat.). *Iseo* and *Marone* are the only intermediate stations touched at by all the boats. — MOTOR BOAT, in connection with the trains, between *Pisogne* and *Lovere* (12 min.; 15 c.).

FROM BRESCIA TO PISOGNE (comp. the Map, p. 254). — *Brescia*, see p. 260. — The RAILWAY runs to the N.W., at first not far from the *Milan* line, to (7½ M.) *Paderno Franciacorta*, and traverses the moraine deposits of the *Franciacorta*. — Beyond (12½ M.) *Provaglio d'Iseo* (755 ft.) we observe on the left the *Torbiera*, the moor skirting the S. bank of the Lago d'Iseo, with extensive peat-fields.

15 M. *Iseo* (*Alb. Leone d'Oro*, with restaurant, on the quay, R. 2-3, B. 1, P. incl. wine 9 fr., good), a quiet lake-port with 3100 inhab., situated at the base of the *Pizzo dell'Orto* (3285 ft.), with a castle of the Scaligers, dating from the time of Mastino II. (p. 299). The interior of the church was modernized in 1827; on the façade is the tomb of Count Giac. Oldofredi (d. 1325).

The *Lago d'Iséo (*Lacus Sebinus*; 610 ft. above the sea; 15½ M. long, 1¼-3 M. broad, and about 820 ft. deep in the centre) has an area of 24 square miles and is one of the most picturesque of the smaller Alpine lakes. Its chief affluent is the *Oglio*, which quits it again at *Sárnico*. The surrounding mountains, nearly all stripped of their woods, culminate in the *Monte Guglielmo* (6395 ft.). Its weather-conditions resemble those of the Lago di Garda; the Ora (p. 280) frequently blows with great violence on the N. part of the lake about midday. On the E. bank, from *Iseo* to *Pisogne*, a highroad, commanding magnificent views, runs parallel with the railway; on the W. bank there are roads only from *Sárnico* to *Tavernola* and from *Riva di Solto* to *Lovere*. *Iseo*, *Marone*, and *Lovere* are favourite resorts in summer.

Immediately beyond *Iseo* we have a view on the left of the lofty *Montisola* (p. 271) and the snow-clad *Bergamasque Alps* (*Pizzo della Presolana*, *Pizzo Redorto*, *Pizzo del Diavolo*, etc.). — From (18½ M.) *Sulzano* (*Alb. Aquila Marina*, modest) a ferry-boat plies to *Peschiera* (p. 271). *Sulzano* lies at the foot of a moraine-hill that extends to (20½ M.) *Marasino* (*Alb. della Posta*).

22 $\frac{1}{2}$ M. **Marone** (*Alb. Brescia; Alb. Cremona*), picturesquely situated at the mouth of the *Sestola*, has silk-factories, manufactures of woollen rugs, etc.

The dolomite ridge of the ***Monte Guglielmo** (6395 ft.) may be ascended from Marone viâ *Cislano*, near which are some interesting earth-pyramids, and *Zone* (2260 ft.; *Alb. Alpino*) in 4 $\frac{1}{2}$ -5 hrs., or from *Toline* (see below) in 5 hrs.; just below the summit is a *Rifugio* (rfmts. and beds). The superb view embraces the lake, the Bergamasque Alps, the Adamello group, the mountains of the Val Trompia, and Monte Rosa. The descent may be made on the E., viâ *Pezzero* (2854 ft.), to (2-3 hrs.) *Lavone* (p. 276), or to the S. through the *Val d'Inzino* to (2-3 $\frac{1}{2}$ hrs.) *Inzino* (p. 276).

After leaving (23 $\frac{1}{2}$ M.) *Vello* the train traverses seventeen tunnels in the precipitous cliffs of the *Corno dei Trenta Passi* (4060 ft.). Beyond the sixteenth tunnel we obtain, to the left, a beautiful *View of the N. end of the lake and of the snow-clad Adamello group, with the summit of the Adamello itself, the Pian di Neve, and the Salarno and Adamè glaciers. — 26 $\frac{1}{2}$ M. *Toline*. Ascent of the Monte Guglielmo, see above. — Tunnel.

28 $\frac{1}{2}$ M. **Pisogne** (650 ft.; *Alb. Tre Stelle; Alb. della Posta*, R. 2 fr., clean), the chief place in the Val Camonica, is situated on the N. bank of the lake, near the influx of the Oglio. It has 4200 inhab. and carries on iron industries. The handsome church was built in 1769 by Ant. Marchetti (p. 263). The church of the hospital has remains of frescoes by Romanino. Motor-boat to Lovere, see p. 270. — Continuation of the railway to *Edolo*, see p. 273.

The STEAMER starts from **Sárnico** (*Cappello*, on the quay, plain but good), a village with a silk-mill, prettily situated at the S.W. end of the lake. On the left bank of the Oglio, $\frac{1}{4}$ M. from the quay, is the station of the railway from Palazzolo (see p. 258). Beyond it is the village of *Parático*, with the ruined *Castello dei Lanteri*, on the W. slope of the *Monte Alto* (2138 ft.).

The first steamboat-station is *Predore* (Angelo, modest), occupying a sunny situation among olive-groves at the base of the steep and barren foothills of the *Monte Bronzone* (4375 ft.). — Opposite, at the foot of the Monte Alto, lies the village of *Clusane sul Lago*, with the ruins of the castle of Carmagnola (p. 58), built in 1428. — Thence the steamer steers across the lake to **Iseo** (p. 270), with fine views of the Montisola and the Monte Guglielmo.

The next station on the W. bank is *Tavernola Bergamasca* (inn), a picturesque village with good wine, damaged by a landslide in 1906. On the (1 $\frac{1}{4}$ M.) *Corno di Tavernola*, the promontory on the road to Predore, is the *Pozzo Glaciale*, a large 'glacier-mill'.

In the middle of the lake, opposite Tavernola, lies the **Montisola** (1965 ft.), a mountainous isle about 1 $\frac{3}{4}$ M. long, with dense chestnut-woods and a few olive-groves. At its S.E. extremity, opposite Sulzano (p. 270), lies the fishing-village of *Peschiera Maraglio* (*Alb. della Democrazia*), and on its S.W. point is the *Rocca Martinengo*, a ruined castle. From Peschiera and from the steamboat-station of

Siviano (Alb. Archetti, modest), on the N. coast, mountain-paths ascend to the *Madonna della Seggiola* a pilgrimage-chapel on the highest point of the island (fine view).

The following stations on the picturesque E. bank are *Sale-Marasino* (p. 270), then, beyond the *Loreto Islet*, with the modern-Gothic *Castello Trinchieri*, *Marone* and *Vello* (p. 271). Opposite, on the W. bank, lies *Riva di Sotto*, with olive-woods.

To the left we next see the sheltered little bay of *Bogn*, with curious contortions of the strata, and then, before the industrial village of *Castro*, the sheer cliffs of the *Presù di Castro*. The steamer recrosses to *Pisogne* (p. 271), on the E. bank. — Finally we pass the marshy mouth of the *Oglio* and approach *Lovere*, with a fine view of the *Adamello* group to the N.

Lóvere. — HOTELS (comp. p. xxi). **Hôtel Lovere*, with garden on the lake, R. 2½-4, B. 1¼, L. 2½-3, D. 3-4, P. 7-9 fr., a favourite resort of English travellers and frequently crowded; *Albergo Sant'Antonico*, *Ancora*, both in the market-place, indifferent. — *Caffè Nazionale*. — *Motor Boat* to *Pisogne*, see p. 270.

Lovere is a busy little place with 3300 inhab., prettily situated on a slope at the N.W. end of the lake. It has a silk-spinning factory and is the seat of the *Stabilimento Metallurgico Gregorini*, a large iron-work and cannon-foundry on the road to *Castro*. — The high-lying church of *Santa Maria in Valvendra*, at the N. end of the village (Via Venti Settembre), was begun in 1473; it is a handsome columnar basilica in the Renaissance style, with baroque decorations. The 4th chapel to the left contains an early-Milanese altar-piece (Marriage of the Virgin) and frescoes by *Floriano Ferramola* and *Andrea da Manerbio*. On the outside of the organ-shutters, in the choir, to the right, is an *Annunciation* by *Ferramola* (dated 1518), on the inside *SS. Faustina and Jovita on horseback*, by *Romanino*. On the high-altar is an *Ascension* by *Franc. Morone*.

A new lake-promenade leads from the *Piazza Umberto Primo* (the market-place) to a 'rondel' commanding a magnificent view of the mountains of the *Val Trompia* (p. 276) and the *Adamello* group. — Close by is the *ACCADEMIA TADINI*, with the municipal collections; the attendant is to be found on the N. side of the building (*Piazza Garibaldi XX*; fee ½-1 fr.). No catalogue.

Beyond the entrance-room (unimportant) we enter *Room A* (to the right), containing North Italian paintings (15th cent.), including *27. *Iac. Bellini*, *Madonna* (restored; frame modern). — *Room B*. *Vinc. Civerchio*, 36. *Baptism of Christ* (1599), 37. *Madonna and saints*; *59. *Parmigianino*, *Portrait* (restored). — *Room C*. 67. *Paris Bordone*, *Madonna with SS. Christopher and George*, an early work (retouched). — *Room D*. 107, 105, *Tintoretto*, *Doge and Dogaresa* (ruined). — In *Room F* are miniature-portraits. — *Room L*. *Franc. Hayez*, 316. *Portrait of himself*, 315. *Crown of Thorns* (1875); 385. *Manzoni*, *Count Faustino Tadini* (over the entrance); 423. *Moretto* (?), *Portrait*. — *Rooms O, R, S, and T* contain natural-history collections. — *Room U*. *Porcelain*. — *Room V*. *Tapestries*, etc.

The chapel behind the building contains the tomb of *Count Tadini* (d. 1799), by *Canova*.

A pleasant excursion (2 hrs.) may be made by the new road viâ the *Colle San Maurizio* (with the *Convento dei Cappuccini*), and the *Santuario San Giovanni* (1988 ft.) to the *Plateau of Bóssico* (2790 ft.; Alb. Colombina), with summer cottages belonging to the citizens of Lovere. Attractive views of the lake and mountains.

From Lovere to *Trescore* (Bergamo), see p. 257; through the ravine (orrido) of *Borlezza* to *Clusone*, see p. 256; to *Cividate*, see below.

b. Val Camonica.

RAILWAY from *Brescia* to *Edolo* (Ferrovia di Valle Camonica), 62½ M. in 4½ hrs. (fares 7 fr. 80, 4 fr. 35 c.); from *Pisogne* to *Edolo*, 34 M. in ca. 2½ hrs. (fares 5 fr. 30, 2 fr. 80 c.). — STEAM TRAMWAY from *Lovere* to *Cividate*, 13½ M. in 2 hrs. (1½, 1 fr.). — Comp. the Map, p. 254.

From *Brescia* to *Pisogne*, 28½ M., see pp. 270, 271. — The RAILWAY soon enters the wide lower portion of the **Val Camónica**, which is watered by the *Oglio* and derives its name from its ancient inhabitants, the *Camunni*. It abounds in vineyards, maize-fields, mulberry plantations (for the rearing of silk-worms), and iron-works. In this valley are the high tension conduits of the electric works at *Grossotto* (p. 215) and *Cedegolo* (p. 275). The Val Camonica is enclosed by lofty wooded mountains; the dark rocks (*verrucano*) contrast curiously with the light triassic formations.

To the left we obtain pretty glimpses of the mountain-villages of the *Costa Volpino*. The line crosses the stony beds of several torrents near (31 M.) *Gratacasolo-Piano Cumuno* and at (33 M.) *Artogne-Giánico*. At (35½ M.) *Darfo*, near **Corna Boario**, with its electric works, we pass to the right bank of the *Oglio*.

The STEAM TRAMWAY from *Lovere* to *Cividate* (fares, see above) and the highroad follow the right bank of the *Oglio* viâ (2½ M. from *Lovere*) *Volpino*, with large anhydrite quarries, and (4½ M.) *Rogno* (695 ft.) to (7½ M.) *Corna Boario*. The subsequent stopping-places, including *Cividate* (p. 274), are also railway-stations.

A ROAD (diligence daily from *Corna* to *Schilpario* in 5 hrs.) leads to the N.W. from *Casino Boario* (p. 273) through the picturesque *Valle d'Angolo*, following the left bank of the *Dezzo* (here almost dry) to (1¾ M.) *Gorzone* (1145 ft.; Alb. Rizzonelli), beyond which it crosses the stream to (2½ M.) *Angolo* (1375 ft.). Farther on we enter the imposing **Dezzo Gorge* (6 M. long), known also as the *Via Mala Lombarda*, the last part of which passes between the jagged *Pizzo della Presolana* (8270 ft.), on the left, and the *Corna di San Fermo* (7630 ft.), on the right. At the exit of the pass is (10½ M.) *Dezzo* (2445 ft.; Alb. Franceschetti, modest), where the road from *Clusone* (mentioned at p. 256) comes in. Here begins the upper section of the valley, enclosed by lofty mountains and known as the **Valle di Scalve**. The chief villages are (13½ M.) *Vilminore* (3340 ft.; Alb. Brescia, P. incl. wine 7-9 fr.; Alb. Albrici; Alb. Bonicelli), a summer-resort a little off the road, and (16 M.) *Schilpario* (3690 ft.; Alb. Alpino, P. incl. wine 6½-7½ fr.; guides, Tommaso Bonaldi and others), with iron-works, the birthplace of Cardinal Mai (d. 1855), the well-known polyglot scholar. A bridle-path (mule 9 fr.) leads to the E. from *Schilpario* to the *Passo di Campelli* (6210 ft.), commanding a good view of the *Adamello* group, and then descends through the steep, shadeless, and monotonous *Val Clegna*, between the *Concarena* (right) and *Monte Elto* (left; p. 275), to (6½ hrs.) *Capo di Ponte* (p. 274).

36 M. *Casino Boario* (740 ft.; Hôt. des Thermes, R. 2-4, B. 1, P. 8-10 fr., open June 15th-Sept. 15th; Alb. degli Alpinisti), with chalybeate springs, occupies a fine situation. — The opening of the gloomy *Valle dell'Inferno* is seen on the right as we approach (38½ M.) *Pian di Borno*.

39 M. *Cogno-Esine*. At *Cogno*, with its cotton-mill, the *Valle Trobiolo* opens to the left, with the *Convento dell'Annunziata* (2295 ft.; views) and the mountain-hamlets of *Ossimo* (2850 ft.) and *Borno* (2950 ft.; Alb. Franzoni, etc.). *Esine* (925 ft.) is situated in the *Valle della Grigna*, on the other side of the *Oglio*.

At (41 M.) **Cividate-Malegno** the steam-tramway (p. 273) ends. *Cividate Camuno* (890 ft.; Alb. Contessi, poor), the ancient capital of the valley, is picturesquely situated on the left bank of the *Oglio*, commanded by a ruined monastery.

An attractive pass leads viâ *Berzo Inferiore* (1155 ft.) and *Bienno* (1465 ft.), two villages in the *Valle della Grigna* (see above), and through the *Valle delle Valli*, with the hamlet of *Préstine* (1980 ft.; Alb. della Stella) and the *Osteria di Campolaro* (4740 ft.), to the (5 hrs.) *Passo di Croce Domini* (6215 ft.), whence it descends through the solitary *Valle Sanguinera* and *Val Caffaro* to *Bagolino* (p. 277).

Beyond *Malegno* (1050 ft.; Alb. Morandini), at the mouth of the *Valle di Lozio*, watered by the *Lánico*, the railway rounds a rocky barrier which projects into the valley from the E., crosses the *Oglio*, and reaches a higher section of the valley at —

43½ M. **Breno** (1080 ft.; *Alb. d'Italia*, R. 1-2 fr., very fair; *Alb. della Stazione*; *Trattoria del Fumo*; guide, Apollonio Bettoni), the official capital of the *Val Camonica*, with 2500 inhab. and a ruined castle. Fine view of the dolomitic *Corna di Concarena* (8630 ft.), to the N., and of the granite *Pizzo Badile* (7990 ft.), to the N.E. — At *Braone* the destructive torrent of *Pallobio* dashes forth from a ravine on the right.

47 M. *Ceto-Cerveno*. *Ceto* (1470 ft.) lies near the railway at the W. base of the *Pizzo Badile*, *Cerveno* (1630 ft.) on a mound at the foot of the *Concarena*, on the other side of the river. The church of the latter contains a curious representation of the Passion, with about 200 figures, by Beniamino Simoni of Brescia (18th cent.). — To the right we have a view of *Cimbergo* (see below).

50 M. **Capo di Ponte** (1185 ft.; *Alb. Sant' Antonio*, plain; *Osteria Apollonio*) possesses in the early-Romanesque basilica of *San Siro* (9th cent.) the oldest church in the *Val Camonica* (ancient font). The bridle-path to the *Val Clegna* and the *Valle di Scalve* (p. 273) begins at the hamlet of *Cemmo*, on the right bank of the *Oglio*.

An attractive excursion (6-6½ hrs.) may be made from *Capo di Ponte* viâ the mountain-villages of *Cimbergo* (2785 ft.; inn), with its picturesque ruined castle, and *Paspardo* (3210 ft.), and thence by the W. and N. slopes of the *Monte Colombé* (7060 ft.) to the **Lago d'Arno* (5880 ft.), which resembles a fjord. Accommodation if necessary may be obtained in the *Casa della Finanza*, at the W. end of the lake, near the new dam of the *Società dell' Adanello* (see p. 275). A descent (guide necessary) leads

through the *Val Savio*re viâ *Isola* (ca. 2950 ft.), with the upper electric power transmission works, to *Cedegolo* (see below).

Beyond Capo di Ponte the scenery becomes sterner; mulberry-trees and maize-fields are less numerous. — We cross the Oglio to (51½ M.) *Sèllero*, a village (1550 ft.) at the E. base of the ferri-ferous *Monte Elto* (7045 ft.). — To the right, at *Grevo* and *Cedegolo*, are the new *Electric Power Transmission Works* of the Società dell'Adamello (ca. 47,000 H.P., from the Lago d'Arno and the *Poglia*, conveyed by means of a high tension line, 135 M. in length, to the neighbourhood of Parma).

53 M. *Cedégolo* (1395 ft.; *Alb. della Posta*, good; *Alb. all'Adamello*; *Trattoria Sanguini*) is situated at the mouth of the *Val Savio*re (watered by the *Poglia*), the two arms of which extend up to the Adamello group under the names of *Val Salarno* and *Val Adamè* (see *Baedeker's Eastern Alps*).

The **Piano della Regina* (8605 ft.), the S.W. buttress of the Adamello group, commands a magnificent view. It is ascended viâ the mountain-hamlets of *Cevo* (3445 ft.) and *Savio*re (3960 ft.; *Trattoria Casalini*; guide, *Giov. Tomaselli*). The descent may be made to *Rino* (see below) either on the N.W. viâ the hamlets of *Zassa* and *Garda* and then through fine chestnut-woods, or (more attractive) on the E. to the *Passo del Competto* (8290 ft.) on the *Monte Marsèr* (9110 ft.) and thence to the N. by a steep descent viâ the *Malga Frino* (5575 ft.) and *Malga Premassone* (see below).

The train proceeds through a ravine (tunnels) to (55 M.) *Forno d'Aglione*, with abandoned iron-works, at the mouth of the *Valle di Païscio*. — Near (58 M.) *Malonno*, in the spacious green *Prada di Malonno*, we enjoy fine views, to the right, of the jagged icy peaks of the *Cima delle Granate* (10,205 ft.), the *Roccia Baitone* (10,950 ft.), and the *Corno Baitone* (10,930 ft.), while in the foreground rises the reddish *Mte. Aviolo* (see below). To the right, at the mouths of the *Val di Malga* and *Valle Gallinera*, lies *Rino* (see below). — Beyond several tunnels we cross the Oglio to —

61½ M. *Sónico* (2135 ft.), a village amidst extensive chestnut-woods, at the W. base of the *Monte Aviolo*.

A fine excursion (5½-6 hrs.) may be made hence viâ *Rino* (2295 ft.; *Alb. Mottinelli*, very fair) and through the *Val di Malga*, with the *Malga Premassone* (5215 ft.), to the **Conca di Baitone*, a valley at the W. base of the Adamello, in which lie the *Lago di Baitone* and six other lakes and the *Rifugio di Baitone* (7995 ft.). Comp. *Baedeker's Eastern Alps*.

At *Mu* the railway returns to the right bank of the Oglio.

62½ M. *Edölo* (2265 ft.; *Hôt. Edolo*, near the station, new; *Alb. Leon d'Oro*; *Alb. del Gallo*; *Alb. del Commercio*; *Caffè del Risorgimento*) is a picturesque little town with 1500 inhab., in a broad and verdant valley.

The ascent of the *Monte Aviolo* (9455 ft.; 5-6 hrs.; with guide), the N.W. buttress of the Adamello group, is made viâ *Mu* (see above), *Val Moia*, and the *Conca della Foppa* (6560 ft.). Fine view of the Adamello, Ortler, Bernina, and the Bergamasque Alps as far as the *Monte Disgrazia*.

A ROAD (diligence to Tresenda twice daily in 4 hrs., coupé 6 fr.; electric tramway projected), leads to the W. from Edolo through the *Val di Corteno* (retrospects of the Adamello) viâ (3 M.) *Cortenctolo* (2975 ft.)

and (5½ M.) *Corteno* (3295 ft.) to the (10 M.) *Passo d' Aprica* (3875 ft.), ½ M. beyond which, near the prettily situated village of *Aprica*, is the **Hôtel Aprica* (R. 3-5, D. 3½, P. 8-12 fr.). A view of the Val Tellina, with Sondrio in the background and the broad gravelly bed of the Adda before us, is soon disclosed. Several of the snowy peaks of the Bernina come into view towards the N.; below, above Tresenda, rises the square tower of Tegliò (p. 215). On the road is the (11 M.) *Osteria del Belvedere* (3010 ft.; very plain but not cheap), commanding an admirable view. The road descends through chestnut woods, describes a wide curve to the N.E. by *Motta*, and penetrates the rock by two cuttings. Before (18 M.) *Tresenda* (p. 215) the Adda is crossed.

Over the *Tonale Pass* to *Malé* (San Michele, Mendel, Botzen), see *Baedeker's Eastern Alps*.

c. Val Trompia.

STEAM TRAMWAY from Brescia (starting at the rail. station) to (18 M.) *Tavernole*, in 2 hrs. (fares 1 fr. 65, 1 fr. 20 c.). — OMNIBUS from *Tavernole* to (8 M.) *Collio*, twice daily in 2 hrs. — Comp. the Map, p. 254.

The STEAM TRAMWAY, quitting Brescia by the *Porta Trento* (comp. p. 269), traverses the fertile *Val Garza*, and beyond (4½ M.) *Stocchetta* runs to the N., through the **Val Trómpia**, which is watered by the *Mella* and contains numerous iron-mines.

8½ M. *Cogozzo*. — 12½ M. *Gardone Val Trompia* (1050 ft.; Alb. Beretta), with weapon factories. — 13 M. *Inzino* (1120 ft.) is, like *Lavone* (see below), a starting-point for the ascent of the *Monte Guglielmo* (p. 271). — At (16 M.) *Brozzo* (1345 ft.) begins the road to *Nozza*, mentioned at p. 277. — 18 M. *Tavernole* is the terminus of the steam-tramway. — 18½ M. *Lavone Val Trompia* (1625 ft.; Alb. Palazzina). — 20½ M. *Bovegno* (2280 ft.).

26 M. *Collio* (2755 ft.; Alb. degli Alpinisti) is the capital of the Upper Val Trompia, which is enclosed by fine mountains. — The road ends at (27½ M.) *San Colombano* (3070 ft.).

A good path leads from San Colombano viâ the *Passo di Maniva* (5175 ft.) to (4½ hrs.) *Bagolino* (p. 277). The *Dosso Alto* (6775 ft.; 1 hr.), to the S., and the *Monte Colombine* (7315 ft.; 2 hrs.), to the N.W., may be ascended from the *Passo di Maniva*; two easy and attractive expeditions.

d. Val Sabbia and Lago d'Idro.

RAILWAY from (Brescia) *Rezzato* viâ *Tormini* to *Vobarno*, 16 M., in ca. 1½ hr. (fares 2 fr. 35, 1 fr. 30, 80 c.). The stations are numerous and the trains are often late. Public vehicles for *Salò* (fare 50 c.) are usually to be found at *Tormini* (p. 278). — STEAM TRAMWAY from *Tormini* viâ (12 M.) *Nozza* to (12½ M.) *Vestone* (5 trains daily, in ca. 1½ hr.; fares 1 fr. 20, 90 c.). — HIGHROAD from Brescia to (22½ M.) *Vestone* viâ *Caino* (1185 ft.), in the Val Garza, *Prescglie* (1265 ft.), *Barghe*, and *Nozza* (diligence daily in 5½ hrs.). From *Vestone* a diligence plies twice daily to *Ponte Caffaro*, whence a motor-diligence goes on viâ *Condino*, *Tione*, and *Sarthe* to *Trento*. An electric tramway from Brescia to *Caino*, *Vestone*, and *Ponte Caffaro* is projected. Comp. the Map, p. 254.

Beyond *Rezzato* (p. 259) the RAILWAY turns to the N.E., near the barren S.E. slopes of the Brescian Alps, and enters the *Chiese Valley*, which is watered by the *Naviglio Grande*, a canal constructed by *Berardo Maggi* (p. 264) in 1288. The chief stations

are (10 M.) *Gavardo* (p. 278), where we cross the Chiese, and (12 $\frac{1}{2}$ M.) *Tormini* (p. 278). — 16 M. *Vobarno* (805 ft.), with an iron-foundry, the terminus of the line, is situated in the upper valley of the Chiese, which above Tormini is known as the **Val Sabbia**. The valley bends sharply at Nozza and thence ascends, enclosed by lofty mountains, to the Adamello group.

The **STEAM TRAMWAY** from Tormini ascends the Val Sabbia on the N.E. to (3 M.) *Vobarno* (see above). — 8 M. *Sabbio Chiese* (1030 ft.), with electric transmission works. The castle (Rocca) contains old Brescian paintings (14-15th cent.). — At (10 M.) *Barghe* (955 ft.) the road from Brescia through the *Val Garza* (p. 276) enters the Val Sabbia. — From (12 M.) *Nozza* (1015 ft.; Alb. Croce, plain) a road leads to Brozzo (p. 276), viâ (3 $\frac{1}{2}$ M.) *Casto* (1405 ft.), (5 $\frac{1}{2}$ M.) *Cómero* (2260 ft.), and (8 $\frac{1}{2}$ M.) *Lodrino* (2415 ft.). The little mountain-church of *Auro*, below Casto, contains one of Moretto's chief works. — 12 $\frac{1}{2}$ M. *Vestone* (1050 ft.; Gambero; Agnello; Italia), the capital of the valley.

The **ROAD** (motor-diligence, see p. 276) quits the Val Sabbia at (3 M.) *Lavenone* (1260 ft.) and then skirts the W. bank of the **Lago d'Idro** (1207 ft.), which is 6 M. long and $\frac{3}{4}$ -1 $\frac{1}{4}$ M. broad. To the right, at the S.E. angle of the lake, is the village of *Idro* (Alb. Vaticano). — 7 M. *Anfo* (1280 ft.; Stella; Cervo; etc.), with modern fortifications. Farther on is the picturesque castle of *Rocca d'Anfo*, once a Venetian frontier-fort.

12 $\frac{1}{2}$ M. *Ponte Caffaro* (inn; Italian and Austrian custom-houses), 1 M. to the N. of the Lago d'Idro, on the *Caffaro*, which here forms the frontier.

In the *Val Caffaro*, which near its mouth forms an impassable gorge, a road leads in wide curves to the W. to (3 $\frac{1}{2}$ M.) *Bagolino* (2395 ft.; Alb. Ciapana, very fair), a large mountain-village (4000 inhab.), in a fine situation. — From Bagolino over the *Passo di Croce Domini* to *Cividate*, see p. 274; over the *Passo di Maniva* to the *Val Trompia*, see p. 276.

From Ponte Caffaro to the *Lago di Ledro* and to *Riva*, on the Lago di Garda, see pp. 292, 291; to *Condino* and *Tione* (Sarche, Trent), see *Baedeker's Eastern Alps*.

46. From Brescia to Gargnano on the Lago di Garda.

ELECTRIC LIGHT RAILWAY (with luggage-van) to *Toscolano*, 29 M., in 2 $\frac{1}{4}$ hrs. (fares 2 fr. 60, 1 fr. 95 c.); to *Gardone-Riviera*, 26 M., in 2 hrs. (2 fr. 20, 1 fr. 65 c.). The cars start at the special station in the Viale Stazione (Pl. A, 4) and make their first stop at the Porta Venezia (Pl. E, 3). From this point to Salò the trains are often uncomfortably crowded. Best views to the left as far as Salò; from Fasano to Maderno, on the right. — **DILIGENCE** (dirty) from Toscolano to (3 $\frac{1}{2}$ M.) *Gargnano*, in $\frac{3}{4}$ hr. (continuation of the electric tramway projected).

Brescia, see p. 260. — The **LIGHT RAILWAY** skirts the Brescian Alps, passing first the *Ronchi* (p. 269). — 6 M. *Rezzato* (480 ft.;

p. 276), 8¹/₂ M. *Mazzano*, both with limestone quarries. — 9¹/₂ M. *Nuvolera*.

12 M. *Paitone* (680 ft.; inn); the church, ¹/₄ hr. above the village, possesses an altar-piece by Moretto. — 15 M. *Gavardo* (650 ft.; p. 277), a cotton-spinning village with 2700 inhab., is situated on the *Chiese* (p. 276), which we here cross. — Beyond (16¹/₂ M.) *Villanuova*, the *Naviglio Grande* (p. 276) runs on the left, and the *Monte Còvolo* (p. 282) rises on the right.

18 M. **Tórmini** (745 ft.; inn) is the junction for the railway from Rezzato to Vobarno and for the steam-tramway to Vestone (p. 277). The two stations adjoin each other, at the foot of the *Monte Selva Piana*, which may be ascended hence in 2¹/₄ hrs. viâ *Prandaglio* (1640 ft.) and the church of *Madonna della Neve* (2900 ft.; views).

Our line quits the valley of the *Chiese* and follows the *Descenano* road to the S.E. (p. 281). On our left a fertile and well-peopled undulating tract extends to Monte San Bartolomeo; nearer is the beautiful bay of Salò (p. 281). — Before we reach (20¹/₂ M.) *Villa Salò* we enjoy a *View of the 'Riviera Bresciana' (p. 282) as far as Fasano and of Monte Baldo (p. 292). — Beyond *Cunettone* (510 ft.; p. 281) our line descends in a sharp curve to the right (view of Salò) to (23 M.) *Campoverde*, surrounded by market-gardens. The *Ponte di Sant'Anna* is the relic of a Roman bridge.

23¹/₂ M. *Salò-Piazza*, at the W. end of **Salò** (p. 281), is the chief halt for that town. 24 M. *Salò-Carmine* is at the E. end.

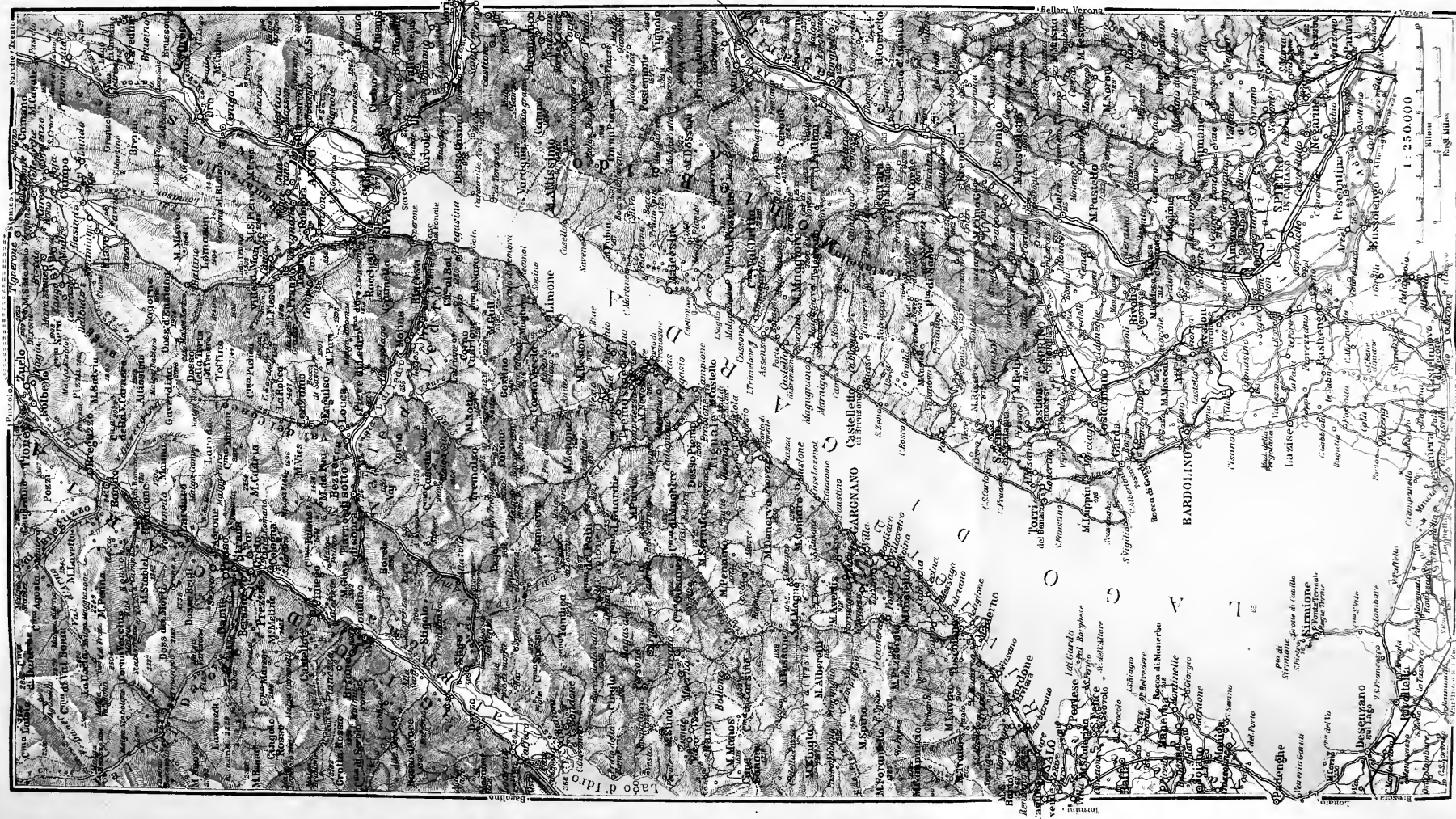
Our line follows the road mentioned on p. 282, viâ (25¹/₂ M.) *Barbarano* (p. 282), to (26 M.) **Gardone Riviera** (p. 282), with halts at the Savoy and Grand Hotels and at the Protestant Church. — 27¹/₂ M. *Fasano* (p. 284), where the tramway halts in the village, 3 min. from the steamboat pier. — We then skirt the foot of the precipitous *Rovinato*, with fine views of the bay of Maderno (p. 284) and Monte Baldo to the right.

28¹/₂ M. **Maderno** (p. 284); the tramway-station is 3 min. from the pier. — Thence the line follows the highroad across the luxuriantly fertile peninsula to (29 M.) *Ponte Toscolano*, the terminus, at the S.W. end of the little town of *Toscolano* (p. 285), below the *Valle Toscolano* (p. 285).

The ROAD crosses the river and skirts the S. side of the town to (29¹/₂ M.) *Toscolano Piazza*, at the harbour. The most beautiful part of the road begins here, affording in clear weather a magnificent *View of Monte Baldo and the S. end of the Lago di Garda. — 31¹/₂ M. *Bogliaco* (p. 285).

The road finally quits the lake and runs between rows of houses, viâ (32 M.) *Villa di Gargnano* (p. 285) to (33 M.) *Gargnano* (p. 285).





47. The Lago di Garda.

Steamboats (comp. p. xix; tolerable restaurants on board). **MAIN SERVICES:** 1. Between Desenzano and Riva, by the W. bank, thrice daily in 4-5 hrs. (express-service in $3\frac{1}{4}$ hrs. between March 1st and May 15th). 2. Between Peschiera and Riva, by the E. bank, once daily in ca. $4\frac{1}{4}$ hrs. The fast morning-steamer from Desenzano touches only at Sirmione, Salò, Gardone, Fasano, Maderno, and Gargnano (the express steamer in spring only at Maderno and Gargnano). The steamer from Peschiera calls also at Bogliaco and Gargnano on the W. bank. — **SUBSIDIARY SERVICES:** 1. Express service (March 1st-May 15th only) from Desenzano to Maderno and Salò, twice daily in $1\frac{3}{4}$ hr. (to Gardone $1\frac{1}{2}$ hr.). 2 (March 1st-May 15th only). Between Maderno, Salò, San Vigilio, Garda (E. bank), and Peschiera, once daily in $2\frac{1}{4}$ hrs. 3. From Desenzano viâ Sirmione, Salò, Gardone, Maderno, and Gargnano to Castelletto on the E. bank, once daily in ca. 3 hrs., returning to Maderno and thence viâ Garda to Peschiera in 3 hrs. 4 (in summer only). From Peschiera viâ Sirmione to Desenzano, daily in ca. $1\frac{1}{4}$ hr. 5. From Peschiera viâ Garda to Maderno, daily in 2 hrs. (in spring in $1\frac{3}{4}$ hr.). 6. Excursion-steamer (only on Sun. and holidays from Aug. 15th to Oct. 15th) from Peschiera viâ Garda, Maderno, Gargnano, and Malcesine to Riva, returning by the E. bank. — **FARES.** From Desenzano to Riva 4 fr. 45 or 2 fr. 50 c. (to Gardone 1 fr. 70, 1 fr. 5 c.); from Peschiera to Riva 4 fr. 60 or 2 fr. 60 c. Besides *Return Tickets* (p. xix; valid for $1\frac{1}{2}$ day only) *Biglietti Festivi*, or holiday-tickets, valid over the entire lake, are issued between June 30th and Oct. 15th ($1\frac{1}{2}$, 1 fr., valid one day only), and *Fortnightly Tickets*, valid for a year on weekdays only (21 fr. 60, 14 fr. 60 c.). — In the following description the stations at which there are piers are indicated by 'P', the small-boat stations by 'B'. — Sea-sickness is not unknown in rough weather, and storms or fog sometimes suspend or interrupt the service. — Luggage undergoes a custom-house examination at Riva and at Torbole.

Railway from Desenzano and Peschiera to Verona and Brescia (*Milan*), see R. 43; from Garda to *Domegliara* and Verona, p. 289; from Riva to Arco and Mori, p. 25. Arrangements between the steamboat company and the Italian State Railways and the Riva-Mori Railway enable travellers to book their luggage through to Milan, Venice, Ala, or Mori even from intermediate steamboat stations. — Details as to **CIRCULAR TOUR TICKETS** and as to return-tickets to Milan, Venice, etc. are to be found in the *Orario Ufficiale* (p. xvii; large edition). — For the Electric Light Railway from Toscolano to Brescia, see R. 46.

Highroad from Malcesine viâ (18 M.) Garda and (29 M.) Peschiera to (36 M.) Sirmione, or to ($37\frac{1}{2}$ M.) Desenzano; from Desenzano viâ ($12\frac{1}{2}$ M.) Salò to ($22\frac{1}{2}$ M.) Gargnano.

The ***Lago di Garda** (210 ft.), the *Lacus Benacus* of the Romans, the largest of the N. Italian lakes, is 32 M. in length, and $3-10\frac{1}{4}$ M. broad; area 143 sq. M., greatest depth 1135 ft. It belongs to Italy, except the N. extremity with Riva and Torbole, which is Austrian. The chief feeder is the *Sarca*, and it discharges itself to the S. by the *Mincio*. The narrow N. portion of the lake, not unlike a Norwegian fjord, occupies an ancient valley between lofty mountains. The banks of the S. portion, which is very shallow, especially between Garda, Peschiera, and Sirmione, gradually slope down to the extensive moraine-circuses left by the ancient Garda glacier (comp. p. 259). — The E. bank (*Sponda Veronese* or *Gardesana*) is separated from the valley of the Adige by the *Monte Baldo* (p. 292), a range about 24 M. in length, terminating to the

S.W. in the *Monte Luppia* and the cape of *San Vigilio* (p. 288). The mountains on the W. bank are the S. spurs of the Giudicarian Alps; they culminate in the *Monte Pizzócolo* (5195 ft.), on the S., and the *Monte Caplone* (6505 ft.) on the N., and form precipitous cliffs between Gargnano and Riva. The most sheltered parts of the lake, especially between Fasano and Salò, are the lovely coast-strip known as the *Riviera Bresciana* and the calm *Bay of Garda*. The N. end of the lake in fine weather is often considerably agitated about midday by a local wind from the S. (*Ora*; cold in spring and winter), while the S. end is exposed to an E. wind (*Vinezza*). In a storm from the N. the entire lake is sometimes almost as rough as the sea, as recorded by Virgil (Georg. ii. 160: 'fluctibus et fremitu adsurgens Benace marino'). The water is generally of an azure blue, especially in summer.

The VEGETATION is very luxuriant, especially on the more sheltered stretches of the coast. Even the sensitive lemon (*limone*) arrives at maturity on the Riviera, near Limone, and between Malesine and Torri, but in winter the trees require to be carefully enclosed by wooden shelters (*serre, cedraie*). This is done with the aid of numerous white brick pillars, which gleam picturesquely amid the sap-green foliage. In consequence of the disease known as 'gumming' and of low prices the annual yield of lemons is steadily decreasing. Citrons (*citrus medica*) also are extensively cultivated on the Riviera. Capershrubs (*capparis spinosa*) flourish in the chinks of old walls, which are enlivened by innumerable green lizards (*lacertus muralis*). Groves of olives, on both banks of the lake and in the Sacra valley, stretch up the hill-slopes to a height of 985 ft.; but the trees suffer a good deal from 'scale' (fungus; *polyporus fulvus oleæ*), which renders it necessary to hollow out the trunks artificially. The tall and fragrant laurel trees (*laurus nobilis*), which shade many of the roads, are characteristic of the Riviera. Cypresses and scattered pine-trees grow on the mountain-slopes. The ornamental trees and shrubs include palms (*chamærops excelsa, chamærops humilis, phoenix dactylifera*, etc.), yuccas (*yucca gloriosa*), cedars (*cedrus Deodara, c. Libani, C. Atlantica*), evergreen magnolias (*magnolia grandiflora*), and aloes (*agave Americana*), while the gardens of Arco are noted for their beautiful conifers.

In winter swarms of sea-gulls (*gabbiani*) enliven the surface of the lake, but the number of singing birds is steadily declining in consequence of the persecution they suffer both on Italian and Austrian territory. — Among the excellent fish in the lake are the *trota*, or trout, which attains 25 lbs., the *carpione*, or salmon-trout, the *anguilla*, or eel, and the *tinca*, or tench. The sardine-fishing is interesting to see.

Desenzano sul Lago (P). — *Railway Stations*, see p. 259. — **HOTELS** (in the Italian style). *Royal Mayer*, R. 2-5, B. 1½, L. 3-3½, D. 4, omn. ½-¾ fr., well spoken of; *Hôt. Splendide*, R. 2-3, B. 1¼, omn. ½-¾ fr., good; these two at the pier; *Due Colombe*, with terrace on the lake, R. 2-2½, B. 1 fr., good; *Giardino*, near the rail. station, unpretending. — **OMNIBUS** or **CAB** from the pier to the railway-station (bargain advisable) 50 c. per pers.; trunk 25 c. One-horse carriage to Sirmione or San Martino (p. 259) 4, to Salò and Gardone Riviera 8-9 fr. — Boat to Sirmione with one rower 5, with two 8 fr.

Desenzano, with 4300 inhab., lies on the S.W. bay of the lake, and is a station on the railway from Milan to Verona (p. 259). The old *Castle* serves now as barracks. Fine view from the *Break-water*. Large market on Tuesdays.

A ROAD (carr., see p. 280) leads to the N. from Desenzano through the *Valtenese* and past *Cunettono* (p. 278) to ($12\frac{1}{2}$ M.) *Salò* (see below). — About $2\frac{1}{4}$ M. to the N.W. of Desenzano, on a branch-road leading to Lonato (p. 259), lies the ancient Benedictine monastery of *Maguzzano* (10th cent.). The church, which has a Romanesque campanile, has been modernized since 1491.

WEST BANK FROM DESENZANO TO RIVA. The first station is —

Sirmione (P). — HOTELS (all Italian; not for consumptives).

**Grand-Hôtel Regie Terme*, at the S. end of the village, near the castle, R. 3-5, B. $1\frac{1}{4}$, L. 3, D. 4 (with wine $4\frac{1}{4}$), P. incl. wine 9-12 fr., open March-Nov.; *Hôt.-Pens. Sirmione*, at the pier, R. 2-3 fr., B. 80 c., L. 3, D. $3\frac{1}{2}$, P. incl. wine $7\frac{1}{2}$ -10 fr.; *Eden Modern Hotel*, at the pier, R. $1\frac{1}{2}$ - $2\frac{1}{2}$, L. $2\frac{1}{2}$, D. 3, P. 7-8 fr.; *Dépendance-Hôtel*, P. 6-7 fr., plain, open March 15th-Oct. 15th; *Hôt. Germania et Pension Scaligeri*, R. $1\frac{1}{4}$ -2, P. 6- $7\frac{1}{2}$ fr., *Italia*, *Alb. Catullo*, all in the village, unpretending. — BATHS (*Stabilimento dei Bagni*) in the *Hôt. Regie Terme*, 1 fr. 90, 1 fr. 60 c. — VISITORS' TAX, 5 fr. — No water-works; few mosquitoes.

Sirmione, the *Sirmio* of antiquity, a 'mansion' (post-station) on the *Via Gallica* (p. 261), and a favourite resort of wealthy Romans, is now a fishing-village frequented by Germans in spring and autumn and by Italians in summer for the sake of its sulphur-baths. It is situated near the N. end of a narrow promontory, projecting $2\frac{1}{2}$ M. into the lake, about $3\frac{1}{2}$ M. to the E. of Desenzano, and not quite half-way to Peschiera (p. 260). Beside the village is a picturesque Gothic *Castle* of the Scaligers (p. 299), dating from the end of the 13th cent. (*View from the tower; 146 steps, fee 30-50 c.). The *Bóiola*, a hot sulphur-spring (149° Fahr.) rising in the lake, is connected with the baths by a pipe 985 yds. long.

From the N. end of the village a pretty footpath leads to the right, passing first the *Cortine Hill* (300 ft.), on which stood successively a Roman fort and a nunnery (765), and then the olive-clad height (315 ft.) crowned by the little church of *San Pietro*, mentioned in 760 and rebuilt in 1320. In $\frac{1}{4}$ hr. more we reach the N. extremity of the peninsula (295 ft.), on which is a broad terrace. Hence, especially towards evening, we enjoy a splendid *View of the entire lake and of the so-called *Grotte di Catullo*, the considerable remains of a Roman building (4th cent.?) extending into the lake, said to have been the country-house of *Catullus*, who wrote his poems here ('peninsularum, Sirmio, insularumque ocellé'). Tennyson celebrates 'olive-silvery' Sirmio and its connection with *Catullus* in one of the most musical of his short poems ('Frater ave atque vale').

For the excursion to *San Martino* and *Solferino*, comp. p. 260.

From Sirmione the steamboat steers past the abrupt *Rocca di Manerba* (715 ft.), and touches at the villages of *Manerba* (B) and *San Felice di Scóvolo* (B). It then threads the rocky channel between the *Valtenese* (see above) and the crescent-shaped *Isola di Garda*, with the modern Gothic château of Princess *Scipione Borghese* (no adm.), steers to the W., and enters the bay of —

Salò (P). — HOTELS. **Grand-Hôtel Salò*, in an open situation beside the lake, near the steam-tramway station *Salò-Carmine* (p. 278), with a beautiful garden, 120 beds at 4-8, B. $1\frac{1}{2}$, L. $3\frac{1}{2}$, D. 5, P. 10-18, omn. 1 fr., closed June-Aug.; *Hôt. Victoria*, 50 beds at 2-4, B. 1, D. $3\frac{1}{2}$, P. $6\frac{1}{2}$ -9 fr.; *Métropole*, R. $1\frac{1}{2}$ -3, P. 7-9 fr., well spoken of; *Baviera*, R. 2-4, P. 6- $7\frac{1}{2}$ fr., unpretending but good; these three at the pier, with cafés

and restaurants; *Pension Villa Bettina*, on the Gardone road. — *Café Roma*, Piazza Vittorio Emanuele, with R. from 2½ fr. (also confectioner's). — VISITORS' TAX as at *Gardone* (p. 283).

Salò, a town with 5000 inhab. and manufactories of *Acqua di Cedro* (lemon-liqueur), is charmingly situated at the base of the bare Monte San Bartolomeo, on the W. shore of the bay that opens at Gardone. In 1377 it became the capital of the 'Magnifica Patria della Riviera', which belonged to Venice in 1426-1509 and 1516-1796.

From the Porta Carmine, the E. town gate, the *Lungolago Giuseppe Zanardelli*, a sunny promenade laid out since the earthquake of 1901, leads to the long Piazza Vittorio Emanuele, on the W. Half-way is the Gothic parish-church of *Santa Maria Annunziata* (1453), with a Renaissance portal by Pietro da Salò, an assistant of Iac. Sansovino, containing several pictures of the Brescian and Veronese Schools: on the pillar to the right of the high-altar, Adoration of the Child, by Franc. Torbido; in the apse, Assumption, a fresco by Palma Giovane. — In the modest church of *San Bernardino*, beyond the Piazza Vittor. Emanuele, is an altar-piece by Romanino (1529; San Bonaventura with a donor and angels), by the 2nd altar on the left.

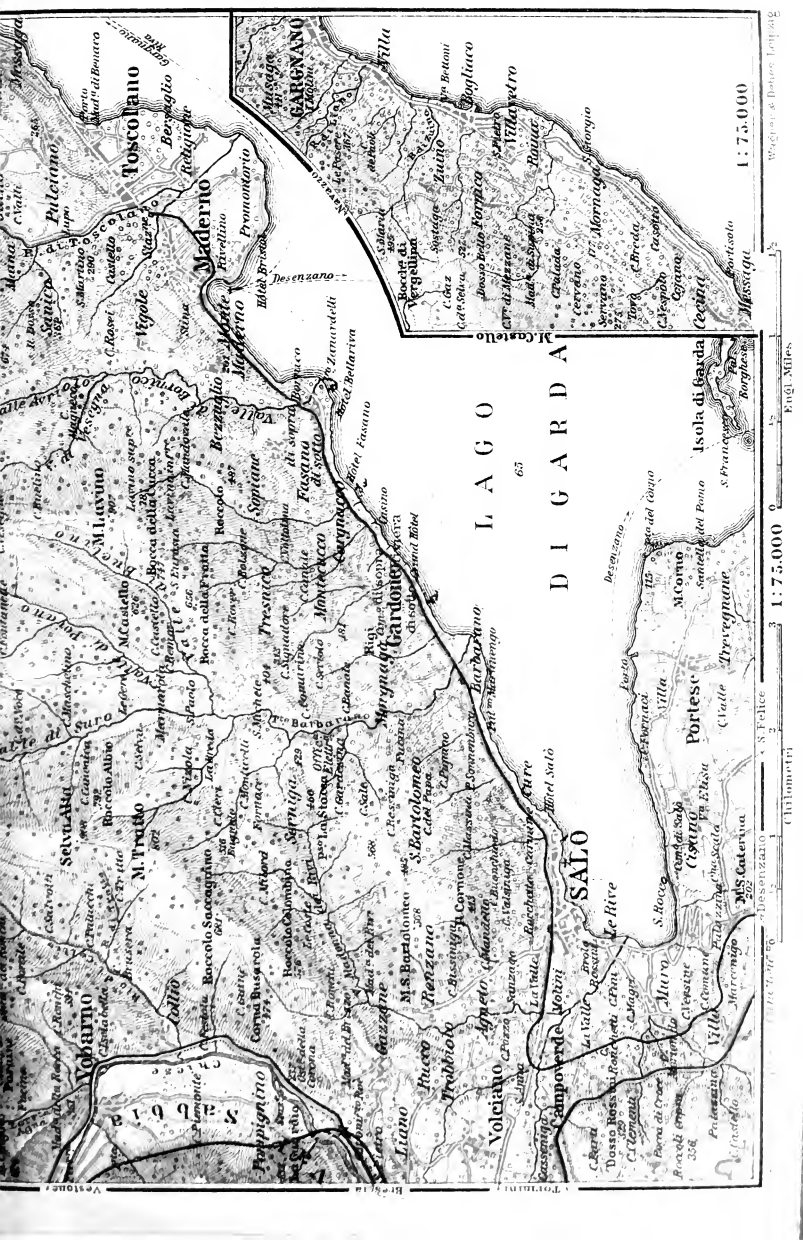
A lofty flight of steps ascends from the Piazza Vittor. Eman. to the *Strada dei Colli*, a new road above the town, commanding fine views.

EXCURSIONS. From the steam-tramway station of *Cunettono* (p. 278), on the road (p. 281) to Desenzano, we may ascend the *Monte Santa Caterina* (660 ft.) or visit *Cisano* or *San Felice di Scovolo* (p. 281). — A fine view (best by evening-light) is obtained from the W. summit of the *Monte San Bartolomeo* (1865 ft.), which is ascended in 1½ hr. from the steam-tramway station Salò-Carmine (descent to Gardone 1¼ hr.). — The path on the E. slope of Monte San Bartolomeo way be taken to *Serniga* (1405 ft.) and *San Michele* (p. 284), whence we may return over the pass of *La Stacca* (1510 ft.) to the *Valle Madonna dei Rivi*, with its little church (590 ft.), and thence viâ *Renzano* (600 ft.) and the *Strada dei Colli*. — From Tormini (p. 278) we may proceed to the N.E. to the church of San Pietro (view), returning viâ *Gazzane*, the *Madonna dei Rivi*, and *Renzano*; or to the S.W. to the top of *Monte Còvolo* (1820 ft.), returning to the E., viâ *Benecco*, the commanding *Bocca di Croce* (1060 ft.), and *Campoverde* (p. 278). — From Tormini to the top of *Monte Selva Piana* and viâ *Vestone* to the *Lago d'Idro*, see p. 277.

At Salò we reach the **Riviera** (p. 280), 10 M. long, with numerous villages and country-houses (electric railway, see p. 277). At *Barbarano*, halfway along the monotonous road from Salò to Gardone, is the *Palazzo Martinengo*, built in 1577, with a park in the old-Italian style (no adm.). — The next station is —

Gardone Riviera. — PIERS at *Gardone di Sotto* and *Fasano di Sotto*.

Hotels & Pensions (generally overcrowded in March and April). 1. In *Gardone di Sotto*: *GRAND-HÔTEL GARDONE RIVIERA, on the lake, near the pier, with café-restaurant, gardens, and lake-baths, 280 beds at 3-8, B. 1½, L. 3½, D. 5, P. 10-17 fr. (closed from June to mid-Sept.); *SAVOY HOTEL, in the village, on the lake-promenade, with garden, 120 beds at 3-8, B. 1½, D. 4½, S. 3, P. 9-15 fr. (open all the year round); *ROMA,



L A G O D I G A R D A

65

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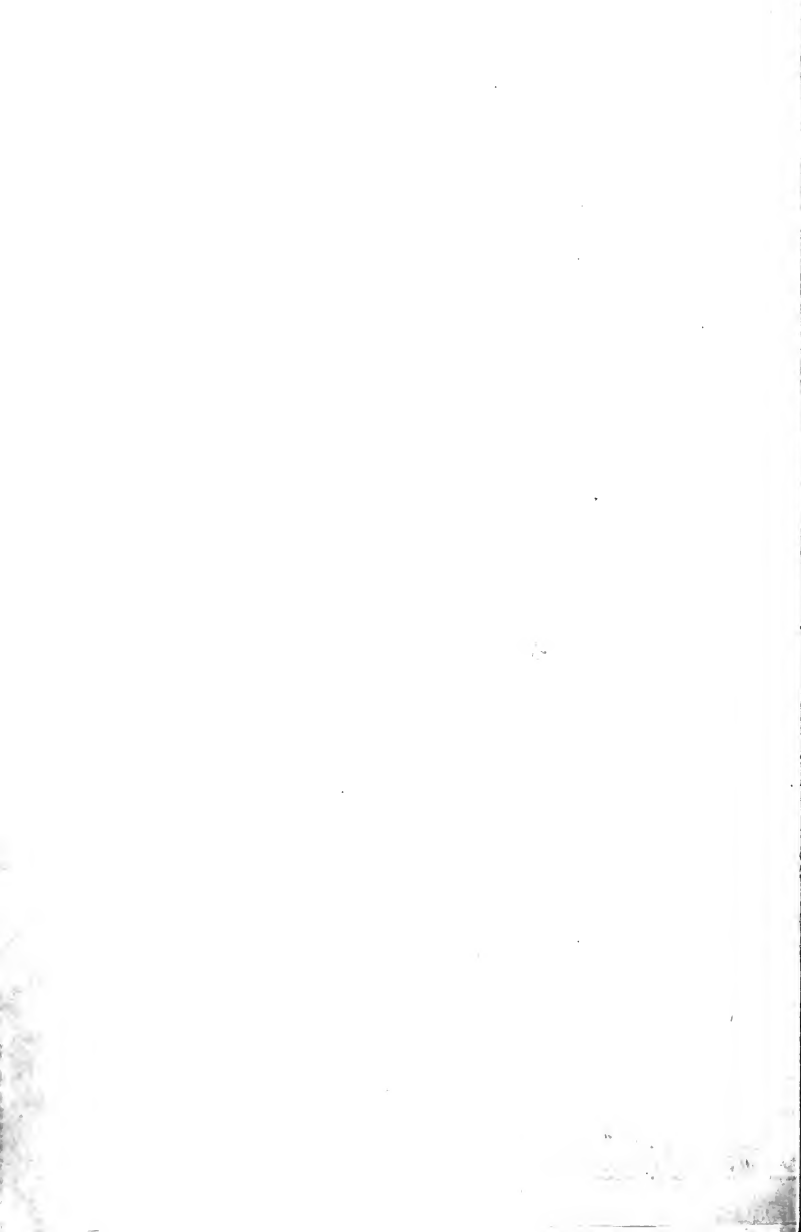
English Miles

Kilometri

0 1 2 3 4 5 6 7 8 9 10

Wagner & Debes Leipzig

Map labels include: Pulciano, Toscolano, Vigole, Maderno, Gargnano, Salò, Sirmione, Gardone, Mantova, Verona, Brescia, Bergamo, and various smaller towns and villages. The map shows the lake's shoreline, major roads, and elevation contours.



in an open situation above the village, with garden, 60 beds from 2 $\frac{1}{2}$, B. 1 $\frac{1}{2}$, D. 4, S. 3, P. from 7 $\frac{1}{2}$ fr. (closed June 1st-Sept. 15th); HÔT. MONTE BALDO, 40 beds at 2 $\frac{1}{2}$ -3, B. 1 $\frac{1}{5}$, D. 3 $\frac{1}{2}$, S. 2 $\frac{1}{2}$, P. 8-12 fr., good (closed June-Sept.), HÔT.-PENS. HOHL, R. 2-3 $\frac{1}{2}$, P. 7 $\frac{1}{2}$ -10 fr., both on the lake, on the Fasano road, with gardens; PENS. BELLEVUE-FRANK, in an open situation beside the Casino, with garden, P. 7 $\frac{1}{2}$ -12 fr.; *HÔT. GERMANIA, R. 2-3 $\frac{1}{2}$, P. 7-9 fr., HÔT.-PENS. HÄBERLIN, PENS. EDEN-RIVIERA, P. 6-8 fr., these three on the road to Gardone di Sopra, with gardens; HÔT.-RESTAURANT BAVIERA, well spoken of, in the village, unpretending. — 2. In *Fasano di Sotto*, 8-10 min. to the S.W. of the pier, 15-20 min. to the N.E. of Gardone di Sotto, are the following, all in sheltered situations, with gardens, and all closed in summer: GRAND-HÔTEL FASANO, on the lake, with restaurant, view-terrace, and baths, R. 3-8, B. 1 $\frac{1}{2}$, D. 4 $\frac{1}{2}$, S. 3, P. 9-16, omn. 1 fr.; PENS. QUISISANA, in an open situation above the road, R. 3-8, B. 1 fr. 30, D. 3 fr. 80, S. 2 fr. 80 c., P. 8-12 $\frac{1}{2}$ fr., good; HÔT. BELLAVISTA GIGOLA, R. 2 $\frac{1}{2}$ -6, B. 1 $\frac{1}{5}$, D. 3, S. 2, P. 7 $\frac{1}{2}$ -12 fr., HÔT.-PENS. ROSENHOF, R. 2-5, P. 7-11 fr., PENS. MARIA ELISABETH, these three on the lake. Beside the pier: HÔTEL BELLARIVA, with E. aspect and garden, R. 3-5, P. 9-15 fr., good (open all the year round). — 3. In *Barbarano* (p. 282), 12 min. from the pier at Gardone: PENS. VILLA SONNENBURG, above the road, with a pretty garden, 40 beds, P. from 8 fr., good. — SANATORIUM. *Villa Primavera* (Drs. Boral & Königer), in Gardone di Sopra, $\frac{1}{2}$ M. above the quay, with a beautiful garden, P. 10-12 $\frac{1}{2}$ fr. — APARTMENTS at the *Casa Cipani*, next the Hôtel Rosenhof. — Gardone is supplied with excellent drinking-water from the Val di Sur. Mosquitoes abound (p. xxiii).

Cafés-Restaurants at the *Casino* (p. 284) and on the lake-promenade.

Post & Telegraph Office, at Gardone di Sotto, in the main street; branch-office at Fasano di Sotto.

Physicians. *Dr. Boral*; *Dr. Brix* (in Fasano); *Dr. Brühl*; *Dr. Frenkel* (lady-doctor); *Dr. Koch*; *Dr. Udo Königer*; *Dr. Krez*; *Dr. Rohden* (in Fasano). — **DENTIST.** *Hruska*. — **CHEMIST.** *Pernici*, at the pier in Gardone. — **VISITORS' TAX**, 30 c. per day, 16 fr. 80 c. per season.

Cabs. Per hour, with one horse, 1-2 pers. 2 $\frac{1}{2}$, 3 pers. 3 fr.; to the Toscolano Ravine and Gargnano and back 8 & 10, with two horses 14 fr.; to Tormini 5, 6, & 9 fr.; to Cunetone 6, 7, & 10 fr.; to San Pietro, 7, 8, & 14 fr.; to Cape Manerba 7, 9, & 14 fr.; to Desenzano 9, 12, & 18 fr.; to Gaino with two horses 15 fr.; to Solferino, San Martino, and Sirmione 17 & 32 fr.

Boats. Per hour with one rower 1 $\frac{1}{2}$, with two 2 $\frac{1}{2}$ fr.; to Salò and back 2 $\frac{1}{2}$ & 5 fr.; to the Isola di Garda or to Maderno 3 & 5, to Cape Manerba (two rowers) 7, to the promontory of San Vigilio (2 rowers) 10, to Garda (2 rowers) 12 fr. — **SAILING BOATS** and **MOTOR BOATS** according to tariff (excursions to Sirmione, San Vigilio, and Garda).

Climate. Gardone, with a mean winter temperature of 39° Fahr. (minimum 17.6°) is, with the exception of Arco (p. 293), the warmest winter health-station to the N. of the Apennines. It is excellently sheltered from the prevalent winter winds (N. and N.W.) by the chain of hills rising from the *Mte. San Bartolomeo* to the *Mte. Pizzocolo* (p. 284) and interrupted only by the *Barbarano Ravine*. The *Vinezza* (p. 280), often very cold in early spring, and the moist S.E. wind or *Scirocco* have free access, but the Ora (p. 280) is hardly felt here at all. The greatest rainfall takes place in autumn (Oct. to mid-December) and April, while the three winter months have usually little rain or wind, abundance of sunshine, and a low range of temperature (mean-daily range in Dec. 9° Fahr., in Jan. 9.5° in Feb. 11.7°). Snow seldom lies long on the ground. The relative humidity (75 per cent) is about the same as that of Montreux. Fogs are rare.

Gardone Riviera, consisting of eight villages (*Gardone di Sotto*, *Gardone di Sopra*, *Fasano di Sotto*, *Fasano di Sopra*, etc.), has become since 1885 a favourite winter-resort, while in the spring and autumn it is frequented also by tourists, principally

Germans and Austrians. The chief walks are the lake-promenade, between the Piazza Wimmer, at the pier of Gardone, and the mouth of the Barbarano stream, and the Fasano road, on which are the German *Protestant Church* and the *Casino* (café-restaurant, see p. 283; afternoon-concerts). The hills above command beautiful views of the lake and of Monte Baldo (p. 292).

EXCURSIONS. The paths are generally steep, but are well provided with benches and way-marks. To *Morgnaga* and the 'Little Rigi' (640 ft.), returning by the *Barbarano Ravine*, 1½ hr. — To *Gardone di Sopra* (425 ft.), with a fine view and the beautiful gardens of the *Villa Cargnacco* (no adm.); we may ascend a little beyond the latter, then descend to the right through the *Wimmer Gorge* to the Casino, or by the 'laurel walk' to *Fasano di Sopra* (525 ft.) and descend through the shady *Fasano Ravine* to *Fasano di Sotto* (1¼ hr.). — From the children's hospital, at the S.W. end of Gardone di Sopra, a path ascends to *San Michele* (1325 ft.), a high-lying church, affording a fine view of the lake and of the Val di Sur, 1¼ hr.; we may return along the slope of *Monte Lavino* (see below) by the 'high walk' viâ *Sopiane* (920 ft.) and Gardone di Sopra (1½ hr.). — From Fasano di Sotto to the *Bornico Ravine*, thence immediately to the left up to the *Crefeld Bench* (view) and along the steep slope of the *Rovinato* (see below) and through olive-wood to the church of *Monte Maderno* (660 ft.; view from the parsonage), whence we descend to *Maderno* (see below), 1 hr. — By boat (1½ hr.) to the promontory of *Manerba* (view of the whole lake). — See also excursions from Salò, Maderno, and Gargnano, pp. 282, 285.

ASCENTS. *Monte Róccolo* (1600 ft.; 1½ hr.), viâ *Sopiane* (see above). — *Monte Lavino* (2975 ft.; 2½-3 hrs.), viâ *San Michele* (see above) and *Monte Rovero* (2150 ft.); descent viâ Mte. Roccòlo. — *Monte Pizzócolo* or *Monte Gu* (5195 ft.; 5-6 hrs.), commanding an extensive view, though inferior to that from the Mte. Baldo.

The steamer now proceeds to *Fasano di Gardone Riviera* (P; hotels, see p. 283), 20 min. to the N.E. of Gardone di Sotto. — Farther on we pass the beautifully situated Villa Zanardelli, near the mouth of the *Bornico*, and the cliffs of *Rovinato* (p. 278), to —

Maderno (P). — HOTELS (not for consumptives). On the lake-promenade, with gardens: *Strand-Hôt. Bristol*, R. 2½-4, B. 1½, D. 4, S. 3, P. 8-12 fr. (closed June-Aug.); *Hôt. Lignet*, R. 1½-3, D. 3, P. 7-8½ fr. (closed May 25th-Sept. 15th). — In the village: *Hôt. Maderno et Pens. Villa delle Rose*, with garden, P. from 6 fr., good; *San Marco*, at the pier, with café, P. 5½-6 fr., plain but good; *Pens. Speranza*, P. from 5½ fr.; *Pens. Villa Flora*. — VISITORS' TAX, 25 c. per day, 5 fr. per season.

Maderno, a picturesque village with 1200 inhab., situated in a little bay on the S. side of the fertile delta of the little *Toscólano*, is, like Bogliaco and Gargnano, frequented mainly in spring and autumn. The *Campanile* behind the parish-church of *Sant' Erculiano* is the relic of a castle destroyed by the French in 1797. The old church of *Sant' Andrea* has an ornate Romanesque façade (12th cent.), but the interior was spoiled after 1580. The *Palazzo Gonzaga*, built after 1600, was a summer-residence of the Dukes of Mantua (p. 315), who built also, in 1660, the *Palazzina* on the mountain-slope. The *Lake Promenade* commands a charming view of the Isola di Garda (p. 281) and of the S. end of the lake. — Steamer to *Castelletto* and *Peschiera*, see p. 279.

Maderno is the station for *Toscolano* (Cavallo Bianco), the ancient *Tusculanum*, a straggling industrial village (1300 inhab.) at the N. end of the peninsula. — Steam-tramway to Brescia, see p. 278.

EXCURSIONS (numerous way-marks). From Maderno viâ *Monte Maderno* to *Fasano*, or viâ *Vigole* to *Bezzuglio* and *Fasano*, see p. 284. — From the steam-tramway station of *Ponte Toscolano* (p. 278), on the right bank of the stream, viâ the villages of *San Martino* (950 ft.) and *Sanico*, to *La Rocca* (1245 ft.), a view-hill planted with cypresses; descent by the *Toscolano Ravine*. — Beyond the ancient bridge over the *Toscolano* (view) a road ascends the left bank into the picturesque *Toscolano Ravine* (*Valle Toscolano* or *Valle delle Camerate*), between the *Mte. Pizzocolo* (p. 284) and the *Mte. Castello di Gaino* (2848 ft.), passing several tunnels, paper-mills, and the *Riviera* electricity-works at *Còvoli*. The road proper ends at (1/4 hr. farther) the hamlet of *Camerate* (970 ft.), whence a rough cart-road runs to the S. viâ the village of *Gaino* (985 ft.), the church of which (870 ft.), surrounded by cypresses, commands a magnificent view of the lake (steep path from *Toscolano* direct in 40 min.).

As the steamer proceeds the *Monte Stivo* (6865 ft.) appears behind the *Monte Comaro* (see below). A *Road skirting the lake and affording beautiful views connects *Toscolano* with the next station, *Bogliaco* (P; *Gr.-Hôt. Bogliaco*, with café-restaurant and park, R. 3 1/2-8, D. 5, P. 9-18 fr., closed mid-May to mid-Sept.), in a somewhat exposed situation on the S.W. coast of the *Bay of Gargnano*. The large chateau of Count *Bettoni*, built in 1791, contains art-collections and has a fine park. — About 1 1/2 M. to the N.W. of *Bogliaco*, beyond *Villa di Gargnano*, is the village of —

Gargnano (P; *Hôt.-Pens. Cervo*, with a quiet dépendance on the lake, R. 2-3, B. 1, D. 3 1/2, S. 2 1/2, P. 7-9 fr., *Hôt. Gargnano*, similar prices, both near the pier; pop. 1200), finely situated amid olive and lemon plantations, and commanded on the N. by the precipitous *Mte. Comaro*, the N. limit of the *Riviera*. The former *Franciscan Monastery* (13th cent.) has fine Gothic cloisters.

EXCURSIONS (way-marks abundant). Via *Bogliaco* to *Gaino* and the *Toscolano Ravine*, see above. — By the old road from *Bogliaco* via *Villavetro*, *Fornico* (680 ft.), and *Zuino* (960 ft.), at the S. base of the *Mte. Navazzo* (2295 ft.), to the picturesque plateau of *Monte Gargnano*, at the foot of the *Monte Avertis* (3015 ft.) and *Mte. Pler*, on which are the villages of *Navazzo* (1600 ft.), *Formaga* (1915 ft.; quarters at the schoolmaster's), *Liano* (1885 ft.), and *Sasso* (1750 ft.). A new direct road from *Gargnano* to these villages is under construction. The *Monte Denero* (4790 ft.) is ascended in 4 hrs. from *Sasso*, viâ the *Casa Razione* (3160 ft.), in a fine beech-wood, the hamlet of *Lóvere*, and the *Bocchetta di Lovere* (3450 ft.); the summit commands a splendid view. We may descend on the E. viâ the *Malga di Denero* to *Piovere* (see below) or through the *Val Daer* to *Muslone* (see below), or on the S. viâ the *Monte Comaro* (4200 ft.) and the little church of *San Valentino* (1180 ft.), nestling against a precipitous cliff, to *Gargnano*.

The mountains between *Gargnano* and *Campione*, with their huge precipitous cliffs, are very impressive. On the slope lies *Muslone* (1520 ft.). *Porto di Tignale* (B), to the S.W. of the *Valle di Vione* (waterfall), is the station for *Piovere* (1375 ft.), *Oldesio*, *Gardola* (1820 ft.; inn), and other villages situated on a fertile plateau, not visible from the lake (road under construction).

The steamer then steers past the conspicuous *Monte Castello di Tignale* (2555 ft.). To the N. appears *Monte Brione* (p. 292). The next station is *Campione* (P), at the mouth of the *Tignalgia* or *Campione*, with a cotton-spinnery and a fish-breeding establishment.

A pleasant excursion may be made hence to (2 hrs.) the *Madonna di Monte Castello* (2265 ft.). Thence we may descend viâ *Oldesio* (p. 285) and *Piovere* to *Porto di Tignale* or to *Gargnano*.

Porto di Tremosine (B), station for the plateau of Tremosine.

The village of *Pieve di Tremosine* (1355 ft.; inn), seen high above the lake, is reached by a zigzag path and also by a new *Road (3 M. long; views), ascending through the imposing gorge of the *Valle di Brasa*. Above the last wide bend, on the slope of the *Coste di Piumer*, we suddenly come into view of the fertile and well-peopled plateau. The road is being continued viâ *Priezzo*, *Sompriezzo*, *Musio*, *Secastello*, *Villa San Bartolomeo*, and *Voltino* to (6 M.) *Vesio* (2120 ft.), the largest of the seventeen Tremosine villages, at the exit of the *Val di Bondio*.

An almost equally good view is commanded by the church of *Voltino* (1830 ft.), 3 M. to the S.E., beyond the gorge of the Brasa. On the campanile is a bilingual inscription of the Roman period, not yet entirely deciphered. The descent may be made viâ *Ustecchio* to (2 hrs.) *Limone*.

Beyond the gorge of the Brasa (waterfall) and the *Punta di Corlor* lies *Limone* (P; Ristorante Bella Vista), at the foot of *Monte Mughera*. A few small 'torpedo-boats' (*torpediniere*) are stationed here to prevent smuggling; the entire N. end of the lake is illumined at night by their search-lights. To *Pregasina*, see p. 292.

Beyond the *Punta Reamol* (with an Italian customs station) and the *Punta dei Lârici* we cross the Austrian frontier and soon after pass the gorge of the *Val di Ledro* (below, the *Ponale Fall*). High above the lake is the *Ponale Road* (p. 291).

Riva, see p. 290.

E. BANK FROM RIVA TO PESCHIERA. The first station, not always touched at, is —

Tórbole (P). — HOTELS. On the lake: **Gr.-Hôt. Torbole*, on the Riva road, $\frac{1}{2}$ M. from the pier, R. 3-6, B. $1\frac{1}{2}$, D. $4\frac{1}{2}$, S. $3\frac{1}{2}$, P. 8-16 K (closed mid-Nov. to mid-Feb.); **Hôt. Garda-See*, with view-terrace and café-restaurant, R. 2-3, P. from 6 K; *Hôtel-Garni Helvetia*, by the pier, R. $1\frac{1}{5}$ -3 K; *Hôt. Benaco*, R. from $1\frac{1}{2}$, P. from 6 K. — In the village: *Alb. del Giardino*, R. 1- $1\frac{1}{2}$, P. 4-5 K, an unpretending Italian house. — MOTOR BOAT and OMNIBUS to Riva, see p. 290. — GUIDE, *Giac. Civettini*, alias *Pomel*.

Torbole, a picturesque fishing-village, in shadow in winter until 10 a.m., lies at the N.E. angle of the lake, near the influx of the Sarea, commanded by the N. spurs of the *Monte Altissimo* (p. 292). At the S. end of the village are a narrow lake-promenade (views) and a fish-breeding establishment.

EXCURSIONS. Viâ *San Nicolo* to the top of *Monte Brione* or to (50 min.) *Riva*, see pp. 292, 25. By the lake to the *Ponale Fall* (p. 291; boat 4 K). — By the highroad or by the old road to *Nago* and *Penede*, see p. 25. — To Arco (p. 293) viâ *Nago* in $1\frac{3}{4}$ hr., or by the right bank of the Sarea viâ *Linfano*, at the E. base of *Monte Brione* in $1\frac{1}{4}$ hr. — Ascent of the *Monte Altissimo* viâ *Nago* and the *Malga Casina*, see p. 292.

The steamer next skirts the precipitous cliffs of the *Monte*

Altissimo, used as a target for the practice of the Austrian artillery. The Italian boundary lies beyond the deserted *Casón di Tempesta*, on the lonely *Punta di Val Marza*. Passing *Casello*, *Navene* (see below), and the *Sasso di Campagnolo*, we next reach —

Malcesine (P). — HOTELS (all on the lake). *Gr.-Hôt. Malcesine*, with small garden, R. 2-5, B. 1 $\frac{1}{4}$, D. 3 $\frac{1}{2}$, S. 2 $\frac{1}{2}$, P. 7-9 fr., good; *Alb. d'Italia*, with terrace, P. incl. wine from 5 fr., *Hôt. Sperrle*, R. 1 $\frac{1}{2}$ -2, P. from 6 fr., both unpretending. — MOTOR BOAT for excursions.

Malcesine, a little town (1900 inhab.), in shadow in winter until 11 a.m., is finely situated among olive-groves beneath the rugged cliffs of the *Monte Baldo Veronese* (p. 292), from which several ravines stretch down to the mountain-terrace above the town. At the N. end of Malcesine, almost sheer above the lake, is a picturesque old *Castle* of the Scaligers (13-14th cent.), with an addition of the Venetian period (1622; now customs-barracks). Goethe, when sketching here in 1786, was threatened with arrest by the Venetian officials (see his 'Italienische Reise'). View from the tower (100 ft.; fee). — The high-lying church of *Santi Benigno e Caro* (1766), in the S. part of the village, contains a Descent from the Cross by Girolamo dai Libri (?). The gardens of the *Villa Hölzel*, on the lake below the road, are open to visitors.

EXCURSIONS. To the N.E. to (1 hr.) *Navene* (modest osteria), by a road leading among olives viâ *Campagnolo*, with its little fishing-harbour behind the *Sasso di Campagnolo*, and *Preara*, with its quarries. — A steep paved path diverges to the right from the above-mentioned road, about $\frac{3}{4}$ M. from Malcesine, and leads to the ($\frac{1}{2}$ hr.) fertile plateau of *Palazzina*. The farm on the verge of the mountain-terrace here commands a fine survey of the lake from the *Rocca di Manerba* (p. 281) to the *Sarca* valley and of the Giudicarian Alps. Beyond the *Rocchetta*, a promontory to the S. with a similar view, we reach the ($\frac{1}{2}$ hr.) plateau of *Le Vigne*, whence we may descend either to the church of Malcesine or to the left (rough footpath at first) to the village in the idyllic *Val di Sogno* ('valley of dreams'). — Ascents of the *Monte Altissimo* and the *Punta del Telegrafo*, see pp. 292, 293.

The stretch between Malcesine and Garda (p. 288) is the most beautiful part of the *Gardesana* or E. bank. Beyond Malcesine, off the *Dosso del Pis*, lie two uninhabited islets, *Isola dell' Olivo* and *Isola di Sogno*, at the mouth of the *Val di Sogno* (see above).

Cassone, finely situated at the foot of the *Cima Val Dritta* and *Prà della Baziva* (p. 292), 3 M. to the S.W. of Malcesine, is not called at by the steamers. In this village, below the church (1761-62), rises the *Ri*, a copious rock-spring.

Beyond the islet of *Trimelone* (fortified in 1911) we touch at *Assenza* (P). The pier commands a fine view of the *Punta del Telegrafo* (p. 292) and the cliffs of the W. bank. Farther on is the fishing-harbour of *Porto di Brenzone*, below the village of *Castello di Brenzone* (510 ft.), and a large magnesia-factory. — *Magnignano* (P; Locanda al Mora) lies below the wooded cliffs of the *Coal Santo* and the *Costabella* (p. 293). Near *Marniga* we see the church of *San Giovanni di Brenzone*, among dense olive-groves.

At **Castelletto di Brenzone** (P; *Alb. del Sole*; guide, Ant. Giramonti) is the mother-house (built 1908-10) of the Order of the Sacra Familia (nursing sisters). Steamers to *Maderno* (Peschiera), see p. 279. Ascent of the *Punta del Telegrafo*, see p. 293. — We then pass the Romanesque church of *San Zeno* (10th cent.?) and the village of *Pai di Sotto* (viâ *Pai di Sopra* to *San Zeno di Montagna*, see below). From this point we have our final retrospect of the N. end of the lake, with Mte. Brione (p. 292).

Torri del Benaco (P; Alb. Calcinardi, modest), the ancient *Castrum Turrium*, occupies a fine position on a promontory, with views of Monte Pizzocolo (p. 284) and the Riviera. The S. towers of the mediæval castle date from 1383. Between *Torri* and *Albisano* (see below) are large quarries of coloured marble (many fossils).

The banks now become flatter. The picturesque promontory of **San Vigilio* (P; Hôt.-Pens. *San Vigilio*, R. 1½-2, P. from 6 fr., plain but good), 2¼ M. to the W. of *Garda*, extends far into the lake. The *Villa Guarienti di Brenzone*, built in 1540 by *Sanmicheli* and destroyed by the myrmidons of *Vendôme* in 1703, with its tall old cypresses and marble carvings by *Girol. Campagna* (p. 351), affords a charming view of the Riviera and of the S. bank of the lake with *Sirmione* (½ fr. to the gardener).

In the beautiful *Bay of Garda*, sheltered from the N. by the bare *Monte Luppia* (1370 ft.), lie the *Villa Carlotti* and the *Villa Albertini-Giovanelli*, with a fine park (gardener 1 fr.).

Garda (P). — HOTELS. *Terminus Hotel*, at the station, with restaurant and small garden, R. from 2½, P. from 8 fr., good; *Pens. Dante*, on the *San Vigilio* road; *Alb. al Monte Baldo*, in the town, plain but good. — *Caffè Merlo*, on the lake, P. 4 fr. — One-horse carr. to *San Vigilio* 2-3, to *Malcesine* 15 fr.

The old town of *Garda*, at the influx of the *Tesino*, which descends from *Monte Baldo*, was the *Benacus* of the ancients and the *Garden* of the German lore, and as the chief town on the lake in the early middle ages has given the latter its name.

Turning to the left at the parish-church of *Santa Maria* in the *Borgo*, at the S. end of *Garda*, and a little farther on to the right, we reach in ¾ hr. the little *Camaldulensian* monastery of *San Giorgio* or *Eremo*, founded on a wooded height (1015 ft.) in 1669. The *Rocca di Garda* (964 ft.; view), the foremost summit, is crowned with the scanty ruins of a castle which defied the army of *Frederick Barbarossa* in 1160-62.

From *Garda* a road leads through the *Val Tesino*, and another viâ *Marciaga* (920 ft.), passing the *Madonna di Marciaga* (fine views), to *Castione Veronese* (1035 ft.) and to *San Zeno di Montagna* (1910 ft.; Hôt.-Pens. *Iolanda*, R. from 1½, P. 5-7 fr.; guide, *Sperindio Zanolli*), a little summer-resort situated high above the lake, on the S.W. slope of the *Monte Baldo* chain. *San Zeno*, which is the starting-point for the ascent of the *Punta del Telegrafo* (comp. p. 293), may be reached also from *Caprino* (p. 289) viâ *Lumini* (2270 ft.). A mountain-path leads to the N. from *San Zeno* viâ *Pai di Sopra* (430 ft.) to (¼ hr.) *Pai di Sotto* (see above), and a road leads to the S.W. to the finely situated village of *Albisano* (1015 ft.), whence we may descend either to the W. by a steep path to (20 min.) *Torri* (see above), or to the S. through the *Volpara Valley* to (½ hr.) *Garda*.

FROM GARDA TO VERONA, 23½ M., local railway in 1¾-2 hrs. (fares 4 fr. 20, 3 fr. 5, 1 fr. 90 c.; recommended as far as Domegliara). The line first runs to the S., at the foot of the Rocca, skirting the lake, to (2 M.) *Bardolino* (see below; station ½ M. from the pier). Thence it ascends through luxuriantly fertile country, with a fine view of the lake on the right, to (4½ M.) *Calmasino* (535 ft.). — Near (5½ M.) *Cavaion*, a picturesquely situated place, we approach the chain of hills culminating in the *Monte Moscal* (1465 ft.). — 7½ M. *Affi* (625 ft.; *Alb. Moscal*), on the E. side of the ridge, is the junction for the branch-line viâ *Costermano* (p. 293) to (5 M.) *Caprino Veronese* (835 ft.; *Alb. del Leone*, good; *Alb. San Marco*; guide, *Bórtoloni*, alias *Brenzonal*), at the S. base of the Monte Baldo chain (to Ferrara di Monte Baldo and ascent of the Punta del Telegrafo, see p. 293). — The main line descends (view on the left of the Chiesa di Verona, p. 25, on the right of the fortifications of Pastrengo) to the S.E. through the *Val Tasso* to (10½ M.) *Sega di Cavaion*, in the valley of the *Adige*. Fine retrospect of the Monte Baldo chain, to the left, before we cross the river. — 12 M. *Domegliara* (p. 25), where our line crosses the Brenner railway (stations about ¼ M. apart). — We now turn to the E. into the *Val Policella*, a pleasant upland region, between the Monti Lessini (p. 313) and the Adige, noted for its wine. — 13 M. *Sant'Ambrogio di Valpolicella* (590 ft.), with large quarries of red (Veronese) marble, is the station also for the (1½ M.) village of *San Giorgio Ingannopoltron* or *di Valpolicella* (1230 ft.), in a magnificent situation. The early-Romanesque church (8th cent.?) at San Giorgio, originally oriented to the W., was practically rebuilt in the 13th cent.; it possesses the remains of a Lombard ciborium, dating from the time of Liutprand (p. 242), and picturesque cloisters. — 17 M. *San Floriano*, with a Romanesque campanile. — Beyond (18½ M.) *Negrar* we skirt the left bank of the Adige viâ (20½ M.) *Parona all'Adige* (p. 26). — 23½ M. *Verona* (Stazione Porta San Giorgio, p. 297).

The hills farther on are covered with olives, vines, and fruit-trees. Fine view of the lake, with Cape Manerba and Sirmione in the distance. The next station is *Bardolino* (P; *Alb. Bardolino*, in the town; rail. station, see above), a small town celebrated for its wine, with two little early-Romanesque churches: San Severo, now a music school, and San Zeno, mentioned as early as 807. — We next pass *Cisano*, the Romanesque church (8th and 12th cent.; interior modernized) of which boasts a Madonna by Franc. Torbido, and the church of the *Madonna della Pergolana*, and reach *Lazise* (P), with a mediæval town-wall, a castle of the 13th cent., and scanty remains of a Venetian naval harbour; fine country-houses in the neighbourhood. — The steamer next touches at —

Peschiera sul Garda (*Hôt. Montesor Bell'Arrivo*, R. 1½-3 fr., unpretending, closed in winter), the ancient *Arilica*, as early as Dante's time an important frontier-fortress, now a quiet place with 1000 inhabitants. It lies at the S.E. end of the lake, at the efflux of the *Mincio*, on which is a fish-breeding establishment (stazione ittigenica). The old castle of the Scaligers has been replaced by extensive fortifications due to the Venetians (1553-56; perhaps designed by Sanmicheli?), Napoleon I., and the Austrians. On 30th May, 1848, Peschiera was taken by the Piedmontese under Manno after a gallant defence by the Austrian General Rath, which lasted six weeks, but recaptured on 14th August by Haynau (p. 261).—

To *Milan* or *Verona*, see R. 43. The station (Restaurant, L. or D. 2-3 fr.) is on the E. side of the town, about $\frac{1}{2}$ M. from the pier (one-horse carr. 50 c. each person).

Riva. — STEAMBOAT PIERS: *Riva Città*, at the harbour; *Riva Ferrovia* (usually called at in connection with the trains only), at the railway-station. — THE RAILWAY STATION (*Restaurant*) lies about $\frac{1}{3}$ M. to the E. of the harbour.

Hotels. The following, on the shadeless Torbole road (p. 287), with gardens and lake-baths, are adapted for a stay of some time: *LIDO PALACE HOTEL, near the station, with lift and central heating, 130 beds at 3-12, B. $1\frac{1}{2}$, L. $3\frac{1}{2}$ -4, D. 5-6, P. from 10, bath $2\frac{1}{2}$, omn. 1 K (closed mid-Nov.-mid-Feb.); *HÔT.-PENS. SEE-VILLA, three villas, $\frac{3}{4}$ M. to the E. of the station, 80 beds at 3- $3\frac{1}{2}$, B. 1, D. $3\frac{1}{2}$, S. $2\frac{1}{2}$, P. 8-10, omn. $\frac{3}{4}$ K; *HÔT.-PENS. DU LAC, a few min. nearer the station than the preceding, 70 beds at 2-3, B. 1, D. $3\frac{1}{2}$, S. 2, P. from 6 K, omn. 60 h. — On the Ponale road (p. 292): LUNGOLANO QUAI HOTEL, in an open situation on the lake, with view-terrace and restaurant, 60 beds at 2-4, B. 1, P. 7-10 K, omn. 60 h; HÔT. GARDA, with garden, HÔT. MONTE ORO, with café-restaurant, both unpretending. — Near the Inviolata: PENS. MINERVA, P. 7-8 K. — In the town, for passing tourists: GR.-HÔT. IMPERIAL DEL SOLE (marked S on the map), at the harbour, with terrace on the lake, 110 beds at $2\frac{1}{2}$ -5, B. $1\frac{1}{5}$, D. $3\frac{1}{2}$, P. 8-12 (in winter 6), omn. $\frac{1}{2}$ K; *HÔT.-PENS. RIVA, Piazza Carducci, near the barracks, 90 beds at 2-4, B. 1 K 10 h, D. $3\frac{1}{2}$, S. $2\frac{1}{2}$, P. $7\frac{1}{2}$ -12, omn. $\frac{1}{2}$ K; BAYRISCHER HOF, Piazza Castello, with café-restaurant (music in the evening), 90 beds at $1\frac{1}{2}$ -4, P. 6-10 K; HÔT. CENTRAL, Piazza Benacense, 54 beds at 2-1 K; KRÄUTNER'S HÔT. POST, 50 beds at $1\frac{1}{2}$ - $2\frac{1}{2}$, P. $5\frac{1}{2}$ -8 K; HÔT. BÖHM, 45 beds at $1\frac{1}{2}$ -3, P. 6-8 K, in the Viale Dante and near the station, good; HÔT. MUSCH, Viale Dante, near the Porta San Marco, 40 beds at 1 K 20-1 K 40 h, P. 5-6 K, plain but good; BUCHER, Viale Dante, near the Porta San Michele, R. 1 K 40 h-2 K, P. from 5 K, well spoken of; ALB. LEPRE, ALB. GALLO, both in the Piazza San Rocco, behind the Piazza Castello, unpretending. — Board and medical attendance for invalids at *Dr. von Hartungen's Sanatorium*, on the Torbole road, P. from 8 fr. (light extra). — *Private Apartments* moderate.

Post & Telegraph Office, Viale San Francesco, near the station. — TOURIST OFFICE (also goods agents). *Fratelli Gondrand*, Piazza Brolo. — BANKERS. *Vinc. Andreis*, Piazza Benacense; *Banca Cooperativa di Riva*, Piazza Brolo. — BOOKSELLER, *Georgi*, Via Antonio Gazzoletti.

Lake Baths, below the Ponale Road and at the three first-named hotels.

Motor Boat from the Piazza Catena three times daily to the Ponale Fall and to Torbole (50 h); on Tues., Thurs., & Sat. afternoons, round trip Riva-Limone-Malcesina, 4 K 20 h. — ROWING BOATS (4 pers.), Piazza Carducci, per hr. with one rower 2, with two rowers 4 K; to the Ponale Fall or to Torbole 3 or 4 K; to the Ponale Fall, Torbole, and back 6 or 8 K; to Limone 10, to Malcesina 12 K. — SAILING BOATS, 3 K per hour.

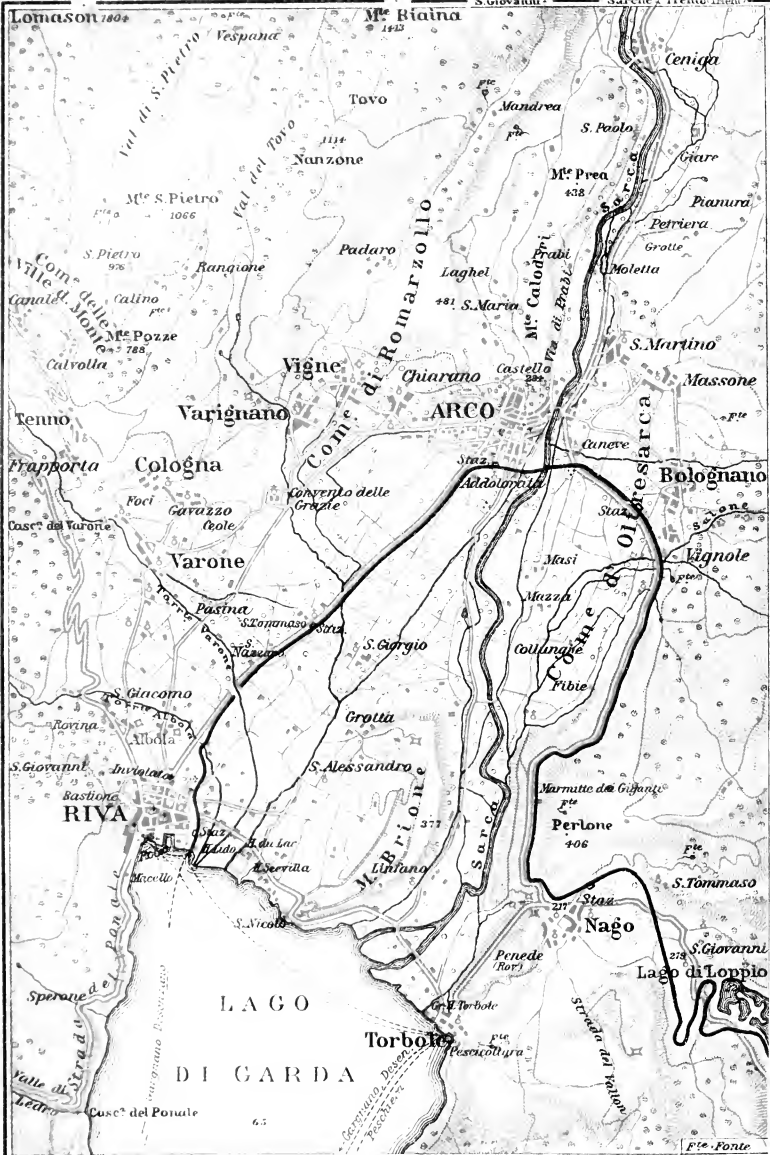
Omnibus (50 c.) 4 times daily to Torbole, starting from the Hôt. Central. — MOTOR DILIGENCE, twice daily in $3\frac{3}{4}$ - $5\frac{1}{4}$ hrs. to Trent, via Arco and Sarche (where cars are changed).

Carriages. To the Belvedere (Monte Brione), with one horse $1\frac{1}{2}$, there and back $2\frac{1}{2}$ K, with two horses $2\frac{1}{2}$ or $4\frac{1}{2}$ K; to Varone 1 K 60 h or 3 K, and 4 or 5 K; to Torbole 2 or 3 and $3\frac{1}{2}$ or $5\frac{1}{2}$ K; to Arco $2\frac{1}{2}$ or 3 and $4\frac{1}{2}$ or 6 K; to the Ponale road $2\frac{1}{2}$ or 4 and 4 or 6 K; to Nago $3\frac{1}{2}$ or $5\frac{1}{2}$ and 6 or 8 K; to Pieve di Ledro 6 or 9 and 11 or 17 K; to Mori $6\frac{1}{2}$ or 10 and 13 or 17 K.

RAILWAY to Arco and Mori, see p. 25.

Riva (230 ft.), a fortress and busy harbour with 4100 inhab., is finely situated at the N.W. end of the lake, at the base of the





Kilom. 1 : 75.000 Engl. Mile

precipitous *Rocchetta* (4976 ft.). Riva affords pleasant summer-quarters; the heat is tempered by the Ora (p. 280), and in the afternoon the town lies in the shadow of the hills. Riva formerly belonged in turn to the bishopric of Trent, to Milan, and to Venice; but since 1815 it has, with the whole of S. Tyrol, belonged to Austria.

In the quaint Piazza Benacense, to the N. of the harbour, rises the *Torre Apponale* (115 ft.), once a tower of the old town-wall, but converted into a belfry in 1530. On the W. side of the piazza are the *Palazzo Pretorio*, built by the Scaligers in 1370 and still used as a lawcourt, and the *Palazzo del Provveditore* (now the Municipio), erected by the Venetians in 1475.

The Via Antonio Gazzoletti leads from the E. side of the piazza to the little Piazza Carducci, on the lake, with gardens, commanding fine views. Here stands *La Rocca*, a castle of the 12-15th cent., altered in 1850 and now used as barracks.

To the N. of the Rocca is the Piazza Brolo, whence the Viale Stazione, an avenue of palms and magnolias, leads to the E. to the station, and the narrow Via del Vento to the N., past the *Chiesa Arcipretale* (Santa Maria Assunta), to the *Porta San Michele*, the N.E. gate of the town. Thence the broad Viale Roma leads to the church of the *Inviolata* (closed 12-2 p.m.), a sumptuous baroque edifice of 1603, with pretty rococo choir-stalls.

EXCURSIONS (comp. p. 291; guides, Paolo Mazzarini and Carlo Micheli). — An easy zigzag path, to the left outside the Porta San Marco, the N.W. gate of the town, ascends in $\frac{1}{2}$ hr. to the **Bastione** (490 ft.; fine views), a ruined watch-tower of 1508, on the slope of the Rocchetta. A pleasant walk leads below the tower, to the N.W., along the slope to the (20 min.) *Ristorante Maria Maddalena* (P. 6-7 K), then by a narrow path through the *Albota Valley* to the ($\frac{1}{2}$ hr.) paper-mill at *San Giacomo*, $\frac{1}{2}$ M. to the N.W. of Riva by the highroad.

A road (tramway projected) leads from the Porta San Marco, towards the N.W. (to the right at the fork before San Giacomo) viâ *Varone* (400 ft.) to the hamlet of *Foci del Varone*, with the ***Cascata del Varone**, a fine waterfall in a grand rocky gorge (adm. 40 h., electric light 60 h.; cloak desirable on account of the spray). Thence we may proceed either by road viâ Varone and *Céole* to (3 M.) *Arco* (p. 293) or by bridle-path viâ *Cologna* to (1 hr.) *Tenno* (1425 ft.; Trattoria alla Croce, plain), with an old castle (now private property; charming view from the terrace in the garden), whence we may proceed to the E. to ($\frac{1}{4}$ hr.) *Arco* (p. 293), or go on to the N.W. to the (3 M.) lonely *Lago di Tenno* (1810 ft.) and return thence to the S.W., viâ ($\frac{1}{2}$ hr.) *Pranzo*, to Riva.

The **Fall of the Ponale** is best visited by motor-boat (20 min.) or rowing-boat (p. 290; ca. $\frac{3}{4}$ hr.), landing at the modest restaurant below the fall (passage 20 c.). Visitors ascend hence on the S. side of the ravine, past the Riva electric works and three small artificial waterfalls, to the ($\frac{1}{2}$ hr.) cart-road to Pregasina and the Ponale bridge (see below). Those who omit the lower falls may proceed direct from Riva by the ***Ponale Road** (built in 1848-51), usually very dusty but in shade after 3 p.m., which skirts the cliffs of the Rocchetta and finally passes through three tunnels (fort). Fine views (best in the afternoon). At the ($2\frac{1}{4}$ M.) modest *Restaurant Belvedere* the road to the Val di Ledro ascends in curves (see p. 292). A terrace about 2 min. below commands a good view of all the falls (adm. 20 h.). — Just beyond the inn a cart-track diverges to the left from the road. This leads to the Ponale bridge (950 ft.), crossing the

stream at its narrow exit from the Val di Ledro, and goes on to the ($\frac{3}{4}$ hr.) view-hill beside *Pregàsina* (1758 ft.; inn), overlooking the lake. Thence we may follow the wooded slope of the *Monte Guil* (4335 ft.), to the S.W., viâ the *Passo di Guil* (4090 ft.), to the (2 hrs.) *Róccolo di Nembra* (3805 ft.; fine view), and descend viâ the *Malga Valacco* and through the *Gorge of the Singol* to (2 hrs.) *Limone* (p. 286).

Val di Ledro (carr. to Pieve, see p. 290; diligence twice daily, to Pieve in 2-3 hrs., 2 *K*, to Storo in $4\frac{3}{4}$ hrs., 3 *K* 40 *h*). The continuation of the Ponale road leads past a fort and viâ ($3\frac{1}{2}$ M.) *Biacesa* and ($5\frac{1}{2}$ M.) *Molina* to the pretty *Lago di Ledro* (2150 ft.), on the N. bank of which lie *Mezzolago* (Hôt.-Pens. Mezzolago, R. 1 *K* 60 *h*-3, B. 1, P. 6-8 *K*) and ($8\frac{1}{2}$ M.) *Pieve di Ledro* (Albergo Alpino, R. 2-3, B. 1, P. 6-7 *K*). Thence the road leads viâ ($9\frac{1}{2}$ M.) *Bezzecca* (Alb. Bezzecca, (10 $\frac{1}{2}$ M.) *Tiarno di Sotto* (2380 ft.), and *Tiarno di Sopra* (2455 ft.), and through the sequestered *Val Ampola*, to (19 M.) *Storo* (1340 ft.; Agnello) in the valley of the *Chiese*, here called the *Val Buona*. Beyond (21 M.) *Darzo* (Ancora, good), and (23 M.) *Lodrone* (1245 ft.) it reaches (23 $\frac{1}{2}$ M.) *Ponte Caffaro* (p. 277). Thence to the *Lago d'Idro* and to *Vestone*, see p. 277.

Visitors may ascend the fortified **Monte Brione** (1235 ft.), to the E. of Riva, only as far as the (1 hr.) *Belvedere*, beside the S. battery (fine survey of the whole lake). The route (indicated by guide-boards) diverges from the Torbole road, a little before the Fort San Nicolo.

The ascent of **Monte Baldo** (p. 279), noted for its flora but stripped of most of its woods, is interesting and varied, but somewhat fatiguing in winter on account of the snow, and in summer on account of the heat. This range consists of two groups, separated by the depression of the *Bocca di Navene* (4690 ft.): N. the *Monte Altissimo di Nago* (6790 ft.), and S. the *Monte Baldo Veronese* or *Monte Maggiore*, with the *Cima di Val Dritta* (7270 ft.), the *Prà della Baziva* (7230 ft.), and the *Punta del Télégrafo* (7218 ft.). — The **Altissimo** (6790 ft.) is best ascended from *Morì* (p. 25), on the N.E. side. The new road ascends to (2 hrs.) *Brentonico* (2275 ft.; Alb. Monte Baldo); thence, with guide, over Alpine pastures viâ ($1\frac{1}{2}$ hr.) *San Giacomo* (3825 ft.; inn) and the *Malga Tolghe* to the ($2\frac{1}{2}$ -3 hrs.) top, on which is the *Rifugio Monte Baldo* (6725 ft.); beds and provision-depot; key kept by the Italian guides only. Fine view of the mountains, the N. portion of the Lago di Garda, and the Sarca valley. Descent either to the N. viâ the *Malga Casina* (5 min. above, a good spring) and finally by a very stony path to (4 hrs.) *Nago* (p. 25), or to the S. to the *Bocca di Navene* (see above) and the *Bocca Tratto Spini* (5640 ft.), and thence by a mule-track viâ the finely situated *Malga Piombi* (3800 ft.) and *Le Vigne* to ($4\frac{1}{2}$ hrs.) *Malcesine* (p. 287).

The panorama is still grander from the ***Monte Baldo Veronese**. The *Cima di Val Dritta* (for experts only) is ascended either from the *Bocca di Navene* or direct from *Brentonico* by the old mule-path ('*Campiona*') viâ the *Artileone Alp* (6280 ft.; inn). From the summit a fine high-level route (Via della Cresta) leads along the E. slopes of the *Prà della Baziva* (see above) and *Punta Pettorina* (7190 ft.) and finally through the *Bocca di Val Larga* (6870 ft.) to the ($1\frac{1}{2}$ hr.) *Punta del Télégrafo* (see below). Or we may descend viâ the *Casara Noveza* (4405 ft.), on the above-mentioned '*campiona*', *Novezina*, and *Cambrigar* (3510 ft.) to (3 hrs.) *Ferrara* (p. 293). — The starting-points for the ascent of the ***Punta del Télégrafo** are *Avio* (p. 25; mule-path through the *Valle Aviana*), *Peri*, *Garda*, and *Caprino*. From *Peri* (p. 25) we ferry across the Adige to *Rivalta*. Thence we take the mule-path viâ the *Piano di Festa* (2310 ft.) and the *Passo della Crocetta* (3245 ft.) direct to (3 hrs.) *Ferrara* (p. 293). Or we may select the preferable but very fatiguing route viâ ($\frac{3}{4}$ hr.) *Brentino* (585 ft.; inn), by the steep pilgrims' path (in shade in the afternoon) through the *Valò delle Pissotte* and, beyond a bridge, up 276 steps to (2 hrs.) the pilgrimage-church of *Mulonna della Corona* (2540 ft.; inn), rebuilt in 1625 and enlarged in 1899, beneath an almost perpendicular cliff. From the bridge we climb another flight of steps in the rock (775 steps)

to the (1½ hr.) village of *Spiazzi* (3130 ft.; Alb. Zanetti, etc.), a little summer-resort with a fine view, whence a road runs to the N. to (1 hr.) *Ferrara di Monte Baldo* (2805 ft.; Alb. Stefanini; Alb. Adamoli; guides, Bern. and Giov. Tonini). Spiazzi is reached also from *Garda* (p. 288) in 3½ hrs. by a road (carr. 6-8, with two horses 10-12 fr.) viâ *Costermano* (p. 289), *Pessina*, the railway station of *Caprino* (p. 289), and *Pazon* (1270 ft.). From Spiazzi we proceed viâ *Imè* (3710 ft.), the *Bocchetto di Náoie* (5390 ft.), and the *Rifugio Albertini* (see below), to (4 hrs.) the *Rifugio Telégrafo* (7055 ft.; beds and mattresses; provisions and key as at p. 292), 7 min. below the summit. From Ferrara this point is reached in 2½-3 hrs. (mule 4 fr.) viâ *Cambrigar* (p. 292), the *Pozza dei Pastori* (4590 ft.; good water), and the *Valle Losana*. The view embraces the Dolomites, the Ortler and Bernina groups, the Brescian, Bergamasque, and Pennine Alps with Monte Rosa, most of the Lago di Garda, and the plain extending to the Adriatic Sea. Descents: on the N. side (partly by sledge-tracks), with fine views of the Lago di Garda, viâ the *Malga Fiabio* to (4-5 hrs.) *Malcesine* (p. 287; ascent thence 7-8 hrs., with guide); on the S. side, first by the toilsome but commanding high-level route along the *Cima Sascagna* (7005 ft.), the *Vetta delle Buse* (7065 ft.), and the *Coal Santo* (6805 ft.), to the (1¾ hr.) *Rifugio Albertini* (6270 ft.), on the slope of the *Costabella* (6765 ft.), and then to the S.W. down through the *Valle Vaccara* to the pretty *Attipiano di Prada*, with the so-called *Palazzina* (3065 ft.; inn) and magnificent views of the mountains and lake. Thence we may descend steeply to the N.W. to (2 hrs.) *Castelletto* (p. 288; ascent thence 8 hrs., guide 6 fr.), or to the S.W., past the *Palazzo dei Cervi* (2825 ft.), and strike a road leading to (2½ hrs.) *San Zeno di Montagna* (p. 288; ascent thence 7 hrs.).

About 3½ M. to the N.E. of Riva, up the beautiful valley of the *Sarca* (railway, see p. 25), lies —

Arco. — **Hotels** (mostly open only from Oct. to mid-May; nearly all have gardens). *GRAND-HÔTEL DES PALMES, on the Old Kur-Promenade, with lift, central heating, and a covered promenade, R. 2½-5, B. 1½, D. 4½, S. 3½, P. 7-12 K; *HÔT. BELLEVUE, near the station, R. 1½-5, B. 1, D. 3-3½, S. 1½, P. 7-10 K; *VICTORIA, in Braile, ½ M. to the N.W. of the Kur-Park, in a sheltered site, R. 3-10, B. 1½, P. from 7 K; *HÔT.-PENS. STRASSER, Old Kur-Promenade, with café and confectioner's, R. 3-4½, B. 1½, D. 4, S. 2½, P. 7-10 K (closed June-Sept.); HÔT. DES BOULEVARDS, at the Kur-Casino, with café-restaurant; HÔT.-PENS. DE L'EUROPE, near the New Kur-Promenade, R. 2-4, B. 1½, D. 4, S. 2½, P. 7-9 K; *HÔT.-PENS. RAINALTER, in the Kur-Park, R. 2-3, P. 6-9 K; *HÔT.-PENS. OLIVENHEIM, high up, in a sunny situation on the Lomego Promenade, R. 2½-4, P. 7-8 K; PARK-HOTEL GRÖMMER, beside the Kur-Park, R. 2-3, B. 1, P. 5-7 K; HÔT. GERMANIA, Old Kur-Promenade, R. 2-5, D. 3, S. 2, P. 6-10 K; HÔT. ERZHERZOG ALBRECHT, at Chiarano (p. 294), R. 1½-2½, P. 6-8½ K. — The following are open all the year round: HÔT. AUSTRIA, on the Kur-Promenade, with café-restaurant, R. 1 K 60 h-3 K, P. 6½-7 K; HÔT. KAISERKRONE, Via Giovanni Segantini, in the old town, R. 1¾-2¼, P. 5-7 K; RIVIERA, with café-restaurant and good confectioner's, R. 1 K 60 h-2½ K, B. 1 K.

Pensions (5-10 K daily). *Pens. Quisisana*; *P. Sonnenheim*; *P. Villa Garda*; *Wienerheim*; *Sanatorium Sonneck*, at Chiarano, in a sheltered situation. — **WINE-ROOM.** *Silvestro*, Via Vasocolante.

Carriages. To Varone, with one horse 2, two horses 4 K, there and back 3 and 6 K; to Riva 2½ and 4, 4 and 6 K; to the Ponale Fall 4 and 6, 6 and 8 K; round trip to Nago, Torbole, Riva, and Arco 8-12 K (including Varone 10 and 16 K); to Rovereto 9 and 16 K; to Trent 14 and 24 K. — **DONKEY** per hr. 2 K, each hr. addit. 70 h.

Visitors' Tax, 2 K each pers. per week (3 days free), per season 40 K; music tax for the whole season 5 K. — **Band** in the New Kur-Promenade daily 11-12.30 & 2-3.30; in spring and autumn 3-4.30.

Anglican Church Service in the Prot. Church, near the railway. Articles in *Olive Wood* at *F'lamn's* (bookseller), *Bareggia's*, in the market-place, and *Boninsegna's*, Mogno 1 (not a shop).

Arco (300 ft.), an ancient town of 4500 inhab., situated on the right bank of the *Sarca*, is much frequented as a winter-resort, mainly by Austrians and Germans. The old town, with its picturesque N. suburb of *Stranfório*, forms a semicircle at the base of the steep, cypress-clad rock (930 ft.), crowned by a *Castle* (see below), held since 1124 by the Counts of Arco. In the *Piazza Grande* stand the *Chiesa Arcipretale* (Santa Maria dell'Assunzione), built in 1603-18, and the *Palazzo Marchetti* (1501), once a residence of the counts, with faded frescoes. — Beside the *Kur-Park* is a monument to *Giovanni Segantini* (1858-99), the painter, a native of Arco. Farther to the W. are the handsome *Old Kur-Promenade* (magnolias) and the *New Kur-Promenade* (palms), between which are the *Salone Municipale* (for concerts, etc.) and the *Kur-Casino*, with a covered promenade.

To the N., on the hill-slope above Stranfório, is the former *Villa of the Archduke Albert*, now unoccupied (admission to the garden on application to the head-gardener; no gratuity). — The *Villa Road*, the continuation of the Old Kur-Promenade, leads past the *Weisses Kreuz* (an Austrian military sanatorium) and the *Villa Hildebrand* (a convalescent home for German officers) to ($\frac{3}{4}$ M.) *Chiarano*. The *Villa Angerer*, between Chiarano and *Vigne*, 1 M. from the Kur-Park, has a fine garden (adm. on Tues., 10-12).

WALKS (comp. the list in the covered promenade at the Kur-Casino). A steep bridle-path ascends from Stranfório to the ($\frac{1}{2}$ hr.) **Castle of Arco** (adm. 20 h), passing the remains of the large *Palas*. From beside the *Keep* we enjoy a beautiful *View. — The best view of the castle is obtained from the ***Lomégo Promenade**, which leads to the W. from Stranfório to the Dosso Romarzollo, passing the *Villa Palma*, with its fine palms. Fine panoramas from the *Holm Oak* (645 ft.), on the Dosso Romarzollo, $\frac{3}{4}$ hr. from the Kurplatz, and from the *Casa Bianca* (855 ft.), a solitary farmhouse on the Monte Lomego.

The Villa Road leads to the W. to ($1\frac{1}{4}$ M.) *Varignano* (Restaurant Belvedere), whence a bridle-path (steep at first), commanding fine views, leads to (1 hr.) *Tenno* (p. 291). We may return viâ *Cologna* (680 ft.) and *Gavazzo* (660 ft.), or viâ *Cologna*, *Varone* (p. 291), *Céole* (470 ft.), and the *Convento delle Grazie*, to the road viâ Albola mentioned on p. 291.

The romantic *Via alla Sega e Prabi*, diverging to the left on this side of the bridge, between the castle-rock and the Sarca, traverses the remains of a huge landslip to (1 hr.) *Ceniga* (inn), which may be reached also from the suburb of Mogno by the *Strada delle Marrocche* on the left bank of the Sarca. We may return by a stony path through the *Laghel Valley*, passing the chapel of *Santa Maria di Laghel* (578 ft.). — The village of *Massone*, picturesquely situated at the foot of Mte. Stivo (6865 ft.), is reached in $\frac{1}{2}$ hr. by a path diverging to the right from the highroad immediately beyond Mogno and passing the *Capuchin Monastery* and the *Restaurant Concordia* (good wine; bedrooms). We return viâ the quaint old village of *San Martino*, with its high-lying church.

V. VENETIA.

Route	Page
48. Verona	297
a. Quarters on the Right Bank of the Adige	300
b. Left Bank of the Adige (Veronetta)	308
From Verona to Caldiero and Cologna. From Verona and Caldiero to the Monti Lessini, 312.	
49. From Verona to Bologna (Florence) viâ Mantua and Modena	314
From Verona to Rovigo, 314. — From Mantua to Asola viâ Grazie, 320. — From Mantua to Ostiglia; to Viadana viâ Sabbioneta; to Monselice viâ Este. From Suzzara to Parma and to Ferrara, 321.	
50. From Verona to Venice viâ Padua. Vicenza	322
From Vicenza to Treviso; to Recoaro, Schio, Asiago, and Bassano, 328, 329.	
51. Padua	330
From Padua to Venice viâ Fusina, 340.	
52. Venice	340
a. Piazza of St. Mark and Environs. Riva degli Schiavoni and Giardini Pubblici	354
b. From the Piazza of St. Mark to the Academy	368
c. Canal Grande	377
d. From the Piazza of St. Mark to the Rialto Bridge and the Northern Quarters	385
e. From the Piazza of St. Mark to Santi Giovanni e Paolo, and thence through the Eastern Quarters to the Riva degli Schiavoni	389
f. Quarters to the W. of the Canal Grande	396
g. From the Campo della Carità to Santa Maria della Salute. San Giorgio Maggiore. Giudecca	408
h. Excursions: The Lido. San Lazzaro. Chioggia. Murano. Burano. Torcello	410
53. From Venice to Belluno viâ Treviso	416
From Belluno to Pieve di Cadore and Cortina, 418.	
54. From Venice to Udine (Pontebba) viâ Treviso. Excursion to Cividale	418
55. From Venice to Trieste viâ Cervignano. Excursion to Aquileia and Grado	425

The N.E. part of Italy is named *IL VÉNETO* after the ancient *Venēti*, a people of Illyrian stock who had migrated from Asia and in prehistoric times had successively repelled the attacks of the Ligurians, the Etruscans, and the Celts. This district is divided into the eight provinces of *Verona*, *Vicenza*, *Padova*, *Rovigo*, *Venezia*, *Treviso*, *Belluno*, and *Udine*. Its area, 9059 sq. M., is a little larger than that of Lombardy, while its population of 3,192,700 is considerably smaller. The western and larger portion of the country only, between the *Mincio* and *Piave*, is as thickly peopled as the eastern and less prosperous part of Lombardy between the *Adda* and the *Mincio*; but the *Friuli*, called after the ancient capital of *Forum Julii* (Cividale) and formerly the territory of the patriarchs

of Aquileia, to the E. of the Piave, consists of very inferior soil, owing to the débris brought down by the Alpine streams. The 'Furlanians', the poor inhabitants of the Friuli, many of whom are of German or Slovenian origin, speak a patois of their own.

The VENETIAN DIALECT contains no traces of the Gallic element like that of the districts from Piedmont to the Romagna (p. 494), which were once conquered by the Celts. It is the softest of all the Italian dialects, the flattening and elision of the consonants being very common. Thus *nevode* for *nipote*, *suar* for *sudare*, *fogo* for *fuoco*, *sior* for *signore*. Another characteristic is the conversion of *g* into *z*, as *zente* for *gente*, *zorno* for *giorno*, *mazore* for *maggiore*.

The history of the country has always been influenced by the proximity of the sea and the peculiar formation of the coast. The *North Adriatic Delta* is a vast alluvial region, extending in a wide curve from the mouth of the *Isonzo* to the *Marecchia* near Rimini, bordered on the sea-coast by a strip of land, 9-12 M. broad, which is interrupted by numerous lagoons and in antiquity was covered with pine-forests. The fall of the river *Po* is very gradual, being for a considerable distance $2\frac{2}{3}$ inches only, and latterly little more than $\frac{1}{4}$ inch per English mile, and ever since the middle ages its lower course has been confined within huge embankments to avert the danger of inundations. Like the *Adige* and *Brenta* and the coast-rivers of Friuli (*Tagliamento*, *Livenza*, and *Piave*), some of which also are hemmed in by dykes, the *Po* brings down large quantities of alluvial deposits, which the prevailing N.E. and N. winds distribute along the coast, thus forming extensive lagoons (*lagune*), separated from the sea by narrow strips of land (*lidi*) and connected with it by outlets (*porti*). The lagoons are of two kinds, those which are still affected by the ebb and flow of the tide (*lagune vive*) and those which are completely cut off from the sea and subject to malarious exhalations (*lagune morte*). The Venetians have secured the *Laguna Veneta* (25 M. long and $9\frac{1}{2}$ M. wide at its broadest point) from further alluvial deposits by altering the course of the coast-river (*Brenta*) and by building huge dykes (*murazzi*) at the narrower parts of the *lidi*, but outside it the coast is continually encroaching upon the sea. The *Valli di Comacchio* are all that is left of the ancient *Laguna di Padusa*, between the *Po* and the *Usò*; and of the famous seaports of antiquity *Spina*, the most ancient, has completely disappeared, while *Hatria* (Adria), *Altinum* (Altino), *Aquileia*, and *Ravenna* now lie 6-14 M. from the coast. Until 1150 the *Po* flowed towards the S.; since then it has, with its seven new mouths, formed a delta 25 M. long and $12\frac{1}{2}$ M. broad, between the *Laguna Veneta* and the *Valli di Comacchio*.

This extensive alluvial territory, which reminds one of Holland, called into activity the ingenuity and enterprise of its inhabitants at an early period, and a temperate and conservative character has thus been imparted to their history. While the Romanization of Lombardy and Piedmont was attended with violent struggles, it was rapidly effected on the coast without opposition, from the time of the alliance between the Veneti and the Romans (3rd cent. B.C.). The Roman colony of *Aquileia* was founded as early as 181 B.C., and the boundary of Italy was thus laid down near the point to which it still extends. Owing to its maritime trade, its manufactures, cattle-breeding, and agriculture, Venetia prospered greatly under the emperors; and in competition with the seaports *Padua* became the wealthiest town in Italy next to Rome. After *Aquileia*, *Concordia*, *Opitergium*, *Altinum*, and *Padua* had been destroyed by *Attila* in 452 the inhabitants of these coast-towns sought refuge in the islands of the Lagoons, chiefly at *Grado* ('*Aquileia Nova*'), *Cáorle*, *Heraclea*, *Torcello* (Altinum Novum), *Murano*, *Malamocco*, *Poveglia* (Popilia), and *Chioggia* (Clugia Maior). The Longobards (p. 150) were confined to the mainland with aid from the Byzantine emperors; but in the following century the necessity of a closer union for mutual support led to the establishment of a confederate state. In 697 *Paulucius*

Anafestus (d. 716) was elected the first *Dux* or *Doge* of this naval union, while *Heraclea* was chosen as the seat of government. In 742, however, the latter was transferred to *Malamocco*. Almost entirely removed from Teutonic influences, and under the protection of the Byzantine Empire, the most famous of mediæval states took its rise here from apparently insignificant beginnings. In 809 the islands repulsed an attack of King Pepin (p. 299), but on the capture of Chioggia the inhabitants of Malamocco took refuge on the island of *Rivoalto* (Rialto).

Rivoalto, the most secure of all the islands, was selected in 811 as the seat of government, and thus the future prominence of **Venice** was founded. *Agnellus Participatius* is said to have been the first doge whose residence occupied the site of the present Palace of the Doges. Situated between the Byzantine and Frankish empires, Venice became the connecting link between the trade of each, to the detriment of Aquileia and Grado, and the great *dépôt* of the traffic between the East and the West. In 828 a Venetian fleet brought the body of *St. Mark* to Venice, and thenceforth the Venetians revered him as their tutelary saint, using his emblem, the lion (Rev. iv. 7), as their cognizance, and his name as synonymous with the republic, while their supreme official functionaries were styled 'Procurators of *St. Mark*'.

In the interests of her commerce Venice was at length (after 997) induced to make foreign conquests. These were at first confined to the Istrian and Dalmatian coasts for the purpose of procuring building materials and suppressing piracy. The rivalry that sprang up with Genoa during the Crusades led the Venetians to effect a footing in the Levant, and to establish extensive colonies. At the same time the constitution of the state developed into a rigorous oligarchy, which with terrible impartiality contrived to keep both the nobility and people in check, and effectually to curb the national desire for liberty.

In the neighbouring towns the supreme power rested on a foundation altogether different. The republics had been overthrown by the despots, who, supported by mercenary troops and the favour of the lower classes, had founded principalities in the modern sense of the word. Such were the Visconti in Milan, the Scaligers in Verona, the Carrara in Padua, the Gonzaga in Mantua, and the Este in Ferrara. The danger of collision with warlike princes, and the support they afforded to every attempt to overthrow the Venetian constitution, led to their own downfall. Venice, having made conquests on the mainland (*terra ferma*) for the sake of her own safety, soon became one of the chief Italian powers, and was thus involved in all the interminable wars caused by the rivalry of the different states. She obtained possession of Treviso in 1339, Belluno, Bassano, and Vicenza in 1401, Padua and Verona in 1405, Rovereto in 1417, Cividale in 1419, Udine in 1420, the shores of the Lago di Garda and Brescia in 1426, Bergamo in 1428, Crema in 1451, and Rovigo in 1484. In the market-places of these towns the lion of *St. Mark* was erected as a token of their subjugation, and Venetian nobles were appointed their governors (*capitano*, *podestà*, *vicario*). The district thus conquered extended to about 13,200 sq. M., besides the Dalmatian possessions (4250 sq. M.) and the settlements in the Levant.

For the subsequent history of the Republic, until its overthrow by Napoleon in 1797, see pp. 349, 350.

48. Verona.

Railway Stations: (1) *Stazione Porta Vescovo* (Pl. I, 6; restaurant, D. incl. wine 3½ fr., good), about 1½ M. to the E. of the Piazza Brà (Piazza Vittorio Emanuele). — (2) *Stazione Porta Nuova* (Pl. B, 6), ¾ M. to the S.W. of the Piazza Brà, a subsidiary station for the trains from Tyrol, Milan, and Bologna (luggage is not booked by express-trains from this station). — (3) *Stazione Porta San Giorgio* (Pl. E, 1), for the line

to Domegliara and Garda (p. 289). — *Town Agency* (p. xvii), Via Mazzini 18; *Sleeping Car Co.'s Agent*, the Station Inspector (Controllore), at the railway-station.

Hotels (see p. xxi). GRAND-HÔTEL DE LONDRES ET ROYAL DEUX TOURS (Pl. b; F, 3), Corso Sant'Anastasia, with a covered court, R. 5-7, B. 1 $\frac{1}{2}$ -2, L. 4, D. 6-7, omn. 1-2 fr., high charges for extras also; GR.-HÔT. COLOMBA D'ORO (Pl. e; D, 3), Via Colomba 10, near the Piazza Brà, R. 4-6, B. 1 $\frac{1}{2}$, L. 3, D. 4 $\frac{1}{2}$, omn. 1-1 $\frac{1}{2}$ fr., good; HÔT. RIVA SAN LORENZO & CAVOUR (Pl. d; D, 3), Corso Cavour 34 and Riva San Lorenzo 15, 60 R. at 3-5, B. 1 $\frac{1}{4}$, L. 3, D. 4, S. 3, omn. 1 fr., well spoken of; HÔT. MILANO, near the Amphitheatre, R. 3 $\frac{1}{2}$ -4 $\frac{1}{2}$, B. 1 $\frac{1}{2}$, L. 4, D. 5, P. 12-14 fr., incl. wine, good. — Less pretentious (with restaurants): HÔT.-RESTAURANT ACCADEMIA (Pl. g; E, 3), Via Mazzini 19, 100 beds from 2 $\frac{1}{2}$, omn. 3 $\frac{1}{4}$ fr.; EUROPA ED AQUILA NERA (Pl. f; E, 3), in the narrow Via delle Quattro Spade (No. 8), R. 2 $\frac{1}{2}$ -3, omn. 1-1 $\frac{1}{4}$ fr., well spoken of. — ALB. TORCOLO (Pl. k; D, 3, 4), Via Colomba 11, R. from 1 $\frac{1}{2}$ fr., ALB. FERRATA (Pl. i; C, 4), Via Teatro Filarmonico, R. from 1 $\frac{1}{2}$ fr., ALB. CENTRALE, Piazza delle Erbe 21, R. 2-3 fr., very fair, HÔT.-PENS. GERMANIA E CHIAVE D'ORO, Via Mazzini, R. from 1 $\frac{1}{2}$ fr., ALB. ALLA SCALA DEI MAZZANTI (Pl. h; E, 3), Via Mazzanti, GABBIA D'ORO, Corso Porta Borsari 6, these six unpretending. — In summer the mosquitoes are troublesome (p. xviii).

Cafés-Restaurants (p. xxiii). *Moderno Ristorante, Café Vittorio Emanuele*, both in the Piazza Brà, much frequented; *Café Dante, Piazza dei Signori*. — **Birrerie** (p. xxvi). *Birreria Restaurant Löwenbräu*, Piazza Brà 20; *Birreria alla Taverna (Franziskaner)*, Piazza delle Erbe 35; *Löwenbräu*, near the Stazione Porta Nuova.

Cabs ('Broughams'). Per drive for 1-3 pers. 75 c., per $\frac{1}{2}$ hr. or between the station and the town 1 fr., per hr. 1 $\frac{1}{2}$ fr., each addit. hr. 1 fr. 25 c.; in the evening (*i.e.* after the lamps are lit) 30 c. per hr. more. Trunk 25 c.

Tramways (10 c., before 9 a. m. 5 c.). 1. From the *Stazione Porta Vescovo* (Pl. I, 6) vià Piazza delle Erbe (Pl. E, 3), Castel Vecchio (Pl. C, 3), and Piazza Brà (Pl. D, 4) to the *Stazione Porta Nuova* (Pl. B, 6). — 2. From the *Stazione Porta Vescovo* vià Via Leoncino (Pl. E, 4) and the Arena (Pl. D, 4) to the *Stazione Porta Nuova*. — 3. From the *Borgo Trento* (comp. Pl. E, 1) vià the *Stazione Porta San Giorgio* (Pl. E, 1), Ponte Umberto (Pl. F, 3), and Piazza delle Erbe, to *Porta San Zeno* (Pl. A, 1).

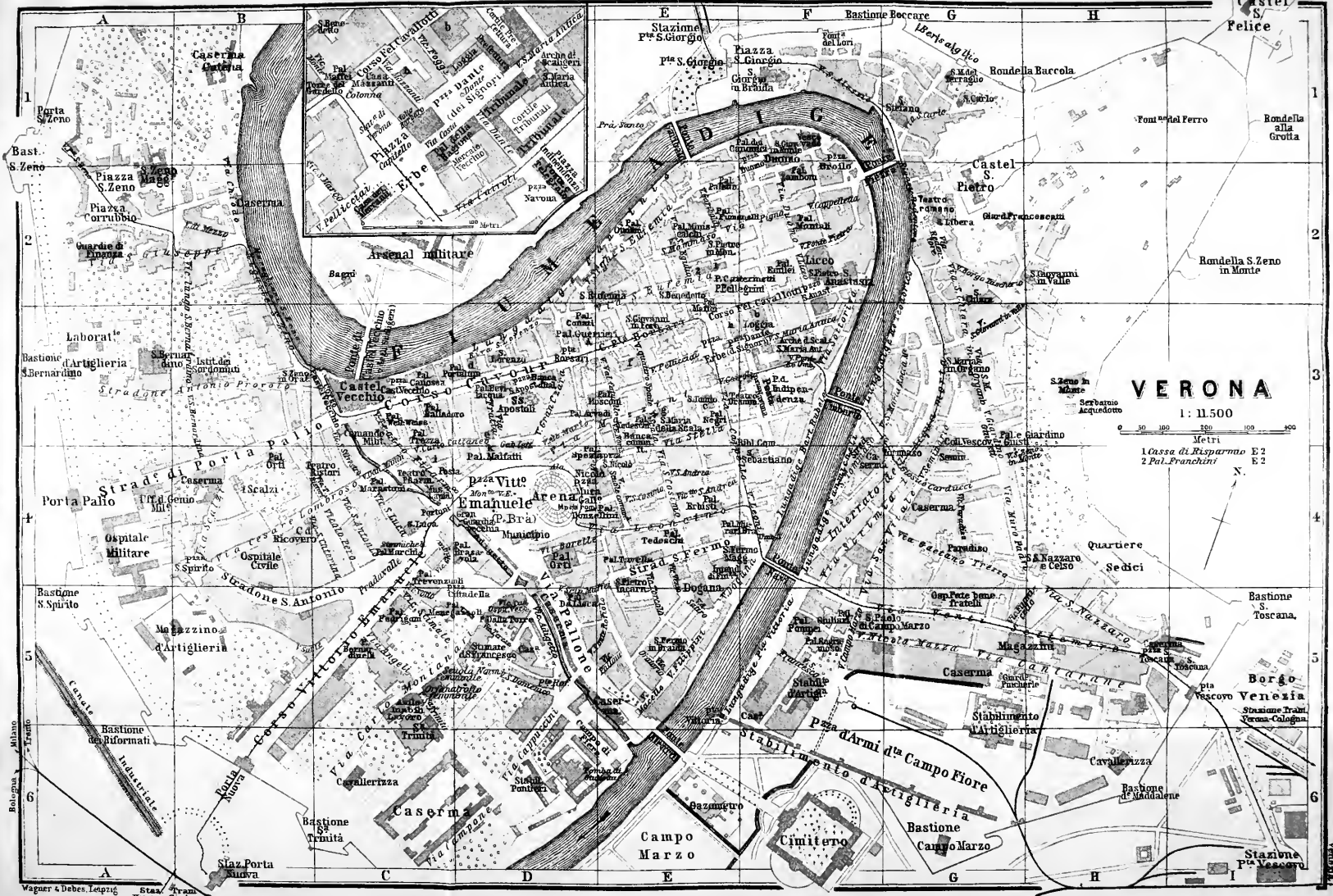
Post and Telegraph Office (Pl. F, 3) in the Piazza dell'Indipendenza; branch-office in the Via Teatro Filarmonico (Pl. C, 4).

Banks, *Banca Commerciale Italiana* (Pl. E, 3), Piazza Scala 1; *Banca di Verona*, Via Mazzini 16. — **Book Shops**, *Oberoster*, Via Mazzini 45 (information of any kind); *Libreria Dante*, Via Mazzini 70.

Baths. *Stabilimento Bagni San Luca*, Corso Vitt. Emanuele 8, near the Portoni della Brà (Pl. C, 4). — LIEUX D'AISANCE (*cessi pubblici*; 10 c.), Via dietro Anfiteatro 6, to the E. of the Amphitheatre, and Piazza Navona (Pl. F, 3).

Theatres (p. xxvii). *Teatro Filarmonico* (Pl. C, 4; p. 305), Via Teatro Filarmonico, performances in winter only; *Teatro Drammatico* (Pl. E, F, 3), Piazza Navona; *Teatro Ristori* (Pl. B, C, 4). — Music on Thurs. & Sun. evenings in the Piazza Brà.

Chief Sight (1 $\frac{1}{2}$ day). 1st Day. Morning: Piazza delle Erbe and Piazza dei Signori (pp. 300, 301); Tombs of the Scaligers (p. 302); Sant'Anastasia (p. 302); Cathedral (p. 303); Corso Cavour (p. 304); by tramway to San Zeno (p. 306); Piazza Bra and the Amphitheatre (p. 304). Afternoon: San Giorgio in Braida (p. 312); Roman Theatre (p. 311); Santa Maria in Organo (p. 310); Giardino Giusti (p. 310). — 2nd Day. San Fermo Maggiore (p. 307); Museo Civico (p. 308). — Excursion to *San Michele*, see p. 312. — An INCLUSIVE TICKET (biglietto cumulativo; 2 fr.) may be obtained at the station-restaurant and the chief hotels, admitting to all the municipal



VERONA

1: 11.500

0 50 100 150 200
 Metri
 1 Casa di Risparmio E2
 2 Pal. Franchini N. E2

places of interest (Tower of the Municipio, Tombs of the Scaligers, Amphitheatre, Juliet's Tomb, Museo Lapidario Maffei, Museo Civico, and Roman Theatre). — For the regulations with regard to the fortified quarters, comp. p. xv.

Verona (180 ft.), the capital of a province, with 61,600 inhab. and a garrison of 6000 men, lies on both banks of the rapid *Adige* (p. 23), which has been enclosed by high embankments since 1895, and near the hills called the *Altipiano dei Lessini* (p. 313). A fortress of the first class and seat of the commandant of the 3rd Army Corps, it is the largest and most beautiful town of the Venetian 'terra ferma'. It has an extensive trade in agricultural produce and some manufactures. Twice a year it is the scene of a horse-market, lasting for a week from the second Mon. in March and October.

Founded by the Rhetians and Euganeans and afterwards occupied by the Celtic Cenomani (p. 261), Verona was made a Roman colony in 89 B.C., and became one of the most prosperous towns of Upper Italy. The Ostrogoth *Theodoric the Great*, the 'Dietrich of Bern' (i.e. Verona) of German lore (d. 526), raised Verona, along with Ravenna and Pavia, to the rank of a royal residence. The town was taken by Narses (p. 432) in 555 and by the Longobard king *Alboin* in 568; the latter fell a victim to the vengeance of his wife Rosamund, daughter of the conquered ruler of Verona, whom he had forced to drink wine out of her father's skull. The Frankish monarchs *Pepin*, son of Charlemagne, and, after the Carolingian epoch, *Berengarius I.*, ruled here. Emp. Otho the Great united the district of Verona with the duchy of Bavaria. After 1164 Verona headed the league of Venetian cities against Frederick Barbarossa. During the fierce contests between Guelphs and Ghibellines the terrible *Ezzelino da Romano* (p. 28) occupied Verona in 1227. In 1260, the year after Ezzelino's death, *Mastino della Scala*, another Ghibelline, was elected Podestà. The Scaligers, the great princes of his house, inaugurated a glorious period for the city. Mastino was assassinated in 1277, but his brother and successor *Albert* (1277-1301) secured the supremacy of his line. Romeo and Juliet (comp. p. 305) are said to have loved and died in the reign of Albert's son *Bartolomeo* (1301-4), and then also Dante made Verona his first place of refuge on his banishment from Florence. The greatest member of this illustrious family was *Can Francesco*, or '*Can Grande I.*' (1312-29), who captured Vicenza and subdued Padua after a long struggle. His brilliant court numbered Dante among its guests. *Mastino II.* (1329-51) at first conquered Brescia, Parma, and Lucca, but his rule was afterwards restricted to Verona and Vicenza by a league formed by Florence, Venice, and Milan. *Can Grande II.*, his successor, was murdered by his brother *Can Signorino* in 1359; and in 1387 the latter's son *Antonio*, who also had endeavoured to secure his possession by fratricide, was expelled by *Gian Galeazzo Visconti* (p. 151). Through *Giacomo da Carrara* (comp. p. 331) the town fell to Padua in 1404, but in 1405 it passed to the *Venetians*, from whom it was temporarily captured by the Milanese in 1439 and by Emp. Maximilian I. in 1509-17. In 1527 et seq. Verona was surrounded with new walls and bastions by the Venetians under Sanmicheli. After the destruction of the Castello San Pietro and the Castello San Felice (1801) the town was again strongly fortified by the Austrians, who had taken possession of it in 1814. Along with Peschiera, Mantua, and Legnago (p. 314) Verona now formed the famous 'Quadrilateral', finally with a garrison of 36,000 men, the chief support of Austrian rule in Italy until 1866.

In the history of ARCHITECTURE Verona is important, both on account of its mediæval buildings, and as the birthplace of *Fra Giocondo* (1435-1515), one of the most famous and learned architects of the early Renaissance, whose works are to be found at Venice, Paris, Treviso (forti-

fications), and Rome, and as the home of *Michele Sanmicheli* (1484-1559), who sought to unite the beauty of the Doric order with the grim strength of military fortifications and adorned the city with a series of sumptuous edifices. In judging of the Verona palaces we must bear in mind that it was customary here, as at various other towns of the Venetian 'terra ferma', to adorn the façades with paintings. Traces of this may be seen near San Fermo, by the Porta Borsari, in the Piazza delle Erbe, and elsewhere. — The earlier Veronese PAINTERS of the second half of the 14th cent. were superior especially in colouring to the Florentine school of Giotto. The chief of these masters was *Altichiero*, to whom is ascribed the fresco in Sant'Anastasia (p. 302), the only monument of the period in Verona (other frescoes in Padua, see pp. 336, 337). A follower of Altichiero was *Martino da Verona* (p. 308), who was influenced by Giotto also. A new period of importance began about 1420 with the work of *Stefano da Zevio* (b. 1393), an artist partly of northern origin and greatly influenced by the French miniature painters, and of *Ant. Pisano*, surnamed *Pisanello* (ca. 1395-1455), celebrated also as a medallist, who worked chiefly in Mantua, Ferrara, and elsewhere. After them came *Liberale da Verona* (1451-1536), especially noteworthy for his miniatures, *Domenico Morone* (b. 1412), *Girolamo dai Libri* (1474-1556), *Francesco Morone* (1474-1529), the greatest of this group, *Francesco Caroto* (1470-1546), and *Paolo Morando*, surnamed *Cavazzola* (1486-1522). *Bonifazio dei Pitati* (1487-1553), though a native of Verona, flourished entirely in Venice. On the other hand *Paolo Caliari*, surnamed *Veronese* (1528-88), also resident in Venice, owed his artistic development to the influence of his native place. — In the history of SCULPTURE Verona likewise holds a place of some importance, as is evidenced by the Romanesque reliefs on the doorway of the Cathedral and on the façade of San Zeno, the font of San Giovanni in Fonte, and the Gothic equestrian monuments of the Scaligers.

Comp. 'The Story of Verona', by the *Hon. Alethea Wiel* (1902).

a. Quarters on the Right Bank of the Adige.

The *PIAZZA DELLE ERBE (Pl. E, 3), the ancient forum, now the fruit and vegetable market, is one of the most picturesque squares in Italy. In the centre rises the *Capitello*, sometimes erroneously called the *Berlina* (pillory), a canopy borne by four columns, dating in its present form from the 16th cent. and formerly used for the elections of the Signori and the Podestà. To the N. of it is a *Fountain* (1368), with the so-called Madonna Verona, an antique marble statue from Rome (head and arms restored in the middle ages). The *Marble Column* (1523) at the N. end of the piazza bears the lion of St. Mark (comp. p. 297), restored in 1886.

The brick building on the W. side, at the corner of the Via Pellicciai, is the *Casa dei Mercanti*, dating from 1301, but rebuilt in 1878 and now the Chamber of Commerce. On the N. side rises the magnificent *Palazzo Trezza* (formerly *Maffei*), built in the baroque style in 1668, with a curious spiral staircase. The lofty *Torre del Gardello* (1370), to the left in the Vicolo Monte, served as a clock-tower until 1810. The *Casa Mazzanti*, at the corner to the right, on the Corso Sant'Anastasia (p. 302), was originally built by the Scaligers, but was restored in 1535. It is adorned with frescoes by Alberto Cavalli, an imitator of Giulio Romano; at the back, in the Via Mazzanti (p. 301), is an ancient outside staircase.

Passing through an archway in the Via Costa, between the Domus Nova and the Torre del Comune (see below), we enter the handsomely paved —

*PIAZZA DEI SIGNORI OR PIAZZA DANTE (Pl. E, F, 3), the old name of which recalls the Scaligers. On its W. side, between Via Costa and the Volto Barbaro, rises the so-called *Domus Nova*, erected in the 13th cent. as the residence of the Podestà and the judges but rebuilt in 1659. Above the gateway of the courtyard is a fine baroque coat of arms. — The group of buildings on the S. side, at the corner of the Piazza delle Erbe, is the *Palazzo del Comune* or *Pal. della Ragione* (p. 172), the old Municipio founded in 1193. Its main façade is of the Renaissance period (1524), but the rest of the exterior was modernized at the beginning of the 19th cent. by Gius. Barbieri. In the court (*Mercato vecchio*), which contains a grand flight of steps in the Gothic style (1446-50), is the entrance to the *Torre del Comune* (272 ft. high), said to have been erected in 1172 but altered in 1448 (fine view; adm. 50 c.; laborious ascent). — Farther on, beside a battlemented tower of the Scaligers, is the former *Palazzo del Capitano* (p. 334), now law courts (Tribunal), originally a residence of the Scaligers but altered in 1530-31. The Porta dei Bombardieri (1687), in the court, is in a florid baroque style. — On the E. side of the piazza is the *Prefettura*, also a former residence of the Scaligers (13th cent.), altered in the 16th cent. for the use of the Podestà; the fine portal is by Sanmicheli. — On the N. side stands the —

**Palazzo del Consiglio*, or *Old Town Hall*, usually called *La Loggia*, one of the finest early-Renaissance buildings in N. Italy, erected in 1476-93, probably from designs by *Fra Giocondo*, and restored in 1873. By the door are two fine bronze statues by *Girol. Campagna*, representing the Annunciation. Over the door is the inscription, placed here by the Venetians: 'Pro summa fide summus amor 1592'. Above are statues of celebrated ancient Veronese: Cornelius Nepos, Catullus, Vitruvius, the younger Pliny, and Æmilius Macer, the poet and friend of Virgil. On the wall are busts of famous modern Veronese. On the upper floor (custodian in the court) is the Sala del Consiglio Provinciale, with old frescoes (ca. 1600), one of which represents the submission of Verona to the Venetians and gives an early view of the Piazza delle Erbe.

The entrances to the Piazza dei Signori are spanned by archways. Above the arch next the Loggia, behind the monument to *Dante* (1865), is a statue of the physician and poet *Girol. Fracastoro* (d. 1553) by Danese Cattaneo (1559). In the W. corner is a statue of *Scipione Maffei*, the historian (1675-1755), by G. A. Finali (1756); behind it, in the Via Mazzanti (p. 300), is a picturesque *Well Head* (puteale) of 1478.

The Via Santa Maria Antica, the passage adjoining the Tribunal, leads to the ancient church of *Santa Maria Antica* (restored in the original style), with Romanesque campanile, and the imposing

***Tombs of the Scaligers** (*Scaligere*; Pl. F, 3), the stern Gothic forms of which immortalize the masculine genius of the dynasty. The ladder (scala), their crest, often recurs on the elaborate Gothic railings.

Over the church-door are the sarcophagus and a copy (original in the Museo Civico) of the equestrian statue of *Can Grande I. della Scala* (d. 1329); adjoining it, the wall-monument of *Giovanni della Scala* (d. 1350) and the sarcophagus of *Mastino I.* (d. 1277). Next to the Piazza dei Signori is the monument of *Mastino II.* (d. 1351), another sarcophagus with canopy and equestrian statue. The similar monument at the opposite corner of the street, executed by *Bonino da Campione* (much restored in 1904) for *Can Signorio* (d. 1375) during his life-time, is embellished with statues of Christian heroes and virtues. The sarcophagi between these, bearing the same crest, have no names. (The custodian lives in a house to the right of the church; fee 25 c. each person.)

We now proceed to the N. to the CORSO SANTA'NASTASIA, at the E. end of which rises the Dominican church of ***Sant'Anastasia** (Pl. F. 2), a Gothic edifice erected about 1290-1323 and 1422-81. It has an unfinished brick façade with a portal in marble, on the right side of which are two reliefs of 1436, representing the Preaching and Death of St. Peter Martyr; the fresco in the lunette dates from the 14th century.

The INTERIOR, borne by 12 columns, is remarkable for boldness and symmetry of proportion; the late-Gothic decoration of the vaulting dates from 1137, the elaborate altars from the 15-18th centuries. On the first columns to the left and right are 16th cent. holy water basins supported by hump-backed dwarfs, the so-called 'Gobbi di Sant' Anastasia'. By the first altar to the right is the monument of the Genoese doge Giano Fregoso (d. 1529), afterwards a Venetian general, by *Danese Cattaneo* (1565). Above the 3rd altar, which is adorned with exquisite early-Renaissance ornamentation, is a fresco of the Entombment, by *Liberale da Verona*. The frame-work of the 4th altar is an imitation of the ancient Arco dei Gavi beside the Castel Vecchio, removed in 1805; altar-piece, St. Martin by *Caroto*. — In the next small chapel, above the wall-tomb of Giancesello de Folgaria (d. 1425), are an Entombment of the 15th cent., a wooden crucifix of the 15th cent., and a fine iron lamp. — In the right transept are a fine early-Renaissance altar, with paintings of St. Paul by *Cavazzola*, and a Madonna with saints by *Girolamo dai Libri*, in a tasteful frame. — In the second chapel of the choir, on the right (locked), above the tomb of Fed. Cavallo (d. 1396), is a *Fresco by *Altichiero*, Knights of the Cavalli family kneeling before the Virgin. The adjoining Capp. Pellegrini (on the left) contains *Terracotta reliefs from the life of Christ by a N. Italian artist of the early-Renaissance (admirable kneeling figure of the donor, to the right of the Descent from the Cross). On the outside, above the arch at the entrance, is a fresco of St. George and the dragon (the principal figure much damaged), by *Pisanello*. — In the choir, to the left, is the painted *Tomb of General Sarego, probably by *Rosso* of Florence (p. 572; 1424-29). Behind the high-altar are some fine early-Renaissance stalls. — In the adjoining Cappella Lavagnoli (left) are frescoes, by *Benaglio*, the Miraculous Draught of Fishes, the Crucifixion, and Christ preaching by the Lake of Galilee (Lago di Garda in the background). — The left transept contains frescoes by *Boninsegna* and *Stefano da Zevio*, and a picture by *Liberale da Verona*, Assumption of Mary Magdalen, with SS. Catharine and Juliana. — Above the 4th altar (from the entrance) in the left aisle, Descent of the Holy Ghost by *Nicc. Giolffino* (1518); above is the same subject 'al fresco' by *Michele da Verona*. At each side are four statues of saints. Over the 2nd altar,

Christ with SS. Erasmus and George, by *Giolfino*. Over the 1st altar painted sculptures by *Michele da Verona* (about 1500).

To the left of the church, over a gateway, is the marble sarcophagus of Count Guglielmo da Castelbarco, the Scaligers' friend (p. 24); behind are three others (14-15th cent.). — The church of *San Pietro Martire*, formerly *San Giorgetto dei Domenicani*, contains a curious allegorical fresco by Giov. Maria Falconetto: Madonna enthroned with kneeling Teutonic knights (1514); key at the adjacent Collegio Provinciale. — We now proceed to the N. through the Via Liceo and the Via Duomo to the —

Cathedral (*Duomo*; Pl. F, 1, 2), a Romanesque structure of the 12th cent., the nave and the Gothic windows of the façade dating from the 15th. Behind the columns and griffins of the handsome portal are Roland and Oliver, the paladins of Charlemagne, in rough relief, executed according to the inscription by *Nicolaus* (1135). On the outside of the apse are pilasters with an architrave, in the antique style. Beside the cathedral rises an unfinished campanile, designed by *Sanmicheli*, resting upon an ancient basis.

The INTERIOR consists of nave and aisles, with eight red marble pillars. The walls adjoining and above the first three altars on the right and left are adorned with decorative paintings by *Falconetto* (1503). Above the rood-loft, designed by *Sanmicheli*, is a bronze crucifix by *Giambattista da Verona*. The Adoration of the Magi, over the 2nd altar to the right, is by *Liberale da Verona*, with wings by *Giolfino*. At the end of the right aisle is the Tomb of St. Agatha, a Gothic monument of 1353 enclosed in beautiful Renaissance frame-work (1508). In the choir are frescoes from the life of the Virgin, executed by *Franc. Torbido* from drawings by *Giulio Romano*. — Over the 1st altar on the left, *Assumption by *Titian* (ca. 1525; frame by *Sansovino*).

To the left of the choir a corridor leads to SAN GIOVANNI IN FONTE, the ancient baptistery, of the 12th cent.; excellent Romanesque reliefs on the font (12th cent.); to the right of the choir, Madonna enthroned with two saints and donor, altar-piece by *Caroto* (1513). — In the Romanesque *Cloisters*, on the N. side of the church, is an early-Christian mosaic (covered; 30 c. to the custodian).

On the N. side of the Piazza del Duomo (No. 19) is the PALAZZO DEI CANONICI (Pl. F, 1), containing the *Biblioteca Capitolare* with its precious MSS., among which Niebuhr discovered the Institutes of Gaius in 1816 (adm. in the forenoon).

In the Piazza Vescovado, behind the cathedral, is the VESCOVADO (Pl. F, 1), or bishop's residence, with a Renaissance façade (1502) and a chapel containing three paintings by *Liberale da Verona*, a Madonna by *Morone*, and a Raising of Lazarus by *Caroto* (1531). — The neighbouring bridges *Ponte della Pietra* (Pl. F, G, 2; p. 311) and *Ponte Garibaldi* (Pl. E, 1; p. 312) lead to Veronetta.

We now follow the Stradone Duomo and the Via Sant' Eufemia to the W. At the end of the latter rises the church of Sant' Eufemia (Pl. E, 2, 3), a Gothic structure of the 13-14th cent., with Madonnas by *Moretto* (1st altar on the left; restored) and *Dom. Brusasorci*

(3rd altar on the right) and *Frescoes (story of Tobias etc.), by *Caroto* (in the Capp. Spolverini, to the right of the choir; much injured).

A little to the S. of Sant' Eufemia is the CORSO PORTA BORSARI, which begins at the Piazza delle Erbe and leads to the **Porta dei Borsari** (Pl. D, 3), a town-gate erected under Emp. Gallienus, A. D. 265, in the later Roman style; the entablature has disappeared.

To the W. this street is prolonged by the CORSO CAVOUR (Pl. D, C, 3), once a chief thoroughfare of Verona, with several handsome palaces. To the right (No. 2) is the baroque *Palazzo Carlotti* (1665); to the left the Renaissance *Palazzo Scannagatti* (16th cent.; now the Banca d'Italia; Pl. D, 3). Opposite (No. 10) is the Gothic *Palazzo Pozzoni*. Farther on, to the left, in a small piazza, is the church of *Santi Apostoli* (Pl. D, 3), with a very ancient tower and a Romanesque apse; below it is the church of *Santa Teuteria*, founded in the 8th century. — Also on the left (No. 19) is the handsome **Pal. Bevilacqua*, by Sanmicheli (1530), a technical institute since 1905. — Opposite is the small church of **San Lorenzo** (11th cent.?), a Romanesque edifice, with round towers on the façade. The interior, restored in 1896-98, has galleries supported alternately by pillars and columns and contains remains of old frescoes.

Farther on, on the right, are the *Pal. Portalupi*, by Gaet. Pinter (1802-4; No. 38), and the *Pal. Canossa*, by Sanmicheli (1530-37; No. 44). The latter has a fine portico and colonnaded court, with an attica added in 1770; the main saloon on the upper floor has a large fresco in the vaulting by Giov. Batt. Tiepolo (Ascent of Hercules to the Temple of Fame).

The neighbouring Piazzetta di Castel Vecchio (Pl. C, 3) affords a picturesque view of the imposing pinnacled *Bridge* (1354-55) which connects the **Castel Vecchio** (Pl. C, 3), the castle of Can Grande II. (14th cent.), now a barrack, with the Borgo Trento on the left bank of the Adige (open to passengers during the day).

From the Castello to *San Zeno*, see p. 306. The Stradone San Bernardino leads to the W. to *San Bernardino* (p. 306), while the Corso is prolonged to the S.W. to the *Porta del Palio* (p. 305).

To the S. of the Corso Cavour, and connected with it by several lanes, lies the busy PIAZZA VITTORIO EMANUELE (Pl. D, 4; 'corso' in the evening), still usually called *Piazza Brà* (from 'pratum', meadow), with an equestrian *Statue of Victor Emmanuel II.* On the N. side of the piazza is the *Pal. Malfatti* (formerly *Pal. Guastaverza*), by Sanmicheli.

On the E. side of the piazza rises the famous Roman ***Amphitheatre** (*Arena*; Pl. D, 4), erected under Diocletian about A. D. 290, and known in German lore as the abode of Dietrich (Theodoric) of Bern (p. 299). It was 105 ft. in height, 167 yds. long, and 134 yds. wide. Since the earthquake of 1814 the only remains of the outer wall ('ala') with its three stories are four arcades on the N. side.

Around the INTERIOR (entr. from the W. side by arcade No. V; adm. 1 fr., Sun. free; closed at sunset; guide superfluous) rise 43 tiers of steps of grey or reddish-yellow limestone (gradually restored since the end of the 16th cent.), on which about 25,000 spectators could sit. Fine view from the highest steps. Two doors at the ends of the longer diameter afforded access to the arena itself (83 by $48\frac{1}{2}$ yds.).

On the E. side of the Amphitheatre, in the Piazza Mura Gallieno, a fragment of the *Late-Roman City Wall* has been preserved.

Adjoining the Amphitheatre on the S.W. stands the *Municipio* (Pl. D, 4; formerly a guard-house), erected in 1836-38 in the classicist style by Gius. Barbieri.

The wide VIA PALLONE, beginning behind the Municipio, leads to the S.E., skirting the wall of the former *Citadel* of the time of Gian Galeazzo Visconti (p. 299; now used as barracks), to the *Ponte Aleardi* (Pl. E, 6; toll 2 c.) and the *Cimitero* (p. 309). — Immediately to the left, at the corner of Via Scipione Maffei, is the *Palazzo Da Lisca* (formerly *Pal. Ridolfi*; Pl. D, 5); it contains in the saloon a famous fresco by Dom. Brusasorci, representing the Entry into Bologna of Charles V. and Clement VII. (p. 471).

A little to the S. of the Via Pallone, on the Campo di Fiera (Pl. D, E, 5, 6; horse-market), which occupies the site of a Franciscan monastery, is a modern Romanesque cloister (1899; adm. 50 c.) containing a mediæval trough called the *Tomba di Giulietta*, or '*Tomb of Juliet*'. The whole scene is prosaic and unattractive. Shakespeare's play of '*Romeo and Juliet*' is founded on a romance by the poet Luigi da Porto. A monument to Shakespeare, by Renato Cattani, was erected here in 1910. The house of the Capuletti, Juliet's parents, see p. 307.

The W. side of the Piazza Brà is occupied by the *Gran Guardia Vecchia* (Pl. D, 4), or old guard-house, begun in 1610-14 by Dom. Curtoni but not completed until 1821. Adjacent are the *Portoni della Brà*, an old gateway with a tower, probably another fragment of Gian Galeazzo's fortifications.

In the courtyard of the *Teatro Filarmonico*, built by Franc. Bibiena in 1716 and rebuilt in 1760, is the MUSEO LAPIDARIO MAFFEIANO (Pl. C, 4), founded by Scipione Maffei (p. 301), containing Etruscan, Greek, Roman, early-Christian, and mediæval inscriptions, interesting antique sculptures (under the porticus of the theatre to the left, on the wall, 728. Æsculapius and Hygieia, an Attic votive relief, 4th cent. B.C.), and columns of the Lombard ciborium mentioned on p. 289. Visitors enter by the iron gate (adm. 50 c.; open 8-7 on week-days, 8-2 on Sun., in winter 9-3 or 10-2).

Passing through the Portoni we reach the CORSO VITT. EMANUELE (Pl. C, B, 4, 5), in which is a statue of *Michele Sanmicheli*, 'grande nella architettura civile e religiosa, massimo nella militare'. At the end of the Corso rises the handsome *Porta Nuova* (Pl. B, 6), by Sanmicheli. Outside this gate are the *Stazione Porta Nuova* (p. 297) and the *Canale Industriale*, or Adige Canal, completed in 1888, with several factories.

From the Porta Nuova an avenue leads to the N.W. to the **Porta del Palio* (formerly *Porta Stupa*; Pl. A, 4), built by *Sanmicheli*, and admired by Goethe. — We now follow the Stradone di Porta Palio and (left) the Vicolo San Bernardino to —

San Bernardino (Pl. A, 3), a Franciscan church of 1451-66. We enter from the E. angle, through the pretty cloisters. Above the door to the left of the church is a fresco, St. Bernardino, by *Cavazzola* (if the church-door be closed, ring in the corner to the left).

INTERIOR. 1st chapel on the right: Frescoes of legendary subjects by *Giolfino*. — 2nd altar on the right, Madonna enthroned, with SS. George and Jerome, by *Franc. Buonsignori* (1488). — 5th chapel: on the altar-wall, copies from *Cavazzola* (originals in the Museo Civico); above, *Crucifixion with the Virgin and St. John, an early work by *Fr. Morone* (1498); on the left, Christ parting from his mother by *Caroto*, and three paintings from the Passion by *Giolfino*. — At the end to the right is the **Cappella Pellegrini*, by *Sanniceli* (1557, restored 1793), with beautiful Renaissance decoration. — In the choir, to the left, Madonna enthroned, with saints, by *Benaglio*. — Organ of 1481. On the organ-doors are SS. Bernardino and Francis, and (over the portal) SS. Bonaventura and Lodovico, by *Fr. Morone*. — The CLOISTERS and one of the chapels contain frescoes by *Giolfino* (early works). — In the REFECTORY of the monastery, formerly the library, frescoes by *Dom. Morone*, accessible only from the street.

In the poorer N.W. quarter of the town, reached hence by the Vicolo San Bernardino or from the Castel Vecchio (p. 304) by following the embankment on the Adige, with its fine views (tramway, see p. 298), lies the quiet Piazza San Zeno with the church of ***San Zeno Maggiore** (Pl. A, 2), the finest Romanesque building in N. Italy. The interior of this flat-roofed basilica, which dates from the 11th cent., is supported by alternate columns and pillars. The nave and the noble façade were altered after 1138, the choir was rebuilt in 1386-98, and the whole building restored since 1870.

The PORTAL, the columns of which rest on lions of red marble, is embellished with Romanesque reliefs of Scriptural subjects by *Nicolaus* and *Guilelmus* or *Wiligelmus* (1139). Below, to the right, the Arian heretic Theodoric, as a wild huntsman, is speeding headlong to the devil; to the left are jousting scenes (also badly damaged). At the top of the door-posts are the twelve months. The doors are covered with rude bronze reliefs from the Bible and the life of St. Zeno, probably the work of German artists (11-12th cent.).

In the INTERIOR the curious wooden ceiling of the nave (14th cent.) and the elaborate frescoes in the aisles (12-13th cent.) should be noticed. On the entrance-wall is a fine Gothic crucifix. In the corner to the right, an ancient octagonal font; behind it, a fresco of St. Zeno (14th cent.). The holy-water basin, by the 1st column on the right, rests on an inverted antique capital; opposite is an ancient porphyry vase. — At the end of the right aisle, before ascending to the choir, we see on the right an altar between two columns of brown marble, resting upon a lion and a bull. — On the *Choir Screen* are marble statues of Christ and the Apostles (ca. 1200), still retaining traces of colouring. On the wall below are ornaments and figures of animals in coloured low relief. In the choir, to the right, is a painted marble figure of St. Zeno (d. 380), a fisherman and afterwards Bishop of Verona, ascribed to the 9th century. Gothic choir-stalls. Beside the high-altar, to the right, is an admirable *Picture (covered; best light in the early morning) by *Mantegna* (1459): Madonna enthroned, with angelic musicians and saints; on the left, SS. Peter, Paul, John, and Augustine; on the right, SS. John the Baptist, Gregory, Lawrence, and Benedict, in solemn attitude and full of individuality, with remarkably rich accessories. (The predella pictures are copies.) — The spacious CRYPT contains the bronze reliquary of St. Zeno, designed by the brothers *Spazzi* (1889).

On the S. side of the façade rises a slender Romanesque *Campanile* (11-12th cent.). The massive *Tower* on the N. side, with its Ghibelline battlements (p. 562), and the *Cloisters* (altered in the 14th cent.), with graceful, partly Gothic, double columns, are the last relics of a Benedictine convent (suppressed in 1770) repeatedly inhabited by the mediæval German emperors on their expeditions to Rome. On the top floor of the tower are some interesting late-Romanesque wall-paintings (fee to the sacristan, 50 c.).

To the N.W. of San Zeno is the *Porta San Zeno* (Pl. A, 1), erected in 1540 by Sanmicheli.

We now return from the Piazza Brà (p. 304) to the N.E. to the Piazza delle Erbe by the narrow VIA MAZZINI (Pl. D, E, 4, 3), the chief thoroughfare of the city.

In the Via Scala, one of the S. side-lanes of the Via Mazzini, is the church of *Santa Maria della Scala* (Pl. E, 3), with an early-Renaissance portal.

On the left side of the VIA CAPPELLO (Pl. E, 3), to the S. of the Piazza delle Erbe, is an old house (13th cent.; No. 7), now belonging to the town (tablet), said to be that of Juliet's parents (Capuletti; p. 305). The street then takes the name of VIA SAN SEBASTIANO (Pl. E, F, 3, 4), in which, adjoining the church of *San Sebastiano*, is the *Biblioteca Comunale* (open in winter 9-3 and 6-9, in summer 9-4, on Sun. and holidays 9-12), founded in 1792, and containing numerous records.

In the VIA LEONI (Pl. F, 4), the prolongation of the same street, on the left, beyond No. 3, is the *Arco dei Leoni*, part of a Roman double gateway, supposed to be coeval with the *Porta dei Borsari* (p. 304), but of superior execution, bearing an inscription partially preserved. Behind it are remains of a still older arch.

Near this is the double church of **San Fermo Maggiore* (Pl. E, F, 4), erected in the Romanesque style in 1065(?)–1143 by the Benedictines; the upper church, with the exception of the campanile and two apses, was rebuilt in the Gothic style about 1313 by the Franciscans. The interesting façade is decorated with brick and marble. On the left side of it is the sarcophagus of Aventino Fracastoro (d. 1368), physician of Can Grande I.

The INTERIOR, entered by the left side-door (visitors knock) has no aisles. Fine old roof in larch-wood. Above the main entrance is an early Veronese fresco (14th cent.) of the Crucifixion. Adjacent, on the left wall, is the monument of the Brenzoni, with sculptures by *Rosso* (p. 302; 1420); above is a fragment of a fresco by *Pisanello*, the Annunciation. — Over the side-entrance on the left, fresco of the Crucifixion (14th cent.); in the chapel to the left, Altar-piece by *Caroto* (1528), Madonna, St. Anna, and the Child with four saints. In the adjoining space, behind a railing, is the monument of the physician Gir. della Torre, by *Riccio* (the bronze reliefs, now in the Louvre, are here replaced by copies). — Chapel on the left of the choir, St. Anthony with four other saints, by *Liberale da Verona*. — 3rd altar on the right in the nave, Trinity, Madonna in clouds, Tobias and the angel, and a saint, by *Franc.*

Torbido. — In the 2nd chapel is the elaborate tomb of the jurist Barnaba da Morano (d. 1412), by *Ant. da Mestre*, close to the Gothic marble pulpit (1396) presented by him. The fragmentary frescoes adjoining this chapel (Last Judgment and legendary scenes, such as the meeting of the three living and the three dead) and the frescoes on the pulpit (Elijah in the Fiery Chariot, Moses before the Burning Bush, etc.) are by *Martino da Verona* (p. 300).

From the sacristy we descend to the LOWER CHURCH, an interesting Romanesque basilica supported by piers, formerly reached by means of eight stairs.

b. Left Bank of the Adige (Veronetta).

The Via Leoni ends at the iron **Ponte delle Navi** (Pl. F, 4), which was erected in 1893 on the site of two stone bridges destroyed by inundations of the Adige in 1757 and 1882. It affords a good survey of the choir and transept of San Fermo, and also up the river to the Castello San Pietro (p. 312).

Just below the bridge, on the Lungadige Porta Vittoria, is the *PALAZZO LAVEZZOLA POMPEI (Pl. F, 5), which was erected by *Sanmicheli* about 1530 and became the property of the town in 1833. Since 1854 it has contained the **Museo Civico** (open in summer 9-4, in winter 9-3, adm. 1 fr.; on holidays from 10 a.m., free; visitors ring), which was enlarged and rearranged in 1904-10. Director, Dr. Ant. Avena.

GROUND FLOOR. In Room I, to the right of the entrance, is a Museo del Risorgimento (p. 176). Room II. Roman antiquities from the bed of the Adige and the province of Verona (in the centre, a leaden coffin; in the window-cabinet, surgical instruments). — Room III. Prehistoric antiquities from the lake-dwellings of the Lago di Garda, from the province of Verona, and from the Euganean hills; collection of vases. — Room IV. Ethnographical collections from Japan, Eritrea, and elsewhere. — Court I. Plaster casts of modern sculptures; also, in the centre, the weather-beaten equestrian statue of Can Grande I. (p. 302). In the passage into the II. Court, Mediæval sculptures and architectural fragments. The adjacent room on the right contains natural history collections (fine fossils from Bolca, p. 313). — Court II. Roman altars, tombstones, architectural fragments, and marble sculptures. — From the vestibule we ascend to the left to the —

FIRST FLOOR, with the ***Pinacoteca** or picture-gallery (over 2000 pictures), containing a splendid collection of works of the Veronese school. Good catalogue (1910; 3 fr.). — On the staircase are frescoes. — Room III. On easels: 90. *Pisanello* (?), Madonna in a rose-garden; 359. *Stefano da Zevio*, Same subject; 838. *Liberale da Verona*, Marriage-chest of the Sambonifacio family, with the triumph of Chastity and Love. On the entrance-wall: *Franc. Buonsignori*, 148. Madonna (1483), 271. Madonna enthroned, with SS. Onuphrius, Jerome, Christopher, and a bishop (1484). — Room IV. 219, 2062. *Nicc. Giolfino*, Madonna in the clouds, with saints; *Liberale da Verona*, 430. Adoration of the Child, 176. Adoration of the Magi, 377. Descent from the Cross, 798. St. Sebastian (on an easel). — Room V. *Francesco Caroto*, 119. Madonna, 300. Christ washing the disciples' feet, with the Madonna and David in the clouds, 251. St. Catharine, 114. Holy Family (under *Giulio Romano's* influence), 260. Adoration of the Child, *313. Tobias with the three archangels (on an easel); *Girol. dai Libri*, 253. Baptism of Christ, 252. Madonna enthroned, with SS. Rochus and Sebastian, *333. Madonna in clouds, with SS. Andrew and Peter (1533), *339. Holy Family with Tobias and the angel (fine land-

scape; 1530), 290. Adoration of the Child, with richly detailed landscape. — Room VI. *Franc. Morone*, 259. St. Catharine and the donor, 305. Christ washing the disciples' feet, *330. Trinity with John the Baptist and Mary (early work), *182. Madonna (on an easel); *Cavazzola*, *298. Christ and St. Thomas, with Descent of the Holy Spirit and Ascension in the background, *335. Madonna with angels, saints, and donor (1522), from San Bernardino, the master's last work, recalling the school of Ferrara in its colouring, Five scenes from the Passion, also from San Bernardino, 1517 (394. Bearing of the Cross, 303. Scourging of Christ, 308. Christ crowned with thorns, *390. Gethsemane, *392. Descent from the Cross, with the Adige and the Castello San Pietro in the background). — Room VII, to the right of R. V. 3. *Franc. Torbido*, Madonna; 244. *Ant. Badile* (teacher of Paolo Veronese), Madonna enthroned, with SS. Peter, Andrew, and John, in the background the Piazza dei Signori (1544). — On the right is a passage (VIII) containing miniatures by *Liberale da Verona*, *Girol. dai Libri*, and others, and leading to Room IX, in which are pictures from village churches in the province of Verona. — Room X, adjoining on the right. *Paolo Veronese*, 31. Baptism of Christ (studio-piece), 243. Madonna enthroned, with two saints and the donors, *267. Portrait of Pasio Guarienti (an early work; 1556), 245. Entombment. — We pass through R. IX to Room XI: 13. *Paolo Farinato*, Christ brought before the people by Pilate. — We return to R. IX and turn to the left into Room XII, with works by unimportant Veronese artists (16-18th cent.). — The staircase to the right leads to Rooms XIII-XV, containing modern sculptures and paintings. In R. XIV: 1249. *Angelo dall'Oca Bianca*, The cruel woman. In R. XV: 1345. *Mosè Bianchi*, Chioggia; 1262. *P. Fragiaco*, Venetian lagoon; 1365. *Franc. Sartorelli*, San Francesco del Deserto (p. 415); 2053. *Ang. dall'Oca Bianca*, All Saints' Day (on an easel). — We descend the staircase to Room XVI, with works by Venetian masters (15-18th cent.). On a screen: 222, 223, 225, 959, 960. *Franc. Guardi* (p. 352), Views in Venice; 749. *G. B. Tiepolo*, Sketch for a ceiling-painting; to the right, 51. *Titian*, Portrait; to the left, 87. *Mantegna*, Holy Family (studio-piece); *365. *Iac. Bellini*, Crucifixion (restored). On easels: 306. *Iac. Bellini* (?), St. Jerome; *351. *Carlo Crivelli*, Madonna with angels (an early work); *77. *Giov. Bellini*, Madonna (an early work). — Room XVII. 1143, 1144. Views in Verona (18th cent.). — Room XVIII (Italians of various schools). To the right, 780. *Bern. Strozzi*, Portrait; 155. *Franc. Francia*, Holy Family; to the left, *194. *Bern. Cavallino* (of Naples), Christ and the Woman taken in adultery. By the exit, 34. *Pietro Perugino*, Adoration of the Child. — Room XIX (foreign schools). 104. *Style of Altdorfer* (here ascribed to *M. Feselen*), Portrait of the Vicar Kolb; 830. *Jac. Jordaens*, Susannah and the Elders (on an easel). — Rooms XX & XXI contain frescoes. In R. XX: 513. *Altichiero* (?), Crucifixion. In R. XXI: 326. *Giov. Batt. Zelotti*, Allegory of music; no number, *Franc. Morone*, Baptism of Christ, with medallions of the Evangelists.

The adjoining *Cappella Pompei*, a fragment of the church of Santa Maria della Vittoria Nuova, contains frescoes by Franc. Morone, God the Father and the Four Evangelists (key at the Museum).

To the S. of the *Porta Vittoria* (Pl. E, 5; 1838) is the *Cimitero* (Pl. F, 6), laid out on a grand scale in 1828, with its cypress avenue and handsome gateway adorned with groups in marble by Spazzi; in the interior are Doric colonnades and a domed church. It is open till sunset.

Opposite the cemetery is the *Ponte Alcaudi* (Pl. E, 6), leading to the *Via Pallone* and the *Piazza Brà* (p. 304). — The avenue on the left bank of the Adige leads across the *Railway Bridge* (fine view) to the *Porta Nuova* (p. 305).

In the Via Venti Settembre, to the E. of the Ponte delle Navi, rises **San Paolo di Campo Marzo** (Pl. F, 5), with a façade by *Al. Pompei* (ca. 1763), who probably modernized the interior also. The church contains Madonnas with saints by *Girolamo dai Libri* (3rd altar to the right), *P. Veronese* (right transept), and *Buonsignori* (to the left); over the high-altar, Madonna between SS. Paul and Peter by *Giov. Caroto*.

Farther to the E. is the Vicolo Fiumicello, leading to the left along a brook to **Santi Nazzáro e Celso** (Pl. H, 4), an originally Gothic church rebuilt in the Renaissance style in 1464-83.

In the right transept, on the right, two *Paintings on panel, John the Baptist, and SS. Benedict, Nazarius, and Celsus, by *Bart. Montagna*. A Pietà and St. Blaise with St. Juliana, in the sacristy, are by the same artist. In the choir are frescoes by *Farinato*. In the Cappella di San Biagio (left transept) is an altar-piece, Madonna and saints, by *Buonsignori* (1519), in a fine old frame (accessories by *Girol. dai Libri*, 1527); in the altar-niche, frescoes by *Bart. Montagna* (history of St. Blaise; much damaged); in the dome, faded frescoes by *Falconetto* (1493).

Hence we proceed to the N., through the Via Muro Padri, to the Via Giardino Giusti, No. 10 in which, to the right, is the entrance to the *Pal. Giusti* and the ***Giardino Giusti** (Pl. G, H, 3, 4), dating from the middle of the 16th cent. (adm. on week-days, 8-7.30 in summer, 10-5 in winter). Visitors ring at a gate on the right in the court (20-30 c. to the gate-keeper). This beautiful park contains numerous cypresses, some of them 400 years old and 130 ft. in height. The loftily situated view-terrace (ascent through the turret to the left above the central approach) commands a beautiful view of Verona, the distant Apennines, Monte Pizzocolo (p. 284), and Monte Guglielmo (p. 271; evening-light favourable).

Just short of the Pal. Giusti the Via Disciplina leads to the W. to **San Tommaso** (Pl. F, G, 3, 4), a brick structure of the 15th cent., which contains a fine altar-piece by *Girol. dai Libri*, SS. Sebastian, Rochus, and Job (last altar on the right).

A little to the N. of the Pal. Giusti, in the Interrato dell'Acqua Morta, the ancient canal that till 1895 separated the island of the Adige from Veronetta, lies the church of **Santa Maria in Organo** (Pl. G, 3), a foundation of the Lombard period, rebuilt by the Benedictines in the Renaissance style in 1481, with an unfinished façade designed by *Sanmicheli* (1592).

INTERIOR (if main portal is closed, try the side-door in the Via Santa Maria in Organo). In the nave are *Frescoes by *Franc. Morone*, representing (right) Adam and Eve, the Flood, Abraham's Sacrifice, Joseph sold by his Brethren, (left) Passage of the Red Sea, Moses receiving the Tables of the Law, David and Goliath, Elijah in the Fiery Chariot. Third altar on the left, Madonna and Child, with SS. Martin and Augustine and two angelic musicians, by *Franc. Morone* (1503); 4th altar on the left, Madonna with saints, by *Savoldo* (1533). Chapel to the left of the choir, fresco of the Resurrection by *Dom. Brusasorci*. The seats in front of the high-altar are embellished with landscapes by *Cavazzola* and *Brusasorci*. Behind it is a carved wooden candelabrum by *Fra Giovanni da Verona*, who belonged to the monastery of this church. *CHOIR STALLS with intarsia (views of the town above, ornamentation at

the sides and below), of 1499, by the same master. Chapel on the right of the choir: Ascension, Shower of manna, Passover, frescoes by *Giolfino*. In the right transept are an altar-piece (St. Francesca Romana) by *Guericino* (1639) and, on the wall in front, above, frescoes by *Cavazzola* (on the left St. Michael, on the right St. Raphael with Tobias). — The SACRISTY contains intarsias by *Fra Giovanni*; the elaborate wainscoting on the left is later; the ceiling and friezes, with half-length *Portraits of monks and saints, are by *Francesco Morone*.

From the end of the Via Santa Maria in Organo the Via San Giovanni in Valle ascends to the right to the ancient little church of SAN GIOVANNI IN VALLE (Pl. G, H, 2), mentioned as early as the 8th cent. and reconsecrated in 1164. It is a flat-roofed basilica, borne by columns with very early capitals. Over the entrance is a fresco of the Madonna by *Stefano da Zevio*, and in the crypt are two early-Christian sarcophagi. — The Vicolo Borgo Tascherio and the Via Redentore lead back to the Adige.

In the vicinity, above the Rigaste Redentore, on the W. slope of the *Colle San Pietro*, lies the *Roman Theatre (Pl. G, 2), dating from the time of Augustus and, next to the Amphitheatre, the most important building of antiquity in Verona. Known in the 10th cent. as the Palatium of Theodoric and occupied since the early middle ages by churches and private houses, this structure was inadequately explored by Andrea Monga in 1834-61 and finally laid bare by the municipality in 1904. Adm. 50 c.; entrance at Rigaste Redentore 2, where the objects which have been discovered are exhibited (Scavi Monga and Scavi del Comune).

By the S. parodos, the tunnel-like passage between the auditorium (cavea) and the stage-building (pulpitum), we reach the semicircular orchestra, with the remains of the old conduit (euripus). The extant remains of the stage-building, which is peculiar in having a semicircular termination, consist of huge fragments of wall in reticulated work (opus reticulatum) and a number of pillars, which supported the stage (scæna). The semicircular auditorium (diameter 113 yds.), on the slope of the hill, was divided into two parts (mæniana) by a passage (præinctio). The twenty rows of marble seats (gradus) of the lower part, divided into wedges by narrow staircases, have been partially restored. The southern-most of the two single staircases ascending to the præinctio is in particularly good preservation. Some of the supporting walls of the highest part of the auditorium, where the people of the lower classes were accommodated, have escaped destruction.

A double flight of outside steps, dating from 1697-1703, leads from the lower rows of seats in the theatre to the little church of *Santi Siro e Libera*, of the time of Berengarius I. (p. 299), with a Gothic façade (14th cent.). — The high wall to the left of this church, constructed of stones from the theatre, is a fragment of the convent of *San Girolamo* (15th cent.; of the Gesuati); the little church contains a fresco of the Annunciation by Franc. Caroto (1508).

Close by is the *Ponte della Pietra*, of which the two arches next the left bank are Roman, while the three others and the tower on the right bank date originally from the time of the Scaliger Alberto I. (1298), but were almost completely rebuilt in 1520.

Opposite the bridge we ascend a steep path with steps and then the Via San Carlo to the **Castello San Pietro** (Pl. G, 2; permission from the divisional commandant, Via San Tommaso), a barrack erected by the Austrians (1854) on the site of a castle of the Visconti, near which (beside the former church of San Pietro del Castello) Berengarius I. was murdered in 924. From the entrance and from the terrace of the barracks a splendid view may be enjoyed. — Another barrack was erected by the Austrians (1840) on the site of the *Castello San Felice* (Pl. I, 1), which Gian Galeazzo (p. 299) and the Venetians built of stones from the Amphitheatre.

In the Via San Carlo stands the church of **Santo Stefano** (Pl. G, 1), perhaps the original cathedral, of very early date (8th cent.?) but rebuilt in the 12th cent. as a Romanesque flat-roofed basilica with pillars; the raised choir and its ambulatory date from the 14th century. In the right transept is an altar-piece, Madonna in a glory, by *Franc. Caroto*; at the back of the choir is an old bishop's chair(?). The crypt contains bishops' tombs of the early middle ages. — Hence the Via Sant'Alessio leads to the W. to the Piazza San Giorgio.

The church of **San Giorgio in Braida**, or *San Giorgio Maggiore* (Pl. F, 1; entrance usually by a side-door on the N.), was rebuilt after 1477 and completed in the 16th cent. with the aid of *Sanmicheli*. The interior contains an admirable collection of well-preserved paintings by Veronese and Brescian masters.

W. wall, over the door: *Tintoretto*, Baptism of Christ; 1st altar on the left, *Franc. Caroto*, St. Ursula (1545); 3rd altar on the left, *Caroto*, SS. Rochus and Sebastian, with predella (centre figure of St. Joseph modern); above, The Apostles healing a demoniac, by *D. Brusasorci*; in the lunette, Transfiguration, by *Caroto*; 4th altar on the left, *Girolamo dai Libri*, *Madonna enthroned, between SS. Zeno and Lorenzo Giustiniani, with three angels with musical instruments at the foot (1526); 5th altar on the left, *Moretto*, *Madonna with holy women (1540), one of this master's best works, with delicate colouring in a silvery tone. At the sides of the organ and opposite, *Romanino*, Martyrdom of St. George (1540), originally the panel of an organ. — By the choir-pillars, *Caroto*, Annunciation. To the right in the choir, *Paolo Farinato*, Feeding of the Five Thousand (1603); to the left, *Fel. Brusasorci*, Shower of manna. High-altar-piece (covered): *P. Veronese*, *Martyrdom of St. George, a masterpiece, in which the horrors of the scene are mitigated by nobility of outline and richness of colour. — 4th altar on the right, *Fel. Brusasorci*, Madonna with archangels.

From this point we pass through the *Porta San Giorgio* (1525) and the adjoining grounds to the *Ponte Garibaldi* (Pl. E, 1; p. 303), near which are several bark-mills.

FROM VERONA TO COLOGNA, electric tramway in $1\frac{3}{4}$ - $2\frac{3}{4}$ hrs., starting outside the Porta Vescovo (comp. Pl. I, 5). — 2 M. **San Michele di Verona**, or **San Michele Extra**, the birthplace of the architect *Michele Sanmicheli* (p. 300), with the round church of *Madonna di Campagna*, said to have been built in 1559-61 from his plans (splendid Alpine view from the dome). About $1\frac{1}{2}$ M. to the N. rises the ruined castle of *Montorio* (13th cent.?). The tramway then passes *San Martino* (p. 322), *Caldiero* (p. 322), *Soave* (p. 323), *San Bonifacio* (p. 323), and *Lonigo*

(p. 323), at the W. base of the *Monti Berici*, and beyond the impetuous little *Guà*, reaches the little town of **Cologna Veneta**, with a handsome modern church containing an altar-piece by Bart. Montagna (1522). The campanile is a tower of the old 13th cent. castle of the Scaligers. The *Museo Civico*, in the Palazzo Comunale, contains Roman antiquities.

The vine-clad hills to the N. of Verona are the foothills of the **Altipiano dei Lessini**, or *dei Tredici Comuni*, a poorly watered plateau with extensive pastures, that stretches fan-shaped to the S. from the Gruppo di Posta, on the Austrian frontier. The inhabitants of the 'thirteen parishes', like those of the *Sette Comuni* (p. 329), are descendants of Bavarian and Tyrolese colonists who immigrated here after 1287 from the Germanic settlements near Vicenza. Their original dialect, a branch of Middle High German, is preserved only at *Giazza* and near *Campo Fontana*.

The beautiful **VAL PANTENA**, the W. main valley of the *Monti Lessini* and not included in the *Tredici Comuni*, is visited from Verona direct (diligence daily to Bellori in 2½, to Chiesanuova in 6 hrs.; carr. 10 fr.). The road leads viâ the villages of (3 M.) *Poiano* (the ancient *Pollianum*), *Quinto di Valpolicella*, whence a road diverges for the so-called Pantheon (a subterranean Roman nymphæum or temple) near *Santa Maria in Stelle*, *Marzana*, and (7½ M.) *Grezzana* (545 ft.), the chief place in the valley, with an interesting campanile (1213), to (11 M.) **Bellori** (1056 ft.; inn), where it forks. — The right branch leads to (20 M.) *Chiesanuova*, officially *Bosco Chiesanuova* (3620 ft.; Alb. Beccherle), the ancient *Friszollana* and now the largest village (2800 inhab.) of the *Tredici Comuni*, a favourite summer-resort of the Veronese and a good starting-point for mountain ascents (guide, Simone Faccio). To the N. a route leads to (3 hrs.) *Podesteria* (inn) and thence to the N.W. through the *Valbona* to (3 hrs.) *Ala* (p. 25). The direct pass through the *Vaio di Squaranto*, the central main valley of the *Monti Lessini*, to (2½ hrs.) *Velo* and (3¼ hrs.) *Giazza* (see below) is not specially recommended. — The left branch of the valley leads from Bellori to (ca. 9 M.) *Fosse* (3100 ft.), on the way to which we may visit the natural arch known as **Ponte di Veia* (1975 ft.), about 3 M. from Bellori. The adjacent caves do not repay a visit. From *Fosse* a steep and stony footpath descends to (1½ hr.) *Peri* (p. 25). An interesting pass leads from *Fosse* viâ *Coste* (3640 ft.), the *Passo della Liana* (4790 ft.), and the *Val Fredda* to (4 hrs.) *Ala* (p. 25).

The fertile and attractive **VALLE D'ILLASI**, the E. main valley of the *Monti Lessini*, is visited from *Caldiero* (p. 322), whence a steam-tramway runs to *Tregnago*. — 4½ M. *Illasi* (Alb. Dorizzi), the church of which contains a fine fresco by Stefano da Zevio (Madonna with angels). In the park of the adjacent Palazzo Pompei is a picturesque ruined castle (13th cent.). — 7½ M. *Tregnago* (1015 ft.; rustic inn) has a ruined castle of the 13th cent. and a small Romanesque church. — The road goes on thence viâ (10 M.) *Cogolo*, with a ruined castle, (11 M.) *Badia Calavena* (1540 ft.), and (15½ M.) *Selva di Progno* to (20 M.) *Giazza*. — From *Badia Calavena* a road leads to the E. to the villages of *Vestena Vecchia* (1605 ft.), near which are some massive basaltic columns, and *Vestena Nuova*: and thence another leads to the N.W. to (3½ M.) *Bolca* (2925 ft.), on the verge of the *Purga di Bolca* (3060 ft.; views), an ancient crater. The environs of *Bolca* are rich in fossils. — *Giazza* (2485 ft.; Inn), Germ. *Glietzen* or *Sützen*, is situated in the highest part of the *Valle d'Illasi*, here known as the *Valle di Revolto*. Excursions (guide, Dom. Gaule): viâ the (2 hrs.) *Osteria di Revolto* (4395 ft.: plain) to the *Passo Malera* or to the *Passo Pertica* (5010 ft.) and thence either to the N.W. through the *Valle di Ronchi* to *Ala* (p. 25), or to the N. to the (2¼ hrs.) top of the **Cima di Posta* (7180 ft.; guide necessary), the highest summit of the *Gruppo di Posta*; from the *Osteria di Revolto* to the E. viâ the (1½ hr.) *Passo della Lora*, or *Passo Tre Croci* (5630 ft.) to (2½ hrs.) *Recoaro* (p. 328).

From Verona viâ *Domegliara* to *Garda* and *Caprino*, see p. 289.

49. From Verona to Bologna (*Florence*) viâ Mantua and Modena.

8 $\frac{1}{2}$ M. TRAIN DE LUXE (Berlin to Naples; Egypt Express, p. 22) in 2 $\frac{1}{2}$ hrs. (fare 24 fr.); EXPRESS in 2 $\frac{1}{4}$ -3 $\frac{1}{4}$ hrs. (17 fr. 75, 12 fr. 45, 8 fr. 10 c.); ORDINARY TRAIN in 4-5 $\frac{1}{4}$ hrs. (16 fr. 15, 11 fr. 30, 7 fr. 30). — To Mantua (25 $\frac{1}{2}$ M.) in $\frac{3}{4}$ -1 $\frac{1}{4}$ hr. (fares 4 fr. 80, 3 fr. 35, 2 fr. 15 c.; express 5 fr. 25, 3 fr. 70, 2 fr. 40 c.); to Modena (63 $\frac{1}{2}$ M.) in 2-3 $\frac{1}{4}$ hrs. (fares 11 fr. 85, 8 fr. 30, 5 fr. 35 c.; express 13 fr. 5, 9 fr. 15, 5 fr. 95 c.); train de luxe in 1 $\frac{3}{4}$ hr. (17 fr. 60 c.).

Verona, see p. 297. The line traverses a rich plain. Near Mantua are fields of rice. Fine Alpine view. — 7 M. *Dossobuono* (220 ft.).

Dossobuono is the junction of the VERONA AND ROVIGO RAILWAY (62 $\frac{1}{2}$ M. from Verona, in 3 $\frac{1}{4}$ -4 $\frac{1}{4}$ hrs.). — 29 M. *Cerea* (p. 321). — 33 $\frac{1}{2}$ M. *Legnago* (50 ft.), a town of 2700 inhab., temporarily fortified by the Austrians after 1815 to defend the passage of the Adige, is also a station on the Mantua and Monselice line (p. 321). — 62 $\frac{1}{2}$ M. *Rovigo*, see p. 458.

11 M. *Villafranca di Verona* (175 ft.; Alb. del Sole), a small town with 5000 inhab., where the preliminaries of a peace between France and Austria were concluded on 11th July, 1859, after the battle of Solferino. About 3 $\frac{1}{2}$ M. to the N.W. of Villafranca and 5 M. to the S.W. of Sommacampagna (p. 260) lies *Custoza*, where the Italians were defeated by the Austrians in 1848 and 1866 (charnel-house).

23 M. *Sant' Antonio Mantovano*. The train passes the *Citadel of Mantua* and crosses the *Ponte dei Molini* (comp. p. 320).

25 $\frac{1}{2}$ M. *Mantua*. Station (Pl. A, 3) to the W. of the town.

Mantua. — HOTELS (comp. p. xxi). *Aquila d'Oro* (Pl. a; B, 3), Corso Umberto Primo, with good restaurant, R. from 2 $\frac{1}{2}$, omn. $\frac{1}{2}$ - $\frac{3}{4}$ fr.; *Senoner* (Pl. b; B, 3), Via della Posta, with restaurant, R. from 2, omn. $\frac{3}{4}$ fr., good; *Alb. Nazionale*, well spoken of. — In summer the mosquitoes at Mantua are troublesome (comp. p. xxiii).

CAFÉS (comp. p. xxvi). *Caffè alla Posta*, *C. alla Borsa*, *C. Veneziano*, all in the Corso Umberto Primo.

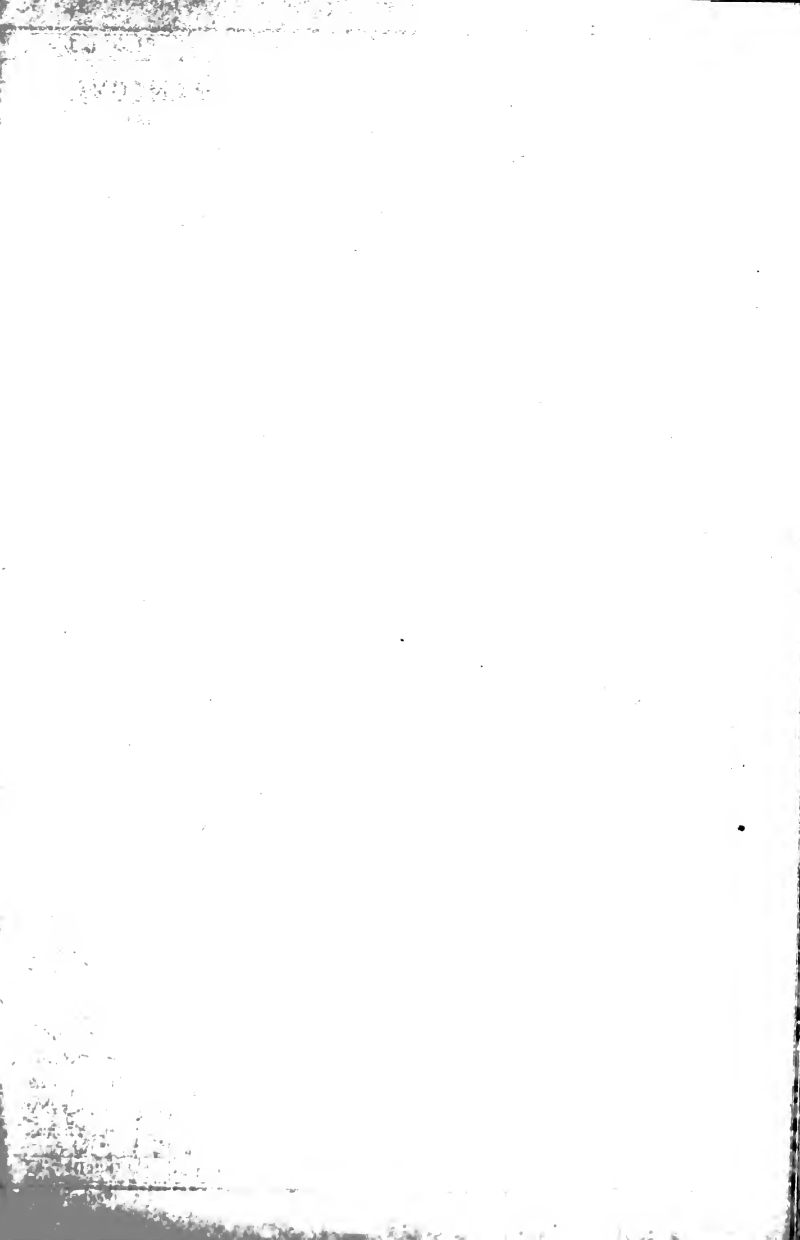
PHOTOGRAPHS at *Premi's*, opposite the *Aquila d'Oro*.

POST & TELEGRAPH OFFICE (Pl. B, 3), Via della Posta.

CAB per drive 75 c., first hr. 1 fr. 50 c., each following $\frac{1}{2}$ hr. 50 c. — TRAMWAY (10 c.) from the rail. station through the Corso Vittorio Emanuele and the Corso Umberto Primo to the Porta Molina (Pl. B, 1).

CHIEF SIGHTS ($\frac{1}{2}$ -1 day): Sant' Andrea; Cathedral; Reggia; Museo Civico; Palazzo del Te. The hurried traveller should engage a cab at the station for 1 hr., drive to the (12 min.) Palazzo del Te, which may be seen in $\frac{1}{2}$ hr., and then to the Piazza delle Erbe or Piazza Sordello.

Mantua (65 ft.), Ital. *Mantova*, a very ancient town founded by the Etruscans, with 31,100 inhab. (3000 Jews) and some manufactories, is a provincial capital. Its situation, on the *Mincio* (p. 279), which here forms a lake partly surrounded by marshy ground, is considered unhealthy. Since the middle ages the lake has been divided into three parts, called the *Lago Superiore* (N.W.), the *Lago di Mezzo* (N.E.), and the *Lago Inferiore* (E.), by means



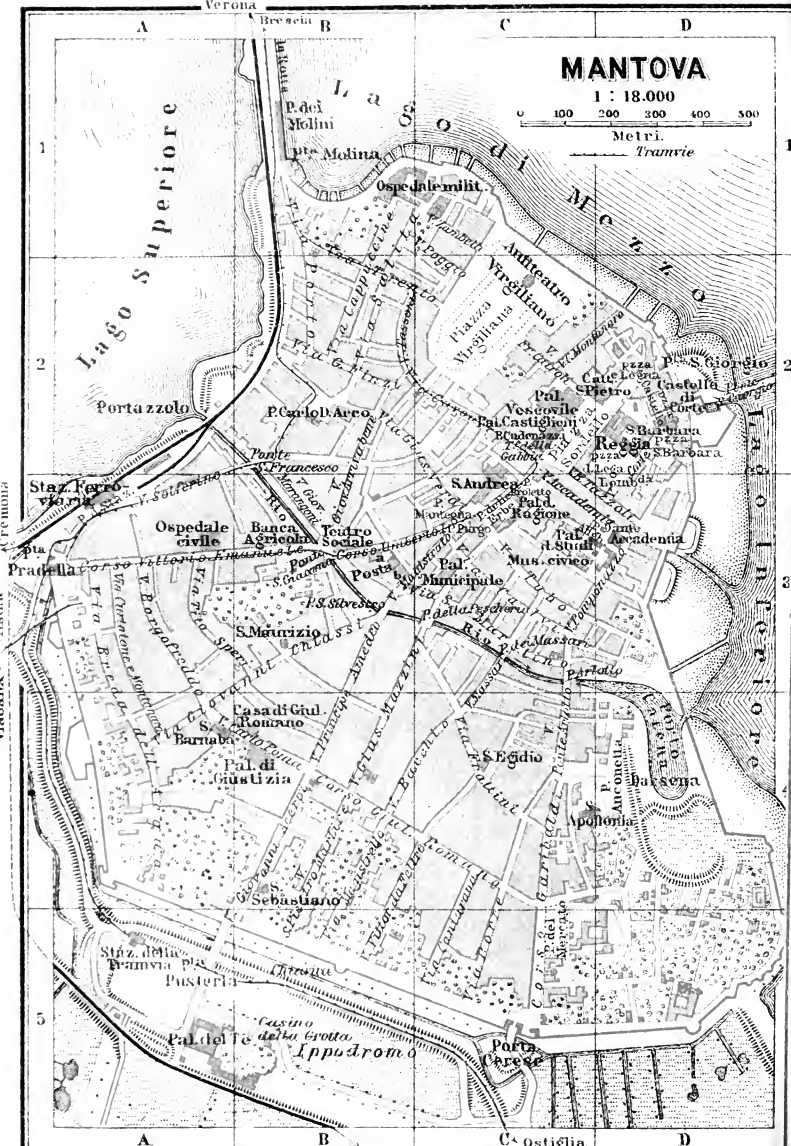
Brescia

MANTOVA

1 : 18.000



Tramvie



Cremona
Asola
Vadana

of embankments, the *Ponte dei Molini* (Pl. B, 1; p. 320) and the *Ponte San Giorgio* (Pl. D, 2; 985 yds. long).

Mantua is mentioned as the home of *Virgil*, who was born at the ancient *Andes* (now called *Pietole*, see p. 321), but it was not a place of importance till the middle ages. From 984 on it was, with Modena and Ferrara, an imperial fief in the possession of the Margraves of Este (p. 460). During Henry IV.'s campaigns against the pope Mantua was occupied by the royal troops in 1092, and it was not recovered by the Countess Matilda (p. 511) until 1114, shortly before her death. Under the leadership of the heroic *Sordello*, sung by Dante (*Purg.* vi. 74-151) and by Browning, the Mantuans repelled a besieging army under Ezzelino (p. 28) in 1256. After *Sordello's* death the citizens in 1274 elected *Pinamonte Bonacolsi*, the Ghibelline, to be 'Capitano del Popolo'; in 1328, after the downfall of that dynasty, *Luigi Gonzaga*, the leader of the Guelph nobility, was chosen. Mantua owes its prosperity to the Gonzaga family. They fought successfully against Milan and Venice, and extended their territory, while they were liberal patrons of art and science. *Giovanni Francesco II.* (1407-44), the first margrave, invited the learned *Vittorino da Feltre* to Mantua, and through him made his court a renowned centre of culture and education. He was succeeded by *Lodovico III.* (1444-78). The beautiful and accomplished *Isabella d'Este* (1474-1539), sister of Alfonso I., Duke of Ferrara, and mother of Eleonora of Urbino, was the wife of *Giovanni Francesco III.* (1484-1519). She carried on a lively correspondence with the most eminent men of her time, and with judicious taste collected valuable books, pictures, and antiquities. In 1530 *Federico II.* (1519-40) was raised to the rank of duke by Charles V., and in 1536 he was invested with the marquisate of Monteferrato; a monument of his reign is the Palazzo del Te. In 1627, when *Charles de Nevers*, a member of a French collateral line, ascended the throne, the Mantuan war of succession broke out and Emperor Ferdinand II. declared the fief forfeited. In 1630 Mantua was stormed and sacked by the Austrians and although the emperor, hard pressed by the Swedes, was obliged to conclude peace in 1631, the town never recovered from this blow. *Carlo IV.*, the last duke, taking the French side in the Spanish war of succession, was declared an outlaw in 1703; Monteferrato was awarded to Piedmont, and Mantua to Austria, of whose supremacy in Italy it became one of the chief supports. After an obstinate defence by General Wurmser the fortress capitulated to the French on 2nd February, 1797. After 1815 Mantua belonged to the Quadrilateral (p. 299), and by the Peace of Villafranca it was retained by the Austrians, unlike the rest of Lombardy, and was not ceded to Italy until 1866.

In the history of ARCHITECTURE Mantua is of importance on account of the buildings of *Leon Battista Alberti* (p. 560) of Florence, who had been summoned to Mantua by Lodovico III. — Mantua also witnessed the labours of several great Renaissance PAINTERS, the first of whom was *Pisanello* (p. 300; after 1422), of whose work, however, no example has been preserved here. *Andrea Mantegna* (p. 332) entered the service of Lodovico III. in 1463. In vigour of conception and in the fidelity of his characters he rivals his best contemporaries, while he surpasses them in accuracy of perspective and in his refined taste for beauty of landscape. He died at Mantua in 1506 and was succeeded as court-painter in the following year by *Lorenzo Costa* (comp. pp. 461, 472). When Raphael's pupils were dispersed after his death (1520), *Giulio Romano* (1492-1546), the greatest of them, settled at Mantua in 1521, and there attained so high a reputation as an architect and painter that Mantua has been called the 'town of Giulio Romano'. After the example of Raphael's work in the Farnesina he composed mythological decorative paintings, which, though far inferior to their prototype, attract by the richness of the motives and sensuous magnificence of composition, and are important owing to the influence they exercised on later art. *Francesco Primaticcio* and *Niccolò*

dell' Abate, pupils of Giulio Romano who were educated here, were afterwards summoned to Fontainebleau, and thus formed a link between the French and the Italian Renaissance. Giulio Romano's works must also have influenced the style of *Rubens*, who was court-painter at Mantua in 1600-8, under Vincenzo II.

From the railway-station we follow the Corso Vittorio Emanuele (Pl. A, B, 3), and, crossing the rapid *Rio*, which unites the Lago Superiore and Lago Inferiore, enter the Corso UMBERTO PRIMO (Pl. B, C, 3; formerly Via Sogliari), to the arcades of which the traffic of the town is chiefly confined. — A little farther on, in the Piazza Andrea Mantegna, rises —

***Sant' Andrea** (Pl. C, 2, 3), the most important church in Mantua. It was begun in 1472-94 from designs by *Leon Battista Alberti*; the transept and choir were erected in 1597-1600 by *Ant. Viani*; while the dome, designed by *Fil. Ivvara*, was not added till 1732-82. The white marble façade, with its spacious portico, is conceived in the style of a classic temple; adjoining it is a square Gothic tower of red brick, with an elegant octagonal top (1414).

The INTERIOR (always open), which is remarkable for its imposing proportions, is 110 yds. in length, has no aisles, and is covered with massive barrel-vaulting, the sunk panels being painted. The 1ST CHAPEL on the left (locked) contains frescoes by *Franc. Mantegna* (1516); the tomb of Andrea Mantegna (p. 315), with a fine bust in bronze by *Gianmarco Cavalli*; and two late works by *Mantegna*, Holy Family (injured) and Baptism of Christ (restored in 1890). — 2ND CHAP. on the left: Madonna enthroned and saints, by *Lorenzo Costa* (1525; much damaged). — CAPPELLA SAN LONGINO (last on the right): Sarcophagus with the inscription: 'Longini eius, qui latus Christi percussit, ossa'. The frescoes, designed by *Giulio Romano* (1534-35), represent the Crucifixion; below is Longinus; on the opposite side, the rediscovery of the sacred blood in 1048 (the saint is said to have brought some drops hither, now preserved in the crypt). — The RIGHT TRANSEPT contains the monument of Bishop Giorgio Andreasi (d. 1549), by *Prospero Clementi* (1551; p. 439). The swan is the old heraldic emblem of Mantua. — LEFT TRANSEPT. Chapel on the left: (right) Monument of Pietro Strozzi (d. 1529), brought from the former Dominican church, with caryatides, designed by *Giulio Romano* (best seen from the middle of the nave). — CHOIR: Martyrdom of St. Andrew, a fresco by *Giorgio Anselmi* (1775), in the apse.

The S.E. side of the busy PIAZZA DELLE ERBE, close by, is occupied by the *Torre dell' Orologio* and the *Palazzo della Ragione* (Pl. C, 3; p. 172), originally of the 13th cent., but entirely altered since then. In a niche on the Gothic façade towards the little Piazza Broletto is a rude relief of Virgil (1227).

A little farther on is the PIAZZA SORDELLO (Pl. C, D, 2), in the centre of which rises a monument to the political martyrs of the year 1851. Here, on the left, are situated two old Gothic palazzi, crowned with battlements, both long in the possession of the Bonacolsi (p. 315), viz. the *Palazzo Cadenazzi* (12-13th cent.), with the *Torre della Gabbia* (180 ft. high), named from the iron cage on the S.W. side, and the *Palazzo Castiglioni* (13th cent.). Adjoining the latter is the *Palazzo Vescovile* (18th cent.).

The **Cathedral of Santi Pietro e Paolo** (Pl. C, D, 2), the old burial-church of the Counts of Canossa and of the Gonzagas, was originally a Romanesque edifice, but was restored in the Gothic style in 1393-1401; after a fire in 1545 the interior was skilfully remodelled by *Batt. Covo* and *G. B. Bertani* from designs by *Giulio Romano*. The baroque façade dates from 1756; behind the church is an unfinished Romanesque campanile (12th cent.).

The **INTERIOR** (closed in the middle of the day) has double aisles and a dome over the crossing. On the left are two additions, the Cappella dell' Incoronata (by *Alberti?*), with the tomb of Margrave Bonifacio of Canossa (d. 1052), and the Chapel of the Sacrament (1652), containing a picture by *Dom. Brusasorci* (St. Margaret). Below the central dome and in the choir are sepulchral monuments of bishops (15-17th cent.), mostly belonging to the Gonzaga family. The choir contains frescoes by *Dom. Feti*, representing the Trinity with the Virgin, John the Baptist, and angels. In the sacristy is a fine missal (15th cent.).

The entire quarter between the Piazza Sordello and the Lago Inferiore is occupied by the spacious **Reggia**, or *Corte Reale* (Pl. D, 2, 3), originally a palace of the Bonacolsi (1302), afterwards frequently added to by the Gonzagas, but now in great part unoccupied. The original Gothic façade, with its battlements, is still in good preservation (restored since 1909). The original splendour of the palace is still represented in the apartments of Isabella d'Este (p. 315) as well as in those altered for Federico II. in 1525-31 by *Giulio Romano*. The elegant decorations in the classicist style, now to be seen in several of the rooms devastated by the Austrians in 1630, date from the reigns of Maria Theresa and Joseph II. and from the time of Eugène Beauharnais.

A visit to the palace requires not less than 1 hr. The custodian is in attendance between 9 and 3.30 (fee 1 fr.). Entrance by the last doorway in the Piazza Sordello.

Ground Floor. The so-called *SCALCHERIA, embellished with fine grotesques and frescoes (hunting-scenes with Diana, etc.), by *Giulio Romano*, and the small garden-court are now the solitary relics of the Appartamento della Grotta, prepared for Isabella d'Este and once filled with art-treasures.

The **Upper Floor** is reached by means of a handsome staircase dating from about 1640. The SALA DEI DUCHI is hung with portraits of all the Gonzagas. — The APPARTAMENTO DELL' IMPERATRICE was altered under Maria Theresa by *Piermarini* (p. 159) and has recently been fitted up again. It contains the magnificent bed used by Eugène Beauharnais in 1812. — The adjoining SALA DEI FIUMI is embellished with allegorical figures of the rivers near Mantua, by *Giorgio Anselmi* (1775). In front of it is the new Giardino Pensile, or hanging garden. — The SALA DELLO ZODIACO has ceiling-paintings of the signs of the zodiac, by *Lor. Costa the Younger*; the mural decorations date from 1808. — The APPARTAMENTO DELL' IMPERATORE or APPARTAMENTO VERDE, altered for Joseph II. in 1783 by *Paolo Pozzo*, has been tastefully decorated by the Mantuan artists *And. Mores* and *G. B. Marconi*. On the left wall are painted copies (by *Fel. Campi*) of the tapestry brought hither by Maria Theresa from the church of Santa Barbara. The tapestry itself (copies of Raphael's tapestry in the Vatican) is now in Vienna (since 1866). — The PICTURE GALLERY (*Galleria dei Quadri*) contains unimportant paintings and two portrait-busts by *Marcotone*, a pupil of *Lor. Bernini*. — The APPARTA-

MEN TO DUCALE, built by *Ant. Viani* under Vincenzo I. (1587-1612), is at present empty. — We pass through two anterooms, with a fine frieze (views of towns), into the *APPARTAMENTO DEL PARADISO, consisting of the four little *Camerini* of Isabella d'Este, which are interesting for their early-Renaissance decorations, still in tolerable repair. We observe here particularly the intarsia, the reliefs on the marble door, and the coffered ceiling. The motto of the princess, 'nec spe nec metu', appears several times. The corner-room commands a view of the garden and of the Lago Inferiore. In the last room are some remains of the old frieze from the Sala dello Zodiaco (p. 317). — The sumptuous SALA DEGLI SPECCHI (room of mirrors) is embellished with frescoes by pupils of *Giulio Romano*. — We now pass through the APPARTAMENTO DI TROIA, some of the richly decorated rooms of which are in sad disrepair: Sala di Manto, formerly a banquet-room; Sala dei Capitani or Sala del Giuramento, with a (restored) fresco of Luigi Gonzaga (p. 315) receiving the allegiance of the people; Sala dei Marchesi, with charming stucco ornamentation by *Fr. Primaticcio*; Sala del Trionfo di Giulio Cesare, so called from the series of nine paintings by *Andrea Mantegna*, now at Hampton Court; two rooms with elegant grotesques (adjoined by a loggia and the neglected old hanging garden); Stanza del Giove, with a ceiling-painting by *Giulio Romano*; Sala di Troia, with frescoes by *Giulio Romano* (poorly restored in 1846); and *Sala dei Marmi, tastefully decorated in the style of the ancient thermæ. — Next on the left comes the LOGGIA, with a view of the Castello di Corte, Ponte San Giorgio, Lago Inferiore, and Lago di Mezzo. On the right we overlook the CAVALLERIZZA, or tilt-yard, with its twisted columns, which was designed by *Giulio Romano*. — We proceed through the SALA DEI FIORI to the GALLERIA DELLA MOSTRA, at one time occupied by the natural history museum, which retains traces of its old ceiling-painting by *Giulio Romano*. — We are finally conducted to the DWARFS' APARTMENTS (*Appartamento dei Nani*), adapted to the size of their inmates. — The SALONE DELL' ARMERIA, the meeting-place of the council of Mantua convened by Pius II. in 1459, and afterwards an armoury, is rarely shown.

The vaulted passage near the N.E. end of the Piazza Sordello leads to the right to the Piazza Castello, in which rises the Castello di Corte (Pl. D, 2; adm. in the morning only), the old castle of the Gonzagas, built in 1395-1406 by *Bartolino Ploti* (p. 462).

Several of the rooms on the first floor (staircase on the left) were decorated after 1460 with frescoes by *Mantegna*, but none have been preserved except those in the *CAMERA DEGLI SPOSI (1474), which are among his finest creations. Three scenes on the entrance-wall represent Lodovico Gonzaga meeting his son Francesco (afterwards cardinal) on his return from Rome. Above the door is a tablet with an inscription, borne by beautiful putti with butterflies' wings. On the other wall is the family of the Gonzagas with their court: on the left, Lodovico Gonzaga with his wife Barbara. On the ceiling are portraits of Roman emperors in grisaille; in the spandrels are small mythological scenes; and in the centre is an illusive painting of an apparent opening, through which Cupids and girls gaze down into the room. This last was the model for all subsequent illusive paintings of the kind.

In the little Piazza Santa Barbara, to the right of the Piazza Castello, and belonging to the same imposing pile of buildings, is the church of Santa Barbara (Pl. D, 2), a late-Renaissance building by *Giov. Batt. Bertani* (1562-65). Over the high-altar, the Martyrdom of St. Barbara, by *Dom. Brusasorci*. By the same master are the angel-musicians on the wall to the left and the angels with torches on the right.

From the cathedral the Via Fratelli Cairóli leads to the N.W. to the PIAZZA VIRGILIANA (Pl. C, 2; drill-ground), with a handsome arena (*Anfiteatro Virgiliano*) and a view of the Lago di Mezzo.

From the Piazza Broletto (p. 316) the Via dell' Accademia leads to the S.E. to the PIAZZA DANTE ALIGHIERI (Pl. C, D, 3), with a monument to Dante (1871). — To the right is the —

PALAZZO DEGLI STUDI (Pl. C, 3), built in 1763, now containing the *Library*, the important *Archivio Storico Gonzaga*, and the ***Museo Civico**, which includes a number of interesting antiques, from Sabbioneta (p. 321), etc.; fee $\frac{1}{2}$ fr.

The museum occupies a long gallery on the first floor. To the right of the entrance, 2. Bust of a youthful infernal deity (so-called Virgil); 9. Melpomene; 16. Sarcophagus-relief, Revenge and flight of Medea; 26. Torso of a boy (so-called Adonis); 29. Sarcophagus-relief, Labours of Hercules; 31. Greek tomb-relief, so-called funeral supper; 36. Female torso; 43. Satyr and nymph (relief); 56. Sarcophagus-relief, Destruction of Troy; 58. Fragment of an altar; 59. Fragment in relief, Two satyrs with musical instruments beside an altar; 65. Fragment of a statue (so-called Narcissus); 69. Sarcophagus-reliefs (marriage, sacrifices, and barbarians before an emperor). — In the adjoining room, on the right, the so-called 'Seat of Virgil' and inscriptions. — We now return to the hall. End-wall, to the right, 148. Greek tomb-relief. Side-wall, 161. Late-Greek tomb-relief with a man and wife; adjacent, 158, 164. Bacchic reliefs, probably imitations of antiques executed at the Renaissance period; 168. Bust of Æsculapius; 174. Relief, Throne with attributes and eagle of Jupiter; 180. Fragment of a statue of an athlete; 181. Roman portrait-bust of the time of the Republic; 186. Frieze with a battle-scene (Greeks and Celts); 187. Decorative relief, Dionysos and satyrs at the vintage; 190. Roman portrait-bust of the Republican period; 192. Marcus Aurelius as a boy wearing the cap of a priest (flamen); 194. Bust of one of the Dioscuri. — In the centre, *198. Torso of Venus (much damaged); *210. Apollo, a marble copy of an archaic bronze statue in the museum at Naples; 225. Greek sepulchral urn; 237. Statue from a tomb of a youth represented as Hermes. — By the window to the right, *276. Greek tomb-relief, Youth with a small servant. — Opposite, to the right of the door, no number, Fine bronze portrait-head of a woman. Farther to the left, 281. Colossal female head; 287. Bust of Homer; 292. Roman portrait; 309. Votive relief to a demigod; 318. Sarcophagus-relief, Venus and Adonis; 320. Tombstone of a Roman trumpeter (tubicen); 324. Fragment of a statue of Artemis; *328. Caryatid; *336. Bust of Euripides.

The building on the S.E. side of the Piazza Dante is the *Reale Accademia Virgiliana* (Pl. D, 3), which was erected after 1767 by Paolo Pozzo for the Accademia di Scienze ed Arti (founded by Maria Theresa), with a classicist façade by Gius. Piermarini (the present main façade added in 1890) and a lecture-room (Teatro Accademico) by Ant. Bibiena (1769). Here are also the little *Museo del Risorgimento* and the **Museo Patrio**, founded in 1852 (entrance, Via dell' Accademia 23; see $\frac{1}{2}$ fr.).

On the ground-floor are inscriptions, mediæval and modern sculptures, prehistoric antiquities, etc. — On the first floor are frescoes from Mantuan churches, paintings, old plan of Rome (15th cent.), a collection of coins and medals, die-stamps from Mantua, Bozzolo, Guastalla, Monferrato, etc. On the end-walls of the last room is an early *Work by *Rubens*, cut into two parts, representing the Gonzaga family adoring the Trinity (1604).

In the S. quarter of the town, in the Via Giov. Acerbi (Pl. B, 4), is *Mantegna's House* (now the Istituto Tecnico), dating from 1476; the exterior has been entirely altered, but the courtyard is interesting. — Close by is the former church of *San Sebastiano* (Pl. B, 4), which has now fallen into decay and is not accessible to visitors; it was erected in 1459 from the designs of Leon. Batt. Alberti, and was the earliest Renaissance church built in the shape of a Greek cross.

Outside the neighbouring Porta Pusterla is the one-storied **Palazzo del Te* (Pl. A, B, 5; contracted from Teieto), erected on the site of a stud-farm of the Gonzagas as a country-house for Federico II. in 1525-35 by *Batt. Covo*, and decorated with frescoes and fine grotesques by *Fr. Primaticcio*, *Benedetto da Pescia*, *Rinaldo Mantovano*, and others, the whole from designs by *Giulio Romano*. Morning light best for the main rooms. The palace now belongs to the town (visitors ring; fee $\frac{1}{2}$ fr.).

1ST ROOM (Sala dei Cavalli). Six excellent portraits of Arab steeds, the favourite horses of Federico II.; fine coffered ceiling. — 2ND ROOM (Sala di Psiche). *Myth of Psyche and Bacchanalians (the upper paintings are in better preservation). Opposite the entrance, Polyphemus. *Frauc. Penni* (1528) assisted in the decoration of this room (restored in 1907). — 3RD ROOM (Camera delle Medaglie). In the lower ovals, Fishing, Market-place, Gladiatorial combats, etc.; on the ceiling, the zodiac (in relief), etc. — 4TH ROOM (Sala di Fetonte), with three antique *Busts of Roman empresses and charming *Stucco ornamentation, by *Primaticcio* (1528), Fall of Phaëton, and many smaller pictures. — Then a fine open LOGGIA (Grande Atrio), which was injured by an Austrian shell in 1799 and contains the History of David (1533-34). — 5TH ROOM (Sala degli Stucchi). Frieze by *Primaticcio* (Emp. Sigismund entering Mantua in 1133); above, stucco figures of Hercules and Mars. — 6TH ROOM (Sala di Cesare). Frieze of Putti, by *Primaticcio*. — The 7TH ROOM is the *Sala dei Giganti*, extolled by Vasari, with walls fantastically adapted to the painting executed by *Rinaldo Mantovano* and others in 1532-34 but much restored (Fall of the Giants, figures 13-15 ft. in height). — Lastly several CABINETS, with charming Raphaelesque decoration, and an oblong bathroom.

At the N.E. corner of the neglected GARDEN is the so-called *Casino della Grotta*, with its exquisite little rooms and its grotto encircling a small garden.

Giulio Romano's House (Pl. B, 4) is No. 14 Via Carlo Poma. The *Pal. di Giustizia* (No. 7; opposite), with its colossal hermæ, was also built by him.

From the Porta Molina (Pl. B, 1), at the N. end of the town, we cross the *Ponte dei Molini* (Pl. B, 1), a fortified embankment built by Alberto Pitentino, in 1198, with twelve openings at which mills originally stood. This brings us to the poor suburb of *Cittadella*, with the N. outer gate of the town, erected by Giulio Romano (1549). On the rampart of the *Citadel* (restored in 1717) *Andreas Hofer*, the Tyrolese patriot, was shot by the French on 20th Feb., 1810. The spot is marked by a small memorial stone surrounded by a railing; his bones were transferred to Innsbruck in 1823.

STEAM TRAMWAYS. 1. To the W. via ($4\frac{1}{2}$ M.) *Grazie* and (12 M.) *Gazzoldo degli Ippoliti* to ($22\frac{1}{2}$ M.) *Asola* (p. 269). — The church of *Santa Maria delle Grazie* (1399) at *Grazie* contains 41 life-size figures in wood and wax of famous visitors to this pilgrim-resort, such as Charles V.,

Ferdinand I., Pope Pius II., and the Connétable de Bourbon; an *Altarpiece (St. Sebastian) by Franc. Buonsignori; and the fine Renaissance tombs of Count Baldassare Castiglioni (1478-1529), author of the Cortigiano, by Giulio Romano (inscription by Pietro Bembo), of Girol. Stanga, and of Bern. Corradi, the last two by Gian Cristoforo Romano (1498).

2. To the N.W. to (43½ M.) *Brescia*, see p. 269.

3. To the S.E. viâ (5 M.) *Piétole*, the birthplace of Virgil (p. 315), and (8½ M.) *Bagnolo San Vito*, the station for San Benedetto Po (see below), to (23½ M.) *Ostiglia*.

4. To the S.W. viâ (3¾ M.) *Montanara*, (11¾ M.) *Gazzuolo*, and (19¼ M.) *Sabbioneta* to (26 M.) *Viadana*, on the left bank of the Po. Near Montanara is a column commemorating the battle of Montanara and Curtatone, the heroic struggle of the Tuscan legion against the Austrians (May 29th, 1848). — The little town of *Sabbioneta* became in the 16th cent., under Vespasiano Gonzaga (1531-91), general of Charles V. and Philip II., the model of a small princely residence-town of the Renaissance period. It was well fortified and had broad, straight streets, a mint, an academy, a library, a printing-office, etc. Faded traces of the former splendour linger in the *Municipio*, formerly the *Palazzo Ducale*, with frescoes and stucco-embellishments by Bern. Campi, of Cremona, and Alberto Cavalli (p. 300), and in the *Palazzo del Giardino*, the summer-palace charmingly decorated within by Bern. Campi and others. Adjoining the latter is the *Galleria Ducale*, or former museum of antiquities. The *Theatre*, built in 1588-90 by Vinc. Scamozzi, follows the general plan of the theatre in Vicenza (p. 326). In the handsome *Chiesa dell' Inconornata* is the tomb of Vespasiano Gonzaga, with a seated figure of the prince, by Leone Leoni.

FROM MANTUA TO MONSELICE, 52 M., railway in 2½-3 hrs. (fares 9 fr. 75, 6 fr. 85, 4 fr. 40 c.). 20 M. *Sanguinetto* (62 ft.), a small town with an old castle, much spoiled by alterations, which in 1105 was used by the Venetians as a prison for Giacomo da Carrara (p. 299). — At (23½ M.) *Cerea* (p. 314) we join the Verona and Rovigo line, which we follow to (28½ M.) *Legnago*. — 37½ M. *Montagnana* (52 ft.; *Alb. Molini*; tramway to Vicenza, see p. 329), a town of 3500 inhab., has well-preserved mediæval town-walls with pinnacled towers. In the picturesque Piazza Vittorio Emanuele Secondo stands the Gothic *Cathedral* (restored in 1431), with Renaissance door and choir, two altar-pieces by Giov. Buonconsiglio (1511 and 1513; retouched), etc. The neighbouring *Pal. del Municipio*, formerly the *Pal. Pretorio*, is ascribed to Sanmicheli (p. 300) and contains a painting by Giov. Buonconsiglio in the large hall (spoiled by restoration). Near the Porta Padova stands the *Pal. Pisani*, by Palladio, adjoining which is the *Tempietto*, a chapel with the tomb of Admiral Vettor Pisani (p. 395). — 47 M. *Este*, see p. 457. — 52 M. *Monselice*, a station on the Padua and Bologna line (p. 457).

From Mantua to Cremona, see p. 247.

The MODENA RAILWAY crosses the *Po* by an iron tubular bridge beyond (32½ M.) *Borgoforte* (62 ft.), above which rises a castle. — 37½ M. *Suzzara* (Rail. Restaurant; *Alb. Passera*).

FROM SUZZARA TO PARMA, 27½ M., railway in 1¼-1¾ hr. (fares 5 fr., 3 fr. 50, 2 fr. 50 c.), viâ (7½ M.) *Guastalla* (*Alb. Pellegrino*), a small town near the *Po*, with 2700 inhab., which from 1538 to 1746 was the seat of a lateral branch of the Gonzagas. From Guastalla to *Reggio*, see p. 441. — 27½ M. *Parma*, see p. 441.

FROM SUZZARA TO FERRARA, 51 M., railway in 2¾-3¾ hrs. The first station of importance is (10 M.) *San Benedetto Po* (59 ft.; *Alb. Aquila Nera*, modest), a town with 1700 inhab., till 1798 the seat of the rich Benedictine convent of *San Benedetto Polirone*, founded in 984. The *Church, a Gothic edifice of 1216, was converted by Giulio Romano, in

1539 et seq., into a magnificent Renaissance building. It contains a large number of statues by Ant. Begarelli (p. 452; partly studio-pieces); the fragments of the tomb of Marchesa Matilda (p. 511), in the anteroom of the sacristy; and a fresco (Transfiguration), by Giulio Romano, on the vaulting of the sacristy. — 21½ M. *Poggio Rusco* (p. 490). — Beyond (30½ M.) *Sermide*, on the right bank of the Po, lies the *Bonifica di Burana*, a large tract of land (210,000 acres) which was drained in 1892-99. — 40½ M. *Bondeno*. — 51 M. *Ferrara*, see p. 460.

After passing (42 M.) *Gonzaga-Reggiolo* we enter the district of *Emilia* (p. 431).

54 M. *Carpi* (92 ft.; *Alb. Carpi*), a town of 7200 inhab. and an episcopal see, with an old *Palace*, which from 1327 was the residence of the *Pio* family. Alberto Pio (1475-1531), a pupil of Aldus Manutius and a patron of Ariosto, built the handsome *Palace Court* (in the chapel, frescoes by Bernardino Loschi) and began the *New Cathedral* after plans by Baldassare Peruzzi (ca. 1514). In the interior, to the left, a Christ by Begarelli (p. 452), two statues by Prospero Clementi, and a pulpit of the 11th century. The *Loggia* opposite the cathedral and the *Colonnades* also testify to the taste and culture of Alberto, who was expelled by Charles V. in 1525. The Franciscan church of **San Niccolò* was erected in 1493-1522 (nave by Peruzzi?). Behind the palace is the *Old Cathedral* (*La Sacra*), founded in 751 and altered after 1515. The ancient Romanesque portal has been inserted in the façade designed by Peruzzi; the interior contains the Gothic tomb of Manfredo Pio (1351). Close by is a Romanesque campanile (1217-21). The church of *San Francesco*, rebuilt in 1682, contains the beautiful tomb of Marco Pio (d. 1418).

From Carpi to *Correggio* and *Reggio*, see p. 441.

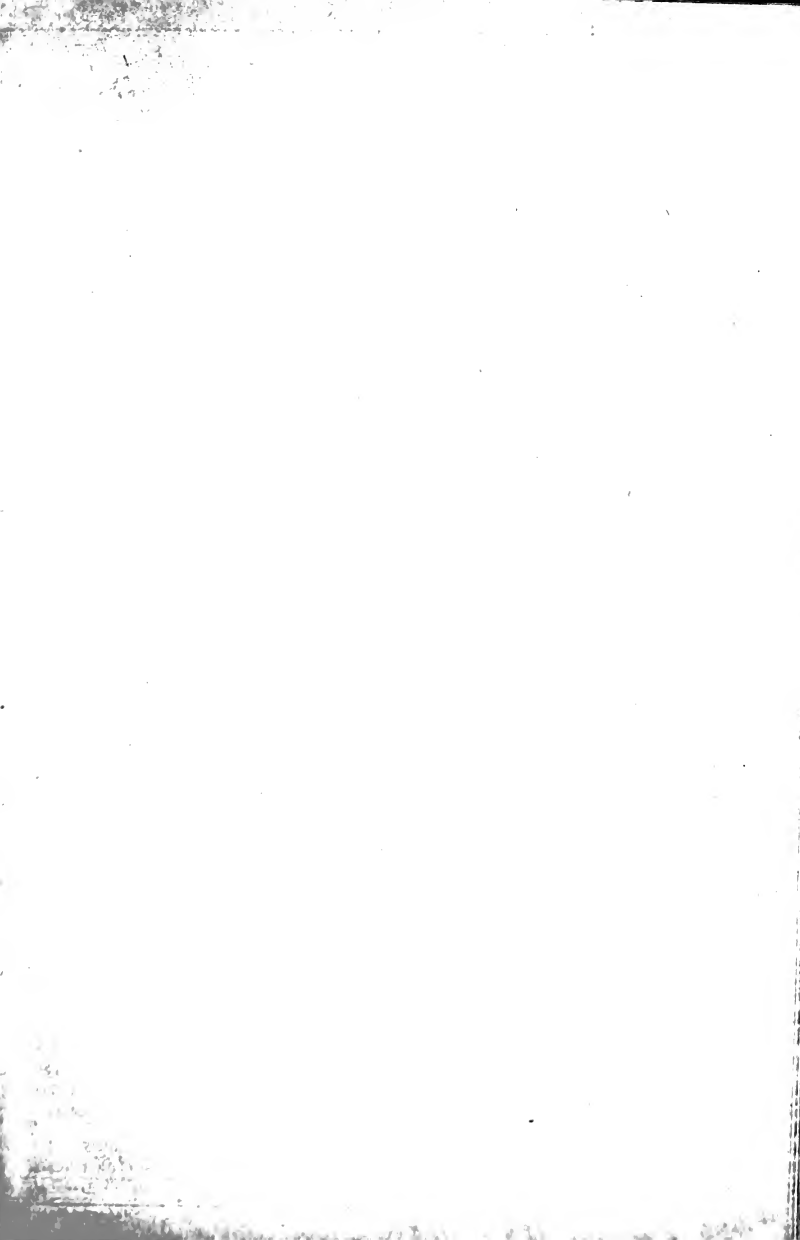
63½ M. *Modena* and thence to (86½ M.) *Bologna*, see pp. 451, 441.

50. From Verona to Venice viâ Padua. Vicenza.

71½ M. RAILWAY in 1¾-4 hrs. (fares 13 fr. 25, 9 fr. 35, 6 fr. 5 c.; express 14 fr. 70, 10 fr. 30, 6 fr. 70 c.). Dining-cars are attached to some of the express trains. Finest views generally to the left. — 'Train de luxe' (Simplon Express, p. 3; Cannes-Vienna Express, p. 30) in 1¾ hr. (fare 20 fr.). — From Padua to Venice the line viâ Fusina (p. 340) is preferable in summer, in fine weather, for those who have not much luggage.

Verona (Porta Vescovo), see p. 297. The line traverses an extremely fertile district, planted with vines, mulberries, and maize, and intersected with irrigation-trenches. To the left appears San Michele (p. 312). — 3½ M. *San Martino Buonalbergo* (150 ft.), with the high-lying *Villa Musella*, amidst cypresses.

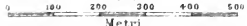
7½ M. *Caldiero* (145 ft.). Excursion to the *Monti Lessini*, see p. 313. — The warm saline springs of (8½ M.) *Bagni di*





VICENZA

1 : 17.600



Metri

Caldiero rise out of the *Monte Rocca* (260 ft.), a low basalt hill, and contain iodine. — We next pass *Soave* (p. 312), on the slope to the left, presenting a good picture of a mediæval fortified town, with a pinnacled *Town Wall, with numerous towers, dating from the time of Can Signorio (p. 299), and a castle (13th cent. ?; the lower court of the Venetian period) restored in 1892.

12½ M. *San Bonifacio* (110 ft.; p. 312). On a hill to the N. is *Monteforte Arcôle*, 3¾ M. to the S., was the scene of the sanguinary battles of 15-17th Nov., 1796, between the Austrians under Alvinczy and the French under Bonaparte, Masséna, Augereau, and Lannes. — 16 M. *Lonigo* (steam-tramway to the village, 4½ M. to the S.E., see p. 312). To the right appear the *Monti Bérici*, a chain of volcanic hills, with large quarries worked from antiquity to the present day. — 20 M. *Montebello Vicentino*. The handsome château belongs to Count Arrighi. Beautiful view of the Alps (to the left); on a hill, the ruined castles of Montecchio (p. 328). — Then (25 M.) *Tavernelle* (steam-tramway to Recoaro and to Chiampo, see p. 328). — 30 M. *Vicenza*.

Vicenza. — HOTELS (comp. p. xxi). *Alb. Roma* (Pl. a; B, 3), Corso Principe Umberto, with trattoria and small garden, R. 2½-3, omn. ½ fr., good. — *Alb. Centrale* (Pl. c; B, 2), in the narrow Contrada delle Due Rode, R. 2½, omn. ½ fr., tolerable; *Gran Parigi* (Pl. b; B, 3), same street, R. 2, omn. ½ fr., unpretending; *Cavalletto* (Pl. d; C, 3), Piazza Biade, simple.

CAFÉS. *Garibaldi*, Piazza dei Signori; *Nazionale*, in the Corso.

CAB from the station to the town 75 c. (at night, 1 fr.); in the town, per hr. 1½, each additional hr. 1¼ fr.; trunk 25 c.

POST & TELEGRAPH OFFICE at the corner of Contrada Santo Stefano and Contr. Giacomo Zanella (Pl. C, 2).

CHIEF SIGHTS (1 day): Corso Principe Umberto and Piazza dei Signori, with the Basilica Palladiana (pp. 324, 325); Palazzi in the Contrada Porti and Contrada Giacomo Zanella (p. 327); Teatro Olimpico (p. 326); Museo Civico (p. 325). In the afternoon: Madonna del Monte (p. 328) and Rotonda (p. 328). The churches are closed from 12 to 4 p.m. — The *Festa della Rua*, a popular festival, takes place on Sept. 1st.

Vicenza (130 ft.), the ancient *Vicetia*, with 24,300 inhab., is the capital of a province and see of a bishop. It lies amid picturesque environs at the N. base of the *Monti Bérici* (see above), on both sides of the *Bacchiglione*, at its confluence with the *Retrone*. Although closely built, the town possesses many interesting palaces of the 15-18th cent., which well repay a short visit.

Vicenza, like most of the larger towns of N. Italy, boasted in the 15th cent. of a SCHOOL OF PAINTING, which, though it was strongly influenced by Mantegna (born here in 1430, but active in Padua and Mantua alone) and never produced masters of the highest rank, yielded results of considerable importance. The gallery and the churches (Cathedral, Santa Corona) of Vicenza contain numerous works by *Bartolomeo Montagna* (ca. 1450-1523), of Orzinuovi. His compositions are strongly realistic, and he shows a predilection for muscular figures and for colouring of a rich brownish tint. His drapery is ungraceful, but, like that of Dürer, boldly defined. *Giovanni Buonconsiglio*, surnamed *Marescalco*

(flor. 1497-1537), resembling the Venetians both in conception and colouring, ranks as the second master of note. His chief works are the Pietà in the Museum and the Madonna at San Rocco. — In the 16th cent. Vicenza lost its importance as a school of painting, but attained a high reputation in the province of ARCHITECTURE, having given birth to *Andrea Palladio* (1518-80), the last great architect of the Renaissance, the chief sphere of whose operations was his native town. By his study of the antique in Rome he was enabled to effect a revival of what may be termed the ancient language of forms, and he aimed at strict proportion and organic connection among the different members of his buildings, thus contrasting with Michael Angelo and the masters of the baroque style. The chief characteristics of his school are a studious adherence to impressive simplicity of form and a very sparing indulgence in the lavish enrichments in which the early-Renaissance was too apt to revel. His finest churches are at Venice (comp. p. 350), but his palaces, and those of his followers, *Vinc. Scamozzi* (p. 350), *Ottone Calderari* (1730-1803), and others, impart to Vicenza its characteristic appearance.

We enter the town by the W. gate, *Porta del Castello* (Pl. B, 3), which has a lofty tower (13th cent.?), the last relic of a castle destroyed in 1812. — To the right, at the S. end of the Piazza del Castello, is the *Palazzo Giulio Porto*, formerly called *Casa del Diavolo*, by Palladio, with two unfinished and very narrow stories united by Corinthian columns with a rich cornice.

To the left, at the beginning of the CORSO PRINCIPE UMBERTO, which intersects the entire town, lies the *Palazzo Bonin* (Pl. B, 3), by Vinc. Scamozzi. On the right, opposite the church of *San Filippo Neri*, erected by Giorgio Massari (p. 350) in 1719, stands the *Palazzo Zileri dal Verme* (formerly *Pal. Loschi*), by Ottone Calderari (18th cent.), with a fine door-knocker. — The Strada Loschi, the next cross-street on the right, leads to the —

Duomo (Pl. B, 3), consisting of a low Gothic nave with side-chapels in place of aisles, a lofty Renaissance choir and dome, and a crypt of the 18th century. In the 4th chapel to the left are frescoes and a Madonna with saints by *Bart. Montagna*, in an old frame; in the 5th to the right is a Death of the Virgin by *Lor. Veneziano* (136). — To the right in the Piazza del Duomo is the *Vescovado*, or episcopal palace, with a façade of 1819; the court (1543) contains to the right a graceful early-Renaissance arcade by Tomm. Formentone (1494).

We return to the Corso. On the left is the *Palazzo Thiene*, and farther on, beyond the Contrada Pozzo Rosso (p. 327), is the *Pal. Brunello* (formerly *Pal. Braschi*; usually known as the *Casino Vecchio*), two Gothic edifices of the 15th century. On the right, beyond the Contrada Cavour, is the handsome *Palazzo Porto* (formerly *Pal. Trissino-Bastón*), designed by Scamozzi (1588-1662). Opposite is the Contrada Porti (see p. 327.)

The Contrada Cavour leads to the handsome PIAZZA DEI SIGNORI, with a marble statue of Palladio (1859), two columns of the Venetian period, and the slender *Torre dell' Orologio*, a brick tower 270 ft. high, formerly belonging to a nobleman's house (1174), but con-

verted into a campanile in 1311 and 1448. — Adjoining the tower on the right rises the —

****Basilica Palladiana** (Pl. C, 2, 3), with its grand colonnades in two stories, the lower Doric, the upper Ionic, surrounding the *Palazzo della Ragione* (town-hall), an earlier building in the pointed style. These colonnades, begun in 1549 but not finished until 1614, are among *Palladio's* earliest works. On the first floor is a large hall with a finely vaulted wooden roof (key at the police-office in the Municipio; gratuity 30-50 c.). — On the left, opposite the Basilica, is the unfinished *Loggia del Capitano* (p. 334), also by *Palladio* (1571), overladen with plastic embellishments; it now belongs to the Municipio. On the right is the *Palazzo del Monte di Pietà*, with the church of *San Vincenzo*, by *Giambattista Albane* (1620).

Behind the Basilica are two of the most graceful of the older palaces of Vicenza, the semi-Gothic **Casa Fasolo* (Pl. C, 3; formerly *Casa Piga-fetta*), at Contrada della Luna 5, dating from 1481, with the motto 'il n'est rose sans espine', and the Gothic *Casa Caola* (formerly *Casa Garzadori*), Contrada San Michele.

We return to the Corso by the Contrada Monte di Pietà, in which, to the right, is the *Biblioteca Bertoliana* (librarian, Mons. Dom. Bortolan), by Ant. Muttoni (1704), containing about 170,000 vols. and a valuable MS. of the *Divina Commedia* (14th cent.).

To the left in the Corso, beyond the Contrada Giacomo Zanella (p. 327), are the Gothic *Pal. Schio* (formerly *Pal. Dal Toso*), with an early-Renaissance portal and a collection of antiquities (in the gateway), and, at the end of the street, the so-called *Casa di Palladio* (*Pal. Venzo*, formerly *Pal. Cogollo*), the façade of which was once painted (1566). — We next reach, on the right, in the Piazza Vittorio Emanuele, the —

Museo Civico (Pl. C, 2), established in the *Pal. Chiericati*, one of *Palladio's* finest edifices, seriously injured in 1848 but restored in 1855 (open on Sun. & holidays 10-1, free; week-days 9-11 and 2-4, 1 fr.).

GROUND FLOOR: Roman antiquities from an ancient theatre (Teatro Berga). — The UPPER FLOOR (entr. to the right in the court) contains the —

***Pinacoteca** (catalogue 1912, 2 fr.). — Room I. *Bart. Montagna*, *1. Madonna and saints; *2. Same subject; *4. Presentation in the temple; etc. — Room II. 10. *Giov. Speranza*, Assumption; *12. *Giov. Buonconsiglio*, Entombment; *Battista da Vicenza*, 13-16. Scenes from the life of Pope Silvester; 17. Triptych. — Room III. Pictures by the *Bassano* family (see p. 28). 29. *Jacopo da Ponte*, Portrait of Vinc. Scamozzi, the architect. — Room IV. *Marcello Fogolino*, 34. Epiphany, 35. St. Francis receiving the stigmata, and other saints; 38. *Buonconsiglio*, Madonna and saints. — Room V. *49. *Jacopo da Ponte*, the Senators of Vicenza; 51, 52, 56, 58. *Aless. Maganza*, Portraits. — Room VI. Paintings by *Fr. Aviani*. — Room VII. 69 and 74. *Iac. Tintoretto*, St. Augustine healing the plague-stricken; 77. *Paolo Veronese*, Holy Family; *79. *Andrea Meldola* surnamed *Schiavone*, Madonna and Child; 86. *Paolo Morando* (*Cavazzola*), Portrait of a physician disguised as St. Cosmas; 87. *Lor. Lotto*, Portrait. — Room VIII. 94. *Giulio Carpioni*, Bacchanal; 97.

G. B. Pittoni, Diana and Actæon; 101. *Gianbettino Cignaroli*, Madonna and saints; *105. *Piazzetta*, St. Francis fainting after having received the stigmata; 106. *Domenico Tiepolo*, Beheading of St. John the Baptist; *107. *G. B. Tiepolo*, Madonna. — Room IX. 110. *Sebastiano Ricci*, The family of Darius; 112. *Morazzone*, St. George. — Room X. *146. *Cima da Conegliano*, Madonna and saints; 153. *Gir. Mocetto*, Madonna; 169. *Andria Busato*, St. Anthony of Padua. — Room XI. 174, 175, 176. *Luca Longhi*, Madonnas; 179. *Marco Palmezzano*, Entombment; *190. *F. de Maineri*, St. Dominic with the Holy Child; 195. *Cotignola*, Madonna. — Room XII. 207. *Luca Giardano*, Ulysses; 222. *Elisabetta Sirani*, Madonna; 227, 228. *Carlo Maratta*, Female heads. — Rooms XIII and XIV. Water-colours and copies of old pictures. — Room XV. 251, 252. *Gius. Zais*, Landscapes; 255. *Fr. Zuccarelli*, Landscape; 269. *Sebastiano* and *Marco Ricci*, View of ruins; 280, 282. *M. Ricci*, Architectural subjects. — Room XVI. *288. *Anthony van Dyck*, the Four Ages; 297. *Hans Memling*, Crucifixion and saints. — Room XVII. 321. *Pietro Berettini da Cortona*, 328 and 330. *Giulio Carpioni*, 329, 331-334. *Francesco Maffei*, Portraits with allegories. — The next two rooms contain modern pictures. We then descend the stairs to the five rooms of the Museo Fantoni del Risorgimento (patriotic exhibits). — Returning to R. XVII we enter the collection of engravings on the left; farther on, in the last room but one, is modera glass from Murano (p. 414); in the last room are drawings and manuscripts of *Palladio*, etc., and coins. — The NATURAL HISTORY COLLECTION contains valuable fossils (fish, palms, a crocodile, etc.), most of them found near Vicenza.

In the vicinity, behind the so-called *Territorio*, fortifications of the Venetian period, is the ***Teatro Olimpico** (Pl. C, 2; custodian on the N. side, opposite the bathing-establishment; fee $\frac{1}{2}$ fr.), begun from designs by *Palladio* in 1579, completed in 1584, after his death, by *Scamozzi*, and inaugurated by the performance of the 'Œdipus Tyrannus' of Sophocles.

Palladio adhered generally to the precepts of Vitruvius as to the construction of ancient theatres, but the building is far from being a mere imitation. The auditorium rises in thirteen semi-oval tiers to a wall with pilasters; in front, about 5 ft. lower down, are the orchestra and the magnificent two-storied stage (p. 311). The three openings at the back of the stage, a triumphal arch and two square-headed side-doors, afford views of approaching streets, constructed of wood in curiously deceptive relief. The theatre is covered with a painted velarium.

A little to the W., on the left side of the Via Venti Settembre, is the beautiful Gothic *Casa Thiene* or *Regau*.

The most interesting churches and many fine palazzi are to be found in the quarter to the N. of the Corso Principe Umberto. The Contrada di Santa Corona, diverging just before the E. end of the Corso, leads to the Dominican church of **Santa Corona** (Pl. C, 2), a Gothic brick edifice of 1260-1300, with a modern façade.

INTERIOR. 2nd altar on the left, Five saints by *Bart. Montagna* (in a rich Renaissance frame); 5th altar on the left, *Baptism of Christ by *Giovanni Bellini*, in a fine frame, one of the finest productions of the master (painted about 1501?). Chapel to the right of the choir, two fine Gothic mural monuments (15th cent.).

At the end of the street, to the left, is the *Banca Cattolica* (formerly *Pal. Leoni-Montanari*), by Paolo Guidolin (1689), interesting on account of the staircase and the loggia in the court, but overlaid with stucco ornamentation in an exaggerated baroque style.

The Contrada Santo Stefano, almost opposite the church of Santa Corona, leads to **Santo Stefano** (Pl. C, 2), a baroque edifice by *Guarini*; in the left transept, **Palma Vecchio*, Madonna enthroned with SS. Lucia and George, an admirable example of his middle period (best light in the morning).

Opposite, to the left, in the Contrada Giacomo Zanella, stands the unfinished *Palazzo Thiene* (now the *Banca Popolare*), the front designed by *Palladio* (1556), the rear, an early-Renaissance structure, facing the Contrada Porti. — Opposite to it, in the last-named street, rises the richly ornamented PALAZZO PORTO-BARBARAN (Pl. B, C, 2), by *Palladio* (1570), and at the N. end of the street, to the left (No. 11), are the Gothic *Pal. Porto*, with an attractive early-Renaissance portal of 1481, and two *Palazzi Colleoni*, of which one (No. 13) is Gothic (15th cent.), with a fine colonnade and staircase, the other (No. 15) by *Palladio* (1552).

In the Contrada San Marco, beyond the Bacchiglione, on the right, are the *Pal. Folco* (Pl. B, 1; formerly *Pal. Franceschini*), by Ottavio Bertotti (1770), and the *Pal. Dalle Ore-Quirini* (formerly *Pal. Capra*), with a beautiful garden in the early Italian style.

From the Contrada Porti we proceed through the Contrada Riale, past the *Pal. Cordellina*, by Ott. Calderari (1776; right), to the Contrada San Lorenzo, immediately to the left in which is the *Pal. Tecchio* (formerly *Pal. Caldogni*), by *Palladio* (?; 1575). Farther to the N. rises the *Pal. Repeta* (now the *Banca d'Italia*; Pl. B, 2), a baroque structure by Ant. Muttoni (1710). — To the left, in the piazza of the same name, stands the church of —

San Lorenzo (Pl. B, 2), a fine Gothic building of 1280-1344. The interior (restored in 1906-11) contains the tomb of *Bart. Montagna* (p. 323), the Renaissance mural monument of *Leonardo Porto* (d. 1562), and, in the chapel to the left of the choir, frescoes of scenes from the life of St. Peter (injured), by *Montagna*. — In front of the church is a statue of *Giacomo Zanella* (1820-88), the poet, by C. Spazzi (1893).

In the S. part of this street, known as the Contrada Pozzo Rosso, is (left; No. 8) the *Pal. Valmarana* (Pl. B, 2), by *Palladio* (1566), and in the Contrada Cantarane (Pl. A, B, 2; right) is the *Pal. Malaspina* (formerly *Pal. Vecchia*), by Giorgio Massari (1750).

In the W. part of the town is the church of **San Rocco** (Pl. A, 2), with a high-altar-piece by *Giov. Buonconsiglio*: Madonna enthroned with SS. Sebastian, Bernard, Peter, and Paul, remarkable for its fine colouring (1502). — A little to the N. is the *Porta Santa Croce* (Pl. A, 1), erected after 1381 by the Scaligers (p. 299), with a huge circular tower.

In the *Giardino Salvi* (Pl. A, 3), outside the Porta Castello (p. 324), is preserved a loggia by *Palladio*. — In the Borgo San Felice, which begins here, lies the Romanesque church of *Santi Felice e Fortunato*, dating from the 12th cent. but modernized in the interior in 1674; in the 14th cent. a wall-gallery was added to the lofty campanile (1160).

Beyond the *Villa Arrigoni* (Pl. C, 4), on the other side of the railway, we traverse the *Portici di Monte Bérico* (Pl. C, 4, 5), an

arcade 710 yds. long, erected by Ant. Muttoni in 1746, which was sharply contested in 1848 by Italian irregular troops and the Austrians. This arcade leads past the cross-roads mentioned below to the pilgrimage-church of the —

Madonna del Monte (Pl. C, 6), built in 1668 by *Ag. Borella* of Bologna, on the model of the Rotonda. The present left transept is formed by the small Gothic church of 1428; in the sacristy, **Bart. Montagna*, Pietà (1500). The old refectory of the monastery (shown by the sacristan) contains the Banquet of Gregory the Great by *P. Veronese* (1572), torn to pieces in 1848 but restored with the aid of the copy in the Pinacoteca.

From the cross-roads (Pl. C, 5; 295 ft.), where a fine view is obtained of the town and the Alps, a road leads to the E. along the hill (comp. Pl. C, D, 5), from which a (2 min.) footpath diverges to the right, passing the villa of the writer *Ant. Fogazzaro* (1842-1911) and the *Villa Valmarana* (*Frescoes by Tiepolo, early works in excellent preservation), to (10 min.) the —

Rotonda Palladiana, at the N.E. base of the Monti Berici. This is a square building, now much dilapidated, with an Ionic colonnade on each side. In the centre is a circular domed hall. Visitors admitted (ring at the gate of the farm, to the right of the main entrance; $\frac{1}{2}$ fr.).

The *Cimitero*, laid out by Giacomo Verda, to the N.E. of the town (viâ the Borgo Scroffa, Pl. D, 1), contains the modern tomb of Palladio.

FROM VICENZA TO TREVISO, 37 $\frac{1}{2}$ M., railway in 2-2 $\frac{1}{4}$ hrs. (fares 5 fr. 50, 4 fr., 2 fr. 40 c.). — 5 M. *Lisiera* is the station for the large village of *Quinto Vicentino*, 1 $\frac{1}{2}$ M. to the E., with the Villa Thiene, designed by Palladio. — Beyond (10 M.) *Carmignano di Brenta* we cross the *Brenta*. — 15 M. *Cittadella* (160 ft.; *Alb. Roma*; *Cappello*), with 3600 inhab., junction of the Padua and Bassano railway (p. 29). The town, with its well-preserved mediæval *Walls, was founded in 1220 by the Paduans for protection against the Trevisans, who had built Castelfranco in 1218. The *Cathedral* contains a Last Supper by Iacopo Bassano. About 2 $\frac{1}{4}$ M. to the N. of Cittadella, on the Castelfranco road, lies the village of *Galliera Veneta* (Sole, modest), with a handsome château and park of the Empress Maria Anna of Austria. — 22 M. **Castelfranco Veneto**, see p. 29. — 37 $\frac{1}{2}$ M. *Treviso* (p. 419).

FROM VICENZA TO RECOARO, 26 M., steam-tramway in 2-2 $\frac{3}{4}$ hrs. (fares 2 fr. 40, 1 fr. 20 c.), starting near the railway-station (Pl. A, 3). Principal stations: 4 $\frac{1}{2}$ M. *Tavernelle* (p. 323); 7 M. *Montecchio Maggiore* (235 ft.; *Alb. Rosa d'Oro*), with the imposing Villa Cordellina (frescoes by Tiepolo; to the right), commanded by two ruined castles; 8 M. *San Vitale*, whence a branch-line runs to *Arzignano* and *Chiampo*, while our line ascends the *Agno Valley* between the basaltic spurs of the Alps. — 19 $\frac{1}{4}$ M. *Valdagno* (870 ft.; *Alb. delle Alpi*), a small town with 6800 inhabitants. — The (26 M.) chalybeate **Baths of Recoaro** (1460 ft.; *Gr. Hôt. Giorgetti*, P. 8-12 fr., *Eden Hotel*, at the springs; *Alb. Fortuna*, *Alb. Trettenero*, *Città di Genova*, etc., in the town; *Reale Stabilimento Idroelectrocinesiterapico*, a large bath-house), visited annually by 7-8000 persons in the season (June-Sept.), are finely situated at the foot of the *Monte Spitz* (3640 ft.). The springs rise at *Recoaro Fonti*, 1 M. above the town. Excursions: over the *Passo della Lora* to *Giazza*, see p. 313; from the *Rifugio Schio* (4880 ft.), 3 hrs. to the N.W., to the W.

viâ the *Bocchetta dei Fondi* to the *Cima di Posta*, see p. 313; viâ the *Passo Campogrosso* (4780 ft.), either to the N.W. to (2 hrs.) *Vallarsa* (see below) or to the N. to *Monte Baffelan* (5875 ft.), the *Cornetto* (6240 ft.), and the *Piano delle Fugazze* (see below). — A good road (motor-diligence to Schio and to Rovereto, p. 24) leads from Recoaro viâ the *Passo Xon* (2200 ft.) and *Staro* (2070 ft.) to (7 M.) *Valli dei Signori* (1145 ft.), situated in the *Leogra Valley*, 3 M. above Torrebelvicino (see below) on the Vicenza road. Thence it ascends the valley to the (14 M.) *Piano delle Fugazze* (3795 ft.; *Hôt. Dolomiti, R. from 3 $\frac{1}{2}$, P. 7-10 fr.), on the Austrian frontier, between the Cornetto (see above) and the *Monte Pasubio* (7335 ft.), and thence viâ (20 M.) *Vallarsa* (2670 ft.; inn) and down the picturesque valley of the *Arsa* to (30 $\frac{1}{2}$ M.) *Rovereto* (p. 24).

FROM VICENZA TO SCHIO, 20 M., railway in 3 $\frac{1}{4}$ -1 $\frac{1}{4}$ hr. (fares 3 fr. 35, 2 fr. 40, 1 fr. 50 c.). 8 M. *Dueville* (185 ft.). 13 $\frac{1}{2}$ M. *Thiene* (480 ft.; Alb. della Luna), a town with 7400 inhab. and a chateau containing frescoes by P. Veronese, is the junction for the line to Rocchette and Asiago (see below). — Farther on in the Leogra valley lies **Schio** (635 ft.; Alb. *Croce d'Oro*, near the cathedral, R. from 2 fr.), a town with 10,200 inhab., a glass-factory, and extensive wool-factories, the largest of which is the *Lanificio Rossi*, founded by *Al. Rossi* (1819-98), who laid out a workmen's colony. The cathedral of *San Pietro* is of the 18th century. Schio is a good starting-point for excursions. — From Schio a motor-diligence plies to Rovereto and Recoaro, and steam-tramways run to the W. to (2 $\frac{1}{2}$ M.) *Torrebelvicino* (855 ft.; see above), and to the N. viâ (5 $\frac{1}{2}$ M.) *Piovene* (915 ft.) and (6 $\frac{1}{4}$ M.) *Rocchette* (see below) to (12 M.) *Arsiero* (1170 ft.; Alb. Bortolan), the chief place in the *Val d'Astico*.

FROM VICENZA TO ASIAGO, 34 M., railway and steam-tramway (partly rack-and-pinion) in 3-3 $\frac{1}{4}$ hrs. From Vicenza to (13 $\frac{1}{2}$ M.) *Thiene*, see above. The steam-tramway proceeds to the N. viâ (17 $\frac{1}{2}$ M.) *Carrè* (720 ft.) and (19 M.) *Chiuppano-Caltrano*, then to the N.W. in the Val d'Astico, to (20 $\frac{1}{2}$ M.) **Rocchette** (665 ft.), the junction for the line to Schio and Arsiero (see above), with large weaving-mills and a brewery. Beyond Rocchette, where carriages are changed, we cross the deep bed of the Astico and ascend in windings to (22 $\frac{1}{2}$ M.) *Cogollo* (1170 ft.), where the rack-and-pinion section of 3 $\frac{1}{2}$ M. begins (fine views). — 26 $\frac{1}{2}$ M. *Campiello* (3115 ft.) and (28 M.) *Treschè-Conca* (3435 ft.) are the first villages on the *Altipiano dei Sette Comuni*, a barren plateau with about 30,000 inhab. of Bavarian and Tyrolese origin, who, however, now mostly speak Italian only. — 29 M. *Cesuna* (3450 ft.); 32 $\frac{1}{2}$ M. *Canove di Roana* (3270 ft.). — 34 M. **Asiago** (3280 ft.; Alb. *Croce Bianca*; Alb. *Venezia*; *Mondo*; *Paradiso*; *Rosa*), the capital of the Sette Comuni, frequented as a summer-resort by the Venetians, with 2000 inhab. and a museum of prehistoric antiquities. From Asiago through the *Val Frenzela* to *Valstagna*, see p. 27; to (15 $\frac{1}{2}$ M.) *Arsiero* (see above) and viâ *Lavarone* through the *Centa Valley* to *Caldonazzo* (p. 26), see *Baedeker's Eastern Alps*.

FROM VICENZA TO BASSANO (p. 27), 21 M., steam-tramway in 1 $\frac{3}{4}$ hr., viâ (17 M.) *Marostica* (350 ft.; Alb. del Cappello), a town with 4300 inhab., numerous straw-plaiting factories, a pretty market-place, and a mediæval town wall with battlements.

Steam-tramway viâ *Ponte di Barbarano* and *Noventa* to *Montagnana* (p. 321), 29 M., in 2 St. 20 Min.

Between Vicenza and Padua are (35 M.) *Lerino* and (39 $\frac{1}{2}$ M.) *Poiana di Granfion*. To the S., the Monti Euganei (p. 456).

48 $\frac{1}{2}$ M. **Padua**, see p. 330.

FROM PADUA TO MONTEBELLUNA (Belluno), 28 $\frac{1}{2}$ M., railway in 1 $\frac{1}{4}$ -1 $\frac{1}{2}$ hr. (fares 4 fr. 20, 3 fr. 15, 1 fr. 95 c.). This line, diverging to the N. from that to Verona, crosses the *Brenta* to (3 M.) *Vigodarsere* (56 ft.; light railway, see p. 331). — 11 M. *Camporampiero* (79 ft.), junction for

the line to Bassano (p. 29). — 18 M. **Castelfranco Veneto**, see p. 29. — 22½ M. *Fanzolo*, with fine frescoes by Paolo Veronese and Batt. Zelotti, at the Villa Emo (1551). — 28½ M. *Montebelluna*, see p. 416.

From Padua to Venice viâ *Fusina*, see p. 340.

To the left, as the train proceeds, are seen the distant Venetian Alps. At (52 M.) *Ponte di Brenta* (46 ft.; p. 340) we cross the *Brenta*. — 58½ M. *Dolo* (26 ft.; p. 340). — Near (61 M.) *Marano* a canalized arm of the Brenta (*Canale di Mirano*) is crossed.

66½ M. **Mestre** (13 ft.; *Railway Restaurant*), a poor country-town with 6500 inhab., is the junction for the lines viâ Treviso to Belluno (R. 53) and to Udine and Pontebba (RR. 54, 7), and for the line viâ Cervignano to Trieste (R. 55). Tramway to Mirano (6¾ M., in 37 min.). Mestre (garage at the station, the Piazza Barche, and the Piazza Umberto Primo) and San Giuliano (electric railway and lagoon-steamér, see p. 345) are motor-car stations for Venice.

Soon, in the distance, we see the towers of Venice, which, with Murano and Burano (both on the left), rises from the sea as we approach *Fort Marghera*. On the right is *Bottenigo*, the future coal-port of Venice. The train now reaches a *Bridge* (2¼ M. long; 222 arches of 31 ft. span), built in 1846 and widened in 1910-11, by which it crosses the *Laguna Véneta* (p. 296) in 8 minutes. To the left are the masts supporting the high-tension line from the electric power-works at the Cellina Falls (p. 421).

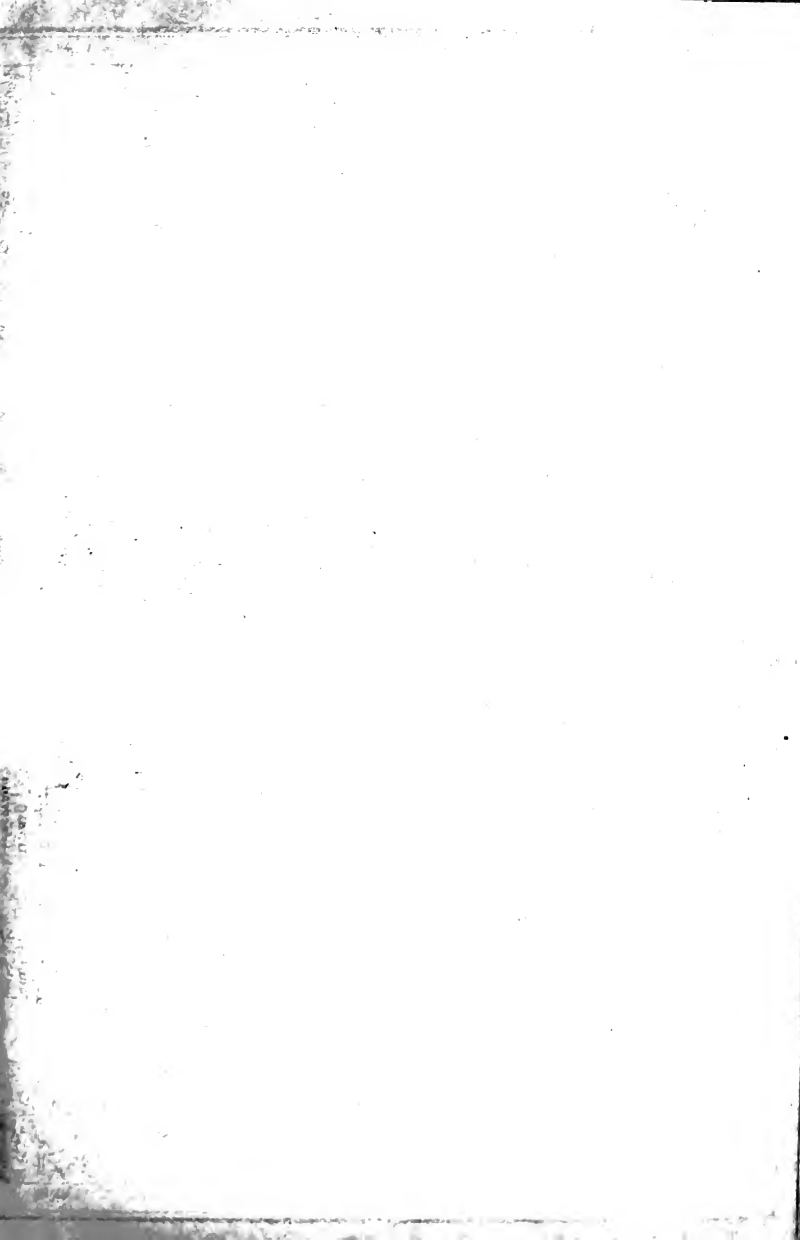
71½ M. *Venice*, see p. 340.

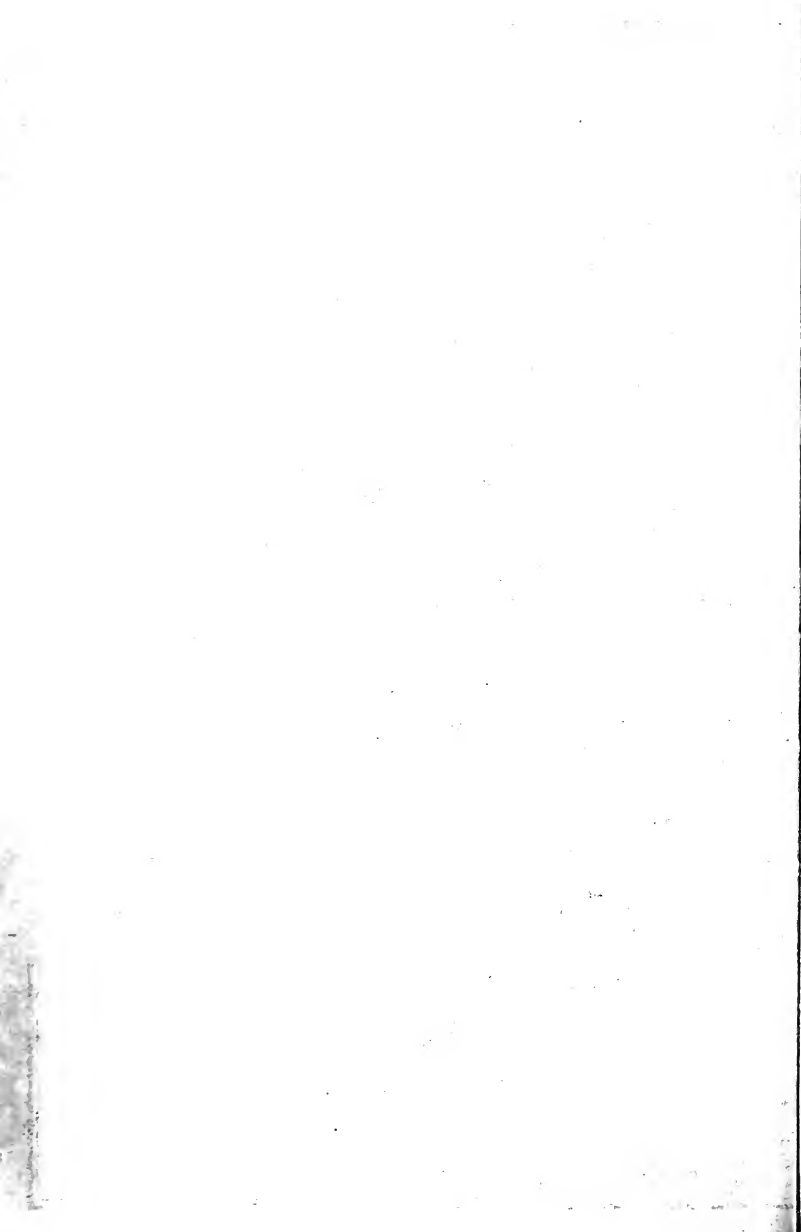
51. Padua.

Railway Stations. 1. *Stazione Ferroviaria* (Pl. D, 1), the principal station, ½ M. from the Piazza Cavour, for the Verona-Venice (R. 50), Venice-Bologna (R. 61), Padua-Bassano (p. 29), and Padua-Montebelluna (p. 329) lines. Town-agency (p. xvii) at Via Cavour 13. — 2. *Stazione Santa Sofia* (Pl. E, 3), for the steam-tramways to Piove di Sacco and to Conselve and Bagnoli.

Hotels (comp. p. xxi). GR.-HÔT. ROYAL SAVOIE (Pl. a; D, 4), Piazza Cavour, R. 3-4½. omn. ¾-1 fr., well spoken of; GR.-HÔT. STORIONE (Pl. e; C, D, 4), Via San Canziano, with restaurant (fine room), R. from 3, P. 8-10 fr., good; ALB. FANTI STELLA D'ORO (Pl. b; D, 3), Piazza Garibaldi, R. 2½-4, omn. 1 fr., well spoken of, also with a frequented restaurant; ALB. AL SOLE (hôtel meublé), near the Piazza Garibaldi, R. 2-4 fr., plainer. — ALB. AL PARADISO (Pl. c; D, 3), Piazza Garibaldi, R. 1½-2½, plain but good; ALB. CROCI BIANCHE (Pl. f; D, E, 5), Piazza del Santo, frequented by pilgrims; ALB. LEON BIANCO (Pl. g; D, 4), near the Piazza Cavour; ALB.-RISTORANTE ALLA STAZIONE (Pl. d; C, D, 1), near the principal station, R. 2 fr., quite unpretending. — The drinking-water is excellent. In summer the mosquitoes are troublesome (p. xxiii).

Cafés. The **Caffè Pedrocchi* (Pl. C.P.; D, 4), near the Piazza Cavour, erected in 1831 in the classicist style by Gius. Japelli, was at that time the largest café in Europe, and is still the pride of the town (open all night); *C. Posta*, opposite Pedrocchi's; *C. Guerrana*, at the corner of the Piazza Garibaldi. — **Restaurants** at the hotels; *Birreria Stopato* (with rooms), Via Eremitani 3 (Pl. D, 3); *Rotonda* (Pl. C, 1), open-air restaurant with a summer-theatre, on the bastion beside the Barriera Mazzini. — **WINE ROOMS.** *Fiaschetteria Randi*, Piazza Garibaldi; *Fiaschetteria Fratelli Penasa*, Via Turchia 6 (Pl. C, D, 4), with cold viands.





Cabs ('*Vettura pubblica*'), per drive 1 fr. (2-6 a.m. 25 c. extra; to or from the station 50 c. extra), per $\frac{1}{2}$ hr. 1 $\frac{1}{4}$ fr., per hr. 2 fr., each additional $\frac{1}{2}$ hr. $\frac{3}{4}$ fr. Luggage 40 c. — **MOTOR CAR** (for excursions) from the *Garages Riuniti*, Piazza Cavour 9 and Piazza del Municipio.

Tramway (10 c.) from the main station vià the Corso del Popolo (Pl. D, 1-3) and Piazza Cavour (Pl. D, 4), to Bassanello (comp. Pl. C, 8) on the one hand, and on the other vià the Piazza Mazzini (Pl. C, 2), Piazza dell' Unità d'Italia (Pl. C, 4), and Piazza del Santo (Pl. D, 5) to the Piazzale Pontecorvo (Pl. E, 5).

Electric Light Railways. 1. From the Piazza Garibaldi vià the Barriera Mazzini (Pl. C, 2) to Arcella and Vigodàrzere (p. 329). — 2. From the main station to Piazzola sul Brenta. — 3. From the Piazza dell' Unità d'Italia (Pl. C, 4) every 20 min. vià the Piazza del Duomo, Barriera Eugànea (Pl. A, 5), and Tencarola to Teolo (p. 456) on the one hand, and on the other vià Abano Bagni (30 c.) to Torreglia (p. 456). — 4. From the Piazza Garibaldi to Fusina (Venice), see p. 340.

Booksellers (also photographs). *Libreria all'Università*, in the University (p. 333); *A. Draghi*, Via Cavour 9. — **Post & Telegraph Office** (Pl. D, 4), Piazzetta Pedrocchi, near the Piazza Cavour.

Public Collections, etc. (comp. p. xxvii):

Biblioteca Antoniana (p. 337), week-days, 9-12 & 2-4, free.

Madonna dell'Arena (p. 332), week-days, 9-4, 1 fr.; Sun. & holidays, 9-2, 20 c.

Museo Antoniana, see *Biblioteca Antoniana*.

Museo Civico (p. 337), week-days, 9-4, 50 c.; Sun. & holidays, 9-1, free.

Salone (p. 334), on week-days at any time, on Sun. till 2 p.m. only; 50 c.

University Library (p. 334), week-days, 9-4.

Chief Attractions (1 $\frac{1}{2}$ day). 1st Day. Morning: Madonna dell'Arena (p. 332); Eremitani (p. 333); Piazza dei Frutti and Piazza delle Erbe, with the Salone (p. 334); Piazza dell' Unità d'Italia (p. 334). Afternoon: Piazza del Santo, with the Scuola del Santo (p. 337) and Cappella San Giorgio (p. 337); Botanic Garden (p. 338); Santa Giustina (p. 339). — 2nd Day. Morning: Sant' Antonio (p. 335); Museo Civico (p. 337). — Artists and scholars may obtain free tickets for the Madonna dell'Arena and the Salone at the Municipio (p. 334; Divisione Terza, on the 3rd floor), for the Museo Civico through the curator.

Padua (40 ft.), Ital. *Pádova*, Lat. *Patavium*, the capital of a province and see of a bishop, with 51,400 inhab. (incl. a garrison of 3000 men), lies on the *Bacchiglione*, which flows through it in several branches. Its narrow streets are generally flanked with low '*Portici*' or arcades, but some of the chief thoroughfares have been widened by the removal of the portici. The outer quarters consist largely of gardens. Some of the numerous bridges over the different arms of the river date from the Roman period. Padua is an industrial town and carries on an important trade in agricultural produce (exportation of fowls and eggs).

Padua, according to Virgil, traces its origin to Antenor, the mythical king of Troy, brother of Priam, and under Augustus it was the wealthiest town in Upper Italy. It was probably the birthplace of Livy, the historian (59 B.C.-17 A.D.). All the ancient monuments were destroyed during the immigration of the barbarian hordes. In the middle ages the town, which fell into the hands of Ezzelino da Romano (p. 28) in 1237-56, sided with the Guelphs, and in 1318 it appointed *Iacopo da Carrara* to the Signoria. The princes of his family were much harrassed by the Scaligers of Verona and the republic of Venice and at length succumbed in 1405, when Padua was annexed to Venetia. The *University*, founded by Bishop Giordano in 1222 and extended by Emp. Frederick II. in 1238, rendered

Padua a famous seat of learning throughout the middle ages and the Renaissance period, and N. Italy is chiefly indebted to her for its culture.

In the HISTORY OF ART also Padua is an important place, its reputation as the chief seat of Italian learning having attracted many artists. The Florentine masters *Giotto*, *Andrea del Castagno*, *Paolo Uccello*, *Fra Filippo Lippi*, *Donatello* (1443-53), and *Leon Batt. Alberti* found abundant occupation here. The native artists were introduced to the antique by the Florentines and the classical scholars; and the school of art founded here by *Francesco Squarcione* (1397-1474) exhibits a peculiar doctrinaire character. Squarcione, though not a professional artist, made a valuable collection of works of art during his travels, and caused young artists to make drawings from these models. The austere style peculiar to the Paduan pictures is perhaps due to this doctrinaire training of the artists and to the influence of Donatello. The greatest master of the school of Squarcione and of *Iacopo Bellini* (p. 351), who worked in Padua for a time, was *Andrea Mantegna* (1430-1506; comp. p. 315), who exhibits an almost northern, Albrecht-Dürer-like severity of style. The chief work of his early period is in the church of the Eremitani.

From the *Main Railway Station* (Pl. D, 1) we follow the new CORSO DEL POPOLO (Pl. D, 1-3; tramway, see p. 331), crossing the Bacchiglione, to (6 min.) the new *Giardino Pubblico* (Pl. D, 2). Adjoining the gardens of the *Arena*, which show the oval outlines of a Roman amphitheatre, rises the —

Madonna dell' Arena (Pl. D, 3), an oblong chapel erected by *Scrovegno* in 1303 and decorated in 1305 with a series of **FRESCOES by *Giotto* (pp. xliii et seq.; restored by Botti in 1869). Adm., see p. 331. Morning-light best. Catalogues are provided for the use of visitors.

These frescoes represent the HISTORY OF THE VIRGIN AND CHRIST, from the apocryphal Proto-Evangelium and the New Testament, and end, according to ancient custom, with the LAST JUDGMENT, painted on the entrance wall. The lower part of this last work, much injured, was probably executed chiefly by Giotto's pupils, but the master-hand is revealed in the youthful Christ at the top, surrounded by apostles, angels, and saints. The paintings on the side-walls are arranged in four rows, one above another. The UPPERMOST Row (beginning to the right of the choir-arch) relates the history of the Virgin from the rejection of Joachim's sacrifice to Mary's bridal procession. The Birth of the Virgin and the Presentation of the Virgin in the Temple show scrupulous fidelity to nature. — The SECOND Row begins with the Annunciation (choir-arch), and depicts the youth of Christ and his ministry up to the expulsion of the money-changers from the Temple. The finest scenes are the Adoration of the Magi, the Flight to Egypt, and the Entry into Jerusalem. — The grandest flight of Giotto's imagination is seen in some of the paintings in the THIRD Row, mainly devoted to the Passion. The representation of Christ's sorrows as beginning with the Corruption of Judas (to the left of the choir-wall) is a fine dramatic touch. In the Crucifixion Giotto has not only surpassed his predecessors in the nobility of his conception of the Sufferer, but has added a most effective and pathetic feature in the small winged angels, who show every degree of sympathy and sorrow. The gem of the series, however, is the *Pietà, or Christ wept over by the Virgin and his friends. — The LOWEST Row consists of allegorical figures of the Virtues and Vices in grisaille, and leads up to the Last Judgment. The Christ enthroned with angels, above the choir-arch, shows that Giotto was as much at home in the domain of placid gracefulness as in that of emotion and passion. — The FRESCOES IN THE CHOIR (Death, Assumption, and Coronation of the Virgin) are by a later hand and of little import-

ance. By the rear wall is the monument of the founder of the church (d. 1336), by *Andreolo de Sanctis*, of Venice. On the altar, in front of this, is a figure of the Madonna by *Giovanni Pisano*, to whom also the statue of Scrovegno, in the sacristy, to the left, may be ascribed.

From the Arena we proceed to the Piazza Eremitani and the **Eremitani** (Pl. D, 3), an old Augustine church of the middle of the 13th cent., restored in 1880, containing *FREScoes by *Andrea Mantegna* and his contemporaries of the school of *Squarcione*, which are among the most important examples of Northern Italian art.

NAVE. By the entrance-wall are two painted altars of terracotta, probably by *Giov. Minello*, that to the right with a fresco of 1511. On the right and left are the elaborate Gothic tombs of Ubertino da Carrara (1338-45) and Iacopo (il Minore) da Carrara (1345-50), by *Andreolo de Sanctis*, brought hither from the church of Sant' Agostino (pulled down in 1820). In the centre of the left wall is the tomb of the jurist Benavides (d. 1582), by the Florentine *B. Ammanati*, executed in 1546.

On the walls of the CHOIR are poor frescoes, ascribed to *Guariento*: Astronomical representations, Scenes from the life of St. Augustine (re-painted), etc. — SACRISTY (entrance from the choir, to the left): *Guido Reni*, John the Baptist.

The CAPPELLA SANTI IACOPO E CRISTOFORO (fee 50 c.), adjoining the nave on the right, is embellished with celebrated frescoes, damaged yet still very attractive, with ornamentation showing the indebtedness of the *School of Squarcione* to its study of the antique. The Evangelists on the ceiling are the poorest and probably the earliest part of the work. The four upper sections on the wall on the right also are by inferior artists; the two highest scenes, representing St. James as a worker of miracles, and St. James before the king, are by an unknown master (*Bono da Ferrara?*); central section, St. Christopher with the Infant Christ, by *Bono da Ferrara*, Adoration of the giant saint, by *Ansuino da Forlì*. The paintings on the wall and vaulting of the recesses of the choir are by *Niccolò Pizzolo*, an able Paduan, who died young; the Assumption of the Virgin was probably finished by *Mantegna*. By far the most important are the *Pictures with which *Andrea Mantegna* completed the cycle between 1453 and 1459. The left wall presents to us the life of St. James from his call to his execution. The lower scenes exhibit greater ability and maturity than the upper, so that we can trace the master's progress step by step. The Execution and Burial of St. Christopher, the lowest pictures on the right wall, subsequently added by *Mantegna*, are sadly injured. — The large terracotta altar-relief of the Madonna and saints is by *Giov. da Pisa*, one of Donatello's assistants, but has been spoiled by a modern coat of paint.

The Corso del Popolo ends at the PIAZZA GARIBALDI (Pl. D, 3), whence we follow the short Via Cavour on the S. to the PIAZZA CAVOUR (Pl. D, 4), which, with the neighbouring VIA OTTO FEBBRAIO (Pl. D, 4), on the S., now form the chief centre of life and business.

In the Via Otto Febbraio, to the right, is the *Caffè Pedrocchi* (p. 330). — On the left stands the —

University (Pl. D, 4), usually called '*Il Bò*', from a celebrated mediæval tavern with the sign of the ox (bove) which existed here until 1493. In the handsome colonnades in the court, erected in 1552 by *Andrea della Valle*, are numerous names and armorial bearings of distinguished '*cives academici*'. Handsome aula. The anatomical theatre resembles that in Bologna (p. 477).

In the Via San Biagio, to the E. of the Piazza Cavour, is the new *University Library* (Pl. D, 4; adm., see p. 331; librarian, Prof. Caputo). — A little to the E., at the end of the Via Santa Sofia, stands the Romanesque church of *Santa Sofia* (Pl. E, 4), the oldest in Padua, the choir being very primitive.

Opposite the University the short Via del Sale and the Largo del Municipio lead to the W. to the PIAZZA DEI FRUTTI and the PIAZZA DELLE ERBE (Pl. C, 4). At the N.E. angle of the latter is the *Palazzo del Municipio* (Pl. C, D, 4), of the 16th century. — Between the piazzas rises the *Palazzo della Ragione*, briefly called the **Salone**, a '*Juris Basilica*' as the inscription records, erected in 1172-1219. The logge were added in 1306.

The *Salone* or great hall on the upper floor, from which the building derives its name, was altered in 1420. It has a vaulted wooden ceiling and is 90 yds. in length, 31 yds. in breadth, and 79 ft. in height (adm., see p. 331; entr. by the staircase on the S. side of the court of the Municipio). The walls are adorned with over 300 frescoes, painted after 1420 by *Giov. Miretto* and others (much retouched), representing the influence of the constellations and the seasons on mankind. By the entrance-wall are two colossal Egyptian statues of Neith, and the 'Petrono' or 'Pietra del Vitupero' (*lapis vituperii et cessionis bonorum*), a kind of stone pillory, formerly in the market-place, on which defaulting debtors were exposed to the jeers of the populace. The hall contains also a large wooden horse which seems to be copied from the horse in Donatello's monument of Gattamelata (p. 335). Behind the horse, on the wall to the right, is the tombstone of T. Livius Halys, a freedman of the family of the historian Livy (p. 331).

Adjacent, in the PIAZZA DELL' UNITÀ D' ITALIA (formerly *P. dei Signori*; Pl. C, 4), rises the **Loggia del Consiglio**, an elegant early-Renaissance work by *Ann. Bassano* (1501), consisting of an open arcade above a broad flight of steps. The interior, by *Biagio Bigio*, was not completed until 1523-26. In front stands an ancient *Column* (erected here in 1405) with the Lion of St. Mark (p. 297).

At the W. end of the piazza, where the castle erected by *Ubertino da Carrara* (p. 333) in 1338-44 formerly stood, is the *Pal. del Capitano*, once the seat of the Venetian governor, which was rebuilt by *Falconetto* in 1532, with a Renaissance portal and an imposing clock-tower. Of the castle of the Carrara there remain only the Sala dei Giganti, with a portrait of Petrarch by *Altichiero* (the other frescoes by *Altichiero*, *Avanzo*, and *Guariento* were completely painted over in 1540), and a fragment of a two-storied loggia in the court of the *Scuola Reale Carrarese* (entr. Via dell' Accademia; Pl. B, 4).

The **Cathedral** (Pl. B, 4), with an unfinished façade, was built by *Andr. della Valle* and *Ag. Righetto* in 1551-77, in the late-Renaissance style. The *Treasury (Tesoro)* contains miniatures of the 12-15th centuries and handsome ecclesiastical vessels. Adjoining the cathedral on the N. is the *Baptistery*, an elegant brick structure of the 12th cent., adorned with frescoes of 1380, ascribed to *Giusto Padovano* (opened by the sacristan).

In the adjacent EPISCOPAL PALACE (*Vescovado*) is a hall with portraits of the bishops, painted in fresco by *Iac. da Montagnana*, and a chapel with charming early-Renaissance decoration (1491). The adjacent library of the Cathedral Chapter contains an interesting painting by *Nicc. Semitecolo* of Venice (1367).

The *Casa degli Specchi*, Via del Vescovado 31 (Pl. B, C, 4), is an elegant Renaissance structure in the style of the Lombardi (p. 350).

From the Via Otto Febbraio (p. 333) the Via San Francesco, skirting the S. side of the university, leads to the *Ponte San Lorenzo* (Pl. D, 4). A doubtful tradition identifies No. 9 (3358) in this street as *Dante's House* (comp. p. 339). At the corner of the street almost opposite is a mediæval sarcophagus of 1283, known as the *Tomb of Antenor* (comp. p. 331).

A few paces farther on is the Via del Santo, leading to the right to the (6 min.) PIAZZA DEL SANTO (Pl. D, 5; tramway, p. 331). Here, in front of the church, rises *Donatello's* famous equestrian ****Statue of Gattamelata** (*Erasmus da Narni*; d. 1443), generalissimo of the Republic of Venice in 1438-41. This, the first great equestrian monument made in bronze in Italy since antiquity, was cast in 1447 and erected in 1453.

Sant' Antonio (Pl. D, E, 5), commonly called '*Il Santo*', the sepulchral church of St. Anthony of Padua (b. at Lisbon in 1195, d. at Arcella in 1231), was erected in 1232-1307, with a ground-plan borrowed from earlier French Gothic churches. This huge structure is 126 yds. long and 60 yds. broad across the transepts. On the exterior are two slender campanili and seven domes in the oriental style, in rivalry with St. Mark's church at Venice. The unskillful heightening of these domes in 1424 has seriously injured the appearance of the building. The interior, restored and white-washed after a fire in 1749, is now being gradually redecorated. This church is visited every year by crowds of pilgrims.

The modern bronze doors, by *Camillo Boito* (1895), replace the ancient doors of wood. Four Gothic niches in the central portal contain statuettes of SS. Francis, Louis of Toulouse, Anthony, and Bonaventura, the chief saints of the Franciscan order. In the lunette above are SS. Bernardino and Antonio holding the monogram of Christ, a fresco by *Mantegna* (1452).

INTERIOR. The nave and aisles are borne by twelve pillars; the choir, which, with the ambulatory, was repainted in 1910-11, has eight clustered columns. — On the entrance-wall, to the right, is the tomb of Ant. Trombetta, by *Riccio* (1522).

NAVE. On the right and left near the beginning are two holy-water basins, with statuettes of John the Baptist, perhaps by *Tullio Lombardi* (?), and Christ, by *Tiziano Aspetti*. — By the 2nd pillar on the left, Monument of *Aless. Contarini* (d. 1553), Venetian general, with six slaves as supporters, by *Sanmicheli*, *Al. Vittoria*, and others. By the 2nd pillar on the right, the simple and chaste monument of *Card. Pietro Bembo* (d. 1547), by *Sanmicheli*. The busts on both these monuments are by *Danese Cattaneo*.

RIGHT AISLE. *1st Chapel:* on the left, the sarcophagus of General *Gattamelata* (see above), and on the right, that of his son *Giovanni da*

Narni (d. 1455), probably an early work by *Bart. Bellano* of Padua, a pupil of Donatello, though Venturi ascribes it to *Bertoldo*.

RIGHT TRANSEPT. *Cappella San Felice*, formerly *San Iácopo*, erected about 1372-82 by *Andreolo de Sanctis*, restored in 1773, with a new organ and *Frescoes by *Altichiero* (1376), the chief representative of the earlier Veronese School (p. 300), and his assistant *Avanzo*. Behind the altar, a Crucifixion, in three parts. In the lunettes above and on the side-walls, scenes from the legend of St. James. Best light in the afternoon.

LEFT TRANSEPT. **Cappella del Santo*, a florid late-Renaissance edifice begun by *Giov. Minello* after *Riccio's* design (1500) and continued in 1533-16 by *Falconetto*, with four columns in front and two elegant corner-pillars; between the arches are the Evangelists. The walls are embellished with fine high reliefs of scenes from the life of St. Anthony (beginning to the left of the altar): 1. Ordination of St. Anthony, by *Antonio Minello* (1512); 2. Resuscitation of a murdered woman, by *Giovanni Dentone* (1524); *3. Resuscitation of a youth, by *Girolamo Campagna* (1573-77); 4. Resuscitation of a suicide surrounded by women, by *Jac. Sansovino* (1536); 5. Resuscitation of a child, by *Minello* and *Sansovino* (1520-28); 6. Discovery of a stone in the corpse of a miser instead of a heart, 7. Healing of a youth, who having struck his mother in anger had punished himself by cutting off his leg, both by *Tullio Lombardi* (1525); 8. Conversion of a heretic by a miracle with a glass, by *Gian Maria Mosca* and *Paolo Stella* (1520-30); 9. St. Anthony giving speech to an infant to enable it to prove its mother's innocence, by *Antonio Lombardi* (1505; beautiful, but somewhat cold, and inspired by a study of Greek sculpture). The bones of the saint repose beneath the altar, on which are many votive tablets. Two magnificent silver candelabra, borne by angels in marble. Beautiful white and golden ornamentation on the ceiling by *Tiziano Minio* and others (ca. 1540).

LEFT AISLE. Adjoining the Capp. del Santo is the baroque monument of *Caterino Cornaro* (d. 1674), 'Dalmatiæ, dein Cretæ cum summa potestate legatus', by *Giusto le Court*; to the left is the monument of the jurist *Antonio Roselli* (d. 1466), by *Bart. Bellano*.

CHOIR. The marble screen was designed by *Donatello*; on its inner side are twelve reliefs in bronze, from the Old Testament, ten by *Bellano* (1184-88), two (David before the Ark, Judith and Holofernes; the 3rd and 5th to the left) by *Riccio* (1507). The full-length portrait of St. Anthony, in front, to the left, is said to be the best likeness. — The High Altar, executed in 1446-50 by *Donatello* and his pupils and removed in 1576 to make room for an altar by *Girol. Campagna*, was restored from a not very successful design of *Camillo Boito* in 1895 and adorned with the original sculptures by *Donatello*. Below are twelve charming angelic musicians (largely studio-pieces), behind, a fine *Deposition in the Tomb, and the symbols of the Evangelists (studio-pieces). On the antependium are a Pietà and four exquisite *Reliefs in bronze (Miracles of St. Anthony), in an elaborate Renaissance setting. On the altar and parapet is a bronze crucifix, with the Virgin, the tutelars of Padua, and four other saints. — By the altar is a bronze *Candelabrum, 11½ ft. high, by *Riccio*, with a variety of Christian and heathen representations (1507-16).

AMBULATORY. To the left of the Capp. del Santo is the tomb of the jurist *Raffaello Fulgoso* (d. 1427), probably by *Piero di Niccolò Lamberti* (p. 393). Behind is the *Cappella del Beato Luca Belludi*, with frescoes by *Giusto Padovano* (1382; retouched). Farther on, on each side of the sanctuary, are six national chapels, recently repainted.

The SANCTUARY (adm. 3½ fr. for one or more), or *Cappella del Tesoro*, an elaborate baroque structure by *Fil. Parodi*, added to the church in 1690, contains a collection of admirable goldsmith's work of the 15th and 16th cent., including *Gattamelata's* baton, a reliquary with the tongue of St. Anthony, a Gothic censer, and a credence plate.

The SACRISTY contains mosaics in wood (freely restored) executed from *Squarcione's* designs by *Lor.* and *Cristof. da Lendinara*. The

marble decoration is by *Bart. Bellano* (1469-72). — The adjoining *Capella del Capitolo* contains some fragmentary frescoes by *Giotto*.

From the S. angle of the Gothic *Cloisters* (many ancient tombstones), on the S. side of the church, a staircase ascends to the **Biblioteca Antoniana** (adm., see p. 331; librarian, Mons. Girol. Granic), containing 30,000 printed books and numerous MSS. from the 8th cent. onward.

The most interesting MSS. are exhibited in the Salone, decorated by Ferd. Focchi in 1714: choir-books of the 14th cent. with miniatures by *Niccolò da Bologna*; missal (15th cent.), presented by the Duchess Bianca Maria Visconti (p. 174), with fine miniatures; incunabula (Mayence 1459 and 1465; Rome 1468). Also, two globes by Padre Coronelli (17th cent.).

The rooms below the library are devoted to the MUSEO ANTONIANO, founded in 1907. Besides paintings, carvings, engravings, and medals referring to St. Anthony and his church, the collection includes intarsia work by the Canozzi of Lendinara and others, a Flemish tapestry of the 15th cent., Gattamelata's coat-of-arms in Nanto stone, and casts of the chief bronze sculptures in the church (custodian, 1/2 fr.).

The **Scuola del Santo** (Pl. D, 5), on the S. side of the Piazza del Santo, the former hall of the brotherhood of St. Anthony, is adorned with seventeen frescoes (mostly repainted) from the life of the saint. Three of them are by *Titian* (early works of 1511). Best light in the afternoon; fee 50 c.

By the entrance, to the right: *I. *Titian*, St. Anthony causing an infant to bear witness (see p. 336), in the style of Giorgione (p. 351); II. & III. *Dom. Campagnola*, The stone in the corpse of the miser (p. 336), Miracle of the ass; IV. *Filippo da Verona* (?), St. Anthony appears to the people of Padua and foretells the fall of Ezzelino (p. 331); V. *School of Titian*, Death of St. Anthony; VI. *Giov. Contarini* (?), Transferring the bones of the saint; VII. *Girol. del Santo*, Miracle with a glass (see p. 336); VIII. *Filippo da Verona* (?), Meeting of the saint with Ezzelino; IX. *Girol. del Santo*, Madonna with SS. Francis and Anthony; X. *Filippo da Verona*, Miracle of the rain; XI. *Titian*, Resuscitation of a woman slain by her jealous husband (injured); *XII. *Titian*, Curing the boy's leg (p. 336); XIII. & XIV. disfigured; XV. painted in 1775; XVI. also by a later artist; XVII. *Dom. Campagnola*, Resuscitation of a child who had been drowned.

The adjacent **Cappella San Giorgio** contains twenty-one admirable frescoes (1377) by *Altichiero* and *Avanzo* (p. 336). Key kept by the sacristan of Sant' Antonio. Best light in the afternoon.

To the right, below, Legend of St. Lucia; above, Legend of St. Catharine; to the left, above and below, Legend of St. George. Altar-wall: Crucifixion, Coronation of the Virgin. Wall of the door: Flight into Egypt, Adoration of the Magi, Nativity.

To the right of the Scuola del Santo, at the corner of the Via Orto Botanico, is the **Museo Civico** (Pl. D, 6), rebuilt in 1881 by *Boito*, with a fine façade and staircase, containing the civic *Library, Archives, and Collections of Antiquities and Paintings* (adm., see p. 331). No catalogue. Director, *Prof. Andrea Moschetti*.

On the groundfloor is the MUSEO ARCHEOLOGICO, with prehistoric and Roman antiquities found in the province of Padua, etc.

On the upper floor is the PICTURE GALLERY, containing few paintings of importance. A Madonna by Romanino is the gem of the collection.

ANTEROOM (to the right of the staircase). *Riccio*, Half-figures of the Madonna and Mary Magdalen, from a Pietà (from San Canziano; 1530), Terracotta bust (from a statue); *Guido Mazzoni* (p. 452), Portions of a terracotta group (Pietà); *Bart. Bellano*, Wood-carving of the Madonna enthroned, with angels. — To the left of the staircase is the —

SALA EMO-CAPODILISTA (in three divisions). The first two divisions contain Italian paintings of the 15-16th cent., mainly Venetian. — 1st Division: To the left, *33. *Marco Basaiti*, Madonna between SS. Peter and Liberale; 36. *Morone*, Madonna; 49. *Lor. Lotto*, Madonna and saints. In the centre, 50. *Giorgione*, Panel from a chest (studio-piece). — 2nd Division: To the left, 175. *Boccaccio Boccaccino*, Madonna with two saints. — 3rd Division: Works mainly of the 17th century. On an easel, *56. *Giorgione*, Panel from a chest.

The ADJOINING ROOMS contain the smaller collections. *R. I.* Glass, majolica (incl. the coat-of-arms of a majolica painter), and porcelain. *R. II.* Costumes, valuable textiles, lace. *R. III.* Bronzes, work in silver, etc. In the centre, Bronze candelabrum, by *Desiderio da Firenze*. *R. IV.* Furniture and wood-carving; in the centre, ivory carvings, engraved gems, etc. *R. V.* Illuminated MSS., incunabula, ancient documents, early plans of the town, etc.

The CORRIDOR to the right of the vestibule of the large hall contains paintings (14-18th cent.). 1st Division: to the left, 399. *Squarcione*, Altar-piece in five sections with St. Jerome in the middle (ca. 1450; injured). To the right, works by *Pietro Longhi* and his son *Al. Longhi* (p. 352); pastels by *Rosalba Carriera*. 2nd Division: to the left, 416. *Iac. Bellini* (?), Christ in Hades, part of the altar-piece mentioned at p. 401. To the right, 536. *Rogier van der Weyden*, Descent from the Cross (copy). 3rd Division: to the left, 461. *Boccaccio Boccaccino*, Madonna (in an old frame).

LARGE HALL. End-wall, Flemish tapestry representing a procession of knights; farther on, French tapestry (14th cent.). Paintings: 617. *Dom. Campagnola*, Beheading of the Baptist; opposite, *655. *Al. Longhi*, Portrait of a Venetian admiral; *648. *G. B. Tiepolo*, St. Patrick, Bishop of Ireland, healing a sick man. On an easel, *And. Previtali*, Madonna adored by the donor, an early work (1501).

LAST HALL. Back-wall: *669. *Romanino*, Madonna enthroned with saints, in a handsome frame, from Santa Giustina (1513); to the left, 663. *Romanino*, Last Supper (1513); 665. *Luca Longhi*, Martyrdom of St. Justina (1562); to the right, 672. *Romanino*, Madonna enthroned with two saints (1521).

In the next room: 29 paintings in tempera by *Guariento* (Angel, St. Matthew, Madonna, etc.), from the chapel of the castle of the Carrara (p. 334). — The LAST ROOMS contain coins and medals; modern paintings and sculptures. — LIBRARY: MSS., including the Codice Carrarese (14th cent.), with seven portraits of princes; collection of books relating to Padua. — ARCHIVES: Original documents concerning the canonization of SS. Anthony and Francis; a 'Raccolta Dantesca', a 'Raccolta Petrarческа', etc.

In the Via Cesarotti, No. 21 (E. of Sant' Antonio), stands the *Palazzo Giustiniani* (Pl. E, 5), with two garden-houses built by Falconetto for Luigi Cornaro in 1524, which, though dilapidated, are among the finest monuments of that period. The frescoes and stucco-work are in the style of Raphael's Logge in the Vatican.

A little to the S. of the Piazza del Santo, at the end of the Via Orto Botanico (p. 337), lies the BOTANIC GARDEN (Pl. D, E, 6), founded in 1545 (ring at the gate). Director, *Prof. Saccardo*.

Among the interesting old trees in this garden is the *Palma di Goethe* (*Chamerops humilis*), planted about 1585, visited and described by Goethe in 1786, and enclosed within a building of its own. — The main building contains a valuable library and portraits of eminent botanists of all countries.

The Via Donatello leads to the W. from the Botanic Garden to the quiet **Piazza Vittorio Emanuele Secondo** (Pl. C, D, 6), formerly the *Prato della Valle*. In the centre is a shady promenade adorned with a double series of 82 statues of illustrious men connected with Padua.

On the W. side of the piazza is the *Loggia Amulea* (Pl. C, 6), a modern Gothic structure by Gius. Japelli, used by the judges at the horse-races held here on the first day of the annual fair (*Fiera del Santo*; 12-15th June), first established in 1275 to commemorate the expulsion of Ezzelino. Below are marble *Statues of Dante and Giotto* (who met at Padua in 1306), by Vincenzo Vela (1865).

At the S.E. angle of the Piazza is the old conventual church of ***Santa Giustina** (Pl. D, 7), a Renaissance edifice of imposing proportions, begun by *Girol. da Brescia* in 1501, continued by *Al. Leopardi* in 1521-22, and completed in 1532, with the exception of the façade, by *Andrea Moroni* of Bergamo. The interior consists of nave and aisles, flanked with rows of chapels; it is 364 ft. long and 98 ft. wide, with a transept 250 ft. long. The aisles are roofed with barrel-vaulting, the nave with three flat domes. The transept and choir terminate in semicircular recesses and are surmounted by four lofty cupolas.

The church is paved with coloured marble. Behind the high-altar, which contains the tomb of St. Justina (d. 303), is the *Martyrdom of St. Justina, by *Paolo Veronese* (ca. 1568). Beautifully carved choir stalls from drawings by *Campagnola* (1560), New Testament subjects above, Old Testament below. In the chapel on the right of the choir, a Pietà, a large group in marble by *Parodi* (17th cent.). The sacristy contains a terracotta statue of the Madonna, perhaps by *Giovanni Minelli*. The old choir, the only remnant of the original church (entrance by the door on the right of the high-altar) also possesses fine carved stalls. — The cloisters are now inaccessible, being used for military purposes.

The former church of *Santa Maria delle Grazie in Vanzo* (Pl. C, 5, 6), to the N.W. of the Piazza Vitt. Emanuele Secondo, contains a Crucifixion by Michele da Verona (1505; injured) and a Madonna enthroned with four saints by Bart. Montagna.

From the Piazza Garibaldi (p. 333) the Via Garibaldi leads to the N.W. to the *Ponte Molino* (Pl. C, 3), near which rises a *Tower*, bearing the vigorous (modern) inscription, 'mesto avanzo di nefanda tirannide: Ezzelino cresse 1250', which recalls the tyranny of Ezzelino da Romano (p. 331).

In the adjoining PIAZZA PETRARCA (Pl. C, 2, 3) rises a monument to *Petrarch* (p. 457), erected in 1874. — On the N. side of the piazza stand the *Church of i Carmini* and the **Scuola del Carmine** (now a baptistery; sacristan in the cloisters), with sadly-damaged 16th cent. frescoes.

Left of the altar: *Titian*, Meeting of Joachim and Anna, executed in 1511, at the same time as the frescoes in the Scuola del Santo (p. 337; badly injured); on the end-wall, *Dom. Campagnola*, Birth of Christ and Adoration of the Magi; the others are by inferior masters.

FROM PADUA TO VENICE VIÀ FUSINA, 26 M., electric tramway and steamer in 2-2½ hrs. (fares 2 fr. 10, 1 fr. 35 c.). — The tramway starts from the Piazza Garibaldi (Pl. D, 3); luggage-office at the Fiaschetteria Randi (p. 330). — At (3½ M.) *Ponte di Brenta* (p. 330) we cross the Brenta beyond which we skirt the navigable *Naviglio di Brenta*. — 7 M. *Strà* (inn), with pretty country-houses of the Venetians. Less than ½ M. to the N.E. of the station is the **Palazzo Pisani*, built about 1740 for the Pisani family of Venice by *Count Frigimelica* and *F. M. Preti*, and bought in 1807 by Napoleon I. for Eugène Beauharnais, Viceroy of Italy. It is now the experimental station of the Magistrato alle Acque, or Venetian Canal Board. The magnificent ball-room contains a huge ceiling-painting by *Tiepolo*: the Glorification of the Pisani (1762). There is also a beautiful garden. — 11 M. *Dolo* (Alb. Garibaldi), also a railway-station (see p. 330). — 13½ M. *Mira Taglio*, with the villas of many Venetian families. — Passing the Venetian advanced fort of *Oriago*, we reach (18½ M.) *Malcontenta*. — 21½ M. *Fusina* is the terminus of the tramway. Steamer to Venice, see p. 344. Fine view of the city as we approach (best by evening-light).

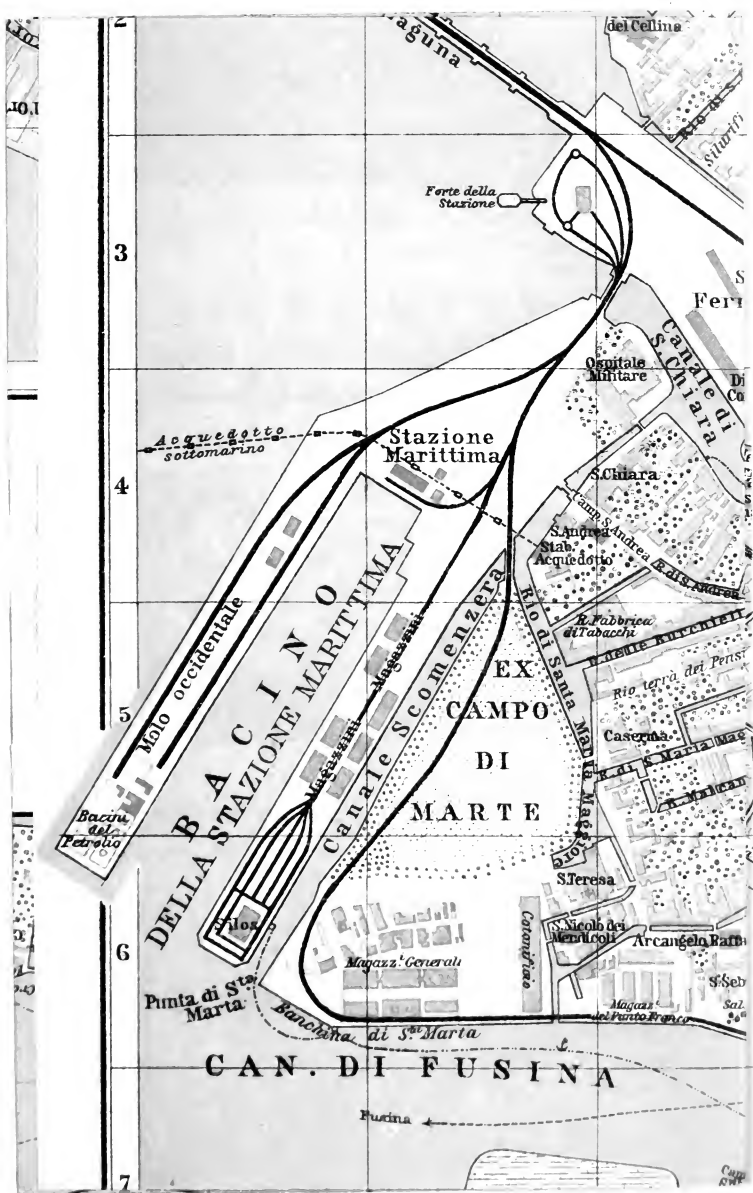
52. Venice.†

The **Railway Station** (Pl. C, D, 3; *Restaurant*, good) is at the N.W. end of the Canal Grande. The town-offices are at the Tourists' Enquiry Office and at Færber's, see p. 345; the Inspector at the station is an agent for the Sleeping Car Co. Opposite the exit gondolas (tariff, see p. 343) and the motor-launches or 'omnibus-boats' of certain hotels are always in waiting. The hotel-servants will hail a gondola for those who do not know the language. The landing-place of the Lido Express (p. 341) and of the small steamers mentioned at pp. 343, 344 (hand-luggage free; trunks or cycles not carried) is beyond the railway-bridge. The gondolas go to and from the station along side-canal.

Arrival by Sea. The sea-going steamers (p. 345) anchor in the *Canale di San Marco*, opposite the Punta della Salute (Pl. G, 6). Gondola tariff, see p. 343; from the steamer to the quay (*Piazzetta*), with one rower (day or night), 20 c.

Hotels (comp. p. xxi; drinking-water, comp. p. xxv). *In the Town*: **HÔTEL ROYAL DANIELI** (Pl. a; H, 5), Riva degli Schiavoni, with post and railway-ticket offices, 280 beds, R. 7-30, B. 2, L. 4, D. 7-10, P. 15-25 fr.; ***HÔTEL DE L'EUROPE** (Pl. b; G, 6), on the Grand Canal, entr. Calle del Ridotto, 120 beds at 5-8, B. 2, L. 5, D. 7, P. 14-18 fr., American and French visitors; **GRAND-HÔTEL** (Pl. c; F, 6), on the Grand Canal, entr. Via Ventidue Marzo, Ramo Minotto 2322, 350 beds at 7-30, B. 1½, L. 4, D. 7, P. 15-25 fr.; ***GRAND-HÔTEL BRITANNIA** (Pl. c; G, 6), on the Grand Canal, entr. Corte Barozzi, with small garden, 300 beds from 5, B. 1¾, L. 3½-1,

† Venice is divided into the seven districts (sestieri) of *Castello*, *San Marco*, *Cannaregio*, *Dorsoduro*, *San Polo*, *Santa Croce*, and *Giudecca*, of which the first three are on the N.E. side of the Grand Canal, the last four on the S.W. The houses in each district are numbered continuously. — The main centre is the *Piazza di San Marco* (Pl. G, H, 5), with the *Piazzetta di San Marco* and *Piazzetta dei Leoni* adjoining it. Every other square or open space is called *Campo*, or, if small, *Campiello*. *Calle* and *ruga* are the ordinary words for a street; *sottoportico* or *corte* (properly court) is a passage; *ramo*, a short street or blind alley; *rughetta*, a short side-street; *salizzata*, the chief street of a parish; *fondamenta* or *riva*, a street flanked on one side by a canal. *Rio* is a narrow canal; *rioterà* is a canal that has been filled up. *Sacca* means an open space (land or water) at the point where a canal enters the lagoon. — Comp. *Boerio's* Dizionario del Dialetto Veneto (Venice; 2nd edit., 1856).



3

4

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6

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10, 11

BACINO DELLA STAZIONE MARITTIMA

CAMPO DI MARTE

CAN. DI FUSINA

Molo occidentale

Canale Scomenzera

Canale di S. Chiara

Forte della Stazione

Stazione Marittima

Ospitale Militare

S. Chiara

S. Andrea Stab. Acquedotto

R. Fabbrica di Tabacchi

R. terra dei Persi

Caserma

S. Teresa

S. Nicola dei Mercatoli

Arcangelo Ratti

Punta di S. Marta

Banchina di S. Marta

Fucina

del Cellina

aguna

Ferr

S. Chiara

Ospitale Militare

S. Chiara

S. Andrea Stab. Acquedotto

R. Fabbrica di Tabacchi

R. delle Rucchielli

R. terra dei Persi

Caserma

R. di S. Maria Maggiore

R. di S. Maria Maddalena

R. di S. Teresa

S. Nicola dei Mercatoli

Arcangelo Ratti

S. Seb

Magazz. del Porto Franco

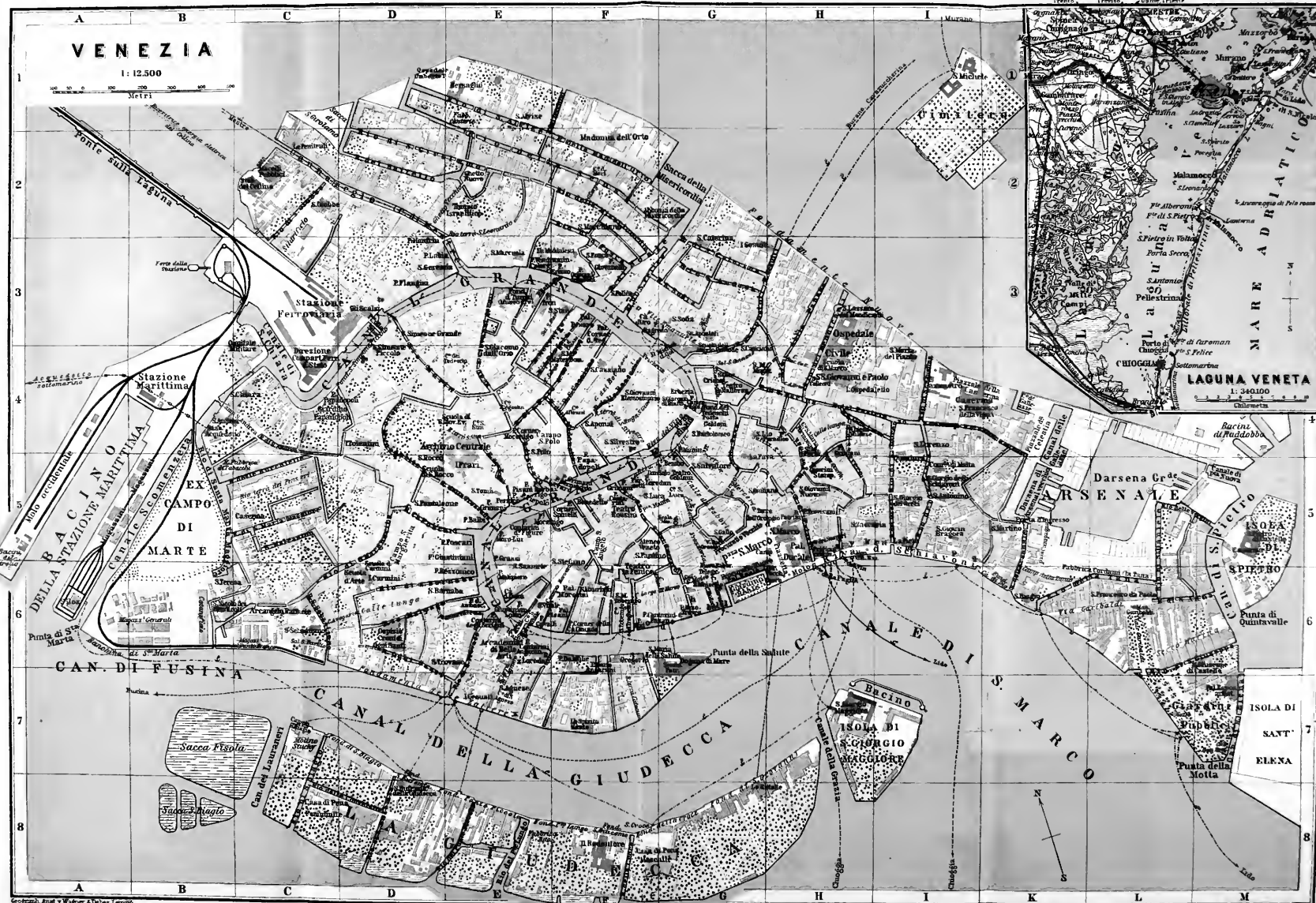
Magazz. del Porto Franco

Magazz. del Porto Franco

Magazz. del Porto Franco

VENEZIA

1:12,500



Geograph. Anst. v. Wagner & Debes, Leipzig

D. 6-7, P. from 14 fr.; these four are high-class houses in old palazzi, with dépendances in the adjoining houses (R. at these sometimes inferior). — Somewhat less pretentious: *GRAND-HÔTEL D'ITALIE (*Bauer-Grünwald*; Pl. h; G, 6), on the Grand Canal and the Campo San Moisè, with garden-terrace and restaurant (p. 342), 350 beds at 3½-15, B. 1½, L. 4, D. 5-6, P. 11-20 fr., patronized by Germans, generally crowded; *GRAND CANAL HOTEL & MONACO (Pl. l; G, 6), on the Grand Canal, entr. Calle Vallarresso, R. from 5, B. 1½, L. 4, D. 6, P. from 11 fr.; *HÔT. REGINA (Pl. t; G, 6), on the Grand Canal, entr. Calle Traghetto, with small garden, 140 beds at 5-18, B. 1½, L. 3½, D. 5, P. from 12 fr., English and American visitors; HÔT. DE MILAN & BRISTOL (Pl. u; G, 6), on the Grand Canal, entr. Calle Traghetto, R. from 4, B. 1½, L. 3-3½, D. 4½-5, P. from 10 fr.; HÔT. ALEXANDRIA, on the Grand Canal, R. 3½-6, P. 9-11 fr., new; HÔT. BEAU-RIVAGE (Pl. r; H, I, 5), Riva degli Schiavoni, 110 beds from 4, B. 1½, L. 4, D. 5, P. from 10 fr., patronized by English and Americans; HÔT. LUNA (Pl. f; G, 6), close to the Piazza of St. Mark; HÔT. BELLEVUE & DE RUSSIE (Pl. d; G, H, 5), Piazza of St. Mark, entr. Calle Larga San Marco, 90 beds at 3½-7½, B. 1½, L. 3, D. 4, P. 9-14 fr., English; HÔT. VITTORIA (Pl. g; G, 5), in the Frezzeria (p. 368), Ramo dei Fuseri 1812, 200 beds from 3½, B. 1½, L. 3½, D. 5, P. 10-14, 'omnibus-boat' 1½ fr., American clientèle; HÔT. MÉTROPOLE (Pl. m; I, 5), Riva degli Schiavoni 4149, 50 R. at 3-5, B. 1¼, L. 2½, D. 3½, P. 8-10 fr., well spoken of; HÔT. IOLANDA E BAVIERA (Pl. y; H, 5), Riva degli Schiavoni 4187, with café-restaurant (p. 342), 90 beds at 3½-5, P. 8-12 fr., good; HÔT.-PENS. AURORA (Pl. p; I, 5), Riva degli Schiavoni 4133, 70 beds at 2½-5, P. 7½-12 fr.; HÔT.-PENS. INTERNATIONAL, Via Ventidue Marzo 2399, R. 2½-4, B. 1, L. 2½, D. 3½, P. 7½-9 fr.; HÔT. SANDWIRT (Pl. q; I, 5), Riva degli Schiavoni 4111, 150 beds at 3-4½, B. 1, P. 7-9 fr.; HÔT.-PENS. LA CALCINA (Pl. x; E, 7), Fondamenta delle Zattere 781, with restaurant, 100 beds at 1¼-2 fr., English, unpretending. — Good second-class hotels, in the Italian style, with trattorie; HÔT.-RESTAUR. CAVALLETTO (Pl. s; G, 5), San Gallo 1006, near the Bacino Orseolo, 100 beds at 3-7, P. from 9½ fr.; *HÔT. CENTRALE VAPORE (Pl. i; G, 5), Ponte Baratter, San Marco, near the Merceria ('omnibus-boat'); ALB. ORIENTALE E CAPPELLO NERO, behind the Piazza of St. Mark, entr. Procuratie Vecchie, 180 beds at 2½-3½, P. 9-12, 'omnibus-boat' 1¼ fr.; HÔT. BONVECCHIATI (Pl. w; G, 5), Calle Carlo Goldoni, with small garden, 100 beds 2½-3½, P. 9-11 fr., good; BELLA VENEZIA, Calle dei Fabbri 4710 (Pl. G, 5), ALB.-RISTORANTE AL GIORGIONE, Santi Apostoli 4587, near the Cà d'Oro (Pl. G, 3), both unpretending. — Near the station, for passing tourists: HÔT. TERMINUS (Pl. te; D, 3), Rioterrà Lista di Spagna, R. from 3, B. 1¼, L. 2½, D. 3½ fr.

On the Lido (comp. Plan, p. 411; suitable for a long stay and preferable in summer owing to the sea breezes): *EXCELSIOR PALACE (Pl. a, A, 4; Società dei Bagni di Lido), on the sea, 1½ M. from the main landing-place, erected in 1907-8 in the Moorish-Venetian style by Giov. Sardi and beautifully fitted up, with view-tower and sea-bathing establishment (p. 412), 500 beds from 6, B. 2, L. 5-6, D. 8-10, P. from 16 fr.; GR.-HÔT. DES BAINS (Pl. b, C 2; same Co.), near the Stabilimento dei Bagni (p. 411), with park, 500 beds from 6, B. 1½, L. 5, D. 7, P. from 14 fr.; HÔT. VILLA REGINA (Pl. c, B 1), 80 beds from 5, B. 1½, L. 4, D. 5, P. from 12 fr.; *HÔT. SPLENDIDE (Pl. d; B, 2), 150 beds from 5, B. 1½, L. 4, D. 6, P. from 12 fr.; HUNGARIA PALACE HOTEL (Pl. e; B, 1), 170 beds at 3-6, B. 1½, L. 3½, D. 4½, P. 10-14 fr.; CENTRAL MODERNE HOTEL, with restaurant, 150 beds from 3, B. 1¼, L. 3, D. 4, P. 9-12 fr., new; all these of the first class, the last five open April-Oct. only. — At the landing-place, with cafés-restaurants: GR.-HÔT. LIDO (Pl. f, B 1; Società dei Bagni), with garden, 210 beds at 4-7, B. 1½, L. 3½, D. 4½, P. 11-16 fr., open April-Oct. only; ALB.-PENS. LAGUNA (Pl. h; B, 1), good; PENS. CORNE D'OR (Pl. i; B, 2), P. 7½-11 fr., well spoken of. The Lido Express (motor-boats of the Società dei Bagni di Lido) plies 7 times daily from April to Oct. between the Garage Reale on the Piazza Barche at Mestre

(p. 330), the station (meeting most of the express trains), and the Excelsior Palace, whence a motor-omn. runs to the other hotels of the company; the journey from the station to the Excelsior Palace takes $\frac{1}{2}$ hr. (fare 2 fr.; hand-luggage 20 c., trunk 1 fr.; to the Hôt. des Bains and Hôt. Villa Regina 1 fr. 60 c.).

Pensions (see p. xxii). **CASA PETRARCA** (Pl. pe; F, 4), on the Grand Canal, San Silvestro 1095, San Polo, P. 7-9 fr., frequented by English and Americans; **PENS. COMELLO-VISENTINI**, Santa Maria del Giglio 2465, 8-10 fr.; **PENS. MINERVA**, Via Ventidue Marzo, 7-9 fr.; **PENS. GREGORY**, 2499 Sottoportico Barbarigo, 7-9 fr., English; **PENS. CASA FROLLO**, Fondamenta Galoni 64 (Pl. E, 7), Zattere, 6-7 fr.; **PENS. KRÜSNER-VIOLIN**, Fondamenta Fenice 2554, Santa Maria del Giglio; **PENS. LANZA**, Calle della Posta, San Bartolomeo, 6 fr.; **PENS. FALCONE**, S. Marco, Calle Posta Centrale 5369a, 7 fr. — **CHRISTLICHES HOSPIZ**, Campo Sant'Angelo 3581, 5-6 $\frac{1}{2}$ fr., plain.

Hôtels Meublés. MODERNE HÔT. MANIN (Pl. v; G, 5), Bacino Orseolo, R. 3-5 fr.; **CASA SAVOIA** (Pl. n; I, 5), R. 3 $\frac{1}{2}$ -6 fr., **CASA FONTANA**, R. 2 $\frac{1}{2}$ -5 fr. (P. if desired), Riva degli Schiavoni 4156 and 4161, both good; **CITTÀ DI TRIESTE**, Calle Larga 370a, San Marco, R. 2-3 fr.; **CASA ROSSI**, Calle Larga San Marco and Calle dell'Angelo 403, R. 2-2 $\frac{1}{2}$ fr., B. 80 c.

Furnished Rooms. The following are recommended even for a short stay: *Casa Poschacher*, Campo Santo Stefano 2957; *Frau Rambusck-Adami*, Riva degli Schiavoni 4150 and Campo San Moisè 1464; *Casa Obici*, Riva degli Schiavoni, entr. Calle del Forno 3769; *Frau Schmütz-Monti*, Calle dei Preti 1263, Ascensione, San Marco; *Frau Mandl*, Calle della Posta 5369a, San Bartolomeo. — **Private Apartments** (comp. p. xxii) distinguished by a white placard on the shutters; list at the *Agenzia Mercurio*, Calle Canonica, San Marco) are dearest on the *Grand Canal* and the sunny *Riva degli Schiavoni* and in summer on the *Lido*. The *Fondamenta delle Zattere* (Pl. D, E, 7; not much choice) is quiet and pleasant, though somewhat remote. It is usual to pay for a fortnight in advance.

Restaurants (Trattorie; comp. p. xxiii; gratuity to the head-waiter only). **Bauer-Grünwald*, Via Ventidue Marzo, in the Hôt. d'Italie (p. 341), *Restaurant Pilsen*, in the Moderne Hôt. Manin (see above), both with seats outside, and often crowded; *Caffè-Ristorante Baviera*, in the Hôt. Iolanda e Baviera (p. 341), Riva degli Schiavoni. — In the Italian style: *Cappello Nero* (p. 341), entr. from the Merceria; *Hôt. Centrale Vapore* (p. 341); *Cavalletto* (p. 341); *Hôt. Bonvecchiati* (p. 341), moderate; *Ristorante Panada*, Calle dei Specchieri 647, to the N. of the church of St. Mark, good but often crowded. — *Oysters* should not be eaten at Venice. — **WINE ROOM.** *Dogen-Stübel*, Piseina San Fantin, near the Via Ventidue Marzo.

Cafés (comp. p. xxvi). In the Piazza of St. Mark: S. side, *Florian*, numerous newspapers, *Aurora (Borsa)*; N. side: *Quadri*. After sunset hundreds of chairs and small tables are placed in front of these cafés for the use of customers. — *Giacomuzzi*, Calle Vallaresso (Pl. G, 6), good luncheon provided, *Orientele*, Riva degli Schiavoni 4204 (much frequented in the evening also), good, these two somewhat cheaper. — **CONFECTIONER:** *Lavena*, on the N. side of the Piazza of St. Mark. — **TEA ROOM:** *Ortes*, Via Ventidue Marzo 2288.

The **Gondolas** (*Góndole*; sing. *Góndola*), which take the place of cabs at Venice, are first heard of in a document of 1094. They are provided with leather seats for 4-6 persons and a low covering or cabin (*felze*), which may be removed. In conformity with a law passed in the 15th cent. they are entirely black. The small steamers (p. 343) now plying have not affected the popularity of the gondolas with tourists, and on the side-canals gondolas are still the only means of transit. The heavy indented iron prow (*ferro*), resembling a halberd, is partly intended as a measure of the height of the bridges, which cannot be passed unless the *ferro*, the highest part of the craft, clears them, and partly to counterbalance the weight of the rower (*gondoliere*), who stands at the other

end on the *poppa*, whence he is popularly hailed as 'Poppe'. '*Cavar il felze*' means 'to remove the cabin or covering'. The shouts of the gondoliers on turning a corner are weird and melancholy: *a-del* means 'look out', *sia stali*, 'keep to the right', *sia premi*, 'keep to the left', *sia di lungo*, 'keep straight on'. The man who pulls the gondolas in to the landing-place and assists passengers to embark and disembark (steps often slimy) is called *Rampino* ('hooker'; gratuity not obligatory, at most 5 c.).

The **TARIFF**, which must be shown on demand, distinguishes between gondolas for hire (*servizio di nolo*) and the ferries (*traghetti*) at the fixed points marked on our plan. **GONDOLA FOR HIRE**, with one rower ('remo'): inside the town (p. 340), for the first hour 1-2 pers. 1½ fr., 3-4 pers. 2 fr., 5-6 pers. 2½ fr., to the Lido 2, San Lazzaro 2½, Murano 3 fr., for each additional half-hour half as much again. Hand-luggage 5 c. each article, trunk 20 c. At night (after the street lamps are lit) 50 c. extra for every hour. For a whole day (10 hrs.) 1-2 pers. 10, 3-4 pers. 12, 5-6 pers. 14 fr. For a second rower double the ordinary fare is charged; one, however, suffices for trips in the town ('*basta uno*'). For the public festivals mentioned on p. 348 the gondoliers are entitled to demand 15 or 30 fr. In addition to the fare a small fee is always expected (for half-day ½-1 fr.). — The chief 'stand' for gondolas is at the Molo (Pl. H, 6; p. 359), and there are others at the larger hotels, the Riva del Carbon (Pl. F, G, 4, 5), the rail. station, the Fondamente Nuove (Pl. G-I, 2, 3), etc. The visitor should select his own boat and on no account take one without a number (indicated on the lanterns at night). If the gondola is hired by the hour ('*all ora*') the passenger should show his watch and make the time of starting quite clear. Those who know the language will often be able to bargain for less than the tariff, especially in the more remote parts of the town. The insolence of some gondoliers towards visitors who do not know the language, and especially towards ladies unaccompanied by a gentleman, has long been a matter of complaint. If any difficulty arises application should be made to a policeman (*Vigile municipale*), or (better) a complaint should be lodged, giving the gondola's number, with the inspector (*Ispettore del Corpo dei Vigili*) in the Palazzo Loredan (p. 380).

FERRIES (Traghetti). Across the Grand Canal (*traghetto diretto*) 5 c. for each pers. (at night 1-2 pers. 10, 3-4 pers. 20, 5-6 pers. 30 c.); oblique crossing (*traghetto trasversale*) 10 c. each pers. (longer distances 20 c., bargain necessary). From the Molo (see above) to the Punta della Dogana (Pl. G, 6) or to San Giorgio Maggiore for 1-2 pers. 15 c., 3-4 pers. 20 c., 5-6 pers. 30 c.; to the Giudecca 25 c. each pers. (double charges at night in each case); to the steamers in the Canale di San Marco 20 c. at all times. From the Punta della Dogana or the Fondamenta delle Zattere to the Giudecca 15 c. (at night 30 c.). From the Molo to the Giardini Pubblici 50 c.; thence to the Lido for 1-4 pers. 1 fr. (double at night). From the Fondamente Nuove to San Michele (cemetery) or to Murano for 1-4 pers. 30 c. (at night 60 c.). Travellers should let it be distinctly understood when they wish the 'traghetto' only.

Steamers. The small steamboats of the municipality (*Vaporetti dell'Azienda comunale di Navigazione interna*) ply on the canals, except in case of fog. Passengers pay on the piers on quitting the boats, but for the stage from the Giardini Pubblici to the Lido, on board. Change may be obtained from the purser on board the boat.

1. From *Santa Chiara* (Pl. C, 4) to the *Giardini Pubblici* (Pl. L, 7; two piers) by the Grand Canal; in summer (April-Oct.) from 7 a.m. to 7 p.m. as far as the *Lido* (*Santa Maria Elisabetta*; comp. the Plan, p. 411). The voyage to the Piazza of St. Mark takes 25 min., to the Lido ¾ hr. The boats start every 10-12 min. from 6 a.m. to 12.30 a.m. Between the station and the Riva del Carbon the steamers ply also every ½ hr. from 3.30 till 6 p.m. Fare to the Giardini Pubblici 10 c. (in the early morning 5 c.), thence to the Lido 10 c. extra. — **STATIONS (pontoni**:

comp. the Plan): *Santa Lucia* (Pl. D, 4) and *Scalzi* (Pl. D, 3), for the railway-station, the former for those going towards Santa Chiara, the latter for those going towards the Piazza of St. Mark; *San Geremia* (Pl. E, 3), for the Cannaregio (p. 384); *Museo Civico* (Pl. E, 3; p. 399); *Cà d'Oro*, for the Via Vittorio Emanuele (p. 387) and the Galleria d'Arte Moderna (p. 398), with two piers, the first at the palace (Pl. F, 3; p. 381), for those going towards the Piazza of St. Mark, the second at the Calle della Pégola (Pl. G, 3, 4), for those going towards the station; *Cerva* and *Riva del Carbón* (Pl. G, 4), for the Rialto Bridge (p. 381) and the Merceria (p. 385), *Cerva* for those going towards the Piazza of St. Mark, *Riva del Carbon* for those going towards the station; *San Silvestro* (Pl. F, 4, 5), for the Galleria d'Arte Moderna (comp. p. 348); *Sant'Angelo* (Pl. F, 5); *San Tomà* (Pl. E, 5), for the Church of the Frari (p. 403); *Accademia* (Pl. E, 6), for the picture-gallery of the Academy (p. 370), with two piers, the first for those going towards the Piazza of St. Mark, the second for those going towards the station; *Santa Maria del Giglio* (Pl. F, 6), for the Via Ventidue Marzo (p. 368); *San Marco* (at the Calle Vallaresso, Pl. G, 6), for the Piazza of St. Mark (p. 354); *San Zaccaria* (Pl. H, 5), for the Riva degli Schiavoni (p. 367) and the Piazza of St. Mark; *Bràgora* (Pl. I, 5, 6), for the Riva degli Schiavoni; *Veneta Marina* (Pl. K, 6), for the Arsenal (p. 395).

2. From the *Riva degli Schiavoni* (Pl. H, 5, 6) to the *Lido* (*Santa Maria Elisabetta*); From the Ponte della Paglia every 20 min. in summer from 6 a.m. till 1 a.m. (in April, May, and Sept. half-hourly between 9 p.m. and 1 a.m.; in Oct. half-hourly between 6 and 9 p.m. and hourly between 9 p.m. and 1 a.m.), in winter every $\frac{1}{2}$ hr. till dusk, later as required, in $\frac{1}{4}$ hr. (fare 15, there and back 25 or, incl. adm. to the *Stabilimento dei Bagni*, 40 c.; the same, incl. bath, 1 fr. 30 c.).

3. From the *Riva degli Schiavoni* (Pl. H, 5) to the *Lido* (*Quattro Fontane*), vià San Scervilio and San Lazzaro (p. 412), hourly in summer (May-Sept.) from 6 or 7 a.m. till 7 or 8 p.m., in winter on Sun. & holidays only (fare 15 c.). The steamers start near the Victor Emmanuel monument.

4. From the *Riva degli Schiavoni* (Pl. H, 5) to the *Lido* (*San Nicolò*) hourly from 6.30 a.m. till sunset (10 c.). The steamers start near the Victor Emmanuel monument.

5. From the *Riva degli Schiavoni* (Pl. H, 5, 6) to *San Giorgio Maggiore* (Pl. H, 7), *Santa Croce* (Pl. F, 8), *Fondamenta delle Zattere* (Pl. E, 7), *Sant' Eufemia* (Pl. D, 7), the *Magazzini Generali* (Pl. A, 6), and the *Stazione Marittima* (Pl. A, 6); half-hourly, from 6 a.m. till 8 (in winter 7) p.m. (10 c.).

6. From the *Fondamenta delle Zattere* (Pl. E, 7) to the *Giudecca* (Pl. E, 8), every 5-10 min. from 5 a.m. till 1 a.m. (5 c.; free at midday and towards evening).

7. From the *Fondamente Nuove* (Pl. H, 3) to *San Michele* (5 c.) and *Murano* (p. 414; 10 c.); every 20 min., from 6 to 8 p.m. every $\frac{1}{4}$ hr., later, every hour; terminus near the Museum during the day, at night at Colonna.

The **Lagoon Steamers** of the *Società Veneta di Navigazione a Vapore Lagunare* maintain the service to the more distant points.

1. From the *Riva degli Schiavoni* (Pl. H, 5, 6) to the *Fondamenta delle Zattere* (Pl. E, 7) and *Fusina*, sixteen times daily in 35 min. (40 and 25 c.). Electric tramway from Fusina to Padua, see p. 340.

2. From the *Riva degli Schiavoni* (Pl. H, 5) to *Malamocco*, *Pellestrina*, and *Chioggia* (p. 412), 6-7 times daily in 2 hrs. (return fares $1\frac{1}{2}$ & $\frac{3}{4}$ fr.), starting from the Ponte della Paglia.

3. From the *Riva degli Schiavoni* to *Burano* (p. 415) and *Torcello* (p. 415), excursion-steamers on week-days from April to Oct., when the weather is fine, about 1.30 or 2 p.m. (fare 2 fr.), starting at the Ponte del Vin (Pl. H, 4).

4. From the *Fondamente Nuove* (Pl. H, 3) to *Mazzorbo*, *Burano*, and *Torcello* (line to Cavazuccherina), once daily (return fares 1 fr. 25, 70 c.).

5. From the *Rialto* (Pl. G, 4; p. 344) to *San Giuliano* and *Mestre*, hourly (usually crowded, not recommended; fares 50 & 30 c., on Sun. and holidays 60 & 40 c.); electric light railway from *San Giuliano* to *Mestre* (p. 330; station in the *Piazza Umberto Primo*).

Motor Boats of the *Società Veneziana Automobili Nautiche* ('*Svan*'), *Veneta Marina*, may be hired for excursions through the hotels or the tourist-offices (see below).

Sea-going Steamers (comp. *Badecker's Mediterranean*). *Austrian Lloyd* (agency in the *Piazzetta*) and *Società Veneziana di Navigazione a Vapore*, see p. 426. — *Hungarian-Croatian Steamship Co.* (agency in the *Piazzetta* and at *Th. Cook & Son's*, see below), on Mon. mornings and Tues.-Sat. evenings (Nov. 1st-March 17th on Mon. & Thurs. evenings only) to *Fiume* (for *Budapest*) in 10 hrs. (fares 14 fr. 75, 10 fr. 50 c.; cabin 2 K, D. 5 K; through ticket to *Vienna* viâ *Budapest* 55 K 40, 37 K 60 h). — *Società Nazionale di Servizi Marittimi* (agency, *Campo Morosini* 2802), once a week to *Constantinople* viâ *Ancona, Brindisi, Corfu, Patras*, and the *Piræus (Athens)*, and twice monthly to *Alexandria*.

Consuls. **BRITISH**, *E. de Zuccato*, *Traghetto San Felice, Grand Canal*. — **AMERICAN**, *James Verner Long*, *Fondamenta Bonlini, San Trovaso*; vice-consul, *Alex. Thayer*. — **Lloyd's Agent**, *Guido Serena, San Marco Ascensione* 1275.

Banks. *Banca Commerciale Italiana*, *Via Ventidue Marzo* 2188; *Società Bancaria Italiano*, *Bocca di Piazza* 1239, *San Marco*; *Guetta (American Express Co.)*, *Campo San Moisè*.

Goods Agents. *Fischer & Rechsteiner, succ.*, *Ponte delle Ballote* 4700, near *San Salvatore* (Pl. G, 5); *Fratelli Gondrand*, *Palazzo Morosini, Campo Santo Stefano* 2803; *Parisi, Fondamenta Santa Chiara*.

Tourist Agents. *Thos. Cook & Son* (also bankers), *Piazza dei Leoncini*, near the *Piazza of St. Mark*; *P. Färber*, *Campo San Moisè* 1458, in the *Hôt. d'Italie* (in summer also in the *Hungaria Palace Hotel*, (p. 341), town-agent for the railways. — **Tourists' Enquiry Offices**. *Associazione Nazionale pel Movimento Forestieri*, in the office of the *Società Bancaria* (see above); *Touring Office Gondrand* (*Touring Club Italiano*), *Pal. Morosini, Campo Santo Stefano*.

Baths. *Bagni San Giuliano*, *Campo San Gallo* 1092 (Pl. G, 5). — **SEA BATHS** on the *Lido*, see pp. 411, 412. — **LIEUX D'AISSANCE** (*cessi*; 10 c.), behind the telegraph-office, *Bocca di Piazza* (see below); on the ground-floor of the *Doges' Palace*; *Campo San Bartolomeo*, by the *Ponte Rialto*; *Rio Terrà*, near the station; *Fondamenta Cà di Dio*, by *San Biagio*.

Post Office, in the *Fondaco dei Tedeschi* (Pl. G, 4; p. 381), near the *Rialto Bridge*, open from 8 a.m. till 9 p.m. — **Telegraph Office** (Pl. G, 6), *Bocca di Piazza*, to the W. of the *Piazza of St. Mark*; branch post-offices here and on the *Lido* (opposite the *Stabilimento dei Bagni*).

Theatres (com p.p. xxvii; tickets sold also at *Piazza San Marco* 112, N. side). *La Fenice* (Pl. F, 5, 6), *Campo San Fantino*, built by *Giov. Ant. Selva* in 1791 and restored after a fire in 1836, holds 3000 spectators; operas and ballets (performances only during the carnival). *Teatro Rossini* (Pl. F, 5), *San Benedetto*; *Teatro Goldoni* (Pl. G, 5), *Calle dei Fabbri, San Luca*. The *Teatro Malibran* (Pl. G, 4), *Calle del Teatro, San Giovanni Crisostomo*, is a popular theatre. In winter interesting *Marionette Theatre*, *Via Ventidue Marzo* (6-9 p.m.). — '*Facanapa*', a popular Venetian stage-character, may be seen at the *Marionette Theatre*. '*Pantaloön*' ('*Pantaleone*') on the Venetian stage is a respectable medical man.

Booksellers. *Onganía*, with lending-library and art-gallery, *Piazza of St. Mark, S.W. corner*; *Istituto Veneto di Arti Grafiche*, *Piazza San Marco* 40; *P. Färber* (see above), *Campo San Moisè* 1456. — **READING ROOM**. *Ateneo Veneto*, *Campo San Fantino* (Pl. F, 5; p. 368), with periodicals and library (adm. 25 c.). — **NEWSPAPERS**. *La Gazzetta di Venezia, L'Adriatico, La Difesa* (clerical), and *Il Gazzettino* (socialist; 3 c.).

Photographs. *Compagnia Rotografica, Alinari*, *Salizada San Moisè* 1347 and 1349; *Ant. Genova, Naya, Salviati* (fine architectural

pieces), Piazza of St. Mark 66, 78, and 45. — Photographic materials: *Compagnia Rotografica* (p. 345); *Dr. Jordan*, Piazza of St. Mark 52, Via Ventidue Marzo (in summer also at the Stabilimento dei Bagni, p. 411); *Martin & Michieli*, Ascensione 1300, San Marco.

Shops (comp. p. xxviii). The best shops are in the *Piazza of St. Mark*, in the *Merceria* (p. 385), in the *Frezzeria* (Pl. G, 5; p. 368), entered from the W. end of the Piazza of St. Mark, and in the *Salizzada San Moisè* (p. 368). A large choice of objects of industrial art may be had at the *Emporium* founded in 1910 by Count Graziadei on the N. side of the Piazza of St. Mark (fixed prices; moderate). — GLASS MANUFACTURERS (comp. p. 414; many foreign makes): *The Venice & Murano Co. (Dr. Testolini)*, Canal Grande, Pal. Da Mula (shops at Piazza San Marco 68, Campo San Vio 668, etc.); *Erede Dr. A. Salviati & Co.*, Canal Grande, San Gregorio 195, and Piazza San Marco 78 (factory at Murano); *Rigò & Co.*, Pal. Barbarigo della Terrazza (p. 380), Canal Grande, and Campo San Moisè 1458; *Fratelli Bottacin*, Fondamenta dei Felzi 6317, Piazza San Marco and Campo Santi Giovanni e Paolo; *Fratelli Griffon*, Piazza San Marco 77; *Ferro Toso & Co.*, Fondamenta dei Vetri 10, Murano (p. 414); *Fratelli Toso*, Ponte di Rialto 5355 (factory at Murano). — VENETIAN ORNAMENTS: *Rigò & Co.* (see above); *Podio*, Ascensione 1301, San Marco. — JEWELLERY: *Pallotti*, Piazza San Marco 132; *Missiaglia*, Piazza San Marco 124. — BOOKBINDINGS: *Ongania* (p. 345), Piazza of St. Mark; *P. Færber* (p. 345), Campo San Moisè 1458; *Toldo*, Calle delle Balotte. — ARTISTIC FURNITURE: *Fratelli Bottacin* (see above); *Fratelli Griffon* (see above); *Cadorin*, Fondamenta Briati 2534, Santa Maria del Carmine. — LACE (*merletti*, *pizzi*, comp. p. 415; many foreign makes): Shop of the *Reale Scuola Merletti di Burano* (Royal School of Lace-making at Burano; p. 415), in the passage on the W. side of the Piazza San Marco; *Jesurum & Co.*, Campo Santi Filippo e Giacomo 4292, near the Ponte di Canonica (p. 389); *Melville & Ziffer*, Piazza San Marco 75bis, Via Ventidue Marzo 2088, and Campo San Moisè 1463; all these with fixed prices; *Bernardi*, Via Ventidue Marzo; *Abolasto*, Piazza San Marco 81 and 111, and Via Ventidue Marzo 2395.

ANTIQUITIES AND OBJECTS OF ART (comp. p. xxviii): *M. Guggenheim*, Palazzo Balbi (p. 379), Ponte della Frescada, San Tomà; *Piccoli*, San Polo 2083; *Salvadori*, Pal. Moro-Lin (p. 379), San Samuele 3241; *Barozzi*, Corte del Duca Sforza 3056 (p. 378), San Samuele, Canal Grande; *Minerbi*, Frezzeria 1473.

International Art Exhibition held every two years (1914, 1916, etc.) in the Giardini Pubblici (p. 368), from April to Oct.; adm. 2 fr., monthly ticket 5 fr.

Religious Services. *Anglican Church* (St. George's), Campo San Vio 731; services on Sun. at 8, 10.30, and 3.30 or 5.30. Chaplain, *Rev. A. L. Price, B. A.*, Casa Scomparini, 2725 Grand Canal. — *Scottish Church*, Piazza San Marco 95, Sottoportico del Cavalletto; serv. Sun. 11 and 4. Minister, *Rev. Alex. Robertson, D.D.*, Ca' Struan, Ponte della Salute. — *Italian Episcopal Methodist Church*, Sottoportico del Cavalletto. — *Italian Baptist Church*, Campo della Guerra. — *Waldensian Church* (Pl. H, 4; serv. at 11), Pal. Cavagnis, near the Ponte Cavagnis (p. 391). — *German Church*, Campo Santi Apostoli. — *Greek Church*, San Giorgio dei Greci (p. 394; Sun., 10 a.m.). — *Sailors' Institute*, San Simeone Piccolo 353; Missionary, *Mr. H. Fussey*. — *Industrial Home for Destitute Boys*, San Giobbe 923, Cannaregio; directors, Mr. and Mrs. Antonini (visitors welcome; articles in carved wood).

The **Climate** of Venice is tempered by the sea, so that the winters are fairly mild, though cold N.E. winds (Bora) and thick fogs are not uncommon. The mean temperature of the year is 56.6° Fahr.; that of January, the coldest month, 36.7°; April 56.1°; July 76.4°; October 58.8°. The rainfall (ca. 29 in. annually) is inconsiderable, and chiefly occurs when the scirocco is blowing; all the same the air is very humid, and rheumatism therefore is prevalent. Its perfect immunity from dust is one of

the chief advantages of Venice, and another is its noiseless highways. The waterworks supply drinking-water from the district of Castelfranco (p. 29). Travellers who intend wintering in Venice should choose rooms with a southern aspect (comp. p. 342). The warmest parts of the town are the Riva degli Schiavoni and the Fondamenta delle Zattere. — From June to October the *Mosquitoes* are very troublesome, even on the Lido (comp. p. xxiii).

Physicians. *Dr. Van Someren* (English), Calle Cicogna 2406, Via Ventidue Marzo (2-4 p.m.); *Dr. Wm. Blaydes* (English), Campo Sant' Agnese 773 (1-3 p.m.); *Dr. F. Baum* (speaks English), Campo San Moisè 1464; *Dr. Werner* (German; speaks English), Calle dei Bergamaschi 2283a, Via Ventidue Marzo; *Dr. Rodella* (Swiss), Riva degli Schiavoni 2143; *Dr. Magno*, Corte Barozzi 2152, Via Ventidue Marzo; *Dr. Massaria*, Corte del Teatro 2243, Santa Maria del Giglio. — **Dentists.** *Sternfeld*, Calle del Pestrin 2316, Via Ventidue Marzo; *Dr. Rotelli*, San Luca, Fondamenta Cavalli 4091; *Bardella*, Calle Cicogna, Via Ventidue Marzo. — **Chemists.** *Zampironi*, Salizzada San Moisè 1494 (p. 368); *Bötner*, Ponte Sant' Antonino 3505 (also mineral waters); *Mantovani*, Calle Larga 413, San Marco; *Ponci*, Ponte dei Baratteri, near the Merceria, San Marco; *Pisanello*, Campo San Polo; *Baldisserotto*, at the Stabilimenti dei Bagni on the Lido (p. 411).

INTERNATIONAL HOSPITAL AND ENGLISH NURSING HOME, Giudecca 149.

Plan of Visit. For a stay of about 4 days the following is recommended.

1st Day (better distributed over a day and a half if time permit). *Piazza of St. Mark* (p. 354); ascent of the *Campanile di S. Marco* (p. 358); *S. Marco* (p. 355); *Palace of the Doges* (p. 360). In the afternoon, *Gondola trip* from the Piazzetta (p. 359) through the *Grand Canal* (p. 377) to the *Cannaregio* (p. 384), then back to the *Ponte Rialto*, where we land to walk through the *Merceria* (p. 385) to the Piazza of St. Mark.

2nd Day. *S. Maria della Salute* (p. 408); *Accademia di Belle Arti* (p. 370). In the afternoon, *Scuola di S. Rocco* (p. 405); *Frari* (p. 403); pictures still in *San Tomà*, p. 402, in 1912).

3rd Day. *S. Zaccaria* (p. 389); *S. Maria Formosa* (p. 390); *SS. Giovanni e Paolo* (p. 391); *S. Maria dei Miracoli* (p. 393) or *S. Giorgio degli Schiavoni* (p. 394). In the afternoon, the *Lido* (p. 410).

4th Day. *S. Salvatore* (p. 385); *S. Giovanni Crisostomo* (p. 386); *Museo Civico Correr* (p. 399). In the afternoon, *S. Sebastiano* (p. 406); *Redentore* (p. 410); *S. Giorgio Maggiore* (p. 409; ascend campanile).

Admission is generally obtained to the *Churches* in the early morning or forenoon, after which apply to the sacristan (*sagrestano*); visitors knock at the church door and if the sacristan does not then appear a boy (5 c.) may be sent to fetch him. St. Mark's and S. Salvatore are open all day, also SS. Giovanni e Paolo and the Frari, except between 12 and 2 (50 c. charged in the afternoon until the conclusion of the restoration). During the fortnight before Easter the altar-pieces are not shown.

Academy (p. 370; with central heating): week-days, 9-1, 1 fr.; on Sun. and holidays, 10-2, gratis; closed on national holidays (p. xxvii).

Archives (p. 404): week-days 10-11.30 & 1.30-3.

Arsenal (p. 395): week-days, 9-3 (no gratuities; cameras prohibited).

Biblioteca Nazionale Marciana (p. 359): for students on week-days, 9-5; exhibition-room 9-11 only; closed Oct. 1st-15th.

Biblioteca Querini Stampalia (p. 391): week-days 3-11 p.m., Sun. & holidays 2-5.

Palace of the Doges (p. 360): week-days, 9-5, 1 fr.; Archæological Museum, 1 fr.; Prigioni, 50 c.; Sun. and holidays, 10-2, gratis; closed on New Year's Day, Easter Sunday, Ascension Day, and Christmas Day. Good light desirable. Guide wholly unnecessary. The attendants are ready to give what information is required.

Galleria d'Arte Moderna (p. 398): week-days, 9-1, 1 fr.; on Sun. and holidays, 9-2, gratis.

Museo Civico Correr (p. 399): daily, 9-4, 1 fr.; Sun. and holidays free. The Museum is a steamboat-station (p. 344).

Pinacoteca Querini Stampalia (p. 391): Sun., Thurs., & holidays, 10-3, free; at other times on application.

Private Palaces. The only palaces regularly shown to the public are the *Palazzi Papadopoli* (p. 380), *Michiel dalle Colonne* (p. 382), *Vendramin-Calergi* (p. 383), *Labia* (p. 384), *Giovanelli* (p. 387), and *Grimani* (p. 390), and the *Cà d'Oro* (p. 382).

Scuola dei Carmini (p. 406), daily 8.30-12 & 1-5, 1/2 fr.

Scuola di San Rocco (p. 405): week-days, 9-5 in summer, 9-4 in March, Sept., & Oct., 10-3 in winter; 1 fr., incl. the *Church of S. Rocco*.

Seminario Patriarcale (p. 409): daily 9-12 and after 2 p.m., 1/2 fr.

The gondoliers name the palaces and churches as they pass (comp. p. 377). Interesting walks also may be taken with the aid of the plan; some of the out of the way quarters of the town are better avoided by ladies unless accompanied by a gentleman. Some of the chief routes, *e. g.* from the Piazza of St. Mark to the railway-station, to the post-office, and to the steamer-stations on the Grand Canal, and from the pier beside San Silvestro (p. 344) to the Galleria d'Arte Moderna, and thence to the Museo Civico, are indicated by notices on the street-corners.

The GUIDES (p. xvi), who are very importunate, especially in the Piazza of St. Mark, are in most cases quite needless, and few, if any, can be trusted to treat their clients fairly and squarely. Like the gondoliers they are always trying to entice foreigners into certain glass-factories and shops, where they are well rewarded at the expense of the purchaser.

Popular Festivals. In summer there are frequently *Serenades*, *i. e.* concerts with illuminations on the Canal Grande; here also an annual *Regatta* is held. — The *Festa del Redentore*, on the third Sun. in July, when the Fondamenta delle Zattere is connected with the Redentore (p. 410) by a bridge of boats, is pretty; still more so is the *Thanksgiving Day for the Cessation of the Plague* (21st Nov.), on which occasion the church of Santa Maria della Salute (p. 408) is connected with the Calle Scuola dei Fabbri and with Santa Maria del Giglio by bridges of boats.

History. For the early history of Venice, see p. 297. The foundation of the Eastern supremacy of Venice was laid by *Doge Enrico Dandolo* (1192-1205), who conquered Constantinople in 1204. In consequence of this Venice gained possession of numerous places on the coasts of the Ægean Sea and of most of the Greek islands, including Crete (Candia), which was administered on the model of the mother-city. During the conquest and administration of these new territories there arose a class of nobles, who declared themselves hereditary in 1297 and excluded the rest of the people from all share in the government. The supreme authority lay with the Great Council (*Maggior Consiglio*), which consisted of all members of the *Nobili* above twenty. The executive was vested in a *Doge*, or *Duke*, and six counsellors, with whom was associated the *Council of the Pregadi*. The *Pregadi* were afterwards united with the higher officials to form the *Senate*. The duty of the *Avogadori di Comune* was to see that the public officials governed constitutionally. After the conspiracy of *Baiamonte Tiepolo* (1310) the chief power was vested in the *Council of Ten* (*Consiglio dei Dieci*), elected yearly by the *Maggior Consiglio*; and this tribunal, from which the State Inquisition was developed in the 16th cent., controlled, in conjunction with the doge and his counsellors, every department of government.

With her rival Genoa the Republic came repeatedly into violent conflict, losing many of her conquests in the East; but the Genoese were at length totally defeated by *Doge Andrea Dandolo* in 1352. His successor

Marino Falieri plotted for the overthrow of the aristocracy, but his scheme was discovered, and he was beheaded on 17th April, 1355. During the régime of *Andrea Contarini* (1367-82) Genoa, Naples, Hungary, the Count of Gorizia, the Patriarch of Aquileia, the Carraras (p. 331), and the Scaligers (p. 299) formed an alliance against Venice. In 1379 the Genoese captured Chioggia, but they were surrounded in the Lagune and compelled to surrender, 24th June, 1380. Peace was concluded in 1381. In 1386 *Antonio Venier* (1382-1400) occupied the island of Corfu, and afterwards Durazzo, Argos, etc. Under *Michele Steno* (1400-1414) the Venetian general *Malatesta* conquered Vicenza, Belluno, Feltre, Rovigo, Verona, and Padua (1405); in 1408 the Republic gained possession of Lepanto and Patras, and in 1409 of Guastalla and Casalmaggiore. In 1421 *Tommaso Mocenigo* (1413-23) waged war successfully against Hungary. In 1416 the Venetian fleet under *Loredan* defeated the Turkish at Gallipoli, and in 1421 it subdued all the towns of the Dalmatian coast, so that Venice now held the entire coast, with the exception of Trieste, from the estuary of the Po to the island of Corfu.

Moncenigo's successor was *Francesco Foscari* (1423-57). In 1426 Brescia fell into the hands of the Venetian general *Carmagnola* (p. 58). In 1449 the Venetians took Crema, but they were unable to prevent the elevation of Sforza to the dukedom of Milan (1450). A sad ending awaited the long and glorious career of Foscari. Suspected by the Council of Ten, and weakened by contentions with the Loredani and other private feuds, he was deposed in 1457 and died a few days afterwards. — Under *Cristoforo Moro* (1462-71) the Turks conquered the Morea, where a few fortresses only were retained by Venice. In 1483 the Republic acquired Zante, and in 1489 Cyprus also, which was ceded by Catharine Cornaro, a Venetian lady, widow of King James II. of Cyprus.

The 15th cent. witnessed the zenith of the glory of Venice. It rivalled Bruges as the focus of the commerce of Europe, shared with Genoa the reputation of being the leading slave-market in Italy, and was universally respected and admired. It numbered 200,000 inhab., including many Jews expelled from Granada and other Moorish towns in Spain by the events of 1492. Its annual exports were valued at 10 million ducats, 4 millions being clear profit. It possessed 300 sea-going vessels with 8000 sailors, 3000 smaller craft with 17,000 men, and a fleet of 45 galleys carrying 11,000 men, who maintained the naval supremacy of the Republic. But in the middle of the 15th cent. an evil omen occurred: Constantinople was captured by the Turks in 1453, and the supremacy of Venice in the East was thus undermined. The crowning blow, however, was the discovery of the new sea-route to India at the close of the century, by which much of its commerce was diverted to the Portuguese. Yet 'the arts, which had meanwhile been silently developing, shed a glorious sunset over the waning glory of the mighty Republic'.

The opening of the 16th cent. brought new losses. In 1503 Venice signed a humiliating peace with Bajazet II., to whom she ceded the whole of the Morea. The League of Cambrai, formed by the Pope, the Emperor, and the Kings of France and Aragon against Venice in 1508, and the victory of the French at Agnadello in 1509 occasioned serious losses to the Republic. The wars between Emp. Charles V. and Francis I. of France (1521-30) were prejudicial to Venice, but her power was most seriously impaired by her continuous struggle against the Turks. In 1510 she lost Nauplia, the islands of Chios, Paros, and others, and in 1571 Cyprus also, notwithstanding the brave defence of Famagusta by *Bragadino*. In the naval battle of Lepanto (1st Oct., 1571) the Venetian fleet distinguished itself greatly under *Doge Sebastiano Venier* (1577-78). In 1669 the island of Candia was conquered by the Turks. The Venetians, however, under *Francesco Morosini* ('*Peloponnesiacus*'; 1688-94) and *Königsmarck*, were victorious in the Morea in 1681, and conquered Corone, Patras, Corinth, and Athens; in 1696 and 1698 they again defeated the Turkish fleets and by the Peace of Carlowitz in 1709 they regained the Morea;

but the Turks reconquered the peninsula in 1715, and in 1718 were confirmed in their possession by the Peace of Passarowitz.

From this period Venice ceases to occupy a prominent position in history. She retained her N. Italian possessions only, remained neutral in every war, and continued to decline in power. On the outbreak of the French Revolution Venice at first stoutly opposed the new principles; on the victorious advance of the French she endeavoured to preserve her neutrality, and repeatedly rejected Bonaparte's proposals of alliance. Irritated by this opposition, he broke off his negotiations and took possession of the city on 16th May, 1797, and the last doge *Lodovico Manin* (1788-97) abdicated. By the Peace of Campo Formio (1797) Venetia was assigned to Austria, by that of Pressburg (1805) to the kingdom of Italy, and in 1811 to Austria. At length in 1848 Venice declared herself a Republic under the presidency of *Daniele Manin*; but after a siege of 15 months she was taken by *Radetzky* in Aug., 1849. Finally, the war of 1866 led to the union of Venetia with the kingdom of Italy. See *H. F. Brown's* 'History of Venice', mentioned at p. 352.

In the **History of Art** Venice has shown herself as independent of the mainland as in situation and political history. The surprise of the traveller who beholds Venice for the first time, even after having seen the rest of Italy, will be felt also by those who study her art. The monuments of the **ROMANESQUE PERIOD** at Venice at once betray the fact that her greatness was founded on her oriental commerce. The church of St. Mark is in the Byzantine style, the oldest mosaics bear a Byzantine impress, and the same type is observable in other branches of art. Even during the period of **GOthic ART** the Venetians differed in their style from the rest of Italy. In ecclesiastical architecture these differences were comparatively slight, but the Venetian palaces, which, as generally in Upper Italy, are the chief Gothic buildings, possess a more marked individuality. Foremost amongst these ranks the older portion of the Doges' Palace, built by *Pietro Baseggio* (?), *Giovanni Buon* (d. before 1443), and his son *Bartolomeo Buon the Elder* (d. ca. 1465); while the Cà d'Oro, the Palazzo Foscari, and many others on the Canal Grande display a character of their own. They possess a large entrance-colonnade; a loggia (portico) on the upper floor, with windows close together in the middle; wings, treated chiefly as surfaces for painting; and everywhere a wealth of decoration and colour. Still more zealously did the Venetians cultivate the **RENAISSANCE ARCHITECTURE**, naturalized at the end of the 15th cent., much later than in the rest of Italy. In point of size the early-Renaissance buildings in Venice cannot compare with those of Tuscany, but they are more richly decorated, and retain the articulation peculiar to the earliest period. Chief among Venetian architects were *Antonio Rizzo* of Verona (ca. 1430- ca. 1498), *Pietro Lombardi* (ca. 1435-1515), head of a family of immigrants from Carona, on the Lago di Lugano, *Moro Coducci* (d. 1504), *Scarpagnino* (d. 1549), *Iacopo Sansovino* of Florence (1486-1570; p. 351), *Antonio da Ponte* (1512-97), and lastly, the greatest of all, *Andrea Palladio* of Vicenza (1518-80; p. 321), who inaugurated a new era, especially in church-architecture, by limiting the façade to a single order of massive columns. Under the 'classical' influence of Palladio and his successors, *Vincenzo Scamozzi* (1552-1616) and *Baldassare Longhena* (1604-82), Venetian architecture held out longer than the rest of Italy against the rococo style of Bernini's school. The exaggerated love of embellishment and the extravagance of this period of art are represented in Venice only by a few churches designed by *Giuseppe Sardi* (1630-99), *Alessandro Tremignan*, *Domenico Rossi* (d. 1742), and others. *Giorgio Massari* (flor. ca. 1730-53), Palladio's latest follower, forms a link with the succeeding 'classicist' period.

In the province of **SCULPTURE** the city possessed at the end of the 14th cent. two important masters in the brothers *Giacomello* and *Pierpaolo delle Masegne* (flor. ca. 1388-1417), who had probably studied in the school of *Andreolo de Sanctis* (d. 1377). In the course of the 15th cent.

abundant employment, both for native sculptors and for numerous others from Lombardy and Tuscany, was provided by the plastic adornment of the palazzi of the nobles and the scuole of the numerous brotherhoods (confraternità), and still more by the growing taste for monumental tombs in the churches. The most important names here are those of the *Buon* (p. 350), *Bartolomeo Bellano* of Padua, who introduced the Venetians to the style of Donatello (p. 560), *Antonio Rizzo* (p. 350), and *Pietro Lombardi* (p. 350). The classic tendency within Renaissance sculpture is represented by *Tullio Lombardi* (ca. 1460-1532) and *Antonio Lombardi* (ca. 1462-1516), sons of Pietro, and by *Alessandro Leopardi* (d. 1522), who had all formed themselves by the study of Greek sculptures. After 1527 *Iacopo Sansovino*, sculptor and architect, was the leading master. His works, though often designed for pictorial effect, are more pleasing than those of Michael Angelo's school. His chief pupils were *Girolamo Campagna* (ca. 1550-1623) and *Alessandro Vittoria* (1525-1608).

VENETIAN PAINTING did not begin to attract universal attention till the beginning of the 15th cent. (comp. p. lxiv). In the 14th cent. it was far inferior to that of other Italian schools, and though Giotto (p. 559) was engaged in the neighbouring town of Padua, Venice remained unaffected by his influence. In 1365 *Guariento* of Padua and ca. 1420 the Umbrian *Gentile da Fabriano* and *Antonio Pisano* of Verona were invited to Venice to decorate the doges' palace. The native Venetian masters did not become prominent till a later date. Among these the most noted masters were *Giovanni* (also named *Alemannus* from his German origin), *Antonio*, *Bartolomeo*, and *Alvise (Luigi) Vivarini* (ca. 1446-ca. 1504), known as the *Muranesi*, *Iacopo Bellini* (ca. 1400-71), Gentile da Fabriano's far-travelled pupil, who, as father-in-law of Mantegna, influenced the Paduan school (p. 332), and *Carlo Crivelli* (flor. ca. 1468-93). *Antonello da Messina* (ca. 1430-79) introduced painting in oils into Venice about 1473, and the new method contributed powerfully to the development of the first purely Venetian artists in *Gentile Bellini* (ca. 1429-1507), the earliest Venetian historical and legendary painter, and *Giovanni Bellini* (ca. 1430-1516), the sons of Iacopo. Giovanni Bellini, who had many pupils, is with Mantegna the most important master of the early Renaissance in N. Italy. Alike in composition (as in the 'santa conversazione', a peaceful, yet expressive group of saints with the Madonna), in his love of colour and appreciation of landscape, and in his conception of female figures, he may be regarded as the precursor of the glorious prime of Venetian painting. Among his contemporaries were *Vittore Carpaccio* (flor. 1480-1520), an industrious pictorial narrator, and *Marco Basaiti* (ca. 1470-ca. 1530), while to his school belonged *Gian Battista Cima da Conegliano* (1459-1518), *Andrea Previtali* (d. 1528), *Niccolò Rondinelli*, and others.

The first of the great masters of the late Renaissance was *Giorgione* (*Giorgio Barbarelli*, ca. 1477-1510), but unfortunately only the altarpiece at Castelfranco (p. 29) is thoroughly authenticated as his work; though at Venice the 'Famiglia di Giorgione' in the Pal. Giovanelli (p. 387) and an Apollo and Daphne in the Seminario Patriarcale (p. 409) are ascribed to him. The peculiar glow of his colouring, combined with the new Florentine mode of formal expression (introduced to the N. Italian painters by Leonardo da Vinci and others), imparts even to his isolated half-figures unworldly life and poetical charm. The first artist who fully developed that type of female beauty in which simple enjoyment of life is so admirably expressed was *Iacopo Palma (Vecchio)*, ca. 1480-1528) of Bergamo. The golden hair of his sitters recalls the fashionable practice of the period of dyeing the hair a light colour. Surpassing all his fellows in celebrity, in fertility, and in the length of his career, next comes the great *TIZIANO VECHELLI* (ca. 1487-1576). Frescoes by him may be seen in the Scuola del Santo and Scuola del Carmine at Padua and in the Doges' Palace at Venice; and though his oil-paintings are distributed throughout the galleries of Europe, several of his most striking works, chiefly religious compositions, are still preserved at Venice.

Among the contemporaries of Giorgione and Titian must be mentioned *Sebastiano del Piombo* (1485-1517), a pupil of Giorgione, who afterwards yielded to the fascinating influence of Michael Angelo, *Rocco Marcioni* (d. 1529), the dreamy *Lorenzo Lotto* (1480-1556), *Bonifazio dei Pitati* of Verona (1487-1553; comp. p. 300), *Giovanni Antonio (da) Pordenone* (1483-1539), who was for some time a rival of Titian and whose flesh-tints are unsurpassed, and *Paris Bordone* (1500-71), important mainly for his portraits. The most gifted master of the following generation was *Iacopo Tintoretto (Robusti, 1518-94)*, called by Vasari 'il piu terribile cervello, che abbia avuto mai la pittura', who in his eagerness for effect lost the golden tints of his school. *Paolo Caliari*, surnamed *Veronese* (1528-88), on the other hand, in his incomparably luminous symphonies of colour, maintains the best traditions of his school. The *Bassanos* (p. 28), as 'peasant-painters', cultivated genre scenes of humbler life. Among the latest masters of the school of Titian and Tintoretto were *Palma Giovane* (1511-1628), *Alessandro Varotari*, surnamed *Padovanino* (1590-1650), and *Fra Vittore Ghislandi* (1655-1743), a Carmelite friar and portrait-painter from Bergamo.

So sound were the roots of Venetian art, so potent was the outward stimulus received from the brilliant architecture and the opulent and varied life of the city, as well as from the picturesque charm of the lagoon-landscape, that the 18th cent. witnessed a remarkable revival of art in Venice, in spite of the political downfall of the city and in spite of the universal decline in painting throughout the rest of Italy. The architectural painters *Antonio Canale* (1697-1768) and *Bernardo Belotto* (1724-80), his pupil (both surnamed *Canaletto*), have bequeathed us a rich series of beautiful town-views. *Pietro Longhi* (1702-85), 'the Italian Hogarth', depicts, often with considerable humour, the costumes and manners of his contemporaries, both in the domestic circle and in the profuse festivals, such as the famous Carnival of Venice. The portraits also by this artist and those by his son *Alessandro Longhi* (1733-1813) have recently risen into considerable favour. The talented *Francesco Guardi* (1712-93) excelled all his contemporaries both in landscape and in genre scenes. The older period of art is brought to a close in the great decorative painter *Giovanni Battista Tiepolo* (1696-1770), the heir of three brilliant centuries. Working, like Guardi, with a palette of refined delicacy, Tiepolo produced ceiling-paintings distinguished for their masterly adaptation to their position and for their spacial effect.

Visitors to Venice should be provided with 'Life on the Lagoons', (2nd edit., London, 1891), by *Horatio F. Brown*, an excellent little book, which furnishes answers to most of the questions about Venice that suggest themselves to the intelligent visitor. The same author's 'Venice: an Historical Sketch of the Republic' (1893) and 'Venetian Studies' (1887) are recommended also. It is, of course, well to be familiar with *Ruskin's* 'Stones of Venice', or at least with the 'Introductory Chapters and Local Indices, printed separately for the use of travellers' (in 2 octavo vols.; 1881). His 'St. Mark's Rest, the History of Venice written for the help of the few travellers who still care for her Monuments' is issued in the same form as the better-known 'Mornings in Florence'. The 'Venice' of *Mr. J. C. Hare* is an interesting and convenient manual; the 'Venetian Life' of *Mr. W. D. Howells* is one of the most charming books of its kind. *Bernhard Berenson's* 'Venetian Painters of the Renaissance, with an index to their works' (1894) will be found useful by the art-lover. The *Rev. Dr. Alex. Robertson's* 'Fra Paolo Sarpi' treats a critical epoch of Venetian history; his 'Bible of St. Mark' deals exhaustively with the history, mosaics, and sculptures of St. Mark's Church; and his 'Venetian Sermons' is a defence of the old republic. See also the 'Renaissance in Italy', by *J. A. Symonds*; 'Venice', by the *Hon. Alethea Wiel* ('Story of the Nations Series'; 1894); 'The Makers of Venice', by *Mrs. Oliphant*; 'Venice', by *Grant Allen* (Historical Guides series); *G. Pauli's* 'Venice',

translated by P. G. Konody (London, 1904); 'The Story of Venice', by Thos. Oakey ('Mediæval Town Series'; 1905); 'Venice on Foot' (London, 1907) and 'Venice and her Treasures', with notes on the pictures by Maud Cruttwell (London, 1909), both by Hugh A. Douglas; and 'Venice and Venetia', by Edward Hutton (London, 1912). — Mr. Ruskin advises the traveller who is fond of paintings to devote his principal attention 'to the works of Tintoret, Paul Veronese, and John Bellini; not of course neglecting Titian, yet remembering that Titian can be well and thoroughly studied in almost any great European gallery, while Tintoret and Bellini can be judged of *only* in Venice, and Paul Veronese . . . is not to be fully estimated until he is seen at play among the fantastic chequers of the Venetian ceilings'.

Venice, Ital. *Venezia*, the strongly fortified capital of the province of its own name, a commercial and naval port, and the seat of an archbishop with the title of Patriarch (comp. p. 430), lies in 45° 27' N. latitude, 2½ M. from the mainland, in the *Laguna Véneta* (p. 296). Its 15,000 houses and palaces, chiefly built on piles and occupying an area about 6½ M. in circumference, stand on 117 small islands, formed by more than 150 canals, and connected by 378 bridges, most of which are of stone. The canals, generally passable by small boats only, sometimes lap the very walls of the houses and are sometimes separated from them by narrow paths. Among these houses extends a labyrinth of lanes and passages (comp. p. 340). The population, which had dwindled from 200,000 to 96,000 after its dissolution as an independent state (1797), is now about 148,500, of whom one fourth are paupers. The industry of Venice is practically confined to the flourishing production of art-objects (p. 346), ship-building, cotton-spinning, and iron-working. Its trade, almost entirely a transit-trade in raw materials (British coal, phosphates, etc.), extends only to a part of Venetia, the Romagna (p. 494), and E. Lombardy. The ships frequenting the port are mainly under the British, Austrian, or Hungarian flag. The harbour consists of the *Canale* (or *Bacino*) *di San Marco* (39 ft. deep), for war-ships and passenger-steamers, and the new *Bacino della Stazione Marittima*, at the W. end of the Giudecca Canal, connected by rails with the railway-station, for cargo-steamers. The small coasting-craft (*trabaccoli*) lie in the *Giudecca Canal*, between the Dogana di Mare and the Fondamenta delle Zattere.

The Lagoons are connected with the open sea by four entrances: *Porto dei Tre Porti*, *Porto di Lido*, *Porto di Malamocco*, *Porto di Chioggia*. Of these only the second and third are available for large vessels. The '*laguna viva*' (p. 296) at Venice is about 5 M. in width. At high water innumerable stakes ('pali'), rising from the water, mark the navigable channels which surround the city, while at low water many mud-banks make their appearance. When the wind blows strongly the surface of the Lagoons is often agitated enough to cause sea-sickness. In winter spring-tides (*alta maréa*), accompanied by a continuous east wind, sometimes raise the level

of the water about 10 ft., so that even the Piazza di San Marco (only 16½ in. above sea-level) is flooded and may be traversed by gondola.

a. Piazza of St. Mark and Environs. Riva degli Schiavoni and Giardini Pubblici.

The **Piazza of St. Mark (Pl. G, 5), usually called '*La Piazza*', a square paved with trachyte and marble, 191 yds. in length, on the W. side 61 and on the E. 90 yds. in breadth, affords the most striking evidence of the ancient glory of Venice. On three sides it is enclosed by imposing buildings, which appear to form one vast marble palace, blackened by wind and weather; on the E. it is bounded by the Church of St. Mark and the Piazzetta (p. 359).

The two three-storied palaces on the N. and S. sides were once the residence of the nine 'procurators', the highest officials of the Republic, whence their name **Procuratie**. The *Procuratie Vecchie*, or N. wing, were erected in 1480-1517 by *Pietro Lombardi*, *Bartolomeo Buono the Younger*, and *Guglielmo Bergamasco*. The *Procuratie Nuove*, or S. wing, begun by *Scamozzi* in 1584, together with the adjoining Old Library (p. 359) now form the PALAZZO REALE. The present arrangement dates from the 18th and 19th cent. (adm. on Sun. & Thurs. 10-4, other days 2.30-4; fee ½ fr.). — The edifice on the W. side, the *Atrio*, or *Nuova Fabbrica*, was erected in 1810, partly on the site of the church of San Geminiano, a work of Iac. Sansovino. The groundfloors of these structures consist of arcades and contain the cafés and shops mentioned at pp. 342, 346.

'The Place of St. Mark is the heart of Venice, and from this beats new life in every direction, through an intricate system of streets and canals, that bring it back again to the same centre' (*Howells*). On summer-evenings all who desire to enjoy fresh air congregate here. The scene is liveliest when the military band plays (Sun., Mon., Wed., & Frid., 8.30-10.30). In winter the band plays on the same days, 2.30-4.30 p.m., and the Piazza is then a fashionable promenade. By moonlight the piazza is strikingly impressive.

A large flock of PIGEONS (*Colombi*) enlivens the Piazza. In accordance with an old custom pigeons were sent out from the vestibule of San Marco on Palm Sunday, and these nested in the nooks and crannies of the surrounding buildings. Down to the close of the Republic they were fed at the public expense, but they are now dependent upon private charity. Towards evening they perch under the arches of St. Mark's. Grain and peas may be bought for the pigeons from various loungers in the Piazza; and those whose ambition leans in that direction may have themselves photographed with the pigeons clustering round them.

The three richly decorated bronze *Pedestals of the flag-staffs in front of the church were executed by *Aless. Leopardi* in 1500-5. The banners of the Republic which once waved here are now succeeded on Sundays and holidays by those of the Kingdom of Italy.

The nucleus of ****San Marco** (Pl. H, 5), the church of St. Mark, the tutelary saint of Venice, whose bones are said to have been brought by Venetians from Alexandria in 829, is a Romanesque brick basilica with three semicircular apses, begun in 830 on the site of a church of St. Theodore and rebuilt after a fire in 976. In the middle of the 11th cent. a reconstruction was begun in a Byzantine style and decorated with that lavish and almost oriental magnificence that commands our admiration to-day. The fanciful effect of the exterior was enhanced by the Gothic additions it received in the 15th cent., probably after a fire in 1419. The edifice (250 ft. long, 170 ft. wide) is in the form of a Greek cross (with equal arms), covered with Byzantine domes in the centre and at the end of each arm (comp. the ground-plan at p. 360). The foremost arm is, in conformity with Byzantine usage, completely surrounded by a vestibule covered with a series of smaller domes. On the S. side this contains the baptistery and the Cappella Zeno; and on the W. side it forms the façade. Above it a gallery runs round the upper part of the church. Externally and internally the church is adorned with five hundred marble columns (mostly oriental), with capitals in an exuberant variety of styles. The lower parts of the walls are richly embellished with oriental marble, while the upper portions and the vaulting are covered with mosaics (45,790 sq. ft.) on a gold ground, affording an admirable survey of the development of the art since the 10th century.

St. Mark's was the state church of the Republic, in which the doges were crowned and in which the authorities attended service on festivals in full state. Since 1807 it has been the cathedral, a dignity which once belonged to San Pietro di Castello (p. 396).

Mr. Ruskin, in the 'Stones of Venice', lays great stress upon the colouring of St. Mark's, reminding the reader 'that the school of incrustated architecture is the only one in which perfect and permanent chromatic decoration is possible'. And again: — 'the effects of St. Mark's depend not only upon the most delicate sculpture in every part, but, as we have just stated, eminently on its colour also, and that the most subtle, variable, inexpressible colour in the world, — the colour of glass, of transparent alabaster, of polished marble, and lustrous gold'.

W. Façade. Over the principal portal are ***Four Horses** in gilded bronze, 5 ft. in height, which are among the finest of ancient bronzes, and the sole existing specimen of an ancient quadriga. They probably once adorned the triumphal arch of Nero, and afterwards that of Trajan. Constantine sent them to adorn the imperial hippodrome at Constantinople, whence the Doge Enrico Dandolo brought them to Venice in 1204 as the spoils of war. In 1797 they were carried by Napoleon to Paris, but in 1815 they were restored to their former position by Emp. Francis.

Mosaics: below, over the principal entrance, the Last Judgment, executed in 1836; on the right, Embarkation of the body of St. Mark at Alexandria, and its Arrival at Venice, both of 1660; on the left, the Veneration of the saint, of 1728, and Deposition of the relics of the saint in the Church of St. Mark, of the 13th cent. (note the façade represented without the Gothic additions). — Above, on the left and right, are four mosaics of the 17th cent., Descent from the Cross, Christ in Hades,

Resurrection, Ascension. — The quaint mediæval SCULPTURES, especially the late-Romanesque reliefs at the main entrance (Virtues, Sibyls, allegorical representation of the months, etc.), and the Byzantine reliefs in the walls deserve notice. In the soffit of the large central arch, above the four horses, are late-Gothic sculptures by *Niccolò d'Arezzo* of Florence, whose style is recalled also by the statue of St. Mark on the gable, the semi-figures of angels in the two smaller arches on the left, and several urn-bearers below the Gothic pinnacles.

N. Façade (on the Piazzetta dei Leoni, p. 389). On the vaulting of the portal are late-Romanesque carvings of prophets, angels, and saints. Above the door is a relief of the Nativity, showing lingering traces of Byzantine influence. Below is the marble sarcophagus of Manin (p. 350).

Vestibule (Atrio). The three *red slabs* in the pavement commemorate the meeting between Emperor Frederick Barbarossa and Pope Alexander III. (p. 364), which, after their reconciliation (p. 381), took place here on 23rd July, 1177, through the mediation of the Doge Seb. Ziani and Ulrich II., Patriarch of Aquileia. According to an old tradition the emperor kneeling before the pope said, '*non tibi sed Petro*', to which the pope replied, '*et mihi et Petro*'. — The Byzantine *Mosaics* (13th cent.) represent Old Testament subjects, as suggested by the 'Genesis Cottoniana', an illuminated MS. of the 6th century. The series begins on the right: 1st Dome, Creation of the World, and Fall of Man; in the next arch, the Deluge; in the following arch (beyond the main portal), Noah, and the Tower of Babel; 2nd Dome, History of Abraham; 3rd (corner) Dome, Joseph's dream, Joseph sold by his brethren, and Jacob's lament; 4th and 5th Domes, Joseph in Egypt; 6th Dome, History of Moses. In the vaulting above the principal entrance to the church, St. Mark, executed in 1545 by the brothers *Zuccato*. — The *Bronze Doors* are adorned with figures of saints in enamel (niello); the central door is of Byzantine origin (ca. 1085), but that on the right was executed in Venice in 1112.

The charm of the ****Interior** consists in the beauty of the main lines, the noble perspectives, and the magnificent decoration. The domes are each supported by four piers connected by massive round arches. The four arms of the cruciform ground-plan are each divided in three by rows of columns connected by low round arches and supporting open galleries. The pavement of marble mosaic dates from the 12th century. The *Mosaics* represent, above the door, Christ, the Virgin, and St. Mark (the most ancient mosaic; 10th cent.); in the arch above, the Apocalypse by *Zuccato* (1579).

NAVE. The foot of the *Bénitier* on the right is enriched with fine antique reliefs. The *Mosaics* in the right aisle represent Christ in Gethsemane, with legends of the Apostles above (12th cent.); 1st Dome, Descent of the Holy Ghost (with representatives of the Gentiles looking on); in the left aisle, Paradise, and Martyrdom of the Apostles (16th cent.). At the beginning of the left aisle is a gilded Byzantine relief of the Madonna (10th cent.), and the *Altar* by the central pillar on the left has an elegant Byzantine canopy. — The *Mosaics* in the central dome represent the Ascension, and those on the S. and W. ribs, scenes from the Passion (12th cent.). The other mosaics are chiefly of the 16th and 17th centuries. By the screen, right and left of the approach to the high-altar, are two Romanesque *Pulpits* (ambones) in coloured marble, supported on columns, with canopies in the Byzantine-Venetian style. The lower part of the double pulpit on the left is used for reading the Epistle, the upper part for reading the Gospel. Upon these and upon the piers supporting the dome are richly gilt late-Romanesque figures of angels. On the *Screen* are fourteen statues in marble by *Giacomello* and *Pierpaolo delle Massegne* (1394): St. Mark, the Virgin, and the Apostles, with a gilded Crucifix. On the *Rood Arch* above, fine mosaics from designs by *Tintoretto*. — **LEFT TRANSEPT**: above, on the left, a *Mosaic* of 1542, representing the genealogy of Mary; fine Renaissance *Altar* by *Pietro Lombardi* or *Ant. Rizzo* (ca. 1470) and two bronze

candelabra by *Camillo Alberti* (1520). — To the left is the *Cappella dei Mascoli* (Pl. e), built in 1430, with an altar by *Giov.* and *Bart. Buon* and mosaics by *Michiel Giambono* (left) and an unknown *Paduan Master* (or perhaps *Paolo Uccello*; right). — Adjoining is the *Cappella di Sant' Isidoro* (Pl. b), with the tomb of the saint and stiff mosaics in the style of *Giotto's School*.

To the right and left of the Choir is tasteful Renaissance panelling, by *Fra Seb. Schiavone*, above which are six reliefs in bronze (three on each side), by *Jac. Sansovino*, from the life of St. Mark. To the left is the throne (*Sedia Patriarcale*) of the patriarch, by *Saccardo* (1895). — On the balustrade of the *Stalls* are (in the centre) the four Evangelists in bronze, by *Sansovino*, and (outside) four Fathers of the church, by *Girolamo Caliari* (1614).

The *High Altar* (*Altar Maggiore*) stands beneath a canopy of verde antico, borne by four columns of marble with reliefs, some of which are early-Christian. The **Pala d'Oro*, enamelled work with jewels, on plates of gold and silver, executed at Constantinople in 1105 for the front of an altar, forms the altar-piece; it was rearranged in the 13th and 14th cent. and furnished with Gothic additions. It is uncovered at Easter only, but is shown daily except on festivals, 11-2, by tickets (50 c.; obtained in the Cappella San Pietro, Pl. d), which admit to the treasury also. Under the high-altar repose the relics of St. Mark, which disappeared after the fire of 976 but were miraculously recovered in 1094. — Behind the high-altar is a second *Altar* with four spiral columns of alabaster, of which the two white ones in the middle are translucent. Behind is a tasteful ciborium-door by *Iac. Sansovino*. The *Mosaics* in the dome represent Christ surrounded by Old Testament saints; those of the apse, Christ enthroned (1506). — The bronze door leading to the sacristy, to the left, behind the high-altar, bears reliefs of the Entombment and Resurrection of Christ, and admirable **Heads of Evangelists and Prophets* executed by *Sansovino* (1556).

The SACRISTY (*Sagrestia*), to the left, contains some fine mosaics on the vaulting (1530; still early-Renaissance in style). Cabinets with intarsia work by *Fra Seb. Schiavone*, *Antonio* and *Paolo da Mantova*, and others (1450-1520).

The CRYPT, restored in 1901, is one of the oldest parts of the edifice (entr. from the sacristy; adm. 50 c., from Nov. to May; closed 12-2). It contains a multitude of short columns of Greek marble, and in the middle is an enclosure with marble railings of the early-Christian period.

The RIGHT TRANSEPT contains an early-Renaissance altar by *Pietro Lombardi* (?) and two very fine bronze candelabra by *Maffeo Olivieri* of Brescia (1527). — In the corner, near a relief of the Madonna by *Giov. Buon*, is the entrance to the TREASURY (*Tesoro di San Marco*; open daily, except festivals, 11-2; tickets, 50 c., in the Cap. San Pietro, Pl. d). By the wall to the right, the doge's throne from the choir, in the Renaissance style; by the wall to the left, glass-case with valuable Byzantine book-covers and an episcopal throne of the 7th cent., with symbolical reliefs, from Alexandria. On the table, two Gothic candelabra (15th cent.); adjacent, bust of John the Baptist, perhaps of the 11th cent. (?). By the rear-wall are an antependium in beaten silver (14th cent.) and the sword of the Doge Morosini (p. 349). In the centre, sumptuous **Church-furniture*, mostly brought as the spoils of war from St. Sophia at Constantinople; Egyptian vessels in rock-crystal (10th cent.); works in agate and turquoise.

In the right aisle, close to the principal entrance, is the BATTISTERO (closed, 30 c.), in the centre of which is a large font of 1546. The bronze lid, adorned with reliefs by *Tiziano Minio* of Padua and *Desiderio* of Florence, bears a bronze statue of John the Baptist, by *Francesco Segala* (1565). Opposite the door, the Gothic monument of Doge Andrea Dandolo (1342-54). The block of granite on the altar is from Mt. Tabor. The mosaics in the vaulting date from ca. 1300. In the central dome, Christ

commanding his disciples to baptize the Gentiles in his name; the other mosaics are chiefly from the life of John the Baptist. — From the Baptistery we enter the *CAPPELLA ZENO*, which is visible through the railing in the entrance-vestibule. This contains the bust of an angel (to the right of the altar), four statues of prophets (over the main entrance), a relief of the Baptism of Christ, and other late-Romanesque sculptures. In the centre rises the handsome bronze *Monument of Cardinal Giambattista Zeno (d. 1501), designed like the altar by *Alessandro Leopardi* and *Antonio Lombardo* (1504-19); on the sarcophagus is the figure of the cardinal, over lifesize; below are six Virtues by *Paolo Savino*. The handsome altar and canopy also are cast in bronze, with the exception of the frieze and the bases of the columns. Over the altar are groups in bronze of the *Madonna ('della Scarpa'), by *Ant. Lombardo* (1515 ?), and St. Peter and John the Baptist, by *P. Savino*; above, a relief of God the Father, executed by *Ant. Lombardi*; on the altar itself, a relief of the Resurrection by *Paolo Savino*. The Byzantine *Mosaics (history of St. Mark) date from the end of the 13th century.

The visitor is recommended to walk round the *GALLERY* inside the church in order to inspect the mosaics more closely. Ascent from the principal portal (adm. 50 c.; closed 12-2). The gallery outside the church should then be visited for the purpose of examining the bronze horses (p. 355).

On the S. side of the church are two square *Pilasters*, with Byzantine ornamentation, brought in 1256 from the church of St. Saba at Acre, which was destroyed by the Venetians. From the *Pietra del Bando*, a block of porphyry at the S.W. corner, the decrees of the Republic were promulgated. — The two curious *Reliefs* in porphyry, immured by the entrance to the Palace of the Doges (p. 360), representing two pairs of warriors embracing each other, are of oriental origin also and are the subject of various legends (see Hare's 'Venice').

The square *Campanile* (*di San Marco*), 325 ft. in height, at the S.E. angle of the Piazza di San Marco, was originally erected about 900, rebuilt in 1329, and provided with a new upper story by *Bart. Buon the Younger*, after an earthquake in 1512. In 1902 it collapsed, injuring the *Loggetta* at its foot; but the foundations were strengthened and the tower was admirably rebuilt in 1905-11 by *Piacentini*. Above the unadorned brick shaft, 160 ft. in height, is the bell-chamber of Istrian limestone, with an attica embellished with reliefs of Justice and the Lion of St. Mark, and surmounted by a spire in reinforced cement covered with plates of copper and supporting the gilded figure of an angel.

The *LOGGETTA*, or vestibule, on the E. side of the Campanile, erected by *Sansovino* in 1540, once a rendezvous of the Nobili (p. 348) and afterwards a guard-room during the sessions of the Great Council, has a magnificent bronze door by *Ant. Gai* (1750) and is adorned with bronze statues of Peace, *Mercury, Apollo, and Pallas, by *Sansovino* (freely restored) and four marble reliefs, by *Girol. da Ferrara*. In the interior is a terracotta group of the Holy Family, by *Sansovino*, which has been pieced together again since its injury by the fall of the tower.

The tower is always open (adm. 15 c.). The ascent by a winding inclined plane of 38 bends with a few steps at the top is easy and well-lighted. Only one of the five bells is old, viz. the largest, known as the *Marangona*. The *View, particularly fine in the early morning or shortly before sunset in clear weather, embraces the city, the lagoon, with the 'pali' marking the channels (p. 353), the Adriatic as far as the Gulf of Trieste, the Alps from the Karst (p. 427) to the Lago di Garda, and, to the W., the Monti Euganei (p. 456). The fire-watchman stationed on the tower has a telescope.

The **Clock Tower** (*Torre dell' Orologio*; Pl. G, H, 5), at the E. end of the Old Procuratie, erected in 1496-99 perhaps from designs by *Moro Coducci* (?), rises over a lofty gateway, which forms the entrance to the Merceria (p. 385). The gilded figure of the Madonna was executed in the studio of the *Lombardi*. On the platform are two *Giants in bronze (by *Ant. Rizzo*?), who strike the hours on a bell. The custodian explains the mechanism of the clock ($\frac{1}{2}$ fr.); entrance under the archway to the left (visitors ring).

Between the S.E. corner of the Piazza of St. Mark and the Lagune, and bounded on the W. by the Library, on the E. by the Palace of the Doges, extends the ***Piazzetta di San Marco** (Pl. H, 5, 6), usually known simply as the *Piazzetta*. On the *Molo* here, the chief stand for gondolas (p. 342), are two *Granite Columns*, from Syria or Constantinople, erected in 1180. One of them bears the Winged Lion of St. Mark (shattered at Paris in 1815, but put together again in 1893); the other, St. Theodore on a crocodile, patron of the ancient republic, placed here in 1329. The Venetian phrase '*fra Marco e Todaro*' corresponds to our 'between hammer and anvil'.

The ****Old Library** (*Libreria Vecchia*), erected by *Sansovino* in 1536-53, is perhaps the most magnificent secular edifice in Italy. It consists of a double colonnade with arches and embedded columns in strict conformity with Roman models, the lower orders being Doric, the upper Ionic. At the top is a parapet with obelisks and statues. The somewhat exuberant plastic embellishment is due to *Tommaso* and *Girolamo Lombardi*, *Al. Vittoria* (caryatides at the main portal), and others. The building, now the E. wing of the royal palace (p. 354), is at present occupied by the Duke of the Abruzzi (no admission).

INTERIOR. In the Antechamber of the Library is a *Ceiling-painting representing Wisdom, by *Titian* (a late work). -- The Main Saloon is embellished with portraits of twelve philosophers (incl. Diogenes and Archimedes by *Tintoretto*) and with ceiling-paintings by *Puolo Veronese* (Geometry, Arithmetic, and Music; 1556) and others. Two large frescoes by *Tintoretto*, formerly in the Scuola di San Marco, represent a Miracle of St. Mark (rescue of a Saracen during a storm) and the *Transference of the relics of the saint from Alexandria (p. 355). We may note also: *Rocco Marconi*, The woman taken in adultery; *Bonifazio dei Pitati*, Madonna with SS. Homobonus and Barbara (1530).

On the *Molo*, between the Library and the *Royal Garden* (p. 377), is the old **Zecca** (Pl. H, 6; hence 'zeccchino' or 'sequin'), or *Mint*, rebuilt by Sansovino in 1536. Since 1905 it has accommodated the celebrated **Library of St. Mark** (*Reale Biblioteca Nazionale*

Marciana), founded in 1468 by Card. Bessarione and transferred at Napoleon's command from the Old Library to the Doges' Palace in 1812. The library contains 350,000 printed volumes and about 11,000 MSS. Admission, see p. 347; entrance by Door No. 7 from the Piazzetta. Librarian, Dr. Carlo Frati.

GROUND FLOOR. The vestibule is adorned with two Atlantes, by *Girol. Campagna* and *Tiziano Aspetti* (the latter in an affected style). The fine court has been roofed over and is used as a reading-room. The staircase on the right ascends to the —

FIRST FLOOR, on which is the Sala Bessarione, or exhibition room. The large show-case in the centre contains a commentary on the *Odyssey* (10th cent.); a MS. of Dante of the second half of the 14th cent., with numerous miniatures; autographs of Titian, Galileo, and Canova; Marco Polo's will (p. 387); various ancient maps, etc. In the show-case by the window are MSS. by Petrarch; early books printed in Venice (1469); and book-bindings, including some splendid Byzantine book-covers of the 9-11th centuries. The *Breviário Grimani*, a famous early-Flemish breviary of the beginning of the 16th cent., with beautiful miniatures in the style of *Mabuse* and *Gerard David*, is represented by a facsimile only.

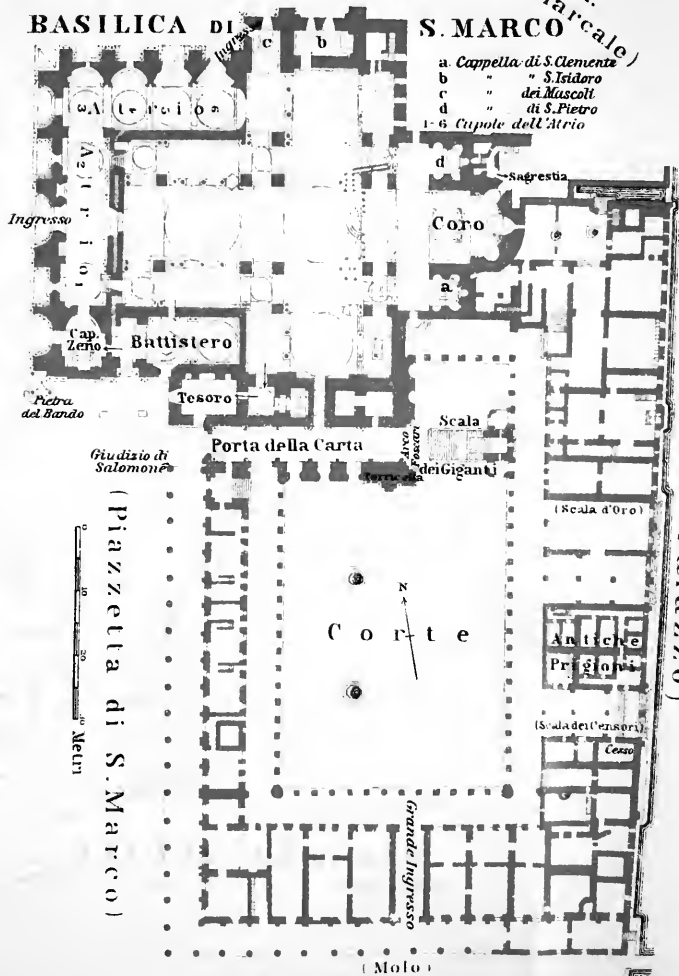
The ***Palace of the Doges* (*Palazzo Ducale*; Pl. H, 5) is said to have been founded beside the church of St. Theodore (p. 355) about 814 for the first Doge of Venice. It was rebuilt after conflagrations in 976 and 1105 and altered under Doge Seb. Ziani (1172-78). The oldest portion of the present edifice, the S. wing (77 yds. long), on the Molo, was built in 1309-40 by *Pietro Basseggio* (?), while the W. wing (82 yds. long), facing the Piazzetta, was erected in 1424-38 by *Giovanni Buon* and his son *Bartolomeo Buon the Elder*. Both these wings are in the Gothic style, but the transition from late-Gothic to Renaissance is illustrated in the main portal, the so-called *Porta della Carta*, built by the *Buon* in 1438-43, and in the N. façade of the court, with its elegant corner-tower (*torricella*), adjoining the church of St. Mark. The large E. wing of the palace, presenting its fine façade to the Rio del Palazzo, was begun by *Ant. Rizzo* in 1484-88, continued by *Pietro Lombardi* in 1499-1511, and completed by *Scarpagnino* in 1545-49, while the little Renaissance façade in the *Corte dei Senatori*, adjoining St. Mark's at the N.E. corner, is attributed to *Guglielmo Bergamasco* (1520). The serious damage caused by fires in 1574 and 1577 was repaired by *Antonio da Ponte*, *Palladio*, and others.

The Gothic portions of the palace, which were thoroughly restored in 1873-89, form an arcade in two stories (36 columns below, 71 above), surmounted by a lofty brick upper story, terminating in pinnacles. The exterior is faced with slabs of coloured marble with foliage-patterns; and over the central windows project large balconies. The beautiful window-tracery has been preserved only in the two end windows in the S. façade. The upper arcade, called **La Loggia*, is remarkably rich. The capitals of the short columns below (which have no bases) are richly decorated with foliage, figures of men, and animals. The relief of *Venetia enthroned*, near

(Piazzetta dei Leoni)

(Pal. Patriarcale)

BASILICA DI S. MARCO



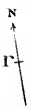
- a Cappella di S. Clemente
- b " " S. Isidoro
- c " " dei Muscoli
- d " " di S. Pietro
- 1-6 Cappelle dell'Altro

(Rio del Palazzo)

(Piazzetta di S. Marco)

0 10 20 30 Metri

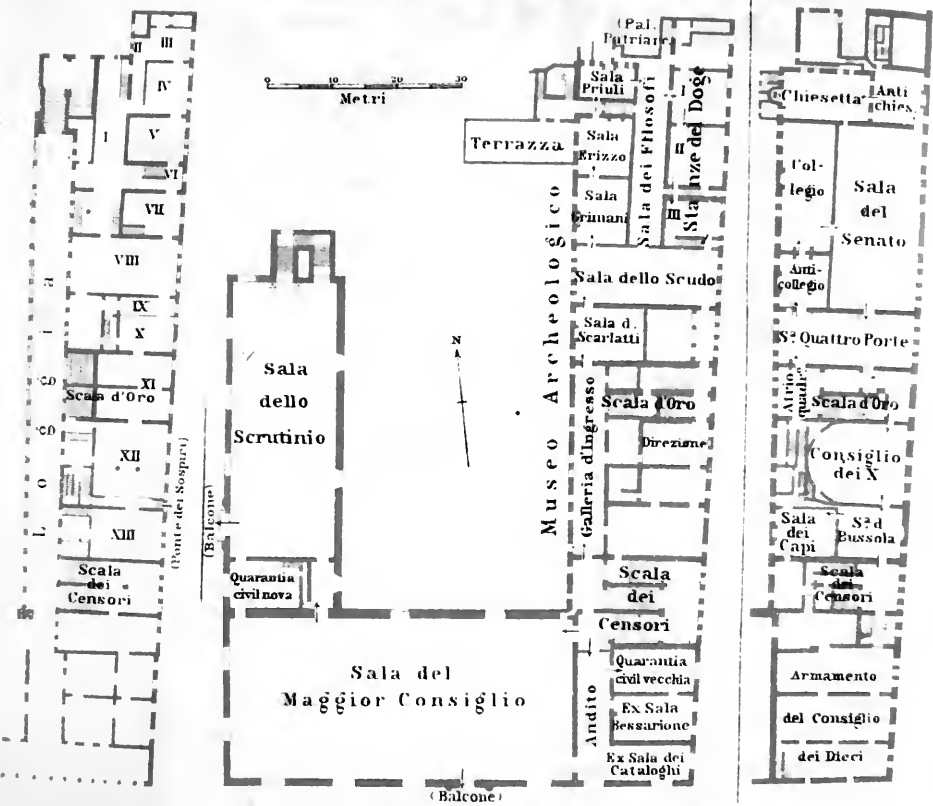
C o r t i e



PALAZZO DUCALE

Pianta terrena

(Molo)



Primo Piano

PALAZZO DUCALE
Secondo Piano

Terzo Piano

the right end of the W. façade, among the tracery of the upper arcade, and the high-reliefs over the corner-columns on the Molo (Adam and Eve, at the S.W. angle, Noah's Transgression, at the S.E. angle) are remarkable achievements of Lombard sculpture (15th cent.) Mr. Ruskin, who gives an elaborate description of the sculptures in his 'Stones of Venice', affirms that the capital under the Adam and Eve, 'in the workmanship and grouping of its foliage', is, on the whole, the finest he knows in Europe. On the corner-pillar next the portal are interesting figures of Numa Pompilius, Scipio, Emperor Trajan judging the cause of a widow, Justice, etc., all with inscriptions. The group above these is the *Judgment of Solomon, by two unknown Florentines (1438; injured). All these are Gothic.

Among the sculptures of the **Porta della Carta* the figure of Temperance, below to the left, the charming Putti climbing among the Gothic foliage of the tympanum, and the figure of Strength, above, are especially attractive. The relief of the Lion of St. Mark with the kneeling figure of Doge Franc. Foscari, above the portal, and the similar relief over the balcony on the W. façade are modern reproductions of works destroyed by the Radicals in 1797.

The COURT (*Corte*; comp. the Plan, p. 360), with its picturesque combination of Gothic and Renaissance styles, is very magnificent. In the centre are two *Well Heads* in bronze, of 1556 and 1559. In the Renaissance niches of the N. façade, adjoining the entrance, are antique statues (freely restored), a statue of the Venetian general Duke Francis Maria I. of Urbino (d. 1538) by *Giovanni dall'Opera* (p. 571), and the statue of a shield-bearer by *Ant. Rizzo*. The beautiful statues of *Adam and Eve, on the so-called Arco Foscari, opposite the Scala dei Giganti, also are by Rizzo (1464).

The richly ornamented *Scala dei Giganti*, the flight of steps leading to the palace, derives its name from the colossal statues of Mars and Neptune at the top, by *Sansovino* (1554). It was built by Ant. Rizzo. On the highest landing of these steps, in the later period of the Republic, the doges were crowned.

The **Interior* (admission, see p. 347; office on the first floor, to the right) includes the residence of the Doges and the apartments in which the authorities of the Republic held their meetings. The latter retain much of their ancient splendour. Since the fires of 1574 and 1577, which destroyed most of the interior, the palace has become a museum mainly of later masters, such as *Tintoretto*, *Paolo Veronese*, and *Palma Giovane*, and presents a most brilliant display of Venetian painting, so far as executed for the service of the state. The excellent condition of most of the paintings is noteworthy; the gorgeous colouring of P. Veronese is nowhere better illustrated. Lists of the pictures are placed in the principal rooms on week-days.

We ascend the Scala dei Giganti, not forgetting to notice the tasteful Renaissance ornamentation of the steps.

FIRST FLOOR (*Piano delle Logge*, comp. the Plan, p. 361). In the upper colonnade are modern busts of Venetian scholars, artists, and doges. To the right, beside the ticket-office, is the richly decorated *Scala d'Oro*, built by *Sansovino* and restored in 1577, once accessible to those only whose names were entered as 'Nobili' in the Golden Book (p. 404). The stucco-work is by *Al. Vittoria*, the paintings by *G. B. Franco*. This staircase ascends direct to the third story. — The next staircase, the *Scala dei Censori*, is the entrance to the second floor (p. 364).

THIRD FLOOR (*Terzo Piano* on the Plan, p. 361). We first enter a small anteroom, the —

I. ATRIO QUADRATO, with ceiling-paintings by *Tintoretto*, Doge Priuli receiving the sword of justice. On the walls, portraits of procurators (p. 354), also by *Tintoretto*. — To the right is the —

II. SALA DELLE QUATTRO PORTE, restored in 1869; architectonic decorations by *Palladio* (1575). Entrance-wall, in the centre: *Doge Ant. Grimani kneeling before Religion, by *Titian* (a late work; ca. 1555), brought hither after the fire of 1574; the figures at the sides are by *Marco Vecelli*. The side pictures are by Titian's pupils: left, Verona conquered by the Venetians in 1459, by *Giov. Contarini*. Over the windows in the E. wall: Neptune strewing the treasures of the deep at the feet of Venetia, by *Tiepolo*. Exit-wall: Arrival of Henri III of France at Venice in 1574, by *Andrea Vicentino*; Doge Marino Grimani receiving the Persian ambassadors in 1603, by *Gabriele Caliari*, son of P. Veronese. Magnificent ceiling with stucco-work; painting by *Iac. Tintoretto*.

III. ANTICOLLEGIO, opposite the Atrio Quadrato. The decoration and fine chimney-piece were designed by *Scamozzi*. Opposite the windows, Jacob's return to Canaan, by *Iac. Bassano*; *Rape of Europa, by *P. Veronese*. Also, four paintings by *Tintoretto*: Forge of Vulcan, Mercury with the Graces, Minerva driving back Mars, and Ariadne and Bacchus. On the ceiling, Venetia enthroned (faded), a fresco by *P. Veronese*.

IV. SALA DEL COLLEGIO. On the left, chimney-piece with statues of Hercules and Mercury, by *Girol. Campagna*. Over the door and on the exit-wall: Doge Andrea Gritti praying to the Virgin, Nuptials of St. Catharine (with a portrait of Doge Franc. Donato), Virgin in glory (with Doge Niccolò da Ponte), Adoration of the Saviour (with Doge Alvise Mocenigo), all by *Iac. Tintoretto*. Over the throne, a *Memorial picture of the Battle of Lepanto (1571; p. 349), Christ in glory (below, Doge Venier and St. Justina; left, Religion; right, St. Mark; at the back, Venetia), by *P. Veronese*. Ceiling-paintings (considered the finest in the palace), Neptune and Mars, Religion, *Venetia on the globe with Justice and Peace, all by *P. Veronese*.

V. SALA DEL SENATO. On the W. wall, over the throne, Descent

from the Cross, by *Iac. Tintoretto*, with portraits of the Doges Pietro Lando and Marc' Antonio Trevisano; on the wall, to the left, Doge Seb. Venier before Venetia, Doge Pasquale Cicogna in presence of the Saviour, Venetia with the Lion against Europa on the Bull (an allusion to the League of Cambrai, see p. 349), all by *Palma Giovane*; Doge Pietro Loredan imploring the aid of the Virgin, by *Iac. Tintoretto*. On the S. end-wall, Christ in glory, with Doges Lorenzo and Girolamo Priuli, by *Palma Giovane*. Central ceiling-painting: Venice, Queen of the Sea, by *Iac. Tintoretto*.

Beyond this room (to the right of the throne) is the ANTI-CHIESETTA, or vestibule to the chapel of the Doges, containing two pictures by *Iac. Tintoretto*, SS. Jerome and Andrew, and SS. Louis, Margaret, and George. — The CHAPEL (*Chiesetta*) contains pictures (**Giov. Bellini*, Madonna); over the altar, Statue of the Madonna by *Tomm. Lombardi* (1536; not Sansovino).

We return to the Sala delle Quattro Porte and thence pass through an anteroom (left) to the —

VI. SALA DEL CONSIGLIO DEI DIECI (comp. p. 348). Entrance wall: Pope Alexander III., the Patriarch of Grado, and Doge Seb. Ziani (p. 364), by *Leandro Bassano*; opposite, the Peace of Bologna between Pope Clement VII. and Emp. Charles V., 1529, by *Marco Vecelli*. Back-wall: Adoration of the Magi, by *Aliense*. Ceiling-paintings, partly copies of *Veronese* and partly by *Batt. Zelotti* and others; the *Old Man supporting his head with his hand (at the back) is by *P. Veronese* himself.

VII. SALA DELLA BUSSOLA, antechamber of the three Inquisitors of the Republic (view into the courtyard of the Carceri, p. 367). On the exit-wall (the former entrance) is an opening, formerly adorned with a lion's head in marble, into the mouth of which (*Bocca di Leone*) secret denunciations were thrown. This room contains two pictures by *Aliense*: on the entrance-wall, Taking of Brescia, 1426, opposite, Taking of Bergamo, 1427; chimney-piece by *Sansovino*; opposite, Doge Leon. Donato kneeling before the Madonna, by *Marco Vecelli*. On the ceiling, St. Mark surrounded by angels, by *Paolo Veronese* (a copy; original in the Louvre). — The room to the right is the —

VIII. SALA DEI CAPI DEL CONSIGLIO (the three heads of the Council of Ten). Central ceiling-painting, an angel driving away the vices, of the school of *Paolo Veronese*; chimney-piece by *Sansovino*, with caryatides by *Pietro da Salò*. On the right wall: Madonna and Child, two saints, and Doge Leon. Loredan, by *Vinc. Catena*. — We now return through the Sala della Bussola and from the staircase enter the PIOMBI, the garret-prisons immediately under the leads (piombi) of the palace, which were rendered accessible again in 1911. The reputation of these cells is worse than the reality. — We descend the staircase to the —

SECOND FLOOR (*Secondo Piano*, Plan, p. 361). To the left, in the S. wing, is the —

ANDITO, an anteroom with paintings by *Aliense*, *Dom. Tintoretto* (Transfiguration), and others. — Off this, on the left, open the SALA DI QUARANTIA CIVIL VECCHIA, the former civil appeal-court, and the so-called SALA BESSARIONE. The latter now contains the remains of the large fresco of Paradise, by *Guariento* (p. 351), which originally decorated the Sala del Maggior Consiglio and is said to have been largely repainted as early as 1524 (comp. the copy by *Iacobello del Fiore*, mentioned at p. 371). — We next enter the —

SALA DEL MAGGIOR CONSIGLIO, 59 yds. long, 27 yds. broad, 50 ft. high, which was the assembly-hall of the Great Council (p. 348). The balcony affords a *View of the lagoons with the islands of San Giorgio and the Giudecca opposite and the Lido in the distance to the left. The ceiling-paintings, which represent battles of the Venetians, are by *P. Veronese*, *Franc. Bassano*, *Iac. Tintoretto*, and *Palma Giovane*; the best are *Venice crowned by Fame (in the large oval next the entrance) by *Paolo Veronese*, and Doge Niccolò da Ponte in the presence of Venice, with the senate and ambassadors of the conquered cities (in the rectangle in the centre), by *Iac. Tintoretto*. — On the frieze are the portraits of 76 doges, beginning with Obelerio Antenoreo (804-810), the ninth doge of the confederation (p. 297). Between the first two portraits on the W. end-wall is a black tablet bearing the inscription: 'Hic est locus Marini Faletri decapitati pro criminibus' (comp. p. 349). — On the E. wall, formerly covering *Guariento's* frescoes (see above), *Iac. Tintoretto's* Paradise, the largest oil-painting in the world (72 ft. by 23 ft.; restored in 1904-9), with a bewildering multitude of figures, many of the heads of which are admirable.

On the walls are 21 large scenes from the history of the Republic by *Leandro* and *Francesco Bassano*, *Paolo Veronese*, *Iacopo* and *Domenico Tintoretto*, and others. These pictures consist of two series. The first illustrates in somewhat boastful fashion the life of *Doge Sebastiano Ziani* (1172-78), who supported Pope Alexander III. during his strife with Frederick Barbarossa (comp. p. 356) and (in league with the towns of Lombardy) resisted the imperial demands; the second depicts the exploits of *Doge Enrico Dandolo* (p. 348). The final scene of the former series, by *Giulio del Moro* (on the end wall), depicts the Pope presenting gifts to the Doge, including the ring, the symbol of supremacy with which the Doge annually 'wedded the Adriatic', 1177 (comp. p. 395).

The CORRIDOR contains portraits. — The SALA DELLO SCRUTINIO, or *Voting Hall*, used at the election of the doges and other officials, is decorated similarly to the preceding room. The balcony affords a good view of Sansovino's Old Library.

On the frieze are portraits of the last 39 doges, from Pietro Loredan (1567-70) down to Lod. Manin (1797). Entrance-wall: Last Judgment, by *Palma Giovane*; above, Prophets, by *Andrea Vicentino*. — On the other walls and on the ceiling are scenes from the history of the Republic, by *Marco Vecelli*, *Aliense*, *Andrea Vicentino*, *Iac. Tintoretto*, and others. — Opposite the entrance: Monument erected in 1694 to Doge

Francesco Moresini 'Peloponnesiacus', who in 1684-90 conquered the Morea and Athens (p. 349); and the bronze half-figure of the doge in front is attributed to *G. F. Albergheggi*.

We return, to the right, through the SALA DI QUARANTIA CIVIL NOVA, the civil court, which contains some unimportant paintings.

If time permit, a visit may now be paid to the **Archæological Museum**, in the E. wing of the palace (adm., see p. 347; ticket-office at the entrance; director, *Dr. Ces. Ruga*). We first enter the **MEDIAEVAL AND MODERN SECTION** (*Sezione Medioevale e Moderna*), which occupies those rooms of the *Appartamento Ducale*, or residence of the doges, that escaped the fire of 1574.

Beyond the I. ROOM (Galleria d'Ingresso) we enter the II. ROOM (Sala degli Scarlatti; originally the doge's bedroom). Fine early-Renaissance wooden ceiling. Chimney-piece by *Ant. and Tullio Lombardi*. Over the entrance is a relief of the Doge Leon. Loredan kneeling before the Virgin, perhaps by *Ant. Rizzo* (?); the relief of the Madonna, opposite, dates from 1528.

III. ROOM (Sala dello Scudo). In front of the entrance to the Sala dei Filosofi (see below) hangs the famous *Map of the world by the Camaldulensian monk Fra Mauro (1457-59); adjacent, to the right, six tablets of carved wood from the planisphere of Haji Mohammed of Tunis (1559), captured by the Venetians in the 17th century. On the walls, other old maps. — The door to the left leads into the —

IV. ROOM (Sala Grimani), with a fine early-Renaissance wooden ceiling and a chimney-piece by *Ant. and Tullio Lombardi*. Two paintings of the Lion of St. Mark, by *Iacobello del Fiore* (1415) and *Vittore Carpaccio* (1516; notice the old window-tracery of the Doge's Palace). Busts of doges, including Andrea Vendramin and Franc. Foscarini, the latter a fragment of the original relief over the Porta della Carta (p. 361). Busts of Ben. Manzini and Al. Contarini by *Al. Vittoria*. Renaissance statuettes (16th cent.). — Straight on is the —

V. ROOM (Sala Erizzo), with chimney-piece and magnificent wooden ceiling of the 16th century. Small sculptures in marble, bronze, and ivory. Dies for Venetian coins.

VI. ROOM (Sala Priuli), decorated, like R. VII, with stucco reliefs of the 18th century. — To the right is the —

VII. ROOM (Sala dei Filosofi), the windows of which command views of the choir-apse of St. Mark's and of the court of the Palazzo Patriarcale. From the steps of the staircase by the right wall we see an interesting *Fresco of St. Christopher, by *Titian*, painted about 1524. In the wall of an adjacent corridor is a memorial of the monument of Thomas Mowbray, Duke of Norfolk, who was banished by Richard II. The Duke died at Venice in 1399 and was buried in the vestibule of San Marco (p. 356). His body was removed to England in 1533, while his monumental tombstone remained *in situ* till 1840, when it also was taken to England. — The door in the N.E. corner of this room leads to the —

VIII-X. ROOMS (Stanze del Doge), the private apartments of the doges from 1577 to 1797. Round the walls of the first room (Stanza Gialla) are bronze sculptures of the Renaissance: Busts of Bern. Scardone and Pietro Benavides (15th cent.); *Ant. Lombardi*, Assumption and Coronation of the Virgin, reliefs from the destroyed monument of the Doges Marco and Agost. Barbarigo in the Carità; *Riccio* (?), Four reliefs from the legend of the Holy Cross; *Al. Leopardi* (opposite), Tabernacle door from the church of St. Servus (destroyed in 1812); *Camelio*, Battle-scenes; *School of the Lombardi*, St. Martin. *Tullio Lombardi*, Double relief-portrait in marble. By the entrance-wall, a narwhal-horn, with carvings. In the wall-cases are fine medals and plaquettes by *Pisanello*, *Matteo de' Pasti*, *Sperandio*, *Leone Leoni*, and others. In the

middle are bronze statues: Mercury, after *Giov. da Bologna*; Venus and Cupid; Adonis (16th cent.). In the central show-cases are seals of the doges, coins (oselle, p. 400) from Murano, ivory reliefs, and cameos. — In the next room (Stanza Grigia) is a chimney-piece by *Pietro Lombardi* (?). Bronze busts of Hadrian and the Empress Sabina (16th cent.). *Tiziano Aspetti*, Bronze busts of Marc' Antonio Bragadino (p. 349) and of the Doges Ag. Barbarigo and Seb. Venier. *Al. Vittoria*, Terracotta bust of Doge Marino Grimani (p. 396). Some of the statuettes in the centre arc after the antique. The cases by the walls contain Venetian coins. — The third room (Stanza Azzurra) contains portraits of doges and the hat (corno ducale) of Paolo Renier, the last doge but one (1779-89).

The staircase on the right descends to the FIRST FLOOR (*Piano delle Logge*, p. 362), on which is the *ANTIQUE SECTION (*Sezione Antica*) of the museum, comprising chiefly Greek and Roman sculptures in marble from the celebrated collection of Cardinal Dom. Grimani, bequeathed to the Venetian Republic in 1523.

I. CORRIDOR (Androne). Roman and Greek inscriptions, etc. — A narrow passage leads to the II. Room (Saletta della Diana). 1. Archaic Diana (ca. 500 B.C.). Greek steles. — III. Room (Sala Greca). Greek sculptures of the 5th cent. B.C.: 10. Draped torso of a seated figure; 11-16, 20. Fine female portrait-figures.

IV. Room (Sala dei Galli ed Epoca Ellenistica). By the walls: *47. Bust of a philosopher (3rd cent. B.C.); 25. Bust of Athena (ca. 400 B.C.); 35. Bust of Apollo, of the school of Praxiteles; 29. Rape of Ganymede, a Roman work, freely restored; 36. Leda; 42, 40. Satyr and Mænad (Hellenistic); *43. Cupid bending his bow, perhaps after Lysippus; 44. Ulysses (Hellenistic statuette). In the middle, *48-50. Three conquered Gauls, resembling the Dying Gladiator at Rome and connected with similar statues at Naples and Rome, ancient copies of the groups erected on the Acropolis of Athens by Attalus I., King of Pergamum, about 239 B.C., after his victory over the Gauls at Sardis.

V. Room (Sala degli Imperatori Romani). Busts and statues of Roman emperors: 64. Geta; 62. Lucius Verus; 61. Marcus Aurelius; 60. Hadrian; 58. Augustus (colossal statue from the palace of Diocletian at Spalato); 55. Trajan; 53. Caligula; *52. Tiberius; *51. Vitellius. In the middle, 68. Square Roman altar, with charming representations of satyrs.

VI. Room (Corridoio dei Bassorilievi). By the entrance, 87. Bust of a Diadochos (?; Hellenistic). By the exit-wall: 69. Fragment of a Roman sarcophagus-relief representing a naval battle between Greeks and Persians; 70. Roman relief of satyrs at the vintage; 71. Front of a Roman sarcophagus, representing the death of the children of Niobe.

VII. Room (Sala dei Busti). Roman busts, chiefly of emperors and empresses (by the entrance-wall, 139. Augustus). — VIII. Room (Salone delle Statue, formerly Cancelleria Ducale), with a 16th cent. frieze of putti, though the ceiling, like those of the following rooms, is modern. Hellenistic and Græco-Roman statues in marble. By the entrance-wall: 151. Bust of Hercules; 154. Nereid (ca. 300 B.C.; head modern). By the exit-wall, 175. Statue of a Muse (Melpomene). In the middle, 183. Roman tripod-base, with armed genii.

IX. Room (Corridoio dei Cippi). Marble sepulchral reliefs (chiefly Roman) and cinerary urns. — X. Room (Sala delle Statue; formerly Sala della Milizia da Mare), with mural paintings of the 18th cent. (Queen of Sheba; Venice enthroned; St. Mark; Adoration of the Magi). Smaller marble sculptures: by the entrance, 223. Bust of Apollo; by the exit, 214. Bacchus, 215. Helios. — XI. Room (Prima Sala dell' Avogaria), with portraits of avogadori (p. 348) and notaries (16-18th cent.) and a painting, by *Donato Veneziano*, of SS. Jerome and Augustine with the Lion of St. Mark (1461). The show-cases contain small bronzes, glass, cameos (among them Zeus Aigiochos, a celebrated Greek specimen), etc. The

Libro d'Oro, or Golden Book (p. 404), was formerly preserved in the adjoining anteroom (Stanzino del Libro d'Oro). — XII. Room (Seconda Sala dell' Avogaria or Sala del Bellini), with an early-Venetian clock (16th cent.). On the entrance-wall, **Giovanni Bellini*, Pietà (1472); opposite, *Jac. Tintoretto*, Resurrection of Christ, with three avogadori. A view of the N. side of the Bridge of Sighs is obtained from the middle window. — The following corridor leads to the left to the Bridge of Sighs. — From the XIII. Room (Sala dei Censori), which is empty at present, we regain the colonnade (p. 366).

A door between the staircases leads to the steps descending to the *Prigioni*, a number of gloomy cells with a torture-chamber and the place of execution for political criminals.

From the *Ponte della Paglia* (Pl. H, 5, 6), at the E. end of the Molo, we have a view of the **Bridge of Sighs** (*Ponte dei Sospiri*; Pl. H, 5), which was constructed by *Ant. Contino* ca. 1600 and connects the Palace of the Doges with the *Carceri* or *Prigioni di San Marco* (Pl. H, 5), built in 1571-97 by *Ant. da Ponte* as a prison for ordinary criminals.

Too much sentiment need not be wasted on the Bridge of Sighs, as the present structure — that 'pathetic swindle' as Mr. Howells calls it —, serving merely as a means of communication between the Criminal Courts and the Criminal Prison, has probably never been crossed by any prisoner whose name is worth remembering or whose fate deserves our sympathy.

At the *Ponte della Paglia* begins the ***Riva degli Schiavoni** (Pl. H, I, 5; 'quay of the Slavonians'), a quay about 550 yds. in length, which has been widened and paved with Istrian stone since the end of the 18th century. Formerly the place where the merchant-vessels from Slavonia unladed, it is now the principal quay for the city and lagoon steamers (p. 344) and always presents an animated scene. The *Hôtel Danieli* (p. 340) was the home of Alfred de Musset and George Sand in 1833. Beyond the next bridge, the *Ponte del Vin* (Pl. H, 5), rises an equestrian *Statue of Victor Emmanuel II.*, by E. Ferrari (1887); at the back of the pedestal is Venetia enslaved, in front, Venetia liberated. The *Sottoportico San Zaccaria* leads to the left to the church of *San Zaccaria* (p. 389). — Beyond the third bridge rises the church of SANTA MARIA DELLA PIETÀ (Pl. I, 5), with a modern façade (1906): in the high-choir, above the principal entrance, *Christ in the house of the Pharisee by *Moretto* (1544); on the ceiling, Victory of the Faith, by *G. B. Tiepolo*.

The short *Fondamenta Cà di Dio* (Pl. K, 6), the continuation of the Riva degli Schiavoni, leads to the church of *San Biagio* (Pl. K, 6), in front of which stands a monument commemorating the admirable service of the soldiers at the inundation of March, 1882. The gateway of the *Arsenal* (p. 395) is visible from the drawbridge in front of this church.

The adjacent steamboat-quay of *Veneta Marina* (p. 344) is the station for the broad and busy *Via Garibaldi* (Pl. K, I, 6), from

the W. end of which, beside the *Monument of Garibaldi*, an avenue known as the *Viale Garibaldi* (Pl. L, 6) leads to the *Giardini Pubblici*, which, however, are more conveniently reached by taking the steamer to the *Giardini Pubblici Pier* (p. 343).

The *Giardini Pubblici* (Pl. L, M, 7), a pretty park, 20 acres in extent, laid out by Napoleon in 1807 on a space obtained by the demolition of several monasteries, is much frequented in the afternoon and evening in summer. In the N.E. corner is the *Palazzo dell'Esposizione Artistica*, erected for the biennial art exhibitions inaugurated in 1895 (p. 346).

Two bridges connect the *Giardini Pubblici* with the island of *Sant' Elena* (Pl. M, 7, 8), to which the building enterprise of the city has not yet extended. On the E. side is the neglected church of *Sant' Elena*, an early-Gothic edifice of 1205-12, once rich in treasures of art.

b. From the Piazza of St. Mark to the Academy.

The passage in the S.W. corner of the Piazza of St. Mark leads to the *SALIZZADA SAN MOISÈ*, with its numerous shops. To the right is the narrow *Frezzeria* (Pl. G, 5), another busy street. To the left, in the *Campo San Moisè*, is the church of *San Moisè* (Pl. G, 6), with a fantastic but highly picturesque baroque façade by *Al. Tremignan* (1668), though Ruskin says it is 'notable as one of the basest examples of the basest school of the Renaissance'. *John Law* (1671-1729), originator of the 'Mississippi Scheme', is buried in this church. Beyond it we cross the bridge and proceed straight on along the *VIA VENTIDUE MARZO* (Pl. G, F, 6).

The second side-street to the right, the *Calle delle Veste*, leads to the *Campo San Fantino*, in which are situated the *Teatro Venice* (Pl. F, 6; p. 315); the *Ateneo Veneto* (see p. 345), a Renaissance building by *Al. Vittoria*, formerly the *Scuola di San Girolamo*; **SAN FANTINO*, the finest early-Renaissance church in Venice, built after 1507 by *Scarpagnino*, which, apart from its groined vaulting, may be regarded as a precursor of *San Salvatore* (p. 385). The fine choir of *San Fantino* is by *Iac. Sansovino* (1519); in the pavement are tombstones of the 16th century.

From the end of the *Via Ventidue Marzo* the *Calle delle Ostreghe* leads to the left to the church of *Santa Maria Zobenigo* (Pl. F, 6) or *Santa Maria del Giglio*, erected in 1680-83 by *Gius. Sardi* for the *Barbaro* family ('*barbaro monumento del decadimento dell' arte*', as it has been called). On the showy baroque façade are statues of members of the family. Below are plans of *Zara*, *Crete*, *Padua*, *Rome*, *Corfu*, and *Spalato*; above are representations of naval battles. In the choir, to the left, is the fine monument of *Giulio Contarini*, by *Al. Vittoria*.

Leaving this church, we bear to the right across the *Campiello della Feltrina* and through the *Calle Zaguri* to the *Campo San Maurizio*, with the church of that name, and then follow the *Calle del Piovan* and the *Calle del Spezier* to the large *CAMPO FRANCESCO MOROSINI* (Pl. E, F, 6), which is embellished with a marble statue

of *Niccolò Tommaseo*, philosopher and teacher (d. 1874). To the left is the *Pal. Morosini* (No. 2802), formerly renowned for its art-treasures, and to the right is —

***Santo Stéfano** (Pl. F, 5, 6), a Gothic church of the 14th cent., with an elegant façade in brick (restored in 1904), rich leaf-work over the portal, and good window-mouldings in terracotta. The interior has a peculiarly constructed timber vaulting (recently restored), recalling that of San Fermo at Verona (p. 307), which, along with the wide intervals of the slender columns, imparts a very pleasing appearance of lightness.

By the entrance-wall, to the left, is the fine tomb of the physician Iacopo Suriano (d. 1511). The ornamental paintings in the nave were renewed in 1903; in the pavement is the large tombstone of the Doge Francesco Morosini (p. 349). — In the sacristy, *Giov. Batt. Pittoni*, Marriage at Cana. — On the marble screens of the choir are statues of the twelve Apostles and four saints, from the studio of *Pietro Lombardi* (1475). Renaissance stalls by *Marco* and *Francesco Cozzi* (1465-88). On the high-altar are bronze statues by *Girol. Campagna* (?). — In the chapel to the left of the choir is the tomb of the jurist *Giov. Batt. Ferretti*, by *Sanmichele* (?). — In the left aisle, 3rd altar, statues of St. Jerome and St. Paul by *Pietro Lombardi*.

Behind the church stands a Gothic *Campanile* (restored in 1903). — Adjoining the church on the left are handsome *Cloisters* (1532), with the remains of fine frescoes by Pordenone on the upper story.

Crossing the cloisters we reach the CAMPO SANT' ANGELO (Pl. F, 5), with a marble monument to *Pietro Paleocapa*, the engineer (1788-1869). — Farther to the N.E., near the *Teatro Rossini*, is the PIAZZA MANIN (Pl. F, G, 5), adorned with a *Monument of Daniele Manin* (p. 350) in bronze. On the *Cassa di Risparmio* (Savings Bank), in this square, is a marble tablet commemorating the fact that the famous *Aldine Press* once occupied this site. [The tablet on another house in the parish of Sant' Agostino, associating it also with Aldus, is probably wrong; comp. 'The Venetian Printing Press', by *H. F. Brown*.] We then traverse the Calle della Vida (right) and, taking the first side-street to the right, reach the *Palazzo Contarini dal Bovolo*, now belonging to the Congregazione di Carità. This contains the ***Scala Minelli** or *Scala a Chiocciola* (Pl. F, G, 5), a picturesque spiral staircase in a round tower of Istrian marble, constructed by *Giov. Candi* (d. 1499).

We now retrace our steps and cross the Campo Morosini to the S.E. to the small Campo Pisani, in which stands the ***Palazzo Pisani a Santo Stefano** (Pl. F, 6; No. 2809; now a conservatorium), a good example of the residence of a rich merchant of the baroque period, with spacious arcaded courts and magnificent interior decoration. The large concert-hall is adorned with frescoes by *Vitt. Bressanin* (1905), the Glorification of music.

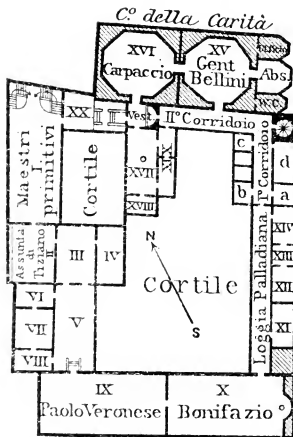
A few paces to the S.W. of the Campo Morosini lies the church of SAN VITALE (Pl. E, 6; *San Vidal* in Venetian), built about 1700 by *Andr. Tirali*. It contains (behind the high-altar) a good painting by *Carpaccio*, of St. Vitalis on horseback, with eight other saints and the Madonna in clouds (1514). — From the Campo San Vidal, on the S., we cross the Grand Canal by the iron bridge (p. 378) to the *Campo della Carità* (Pl. E, 6) and the *Academy*.

The ****Accad mia di Belle Arti** (Pl. E, 6), a modern building with a classicist fa ade, occupies the site of the *Scuola di Santa Maria della Carit *, the old assembly-hall of that brotherhood, which was founded in 1360; it lies on the Grand Canal (steamboat station, p. 344) and may be reached on foot from the Piazza of St. Mark in 10 minutes. The entrance is almost opposite the iron bridge, to the right, under a figure of Minerva with the lion; the ticket-office is immediately to the right of the entrance, whence we ascend the staircase.

Adm. see p. 347; small catalogue (1907), 1¼ fr. Director, *Prof. Gino Fogolari*.

The gallery, which was founded in 1798, contains about 750 pictures, chiefly by Venetian masters (14-19th cent.), and possesses an abundance of works of the first class, besides many mediocre paintings.

The ordinary visitor will be most interested in the canvases of the time of the *Bellini* (p. 351). The historical paintings by *Gentile Bellini* and *Vittore Carpaccio* in Rooms XV and XVI present a lifelike picture of ancient Venice, while the brilliance of their colouring makes us forget the poverty of their execution and the want of individuality in their figures and groups. It is instructive to compare the Venetian manner with the mode in which contemporary Florentine artists arrange their groups and describe historical events. In the case of the pictures of *Giovanni Bellini*



(Room XVIII), who is admirably represented, the attention is chiefly arrested by his 'santa conversazione' pieces (p. 351), by the beauty of his nude figures, and by his vigorous though not very saint-like male figures. *Boccaccio Boccaccino* (p. 245) is represented by one of his chief works (Room XVII, No. 600), one of the best of that period. *Palma Vecchio* also is represented here by one of his best works, a Holy Family (R. VII, No. 147). The Descent from the Cross (R. V, No. 166), recently ascribed to *Marco Basaiti* but perhaps finished by *Rocco Marconi*, marks the highest level to which Basaiti attained under the influence of Giov. Bellini. *Titian's* masterpiece, the Assumption of the Virgin (R. II, No. 40), requires no comment; the glowing rapture of the apostles, the jubilant delight of the angels, the beaming bliss of the Madonna, and the magni-

ficence of the colouring cannot fail to strike the eye of every beholder. The gallery comprises also the last creation of this master: the *Pietà* in R. X (No. 400), a composition full of pathos, with a touching figure of Mary Magdalen. His *Presentation of the Virgin* (R. XXIV, No. 626) is very attractive also, owing to the spirited grouping and the beauty of the individual figures. *Bonifazio dei Pitati's* wealth of colour is displayed in the *Story of Dives* (R. X, No. 291) and in the *Massacre of the Innocents* (R. X, No. 319). The *Miracle of St. Mark* (R. II, No. 42), by *Iacopo Tintoretto*, and the *Supper in the house of Levi* (R. IX, No. 203) by *Paolo Veronese*, are specially interesting. The masters of the 18th cent. are better represented in the *Museo Civico Correr* and in the *Pinacoteca Querini Stampalia*.

The double staircase ends in —

Room I (*Sala dei Maestri Primitivi*). The finely carved and gilded wooden ceiling, by *Marco Cozzi* (1461-84), is adorned with paintings by *Bart. Vivarini* (God the Father) and *Dom. Campagnola*. Pictures of the 14-15th cent., some in fine original frames. On the entrance-wall: 15. *Iacobello del Fiore*, Justice between the archangels Michael and Gabriel (1421). On the right side-wall: 10. *Lorenzo Veneziano*, Altar-piece in numerous sections, in the centre the Annunciation (1358), above, God the Father by *Ben. Diana*. Exit-wall: 1. *Iacobello del Fiore*, Paradise, with the Coronation of the Virgin in the centre, a copy of Guariento's fresco (p. 364); 33. *Michele Giambono*, Coronation of the Virgin (a copy of the original by *Ant. Vivarini* and *Giov. Alemanno* in San Pantaleone, p. 406). Left side-wall: 24. *Mich. Lambertini* (Bologna; d. 1469), Altar-piece in numerous sections, with scenes from the Legend of the Holy Cross in the predella. In this room are also some frescoes of the 16th cent.: 732. *Giov. Buonconsiglio*, Madonna enthroned; 755. *Franc. Morone*, Madonna and St. Rochus.

Room II (*Sala dell' Assunta*), containing the masterpieces of the collection. **40. *Titian*, Assumption ('Assunta'), painted in 1516-18 for the Frari (p. 403), whose high-altar it once adorned, and several times restored (best seen from Room I).

'There is nothing so remarkable in this enchanting picture as the contrast between the apparent simplicity of the results, and the science with which these results are brought about. Focal concentration is attained by perspective science, applied alike to lines and to atmosphere, at the same time that a deep and studied intention is discoverable in the subtle distribution of radiance and gloom. . . . Something indescribable strikes us in the joyful innocence of the heavenly company whose winged units crowd together singing, playing, wondering and praying, some in light, some in half light, others in gloom, with a spirit of life moving in them that is quite delightful to the mind and the eye. Like the bees about their queen this swarm of angels rises with the beauteous apparition of the Virgin, whose noble face is transfigured with gladness, whose step is momentarily arrested as she ascends on the clouds, and with upturned face and outstretched arms longs for the heaven out of which the Eternal

looks down. To this central point in the picture Titian invites us by all the arts of which he is a master. . . . The apostles we observe are in shade. An awfully inspired unanimity directs their thoughts and eyes from the tomb round which they linger to the circle of clouds beautifully supported in its upward passage by the floating shapes of the angels. The lifelike semblance of nature in these forms, and the marvellous power with which their various sensations of fear, devotion, reverent wonder, and rapture are expressed, raise Titian to a rank as high as that held by Raphael and Michaelangelo.' — *Crowe & Cavalcaselle.*

Entrance-wall: to the right, 44. *Vitt. Carpaccio*, Presentation in the Temple (1510); to the left, 36. *Cima da Conegliano*, Madonna enthroned, with saints and angel-musicians; above, *45. *Paolo Veronese*, Ceres offering her gifts to the enthroned Venetia. — Left wall: *37. *Paolo Veronese*, Madonna enthroned, with saints. *38. *Giov. Bellini*, Madonna enthroned, with SS. Sebastian and Dominic and a bishop to the right, and Job, St. Francis, and John the Baptist to the left; on the steps of the throne are three angels. This is one of the finest works of the artist (ca. 1478). 39. *Marco Basaiti*, Call of James and John, the Sons of Zebedee (1510). — Right wall: *Iac. Tintoretto*, *42. St. Mark rescuing a condemned slave, from the Scuola di San Marco (belonging to the same series as those mentioned on pp. 167, 359; 1548), 43. The Fall (youthful work). — The steps leads to —

Room III (Sala dei Maestri Italiani Diversi). Entrance-wall: 62. *Ribera*, Martyrdom of St. Bartholomew; 59. *Caravaggio*, Homer. Opposite, 56. *Garofalo*, Madonna in clouds, with four saints (1518). — Farther on to the left is —

Room IV (Sala dei Disegni), with ceiling-paintings by *Benedetto Culiari* (Assumption) and *Tintoretto* (Allegories). By the entrance-wall, in Case 80 (left), are drawings by *Albert Dürer*, *Hans Baldung Grien*, etc. In the centre are some leaves from the so-called '*Sketch Book of Raphael*' (not genuine; perhaps by a pupil of *Pinturicchio*). By the back-wall, in the show-cases: 35, 38. Drawings by *Michael Angelo*; 39, 42, 43, 46. *Drawings by *Leonardo da Vinci*, including studies for his John the Baptist (in the Louvre), the missing Adoration of the Shepherds, the Last Supper (p. 181), and the Battle of Anghiari (p. 563). — We now return to Room III and pass to the left into —

Room V (Sala dei Belliniani). Entrance-wall: *166. *Marco Basaiti* and *Rocco Marconi*, Descent from the Cross, the group in the centre of great beauty. — Left wall: 102. *Basaiti*, St. George and the Dragon (1520); 80. *Bart. Montagna*, Madonna enthroned, with SS. Sebastian and Jerome; 89. *Carpaccio*, Martyrdom of the 10,000 Christians on Mt. Ararat (1515). — 69. *Basaiti*, Christ on the Mt. of Olives (1510). — 602. *Giov. Buonconsiglio*, SS. Thecla, Cosmas, and Benedict (a fragment). — 734. *Pier Maria Pennacchi*, Two panels from an organ-case, with the Annunciation. — We now pass through the first door to the right into —

ROOM VI (Sala A. van Dyck), containing unimportant Netherlandish pictures. To the right, 176. *A. van Dyck*, Crucifixion.

ROOM VII. Left wall: 156. *Cariani*, Holy Family. — Exit-wall: 658. *Cima da Conegliano*, Madonna enthroned, with SS. Dionysius and Liberalis, and, above, Christ blessing, between SS. Peter and Paul (restored). — 151. *Pellegrino da San Daniele*, Annunciation (1519). — No number, **Romanino*, Descent from the Cross (1510). — In the centre, *147. *Palma Vecchio*, Holy Family with SS. John the Baptist and Catharina, an unfinished late work.

ROOM VIII (Sala dei Fiamminghi), with works by Netherlandish and German artists. Entrance-wall: 180. *Jan Steen*, Astrologer; 368. *Ad. Elsheimer*, Peter's denial, an early work. — Opposite: *191. *Rogier van der Weyden*, Portrait; 586. *Memling*, Portrait of a young man (copy). — By the exit, 182, 184. *H. Bosch*, Scenes in hell. — We return to R. V and ascend the steps to —

ROOM IX (Sala di Paolo Veronese). End-wall to the right: *203. *Paolo Veronese*, Jesus in the house of Levi (1573), a huge canvas (40 ft. by 19 ft.), one of the most famous works of the artist, who has used the biblical incident as a pretext for delineating a banquet of Venetian patricians (much damaged). — Right side-wall: 661. *Paolo Veronese*, St. Nicholas preaching at Myra and Adoration of the Magi (damaged), with the four evangelists, a ceiling-painting from the former church of San Nicoletto della Lattuga. — *Iac. Tintoretto*, 725. Presentation in the Temple, *217. Descent from the Cross. — Beside the exit, *Al. Vittoria*, Busts of Dom. and Franc. Duodo.

ROOM X (Sala di Bonifazio). To the left, 321. *Pordenone*, Madonna of the Carmelites, with saints (injured).

*291. *Bonifazio dei Pitati*, Banquet of Dives.

'An attractive narrative composition, affording us a glimpse of the private life of a Venetian aristocrat. In the splendour of the colouring, the beauty of the forms, and the charm of the landscape in the background, we may recognize the influence of Titian's masterpieces of ca. 1510-20.' — *Burckhardt*.

Bonifazio dei Pitati, 284. Christ enthroned, with saints (1530), 318. St. Mark; 170. *Dom. Campagnola* (?), St. Prodocimus. — 316. *Pordenone*, San Lorenzo Giustiniani, with John the Baptist, St. Francis, St. Augustine, and three other figures.

*400. *Titian*, Pietà, his last picture (1576), intended for his tomb in the Frari but left unfinished owing to a quarrel with the Franciscans, and completed by *Palma Giovane*, as the inscription records.

'It may be that looking closely at the 'Pietà', our eyes will lose themselves in a chaos of touches; but retiring to the focal distance, they recover themselves and distinguish all that Titian meant to convey. In the group of the Virgin and Christ — a group full of the deepest and truest feeling — there lies a grandeur comparable in one sense with that which strikes us in the 'Pietà' of Michaelangelo.' — *C. & C.*

Bonifazio dei Pitati, 319. Massacre of the Innocents, 295. Judgment of Solomon (1533) ; *320. *Paris Bordone*, Fisherman presenting the Doge with the ring received from St. Mark, one of the most beautiful ceremonial pictures in existence; 516. *Giorgione*, Storm at sea (the miracle of 1340, when St. Mark calmed a spring flood), finished by *Paris Bordone* (retouched in the 18th cent.). — In the recess, *Canova*, Original model for the group of Hercules and Lichas. — We enter the —

LOGGIA PALLADIANA, which chiefly contains mediocre pictures of the 17-18th cent.; in the centre, to the right, 343. *G. B. Tiepolo*, Worshipping the Brazen Serpent (damaged). — The first room on the right is ROOM XI (Sala dei Bassani), with pictures by *Iacopo*, *Leandro*, and *Francesco Bassano*. 726. *Iac. Bassano*, Adoration of the Shepherds. — At the end of the Loggia we turn to the right and pass through Rooms XIV and XIII into —

ROOM XII (Sala dei Secoli diciassette e diciotto). Back-wall: 643. *Luca Giordano*, Descent from the Cross. — ROOM XIII (Sala di Rosalba Carriera), with twelve pastel portraits by *Rosalba Carriera*. Also, *Pietro Longhi*, 464-469. Domestic scenes; no number, Portrait of Pope Clement XIII. (p. 383).

ROOM XIV (Sala del Tiepolo). *G. B. Tiepolo*, 481. Holy Family with St. Cajetan, *462. St. Helena finding the Holy Cross, a ceiling painting (restored), 484. St. Joseph with the Holy Child and four saints. Also, 707. *G. B. Pittoni*, Mary Magdalen. — Farther on, adjoining Corridor I, are four new rooms (marked a-d on our plan).

Room a (right) chiefly contains unimportant pictures of the 17th and 18th centuries. 474. *Giambettino Cignaroli*, Death of Rachel; 483. *G. B. Piazzetta*, Market-scene and drawings. — Room b (opposite), with works by Venetians of the 18th century. *494. *Ant. Canale (Canaletto)*, Senola di San Marco; *Bern. Belotto*, Two views of the Grand Canal; *709. *Franc. Guardi*, Islands of San Giorgio Maggiore (with the old campanile) and Giudecca. Also, architectural pieces and landscapes by *Mich. Marieschi* (b. 1743). — At the end of the corridor, on the left, is Room c (Accademia Veneta Secolo diciotto). 493. *Al. Longhi*, Allegory of the art of drawing; *463. *Ant. Canale*, Fantasy in architecture ('capriccio architettonico'). — Opposite is Room d (Accademia di Belle Arti Secolo diciannove). On the left, 453. *Dom. Pellegrini*, Portrait (1794); *Hayez*, Destruction of Jerusalem. — We now enter —

CORRIDOR II, in which are unimportant pictures of the 15-17th centuries. From the last window, fine view of Palladio's monastery-court (p. 376). — The middle door (right) leads into —

ROOM XV (Sala di Gentile Bellini), with pictures from the Scuola di San Giovanni Evangelista (p. 404), representations of the Miracles of the Cross, etc. To the left, 563. *Gentile Bellini*, Healing of a sick person by means of a fragment of the Cross (injured); *566.

Carpaccio, Cure of a lunatic, with the old wooden Rialto Bridge in the background; *Gentile Bellini*, *567. Procession in the Piazza of St. Mark (1496), interesting for the old view of the piazza, showing the old mosaics on the church of San Marco and the window-tracery of the Doges' palace, 568. Miraculous finding of a fragment of the 'True Cross', which had fallen into the canal (1500), 570. San Lorenzo Giustiniani, a tempera painting on canvas from the church of the Madonna del Orto (1465; injured).

Room XVI (Sala del *Carpaccio*), with nine *Scenes from the legend of St. Ursula, painted by *Vittore Carpaccio* in 1490-95 for the Scuola di Sant' Orsola in Venice.

Beginning to the right of the exit: 572. The ambassadors of the pagan king of England, father of Prince Conon, bring to King Maurus proposals for the hand of his daughter, St. Ursula; to the right, Maurus deliberates over the matter; 573. The ambassadors depart with the answer that the bride desired the postponement of the marriage for three years, in order to make a pilgrimage to Rome, accompanied by eleven thousand virgins; 574. Return of the ambassadors to England and their report to the king; 575. Double picture, representing the Departure of Prince Conon, who has resolved to share in the pilgrimage, and his Meeting with Ursula (on shipboard); 576. Apotheosis of St. Ursula; 577. Ursula, her companions, and the prince receive the blessing of Pope Cyriacus (in the background rises the Castel Sant' Angelo); *578. The saint's dream of her martyrdom; 579. Arrival of St. Ursula at Cologne; 580. Martyrdom of the saint and her virgins, who are pierced with arrows; and burial of the saint. — The style in which the legend is narrated is almost too simple, but interesting on account of the admirable perspective and faithful rendering of real life. The traveller who has visited Belgium cannot fail to compare this work with the celebrated shrine of St. Ursula at Bruges, painted by Hans Memling about the same time (1489) for the Hospital of St. John there. The execution of the northern artist is tender and graceful, almost like miniature-painting, while the extensive canvases of his Venetian contemporary are vigorous, almost coarse in character.

Through the VESTIBULE we reach —

Rooms XVII & XVIII, which contain masterpieces of the close of the 15th century. R. XVII. Left side-wall: 589. *Pietro da Mesina*, Ecce Homo; *588. *Mantegna*, St. George, grandly conceived, and executed with the delicacy of a miniature; 47. *Piero della Francesca*, St. Jerome, with adoring donor (damaged); 607. *Alvise Vivarini*, Madonna enthroned, with saints (1480). — 628. *Cosimo Tura*, Madonna. — *600. *Boccaccio Boccaccio*, Madonna with SS. Peter, John the Baptist, Catharine, and Rosa, a richly-coloured picture with beautiful landscape; *Cima da Conegliano*, *611. Christ with SS. Magnus and Thomas, 623. St. Christopher, *592. Tobias and the angel, with SS. Nicholas of Bari and James, 603. Madonna with John the Baptist and St. Paul, 604. Entombment; *Moretto*, 331. St. Peter, 332. John the Baptist. — In the centre, Dædalus and Icarus, an early work of *Canova*.

Room XVIII contains admirable works by *Giovanni Bellini*, most of which have, however, been freely restored. To the left, 612. Madonna; 583. Madonna (an early work); *595. Five small

pictures from the lid of a 'cassone' (Bacchus and Ariadne, Allegories of Knowledge, of Happiness, of Truth, and of Slander), dating from the artist's later period, some with delightful landscapes. — *613. Madonna, Mary Magdalen, and St. Catharine ('the three women are characterised by an extraordinary union of dignity, earnestness, and beauty'. *C. & C.*); *596. Madonna of the Two Trees (1487); *610. Madonna with SS. Paul and George (after 1483); 87. Christ, fragment of a Transfiguration. — 591. Madonna (retouched); *594. Madonna in a beautiful landscape. — 582. *Iacopo Bellini*, Madonna. — We return to R. XVII and thence enter —

ROOM XIX (right), with 16th cent. pictures. 1st Section: *314. *Titian*, John the Baptist in the Wilderness, with a fine silvan landscape (a late work); 245. *Titian* (more probably an early work by *Iac. Tintoretto*), Portrait of Iac. Soranzo; 95. *Seb. del Piombo*(?), Visitation (an early work; retouched); 730. *Lor. Lotto*, Adoration of the Child. Opposite, 724. *Lotto*, Portrait. — 2nd Section: 305. *Pordenone*, Portrait of a woman; *Iac. Tintoretto*, 234. Procurator Andrea Cappello, 233. Doge Alvisè Mocenigo. — We return through the Vestibule (p. 375) and descend the steps to the left to —

ROOM XX, formerly the Sala dell' Albergo (strangers' room) of the brotherhood, with the old panelling and the carved and gilded wooden ceiling of the 15th century. On the exit-wall, *626. *Titian*, Presentation of the Virgin, painted in 1539 for this room, and replaced in its old position in 1892 (damaged).

'It was in the nature of Titian to represent a subject like this as a domestic pageant of his own time, and seen in this light it is exceedingly touching and surprisingly beautiful. Mary in a dress of celestial blue ascends the steps of the temple in a halo of radiance. She pauses on the first landing place, and gathers her skirts, to ascend to the second. . . . Uniting the majestic lines of a composition perfect in the balance of its masses with an effect unsurpassed in its contrasts of light and shade, the genius of the master has laid the scene in palatial architecture of grand simplicity. . . . The harmony of the colours is so true and ringing, and the chords are so subtle, that the eye takes in the scene as if it were one of natural richness, unconscious of the means by which that richness is attained. . . . In this gorgeous yet masculine and robust realism Titian shows his great originality, and claims to be the noblest representative of the Venetian school of colour.' — *C. & C.*

Right wall: *625. *Ant. Vivarini* and *Giov. Alemanno*, Madonna enthroned, with angels and the four Latin Fathers of the Church (1446), a masterpiece of the early Venetian school and also interesting on account of the peculiar architecture.

Adjoining the Academy on the left is the **Reale Istituto di Belle Arti**. To the left of the first court is an unfinished, three-storied *Courr, with a double colonnade, a fragment of the Lateran convent erected by *Palladio* and burned down in 1630, which is enthusiastically described by Goethe.

From the Campo della Carità to the church of *Santa Maria della Salute*, see p. 408.

c. Canal Grande.

The ***Grand Canal*, or *Canalazzo*, the main artery of the traffic of Venice, fully 2 M. in length, with an average width of 77 yds. and a depth of 17 ft., intersects the city from N.W. to S.E. in a curve resembling an inverted *S*. It is crossed by three bridges, the *Ponte di Ferro* (Pl. E, 6), the *Ponte di Rialto* (Pl. G, 4), and the *Ponte alla Stazione* (Pl. D, 3). This magnificent thoroughfare, one of the finest in the world, is adorned with about two hundred old patrician palaces, mostly dating from the 14-18th cent., and several churches, and every bend in its course reveals new beauties. For a trip on the canal a gondola (comp. pp. 342, 348) is to be preferred to the steamers (p. 343; No. 1), which go too quickly. The gondolier points out the chief edifices (comp. also the Album by *Ongania*, *Il Canalazzo a Venezia*, 1 fr.); the posts (*pali*) display the heraldic colours of their owners. Our list begins at the Piazzetta (p. 359).

LEFT.

Punta della Salute and **Dogana di Mare** (Pl. G, 6), the principal custom-house, erected by *Gius. Benoni* in 1676-82; the vane on the tower is a Fortuna on a globe. — A little back, the *Seminario Patriarcale* (p. 409).

Santa Maria della Salute (Pl. F, G, 6), see p. 408.

Abbazia San Gregorio (Pl. F, 6), a decayed Gothic church of 1342, with tasteful cloisters, restored in 1911.

Palazzo Volkoff, formerly *Pal. Barbaro* (Gothic; 14th cent.).

Pal. Dario (Pl. F, 6), in the style of the Lombardi (ca. 1480).

Pal. Venier ('*dei Leoni*'), the groundfloor of a building planned on a scale of great magnifi-

RIGHT.

Zecca (Pl. H, 6), see p. 359; farther on, beyond the *Giardino Reale* and the back of the *Procuratie Nuove* (Palazzo Reale, p. 354), is the steamboat station *San Marco* (Pl. G, 6; p. 344).

Palazzo Giustinian, now Hôtel de l'Europe (Pl. b; G, 6), a Gothic edifice of the 15th cent.

Pal. Treves (formerly *Barozzi-Emo*), by Longhena (?). It contains Hector and Ajax, Canova's last works (fee 1/2 fr.).

Pal. Tiepolo-Zucchelli, now Hôtel Britannia (Pl. c; G, 6).

Pal. Contarini (15th cent.).

**Pal. Contarini-Fasan* (Pl. G, F, 6), Gothic (14th cent.), the so-called 'House of Desdemona.'

Pal. Ferro (Gothic; 14th cent.), now the Grand-Hôtel (Pl. o; F, 6).

Pal. Fini (Pl. F, 6; 1688), united with the Gr.-Hôtel.

Pal. Gritti (Gothic; 14th cent.), another dépendance of the Grand-Hôtel.

LEFT.

cence, by Lor. Boschetti (1749), with garden.

Pal. Morosini-Rombo, formerly *Da Mula* (Gothic; 15th cent.).

Pal. Loredan (Pl. E, 6; 17th cent.), residence of the widow of Don Carlos, Duke of Madrid (d. 1909).

Pal. Balbi - Valier (18th cent.).

Pal. Polignac (formerly *Contarini-Angaran*), in the style of the Lombardi (15th cent.).

Steamboat station *Accademia* (Pl. E, 6), see p. 344.

Ponte di Ferro or *Ponte dell'Accademia* (Pl. E, 6), between the Campo della Carità and the Campo San Vidal (p. 369).

Accademia di Belle Arti, see p. 370.

Palazzi Contarini dagli Scignni, one by Scamozzi (1609), in the late-Renaissance style, the other Gothic (15th cent.).

Pal. Loredan or *dell'Ambasciatore* (15th cent.), the German embassy for some time in the 18th cent. (restored in 1900), with two statues of warriors on the façade ascribed to Pietro Lombardi.

RIGHT.

Steamboat station *Santa Maria del Giglio* (Pl. F, 6), see p. 344.

***Pal. Corner della Cà Grande** (Pl. F, 6), in the late-Renaissance style, built by *Iac. Sansovino* in 1532, with spacious colonnaded court, now seat of the Prefettura and the Consiglio Provinciale.

The hall of the Provincial Council is adorned with ceiling-paintings (Triumph of Venice, etc.) and a frieze, 140 ft. long (Procession of the Doge, in the Piazza di San Marco), by *Gius. Vizzotto-Alberti* and *Vinc. De' Stefani* (1897).

Pal. Barbaro (Gothic; 14th cent.).

Pal. Franchetti, formerly *Cavalli* (Pl. E, 6), a Gothic building of the 15th cent. (restored about 1890); new staircase by Camillo Boito.

Church of *San Vitale* (p. 369).

Pal. Levi, formerly *Giustinian-Lolin* (Pl. E, 6), by Bald. Longhena.

Pal. Falier (Gothic; 15th cent.), occupied for some time by Mr. W. D. Howells.

Cà (i.e. *Casa*) *del Duca Sforza* (Pl. E, 6), a plain house on the grand foundations of a palace begun for Francesco Sforza, Duke of Milan, but left unfinished by order of the Republic.

LEFT.

***Pal. Rezzonico** (Pl. E, 6), now *Herschel de' Minerbi*, built by *Bald. Longhena* (1680), with a top story by *G. Massari* (1745). This is the house in which Robert Browning died in 1889; memorial tablet on the wall facing the side-canal. It contains an elegant rococo room on the first floor and ceiling-paintings by *Luca Giordano* and *G. B. Tiepolo* (adm. seldom permitted).

Two *Palazzi Giustiniani* (Pl. E, 5), in the Gothic style (15th cent.). In the first of these Mr. Howells wrote his 'Venetian Life'. In the second (now *Pal. Sernaggiotto*), which has a new outside staircase (1904) and a fine court with a tasteful fountain-head, Richard Wagner composed the second act of 'Tristan and Isolde'.

***Pal. Foscari** (Pl. E, 5), called *Pal. Giustiniani* before the addition of the upper story by Doge Francesco Foscari (p. 349), a Gothic edifice of the 15th cent. (restored in 1867), situated at the point where the Canal turns to the E., containing the Reale Scuola Superiore di Commercio.

Pal. Guggenheim (p. 346), formerly *Balbi*, late-Renaissance, by Aless. Vittoria (1582-90).

Pal. Grimani (a San Tomà), late-Renaissance.

Steamboat station *San Tomà* (Pl. E, 5), by the *Calle del Traghetto Vecchio*, see p. 344.

Pal. Persico, in the style of the Lombardi (16th cent.).

RIGHT.

Pal. Malipiero (formerly *Capello*), rebuilt in 1622.

Campo San Samuele, with a church of that name (Pl. E, 6, 5).

Pal. Sina, formerly *Grassi* (Pl. E, 6, 5), by G. Massari (1705-45); interesting frescoes (carnival-scenes) by P. Longhi on the staircase.

Pal. Pascolato (Pl. E, 5; formerly *Moro-Lin*), a late-Renaissance edifice by Seb. Mazzoni of Florence (16th cent.).

Pal. Contarini delle Figure (Pl. E, 5), early-Renaissance (1504), with trophies on the walls.

Pal. Mocenigo, three contiguous palaces, that in the centre

LEFT.

Goldoni (1707-93), the writer of Italian comedies, was born in the interesting Gothic house (good staircase) behind this, at the corner of Ponte San Tomà (bust and inscription).

Pal. Tiepolo-Valier (15-16th cent.).

**Pal. Pisani a San Polo* (Pl. E, 5), Gothic (15th cent.).

Pal. Barbarigo della Terrazza, by Bern. Contino (1568).

Pal. Cappello-Layard (Pl. E, F, 5), the residence of Lady Layard till her death in 1912, with a valuable collection of old pictures bequeathed by Sir Henry Layard (d. 1894) to the London National Gallery.

Pal. Grimani - Giustinian (Pl. F, 5), in the style of the Lombardi (16th cent.).

Pal. Bernardo, Gothic (15th cent.), now a mosaic depot.

Pal. Donà, Romanesque (12th cent.).

Pal. Papadópoli (Pl. F, 5), formerly *Coccina - Tiepolo*, a late-Renaissance edifice of the 16th cent., rebuilt in 1874 et seq. and sumptuously fitted up in the styles of the 16-18th centuries. It contains *Genre pictures by G. B. Tiepolo. Visitors usually admitted.

Pal. Businello (formerly *Giustinian*), Romanesque (12th cent.?), freely restored.

Steamboat station *San Silvestro* (Pl. F, 5), see p. 344.

RIGHT.

occupied by Lord Byron in 1818. The second and third of these palaces date from 1580.

Pal. Garzoni (Gothic; 15th cent.).

Steamboat station *Sant' Angelo* (Pl. F, 5), see p. 344.

**Pal. Corner Spinelli* (Pl. F, 5), early-Renaissance, by *Moro Coducci*, in the style of the Lombardi.

Pal. Costanzo, formerly *Cavalli* (Gothic; 15th cent.).

**Pal. Grimani* (Pl. E, 5), in the florid Renaissance style, the chef d'œuvre of *Sanmicheli* (p. 300; 16th cent.), now the Reale Corte d'Appello; 'the principal type in Venice, and one of the best in Europe, of the central architecture of the Renaissance schools' (*Ruskin*).

**Pal. Farsetti* (originally *Dandolo*), Romanesque style of 12th cent., now occupied (like the following) by the municipal offices (*Municipio*).

**Pal. Loredan*, coeval with the last, with the armorial bearings of King Peter Lusignan of Cyprus, who here tried to or-

LEFT.

Pal. Rava, in the modern Gothic style, by Giov. Sardi (1906). This palace and the house adjoining it (*Casa Petrarca*, p. 342) occupy the site of the palazzo inhabited by the patriarchs of Grado (p. 430) in 1156-1451. Here in 1177, after the preliminary truce of Chioggia ('*Trattato Clodiano*'), the final terms of peace between Emp. Frederick I. and Pope Alexander III. (comp. pp. 356, 364) were arranged by the mediation of Doge Seb. Ziani and Patriarch Ulric II. of Aquileia.

The **Ponte di Rialto** (*i.e.* 'di rivo alto'; Pl. G, 4), built in 1588-92 by *Ant. da Ponte* on the site of an earlier wooden bridge, is 157 ft. long and 72 ft. wide, and consists of a single marble arch of 90 ft. span and 25 ft. in height. Down to 1854 it was the sole permanent connecting link between the E. and W. quarters of Venice. The bridge is flanked by shops. — Description of the quarter near the Ponte Rialto, see pp. 385, 386, 396, 402. It is the district (not the bridge) that Shylock speaks of in 'The Merchant of Venice'.

Pal. dei Camerlenghi (Pl. G, 4), early-Renaissance, erected in 1525 by *Guglielmo Bergamasco* or *Scarpagnino*, once the residence of the chamberlains or tax-collectors of the Republic.

Fabbriche Vecchie di Rialto, by *Scarpagnino* (1514-22). — In front is the *Erbertia* (Pl. G, 4),

RIGHT.

ganize a crusade against the Turks in 1363 and 1366.

'This palace, though not conspicuous, will be felt at last, by all who examine it carefully, to be the most beautiful palace in the whole extent of the Grand Canal.' — *Ruskin*.

Pal. Dandolo (Pl. F, G, 5), early-Gothic, said to occupy the site of the residence of the celebrated Doge Enrico Dandolo (p. 348; small café on the ground-floor).

Pal. Bembo (Gothic; 15th cent.).

Steamboat stations *Riva del Carbón* and *Cerva* (Pl. G, 4), see p. 344.

Pal. Manin (Pl. G, 4), late-Renaissance, with façade by Sansovino, 16th cent., belonged to the last Doge Lod. Manin (p. 350); now *Banca d'Italia*.

Steamboat station *Rialto* (Pl. G, 4), see p. 345 (No. 5).

Fóndaco dei Tedeschi (Pl. G, 4; Venetian *Fóntego d. T.*), a German warehouse from the 12th cent. onwards, now accommodating the General Post Office. After a fire in 1505 it was re-erected by the state from a design by *Girolamo Tedesco* and *Scarpagnino*. Of the paintings on the façade, by *Gior-*

LEFT.

the landing-place of the boats bringing vegetables and fruit from Malamocco, Pellestrina, and other places.

Fabbriche Nuove di Rialto, by Iac. Sansovino (1555), restored in 1860, and now accommodating the *Reale Corte d'Assise*.

Pescheria or *Mercato del Pesce* (Pl. F, G, 4), the interesting fish-market, with a modern Gothic market-hall, by Ces. Laurenti and Rupolo (1907). — Behind it is the Gothic *Pal. Querini* (13th cent.), restored in 1908.

Pal. Brandolin, formerly *Morosini* (Gothic; 14th cent.).

RIGHT.

gione and *Titian* (completed in 1508), only slight vestiges remain.

Pal. Civran, restored by G. Massari.

Pal. Lion (13th cent.).

Casa da Mosto (12th cent.?), in the 17-18th cent. part of the famous *Leon Bianco* tavern.

Pal. Mangilli-Valmarana, built by Ant. Visentini (1760).

Pal. Michiel dal Brusà, originally Gothic.

Pal. Michiel dalle Colonne (Pl. G, 3, 4), now *Donà dalle Rose*, Gothic, but rebuilt in the 17th century.

On the first floor are Flemish *Tapestries, of which ten (16th cent.) illustrate the history of Scipio (from cartoons by *M. Coxie?*) and four have scenes of child-life, by a pupil of Rubens (17th cent.). In the *Salone*, *Moretto*, *Equestrian portrait; 12 paintings by *Pietro Longhi*; porcelain and majolica. In an ante-chamber is a ceiling-painting by *G. B. Tiepolo*, who painted also the beautiful coats of arms in the gallery. — Entr. from the *Via Vitt. Emanuele* (p. 387) through the short *Calle del Duca*.

Pal. Sagredo (Pl. F, G, 3), formerly *Morosini* (now the *Istituto Rava*), a Gothic building of the 14th century.

In the interior are an interesting baroque staircase by *Andrea Tirali* and a painting (*Fall of the giants*) by *Pietro Longhi* (1754).

***Cà d'Oro** (Pl. F, 3; steam-boat station, see p. 344), the most elegant Gothic palace in Venice (comp. p. 350), named from the original gilding of the ornamentation of the façade. It

LEFT.

Pal. Corner della Regina (Pl. F, 3), erected by *Dom. Rossi* in 1724, on the site of the house in which Catharine Cornaro (p. 349) was born; now the 'Monte di Pietà' or pawn-office.

***Pal. Pésaro** (Pl. F, 3), the finest late-Renaissance palace in Venice, by *Longhena* (1679), but not finished until 1710. Since 1899 it has belonged to the city and it now contains the *Galleria d'Arte Moderna* (p. 398).

Pal. Giovanelli, formerly *Foscarini*, by *Gius. Sardi* (17th cent.).

Church of *Sant' Eustachio* (Pl. F, 3; Venetian *Santo Staë*), built by *Giov. Grassi* in 1678, with rich baroque façade by *Dom. Rossi* (1709).

Pal. Tron, 16th century.

Pal. Battaglia, by *Longhena* (1668). — Adjacent is the *Antico Granaio*, or former granary of the republic.

Fóndaco dei Turchi (Pl. E, 3; Venetian *Fóntego d. T.*), in the late-Romanesque style of the 13th cent., presented by the Republic to the Marquises of

RIGHT.

was built in 1421-36 for *Piero Contarini* by *Matteo Raverti* and *Giov. Buon* and *Bart. Buon the Elder*, and was restored about 1895 by *Baron Franchetti*.

In the court are two well-heads with representations of the Cardinal Virtues, early works by *Bart. Buon* (1427).

Pal. Fontana, late-Renaissance (16th cent.). Here *Pope Clement XIII.* (1758-69; *Carlo Rezzonico*) was born.

Pal. Grimani (formerly *Gussoni*), in the style of *Sanmicheli* (p. 300).

Pal. Erizzo (Gothic; 15th cent.), altered in the interior in 1717 by *G. Massari*.

***Pal. Véndramin-Calergi** (Pl. E, 3), originally *Loredan*, completed in the early-Renaissance style, about 1509, by *Moro Coducci*(?), one of the finest palaces in Venice.

Motto on the exterior, 'non nobis'. — *Richard Wagner*, the composer, died in this house in 1883 (comp. the novel 'Il Fuoco' by *Gabr. d'Annunzio*, who wrote the inscription on the memorial tablet).

Church of *Santa Marcuola* (Pl. E, 3; properly *Santi Ermágora e Fortunato*), built by *G. Massari* (1728-36), with unfinished façade.

LEFT.

Ferrara (p. 460) in 1381, and after 1621 a Turkish dépôt. In 1861-69 it was restored without conspicuous success and was fitted up for the *Museo Civico Correr* (p. 399).

Steamboat station *Museo Civico*, see p. 344.

Casa Correr, formerly the residence of the patrician Teodoro Correr (d. 1830), the founder of the Museo Civico Correr, now part of the Museum.

Pal. Nigra, by Giov. Sardi (1904), with terrace.

Adjoining the Scalzi is the **Ponte alla Stazione** (Pl. D, 3), or station bridge, completed in 1858.

San Simeone Piccolo (Pl. D, 3, 4), rebuilt in 1718-38 by Giov. Scalfarotto, is an imitation of the Pantheon at Rome.

To the left, near the point where the Canal turns to the N.W., is the pretty *Giardino Papadopoli* (Pl. D, C, 4; permesso at the Pal. Papadopoli, p. 380). Farther on is the last steamboat station, *Santa Chiara* (Pl. C, 4; see p. 343).

On the CANNAREGIO, which diverges from the Canal Grande at San Geremia, rises, on the left, the **Palazzo Labia** (Pl. D, E, 3; adm., 9-5, 1 fr.), a handsome but neglected edifice by *Andr. Cominelli* (1720-50), with *Frescoes by *Tiepolo* in the principal hall on

RIGHT.

In the interior is an early work by *Titian*: The boy Christ between SS. Andrew and Catharine (to the left of the S. entrance); also a Last Supper by *Iac. Tintoretto* (1517).

Farther on, beyond the Cannaregio (see below), the church of *San Geremia* (Pl. D, E, 3), dating from 1753 (steamboat station, see p. 344).

Pal. Clery (Pl. D, 3; formerly *Flangini*), late-Renaissance (unfinished), perhaps by Longhena(?).

***Chiesa degli Scalzi** (Pl. D, 3; steamboat station, see p. 344), the former church of the bare-footed friars, begun in 1649 by *Bald. Longhena*, with a fine façade added by *Gius. Sardi* in 1683-89. Next to the Gesuiti (p. 388) this is the most sumptuous church of the Venetian baroque style.

The interior was restored in 1853-62. The ceiling is decorated with a large fresco by *G. B. Tiepolo*, representing the miraculous removal of the house of the Virgin to Loreto. The high-altar, by *Gius. Pozzo*, has eight spiral columns.

Stazione Ferroviaria (Rail. Station), see p. 340.

Steamboat station *Santa Lucia* (Pl. D, 4), see p. 344.

the first floor (Anthony and Cleopatra). — Following the Cannaregio farther, we reach, on the left, —

San Giobbe (Pl. C, 2; open till noon), an early-Renaissance church begun in 1451 and finished after 1471 by *Ant. Gambello* and *Pietro Lombardi*. It has a fine portal.

INTERIOR. On the left the second chapel, built by a Florentine (perhaps *Franc. di Simone*), has a handsome marble altar and a ceiling adorned with glazed terracotta reliefs of the Evangelists, from the workshop of *Luca della Robbia*. — On the right over the third altar, *Paris Bordone*, SS. Andrew, Anthony, and Nicholas. — In the Choir and in the recess to the left are charming *Ornaments and reliefs by *Pietro Lombardi*; on the floor, the tombstone of Doge *Cristoforo Moro* (1462-71), founder of the church. — In the chapel to the right of the choir is an Adoration of the Shepherds, by *Savoldo* (1540). — In the adjacent SACRISTY: *Andr. Previtali*, Marriage of St. Catharine, in a fine old frame; terracotta bust of St. Bernardino (15th cent.).

To the N. E. of the Cannaregio is the *Ghetto Vecchio* (Pl. D, E, 2), with its tall, many-storied houses, long the quarter of the Jews, who were originally settled in the Giudecca. The *Tempio Israelitico Spagnuolo* (Pl. E, 2), or Synagogue of the Spanish Jews (p. 349), was rebuilt by Longhena in 1655.

Proceeding to the N.E. from the Ghetto Vecchio we reach the *Ghetto Nuovo* and cross the bridge of that name to the Fondamenta Ormesini, where we turn to the right. A few yards farther on we turn to the left through the Calle della Malvasia and the Calle del Capitello to the aisleless church of **Sant'Alvise** (Pl. E, 1; open till 9.30 a.m.). The choir contains a fine colossal picture of the Bearing of the Cross, by *G. B. Tiepolo*, and two smaller works by the same master (Scourging of Christ, Crown of Thorns).

d. From the Piazza of St. Mark to the Rialto Bridge and the Northern Quarters.

The narrow **Merceria** (Pl. G, 5), which enters the Piazza of St. Mark under the clock-tower (p. 359), is the principal business-street of Venice, containing attractive shops. The second short street to the right leads to the church of —

San Giuliano (*'San Zulian'*; Pl. G, 5), erected by *Sansovino* in 1554. Over the portal is the bronze statue of the founder, the jurist Thomas of Ravenna, in a sitting posture, by the same master.

INTERIOR. 1st altar to the left: *Boccaccio Boccaccino*, Madonna enthroned and four saints. Chapel to the left of the high-altar: *Giro-lamo Campagna's* *Dying Christ supported by angels, a relief in marble; adjacent the Virgin and St. John, bronze statues, also by *Campagna*. — Good light necessary.

Returning to the Merceria, we soon observe the lofty choir of San Salvatore appearing between the houses.

***San Salvatore** (Pl. G, 5; comp. p. 347), erected by *Giorgio Spavento* and *Tullio Lombardi* in 1506-34 (baroque façade 1663), is the finest Renaissance church in Venice. The interior is peculiar; it is roofed by three flat domes resting on barrel-vaulting, which is supported in turn on square domed corner-spaces.

RIGHT AISLE. On the 2nd altar: Madonna with angels, by *Campana*; adjacent, Monument of Doge Franc. Venier (1553-54), with a fine figure of Hope (r.), by *Sansovino*. Over the 3rd altar: **Titian's* Annunciation, executed at an advanced age (1566); the frame is by *Sansovino*. — **RIGHT TRANSEPT.** In the middle is the monument of Catharine Cornaro (d. 1510), Queen of Cyprus, who abdicated in 1489 in favour of Venice (see p. 319). — **CHOIR.** The high-altar is by *Gugl. Bergamasco*. The altarpiece is a Transfiguration by *Titian*, painted about 1560 (injured; covered; best light at midday). The chased silver reredos, with numerous figures of saints, etc., executed about 1290, is shown only on high festivals. — **CHapel on the left:** *Christ at Emmaus, by *Giov. Bellini* (covered). — **LEFT AISLE.** By the altar to the right of the organ, statues of SS. Rochus and Sebastian, by *Al. Vittoria*; statue of St. Jerome, by *Danese Cattaneo*. SS. Augustine and Theodore on the wings of the organ are by *Franc. Vecelli*.

The *Campanile* (adm. 20 c.; ascent from the right transept or from the sacristy) affords a good survey of the town.

Then to the right (N.) to the CAMPO SAN BARTOLOMEO, in which a bronze statue, modelled by Dal Zotto, was erected in 1883 to *Carlo Goldoni*, the dramatist (p. 380). In the church of SAN BARTOLOMEO (Pl. G, 4), to the right and left of the organ, SS. Sini-bald and Louis, and to the right and left in the aisles, SS. Bartholomew and Sebastian, all by *Sebastiano del Piombo* (early works, under Giorgione's influence). — The *Ponte Rialto* (p. 381) lies to the W. of the Campo San Bartolomeo.

To the E. the Calle della Bissa and the Calle al Ponte Sant' Antonio lead to the church of **San Lio** (Pl. G, 4; Venetian for *San Leone*; closed in the afternoon), dedicated to Pope Leo IX. Over the first altar on the left is *Titian's* St. Iago di Compostella, a late work (1565); and to the right of the choir is the Cappella Gussoni, an early-Renaissance structure by *Pietro* and *Tullio Lombardi*, distinguished for its elaborate sculptural decoration. — From the end of the Salizzada San Lio the Calle delle Bande leads to the left to the church of *Santa Maria Formosa* (p. 390).

We cross the Campo San Bartolomeo in a straight (N.) direction, pass the *Fondaco dei Tedeschi* (p. 381) on the left, and reach, on the right —

San Giovanni Crisóstomo (Pl. G, 4), erected in the early-Renaissance style after 1497 by *Moro Coducci*.

Second altar on the left, Coronation of the Virgin, and the Apostles, reliefs by *Tullio Lombardi*. First altar on the right, **Giov. Bellini*, SS. Jerome, Christopher, and Augustine in a beautiful mountainous landscape (his last signed work, in his 85th year, 1513; restored in 1895): 'John Bellini is the only artist who appears to me to have united, in equal and magnificent measures, justness of drawing, nobleness of colouring, and perfect manliness of treatment, with the purest religious feeling' (Ruskin). — High-altar (good light at midday), **Seb. del Piombo*, St. Chrysostom with SS. Augustine, John the Baptist, Liberale, Catharine, Agnes, and Mary Magdalen, painted about 1508 perhaps from a design by Giorgione, *Piombo's* last work immediately before his departure for Rome (restored in 1895; covered): 'there is much to characterise Sebastian in the ideal sensualism and consciously attractive bearing which distinguish the females on the left foreground' (*C. & C.*).

The Sottoportico and the Corte del Milione, immediately to the right of the church, lead to the picturesque court of the same name, in which, to the left beside the *Teatro Malibran* (p. 345),

is a much altered mediæval *Tower*, with an ancient portal. This is the sole remaining relic of the house of the celebrated traveller *Marco Polo* (1259-1323), the rest having been burned down in 1597. — To the church of *Santa Maria dei Miracoli*, see p. 393.

Farther on, in the Campo Santi Apostoli, beyond the second bridge, is the church of the **Santi Apostoli** (Pl. G, 3), rebuilt in 1575, but including the *Cappella Cornaro* (second chapel on the right), erected by *Gugl. Bergamasco* about 1530, which belonged to the earlier church. This contains monuments to Marco and Giorgio Cornaro (father and brother of Catharine Cornaro, p. 386) and a beautiful altar-piece by *G. B. Tiepolo*, Last communion of St. Lucia (restored). At the side-entrance to the church is a bust of St. Sebastian, by *Tullio Lombardi*. — Opposite is the old *Scuola dell'Angelo Custode* (Pl. G, 3, 4; German Prot. church), with a façade by Andr. Tirali (1734).

To the N.W. of the Campo Santi Apostoli runs the broad new VIA VITTORIO EMANUELE (Pl. F, G, 3), which crosses the Rio San Felice to the church of *San Felice* (Pl. F, 3), a Renaissance building of 1551-56. The Calle del Traghetto leads to the left from the Campo San Felice to the ferry for the Palazzo Corner della Regina and Palazzo Pesaro (comp. p. 398). — Beyond the church we cross the Rio di Noale to the Salizzata Santa Fosca, No. 2292 in which (on the right) is the —

Palazzo Giovanelli (Pl. F, 3; originally *Pal. Donà*), of the 15th cent., but completely modernized, with a handsome ball-room (18th cent.) and a small but interesting picture-gallery (adm. usually granted on application; fee 1/2-1 fr.).

Bonifazio dei Pitati, Marriage of St. Catharine; *Paris Bordone*, Madonna and saints; **Giorgione*, Landscape with figures (Adrastus, Hypsipyle, and the child Opheltes?), one of the master's finest creations, second only to the picture at Castelfranco (p. 29); *Antonello da Messina*, Portrait; *Rocco Marconi*, The woman taken in adultery; *Bacchiacca*, Moses smiting the rock (lid of a chest); *Pietro Longhi*, Portrait.

A few yards farther on is the CAMPO SANTA FOSCA (Pl. F, 3), with the church of that name and a bronze statue of *Fra Paolo Sarpi* (1552-1623), the historian of the Council of Trent, by Marsili. The monument, which is close to the bridge where Fra Paolo was set upon by the papal assassins, was decreed by the Republic of Venice in 1623 and erected in 1892 (see Dr. Alex. Robertson's 'Fra Paolo Sarpi', and T. A. Trollope's 'Paul the Pope and Paul the Friar'). — Proceeding to the right from this point and crossing two bridges, we reach the Campo San Marziale, with the church of —

SAN MARZIALE (Pl. F, 2; Venetian for *San Marciliano*; open till 10 a.m.), dating from 1693, which contains a **Tobias and the Angel* by *Titian* (ca. 1540; above the 1st altar on the left) and *Tintoretto's* St. Marcilian with SS. Peter and Paul (2nd altar to the right).

We cross the Ponte San Marziale, to the N.W. of the church, turn to the left on reaching the Fondamenta della Misericordia, then take the second turning on the right (Calle Larga), and cross the Rio della Sensa to the Campo dei Mori. The so-called *Mori* are three curious figures in oriental garb (probably portraits of Greek merchants from the Morea), which are to be seen on the *Casa Mastelli*, to the right, and on the Gothic *Casa del Tintoretto*, the adjoining house in the Fondamenta dei Mori. The latter house was once occupied by Iacopo Tintoretto. — The Calle dei Mori leads straight on to the church of the —

***Madonna dell' Orto** (Pl. F, 2), called also *San Cristoforo Martire*, with a beautiful late-Gothic façade of 1460 and a curious campanile in the early-Renaissance style. Above the main portal are an Annunciation and a statue of St. Christopher by *Bart. Buon the Elder*. The interior, with a flat wooden ceiling supported by ten columns and with modern painted decorations, contains many good pictures.

RIGHT AISLE: 1st altar, **Cima da Conegliano*, St. John the Baptist with SS. Peter, Mark, Jerome, and Paul, an early work (1489); 4th altar, *Daniel van Dyck*, Martyrdom of St. Lawrence. Above the entrance of the sacristy, a sculptured bust of the Virgin, probably of the school of *Amadeo* (p. 758). SACRISTY: Virgin and Child, by *Giov. de Sanctis*. — CHAPEL ON THE RIGHT of the choir: Memorial tablet to Iac. Tintoretto (d. 1591), who is buried here. — CHOR: to the right, the Last Judgment (injured; eloquently described and explained in 'Modern Painters', Vol. 2), to the left, Adoration of the golden calf, large works by *Tintoretto*. Over the high-altar an Annunciation, by *Palma Giovane*; at the sides, Vision of St. Peter, and Martyrdom of St. Christopher, by *Tintoretto* (formerly the wings of an organ-case). — LEFT AISLE: at the end, the Capp. Contarini, containing busts of six members of the celebrated family of that name; those of the Cardinal and the Procurator, the two in the middle on the left and right respectively, by *Alessandro Vittoria*; altar-piece by *Tintoretto*, Miracle of St. Agnes; next chapel: *Tintoretto*, Presentation in the Temple. 1st Chapel: *Giov. Bellini*, Madonna (early work; freely restored).

We return to the Rio della Sensa and follow it to the left to the *Abbazia della Misericordia* (Pl. G, 2), the church-portal of which is adorned with figures of angels considered to be the earliest works of *Bart. Buon the Elder* (1425).

Crossing the Rio di Noale we return to the S.W. to the Rio San Felice and beyond the church turn to the N.E. into the Rio di Santa Caterina. The high-altar-piece of the church of **Santa Caterina** here (Pl. G, 3; entrance to the right through the Convitto Nazionale) is a *Marriage of St. Catharine, by *Paolo Veronese*, a masterpiece in admirable preservation (after 1572). At the end of the right aisle is a Tobias with the angel, by *Orazio Vecelli*, the son of Titian.

We proceed to the E. to the Ponte dei Gesuiti and, turning to the left, reach the church of —

***Santa Maria dei Gesuiti** (Pl. G, H, 3), usually known as '*I Gesuiti*', rebuilt in 1715-30 in the baroque style by *Dom. Rossi*

(elaborate façade by *Giov. Batt. Fattoretto*). The interior, entirely lined with marble inlaid with verde antico, is sumptuously decorated like all the churches of this order.

In the 1st chapel of the LEFT AISLE is the Martyrdom of St. Lawrence, one of the finest of the altar-pieces by *Titian* (1558), who 'never made a nearer approach to the grand art of the Florentines than when he painted this piece, in which he applied the principle of dramatic execution peculiar to Michaelangelo'. Unfortunately it is darkened by age (seen best about noon). — In the LEFT TRANSEPT, the Assumption, an altar-piece by *Tintoretto* (retouched). — At the HIGH ALTAR (by *Gius. Pozzo*) are ten spiral columns of verde antico; in the centre, a globe, with God the Father and the Son. The chapel to the left of the high-altar contains the Monument of Doge Pasquale Cicogna (1585-95), with the recumbent *Statue of the deceased, by *Girol. Campagna*.

The adjoining cloisters, the *Convento dei Crociferi* from 1543 onwards, are now barracks. — The *Oratorio dei Crociferi* (open in the morning), opposite the church of the Jesuits, contains frescoes by Palma Giovane and others, with excellent portraits of members of the Order (1584).

We may return from this point either along the *Fondamente Nuove* (Pl. H, 2, 3; view of San Michele and Murano) and then to the right past *Santi Giovanni e Paolo* to the *Riva degli Schiavoni* (comp. pp. 391 et seq.), or we may combine this trip with an excursion to Murano (steamboat, see p. 414).

e. From the Piazza of St. Mark to Santi Giovanni e Paolo, and thence through the Eastern Quarters to the Riva degli Schiavoni.

The Piazzetta dei Leoni, on the N. side of St. Mark's, so called from the two lions in red marble (1722), is bounded on the E. by the modern *Palazzo Patriarcale* (Pl. H, 5), occupied by the Archbishops since 1850. We turn to the E. by the Calle di Canonica, pass round the Pal. Patriarcale on the right, and cross the Rio di Palazzo by the Ponte di Canonica, with a view, to the right, of the rear of the Doge's Palace and the Bridge of Sighs (pp. 360, 367). To the left, in the Fondamenta di Canonica, is the *Pal. Trevisani* (Pl. H, 5), or *Cappello*, built in the style of the Lombardi about 1500 and now occupied by the *Camera di Commercio ed Arti*, or Chamber of Commerce. — We then proceed across the Campo Santi Filippo e Giacomo and beyond a second canal reach the Campo San Próvolo. Thence we pass through a portal, over which there is a fine relief, recently ascribed to *Giovanni Buon*, of the Madonna between John the Baptist and St. Mark. This leads to the Campo and church of —

San Zaccaría (Pl. H, I, 5), erected in 1458-1515 in the transition style between Gothic and Renaissance, partly by *Ant. Gambello* and *Moro Caducci*. The rounded arcades are borne by six Corinthian columns. The apse, the ambulatory, and the radiating chapels are

Gothic. The façade is of somewhat later date. Over the entrance, a statue of St. Zacharias by *Al. Vittoria*.

INTERIOR (adm. in the afternoon 50 c.). The walls in the NAVE are covered with large pictures, all, except those over the altars, representing events in the history of the church. To the left, above the second altar: *Madonna enthroned, with four saints and an angel-musician by *Giov. Bellini* (1505; fine old Renaissance frame); the work is unfortunately somewhat injured and is seen to advantage in its present position only before 10 a.m. — Farther on is the tombstone of *Alessandro Vittoria* (d. 1608), with a bust by the master himself, '*qui vivens vivos duxit e marmore vultus*'. — On the right is the former CORO DELLE MONACHE (choir of the nuns), with inlaid choir-stalls by *Marco* and *Francesco Cozzi* (1155-64) and a Nativity of the Baptist by *Iac. Tintoretto* (above the door). — In the CAPPELLA DI SAN TARASIO (to the right of the high-altar; closed, adm. in the morning 50 c.) are three gilded altars in carved wood, by *Ant. Vivarini* and *Giov. Alemanno*. At the high-altar is a Madonna and saints of 1444; the smaller altars to the right and left are adorned with saints of 1443.

We retrace our steps and from the Campo San Provolo take the Calle San Provolo to the right (N.), cross the Ponte dei Carmini (to the left), and follow the Calle Corte Rotta to the Ruga Giuffa. At the end of a lane on the right is the Gothic *Arco Bon* and in the Ramo Grimani, the last lane on the right (a cul-de-sac), is (No. 4858) the **Palazzo Grimani** (Pl. H, 4), completed in the high-Renaissance style in 1539. A room on the first floor has charming Raphaelesque *Ceiling-decorations of 1539-40 by *Giov. da Udine* (p. 422).

The Ruga Giuffa ends at the CAMPO SANTA MARIA FORMOSA, at the left corner of which (No. 5250) is the *Palazzo Malipiero*, an elegant early-Renaissance building by Sante Lombardi (after 1500).

Santa Maria Formosa (Pl. H, 4), a church of early origin, has been several times remodelled (for the last time in 1699).

INTERIOR. 1st altar on the right: *Palma Vecchio*, **St. Barbara and four other saints, with a Pietà above, in the best and grandest form of Palma's art. 'St. Barbara's shape is grandiose and queenly. The glance, the massive hair, the diadem and vestments, the full neck and throat, are all regal; and the whole impersonation scents of the Giorgionesque and reveals the 16th century. It is the very counterpart of the fine-chiselled and voluptuous fair one who sits so gorgeously in her red dress and auburn locks amongst the three graces of the Dresden Museum' (*C. & C.*). — 2nd altar: *Bart. Vivarini*, Birth of Mary, Mary as Mater Misericordiæ, and SS. Anna and Joachim (1473). — A chapel, to which a staircase ascends (shown by the sacristan), contains Madonnas by *Sassoferrato* and by *Pietro da Messina*.

To the N.W. of the church, beside the Ponte del Paradiso, the second bridge over the Rio Santa Maria Formosa, is the tasteful Gothic *Porta del Paradiso* (Pl. H, 4), with a relief of the Madonna and worshipping donor and the arms of the Foscari and Mocenigo families (14th cent.).

To the S. of the church, in the Campiello Querini, in the Calle Querini Stampalia (No. 4778), is the **Palazzo Querini Stampalia** (Pl. H, 5), dating from the 17th cent., and bequeathed to the city in 1869 by Count Giovanni Querini. From 1807 to 1850 it

was the residence of the Patriarchs (comp. p. 396). On the first floor is the *Biblioteca Querini Stampalia* (adm., see p. 347; librarian, Dr. Arnaldo Segarizzi), comprising ca. 50,000 vols. (95 incunabula) and 1000 MSS. On the second floor is the PINACOTECA (adm., see p. 348), a collection of ca. 300 paintings, important mainly for its Venetian masters of the 18th century. Written catalogue in each room.

ENTRANCE HALL. Maps and old plans of Venice, including a copy of the wood-engraving by *Zuan Andrea*, mentioned on p. 401. — Room I (to the left). Modern paintings, including 321. *Napoleone Nani*, Release of Daniele Manin (p. 350) from prison (1876). — Beyond the entrance-hall is —

ROOM II. Early Venetian paintings: 5. *Caterino e Donato*, Coronation of the Virgin (1372). — Room III. *Lorenzo di Credi*, Holy Family (a circular painting); 143. *Girol. Savoldo*, Last Supper; 58. *Iac. Tintoretto*, Ascension (sketch); *1. *Giorgione* (?), Judith. — Room IV. 214. *Ann. Caracci*, Martyrdom of St. Sebastian; 86. *Palma Vecchio*, Portrait (unfinished). — Rooms V and VI contain nothing of importance.

ROOMS VII & VIII. *Gabriele Bella* (18th cent.), Views and popular festivals in Venice. On the stands in the middle are drawings, woodcuts, and engravings. — Room IX. 106. *Unknown Artist* (ca. 1700), Departure of the Bucintoro (see p. 395). — Room X. *219. *G. B. Tiepolo*, Portrait of a procurator; *220. *Pietro Longhi*, Portrait of Daniele Dolfin. —

From CORRIDOR XI we proceed to the left through ANTEROOM XII to — ROOM XIII. Genre paintings by *Pietro Longhi* (27. The betrothal) and *Al. Longhi*. — Room XIV. Paintings by *Palma Giovane* (66. Abraham's sacrifice) and others. — Rooms XIV & XV are unimportant.

ROOM XVII (to the left of R. XV). Portraits by *Franc. Maggiotto* (1750-1805). On an easel, *3. *Palma Vecchio*, Portrait of Francesco Querini. — Room XVIII. Artistic furniture by the *Brothers Besarel* (1875). *G. Michieli*, Lauro Querini delivering philosophical lectures in the Piazza dei Mercanti (p. 396) in 1400 (bronze relief; 1882). — Room XIX. Porcelain, etc. — Room XX. Coins and medals.

We leave the Campo Santa Maria Formosa by the *Calle Lunga*, turn to the left into the narrow Calle Bragadin before the Ponte Cavagnis, cross the Ponte Storto or Pinelli, and proceed to the left to the CAMPO SANTI GIOVANNI E PAOLO, with the Dominican church of that name.

Immediately in front of us stands the equestrian ****Statue of Bartolomeo Colleoni** (d. 1475; p. 253), the famous condottiere, who was alternately in the service of the Visconti (p. 151) and of the Republic. The monument was modelled in 1481 by *Andr. Verrocchio* (d. 1488; p. 560), probably assisted by Leonardo da Vinci, and was cast in bronze after Verrocchio's death by *Al. Leopardi*, who also designed the lofty marble pedestal (1493).

'I do not believe there is a more glorious work of sculpture existing in the world than the equestrian statue of Bartolommeo Colleoni.' — *Ruskin*.

****Santi Giovanni e Páolo** ('*S. Zanipólo*'; Pl. H, 4; comp. p. 347), next to St. Mark's the most famous church in Venice, is a Gothic domed edifice of brick, built on the model of the Frari (p. 403) in 1333-90. The façade (1430) is unfinished. The spacious and lofty interior, 105 yds. long and 47 yds. broad, is supported by ten round pillars and is crowded with works of art.

On the façade, to the left, is an early-Christian sarcophagus containing the bones of Doge Iacopo Tiepolo (1229-49), founder of the Dominican convent, and those of his son Doge Lorenzo Tiepolo (1268-75).

Interior (since 1904 in course of restoration; adm. 50 c.). To the left of the MAIN ENTRANCE: *Mausoleum of the victorious Doge Pietro Mocenigo (1474-76), with fifteen statues by *Pietro Lombardi*; sarcophagus 'ex hostium manubiis' (from the spoils of his enemies). — To the right, Tomb of Doge Giov. Mocenigo (1478-85), by *Tullio* and *Ant. Lombardi*. — Over the entrance is the large monument of Doge Alvise Mocenigo (1570-77) and his wife.

RIGHT AISLE. Beyond the 1st altar: Monument of Marc' Antonio Bragadino (d. 1571), who long defended Famagusta in Cyprus against the Turks and after its surrender was barbarously flayed alive, as the picture above indicates. — 2nd altar: Altar-piece in six sections by *Alvise Vivarini* (ca. 1490). — Farther on, beyond the large chapel, the huge monument of Doge Bertucci Valier (1656-58), his wife Elisabetta Querini-Valier, and Doge Silvestro Valier (1688-94), a rich baroque work in marble, with sculptures by *Pietro Baratta* and other followers of Bernini (ca. 1700). The door on the left below it leads to the street. The following baroque chapel (Capp. di San Domenico), by *Andrea Tirali*, contains six bronze reliefs of scenes from the life of St. Dominic, by *Gius. Mazza* (1670). The ceiling-painting (Apotheosis of St. Dominic) is by *Gian. Batt. Piazzetta*.

RIGHT TRANSEPT. On the right wall: *Bart. Vivarini*, St. Augustine (1473); *Cima da Conegliano*, Coronation of the Virgin, with numerous saints. Above the latter, Tomb of General Niccolò Orsini (d. 1509), with equestrian statue. By the 1st altar, *Lor. Lotto*, Apotheosis of the beatified Antoninus (1542). Over the door, Tomb of Gen. Dionigi Naldo (d. 1510), by *Lor. Bregno*. By the 2nd altar, *Rocco Marconi*, *Christ with SS. Peter and Andrew. Stained glass by *Girol. Mocetto* (1473, restored in 1814).

CHOIR CHAPELS (from right to left). 1st Chapel (Capp. del Crocifisso): Tomb of Baron Windsor (d. 1574), of England, by *Al. Vittoria*. 2nd Chap.: Renaissance altar with a statue of Mary Magdalen, by *Bartolo di Francesco* of Bergamo (1523). — In the large Central Chapel, or choir proper: Tombs of the Doges: (r.) *Michele Morosini (d. 1382), in the Gothic style, with a mosaic of the Crucifixion in the lunette, and Leonardo Loredan (1501-21), with sculptures by *Danese Cattaneo* (1573) and a *Portrait-statue by *Girol. Campagna* (an early work); (l.) **Andrea Vendramin (1476-78), by *Tullio* and *Antonio Lombardi* assisted by *Alessandro Leopardi* (completed after 1493), probably the most beautiful monument in Venice, designed under the influence of antique sculptures (the two female figures by *Lor. Bregno*), and Marco Corner (1365-67), Gothic. The magnificent high-altar dates from 1619. — 2nd Chapel to the left of the choir: Gothic tomb of the Condottiere Iac. Cavalli (d. 1384), by *Paolo delle Massegne*, son of Giacomello (p. 350).

LEFT TRANSEPT. Beside the entrance to the Chapel of the Rosary (Capp. del Rosario, founded in 1571 to commemorate the battle of Lepanto and burned out in 1867; adm. in the morning 50 c.) is the fine statue of Doge Seb. Venier (p. 349) by *Ant. Dal Zotto* (1907). Above the entrance is the monument of Doge Antonio Venier (1382-1400), in the style of the *Massegne*. Within the chapel are sculptures by *Girol. Campagna* and *Al. Vittoria* and the modern tomb of Seb. Venier. Farther on in the transept, Monument, with equestrian statue in wood, of Leonardo da Prato (d. 1511).

LEFT AISLE. On the right and left of the door of the sacristy, admirable wood-carving attributed to *Andrea Brustoloni* (1698). — In the SACRISTY: to the left of the altar, Christ bearing the Cross, by *Alvise Vivarini* (about 1500; signature forged; restored). — Farther on in the aisle, monument of Doge Pasquale Malipiero (1457-62) by *Pietro Lombardi*; tombstone of the senator Bonzio (d. 1508), in the style of the florid Renaissance, notwithstanding its early date, under it, statues of St. Thomas Aquinas and St. Peter Martyr by *Antonio Lombardi* (the

latter completed by *Paolo Stella*); in the recess, the recumbent effigy of Doge Michael Steno (1400-13). *Monument of the great Doge Tommaso Mocenigo (1413-23), by *Piero di Niccolò Lamberti* and *Giov. di Martino* of Florence (the decoration shows the transition from the Gothic to the Renaissance style, the sculptures reveal the influence of Donatello). Monument of Doge Niccolò Marcello (1473-74) by *Pietro Lombardi*. Over the following altar, early copy of Titian's Death of St. Peter Martyr (1530), a celebrated picture destroyed when the Capp. del Rosario was burned. Over the last altar (designed by *Gugl. Bergamasco*) is a statue of St. Jerome by *Aless. Vittoria*; adjoining it, the monument of the Marquis de Chasteler (d. 1825), distinguished in the Tyrolese war in 1809.

On the N. side of the campo rises the rich façade of the ***Scuola di San Marco** (Pl. H, 4), rebuilt in 1485-95 by *Moro Coducci* and the *Lombardi*. In the pediment over the portal is a *Relief representing St. Mark surrounded by his fraternity (perhaps by a Florentine artist); beside the door are two lions and two fine reliefs (Miracles of St. Mark) by *Tullio Lombardi*. The building, with the adjacent Dominican monastery, has been used as a hospital (*Ospedale Civile*) since 1815. The chief ward (adm. by special permission only) has a magnificent Renaissance coffered ceiling, and the library-hall a fine baroque carved ceiling.

On the Rio dei Mendicanti, to the N. of the hospital, is the church of *San Lazzaro dei Mendicanti* (Pl. H, 3; closed in the afternoon), built in 1601-36 by Vinc. Scamozzi, with an elaborate baroque façade by Gius. Sardi (1673-90). In the vestibule is the tomb of the Procurator Alvise Mocenigo, by Sardi, with statues by Giusto le Court and Gius. Belloni. In the church is an altar-piece (St. Helena) by Guercino.

From the Ponte Rosso, the most S. bridge over the Rio dei Mendicanti, we proceed to the W., viâ the Calle delle Erbe, to the Fondamenta Sanudo, No. 6099 in which, on the right, is the 15th cent. Gothic *Palazzo Soranzo* or *Sanudo* (afterwards *Van Axel*). — The Calle Castelli leads hence to —

***Santa Maria dei Miracoli** (Pl. G, H, 4; open until 10 a.m.; adm. after that hour 50 c.), well restored in 1885-86, a small early-Renaissance church without aisles, erected in 1481-89 by *Pietro Lombardi*, and richly encrusted with marble both without and within. The few sculptures on the exterior are by *Tullio* and *Antonio Lombardi*. The quadrangular domed choir, fourteen steps higher than the nave, is peculiar. On the right and left are ambones, or lecterns where the epistles and gospels are read, as in ancient Christian churches. The barrel vaulting, with its richly gilded coffers, is painted by *Girol. Pennacchi*. In the sacristy (under the choir) are statues of SS. Francis and Clara, by *Girol. Campagna*; in the adjoining passage is an unfinished relief of the Last Supper, by *Tullio Lombardi*.

We follow the lane running to the E. past the S. side of Santi Giovanni e Paolo and the baroque *Ospedaletto Church* (Pl. H, 4; built by Bald. Longhena in 1674), cross the Rio Santa Giustina, go a few paces to the right, and enter the side-street on the left, which brings us to the church of —

San Francesco della Vigna (Pl. I, K, 4), formerly surrounded by vineyards. The interior, without aisles, was restored in 1534 by *Iac. Sansovino* and *Fra Francesco di Giorgio*; the façade, designed by *Andrea Palladio* (1568), was not completed until 1634.

INTERIOR. 1st chapel on the right: Last Supper, by *Girol. da Santa Croce*; 3rd chapel: Monuments of Doges Francesco Contarini (1623-24) and Alvise Contarini (1676-84). — RIGHT TRANSEPT: Enthroned Madonna, by *Fra Antonio da Negroponte* (about 1450). — In the Choir, on the left, monument of Doge Andrea Gritti (1523-38). — To the left of the choir, in the CAPPELLA GIUSTINIANI, is an altar with reliefs in marble of the 15th cent., from the workshop of *Pietro Lombardi*: Last Judgment below; above (as an altar-piece), St. Jerome and four other saints, with the history of St. Jerome in three sections below; over them Madonna and angels; at the sides of the chapel twelve prophets (by *Pietro Lombardi*) and the Evangelists (by *Tullio* and *Ant. Lombardi*); higher up, the history of Jesus. — In the chapel of the CLOISTERS, adjacent to the N., opposite the entrance of the left transept, Madonna and four saints, by *Giov. Bellini* (1507; spoiled). — To the left: 2nd chapel, Altar with statues of SS. Rochus, Antonius Abbas, and Sebastian, by *Al. Vittoria*; 5th chapel, Madonna enthroned and four saints, by *Paolo Veronese* (1565; spoiled).

A little to the S.W., beyond the Rio della Pietà, is the church of **SAN LORENZO**, an uncompleted baroque edifice by *Simeone Sorella* (1595-1617), containing a fine iron screen and statues of SS. Lawrence and Sebastian by *Girol. Campagna* (at the high-altar). — To the S. is the former **Scuola San Giorgio degli Schiavoni** (Pl. I, 5; best light about midday), established by a Dalmatian (Slavonic) Brotherhood for the succour of poor Dalmatian sailors and others, an early-Renaissance building with a high-Renaissance façade of 1551.

THE INTERIOR, with a low wooden ceiling, is adorned with *Paintings by *Vittore Carpaccio* (ca. 1502-1511): (r.) Christ on the Mount of Olives; Christ invited to the house of Matthew; and three series illustrating the lives of SS. Jerome (on the right), George (opposite and on the left of the altar), and Tryphonius (on the right of the altar). Ruskin devotes the first supplement ('The Shrine of the Slaves') of 'St. Mark's Rest' to a description of these paintings. The oratory, on the first floor, to the left, has a fine wooden ceiling.

At the church of *Sant' Antonino*, farther to the S., we cross the bridge to the right to **San Giorgio dei Greci** (Pl. I, 5; comp. p. 346), erected after 1538 by *Sante Lombardi* and *Chiona*, with a graceful leaning campanile (1587-92), an ikonostasis adorned with Byzantine paintings on a golden ground, and a few mosaics. — Returning to *Sant' Antonino*, and resuming a S. direction, we soon reach the Campo della Bràgora, with —

San Giovanni in Bragora (Pl. I, 5), a church of early origin, almost entirely restored in the 15th cent. and again in 1728.

INTERIOR. 2nd chap. on the right: *Alvise Vivarini*, Madonna. — Over the sacristy-door is a wooden crucifix by *Lardo*, an unknown German master of 1491. — On the piers in front of the choir-chapel: right, *Cima da Conegliano*, Constantine and St. Helena by the Cross (1502), Three scenes from the legend of the Holy Cross, originally a predella of this picture; to the left, *Alvise Vivarini*, Resurrection (1498). At the back of the high-altar: **Cima da Conegliano*, Baptism of Christ (one of the

master's chief works; 1494). — In the left aisle, *Lardo*, Relief with recumbent figure of St. Johannes Eleemosinarius (1495; see p. 397). — On the left wall of the church, *Paris Bordone*, Last Supper; *Bart. Vivarini*, Madonna with St. Andrew and John the Baptist (1478). — This church can be seen to advantage only in bright weather.

A little to the S., on the *Riva degli Schiavoni* (p. 367), is the steamboat station of San Giovanni in Bragora (p. 344). — From the Campo della Bragora we proceed to the E., viâ the Callè Crosera, the Calle del Pestrin, and the Fondamenta dei Pennini, to the church of *San Martino* (Pl. K, 5), begun by Sansovino in 1540, completed in 1653 (façade of 1897). Within (left aisle) is an altar with kneeling angels, a charming early work by Tullio Lombardi (1484); above the main entrance, Last Supper by Girolamo da Santa Croce (1549). — A few yards farther to the E., on the Rio dell'Arsenale, is the —

Arsenal (Pl. K, L, 5), founded in 1104 and repeatedly enlarged in the 14th, 15th, and 19th centuries. At the zenith of the Republic it employed 16,000 workmen, but in the 18th cent. 2000-3000 at most, and at present about 3000. With its wharfs (cantieri), dry-docks (bacini di raddobbo), and basins it now covers an area of about 80 acres. The gateway (1460), adorned with a statue of St. Justina by *Girol. Campagna*, is, apart from the Romanesque capitals borrowed from earlier buildings, the oldest pure early-Renaissance structure in Venice. The four famous antique lions at the entrance were brought from the Piræus in 1687; the body of the large one on the left bears Runic inscriptions (by the Normans, 1040). — Foreigners are not admitted to inspect the arsenal proper but they may visit the museum (adm., see p. 347).

Museum d'Armi. *First Floor:* Collection of models of ships of all periods, including a model and the scanty remains of the last Bucintoro, a vessel destroyed by the French, from which the Doge was wont annually on Ascension Day to throw the ring (p. 416) into the Adriatic, which he thus symbolically wedded; model of the system of piles on which the city is to a great extent built (comp. p. 353). — *Second Floor:* Fine collection of weapons; by the entrance, statue of Admiral Vettor Pisani (1380), the conqueror of the Genoese, from his tomb (p. 321), and also two Turkish banners, taken at Corfu in 1537 and at Lepanto in 1571; armour of the Condottiere Gattamelata (p. 335), of Henri IV of France, and of several doges; revolvers and breech-loaders of a primitive description (16th cent.); a finely-executed culverin of steel, adorned with reliefs; instruments of torture; bust of Napoleon of 1805. Monument to Admiral Angelo Emo (d. 1792), by *Canova*; adjacent, to the right, trophies and Turkish banners taken in 1472 at Friuli.

In front of the museum is the monument of *Count von der Schulenburg*, marshal in the Venetian service (d. 1747), who directed the famous defence of Corfu against the Turks in 1716.

From the Arsenal we may follow the E. side of the Rio dell'Arsenale to the church of *San Biagio* (p. 367).

At the E. end of the town, to the N. of the *Giardini Pubblici* (p. 368) but entered only from the N. side of the Rio di San Giuseppe by the bridge, lies the church of **SAN GIUSEPPE DI CASTELLO** (Pl. L,

M, 6; open before 9 a.m.), containing ceiling-paintings with very effective perspective. To the right are an altar-piece by *Iac. Tintoretto*, the Archangel Michael and Senator Michiel Buono, and the monument of Doge Marino Grimani (1595-1606) and his wife, by *Vinc. Scamozzi*; behind the high-altar, Adoration of the Shepherds, by *Paolo Veronese*; adjacent, to the left, bust of Girolamo Grimani by *Al. Vittoria* (1570).

San Pietro di Castello (Pl. M, 5), a domed church of ancient foundation on the island of *San Pietro*, separated from the squalid lanes of this part of the town by the broad *Canale di San Pietro*, was the cathedral of the Patriarch of Venice from 1451 to 1807. The façade, begun by *Franc. Smeraldi* in 1596, is said to reproduce a design of Palladio (1557); the interior was restored in 1621. Handsome campanile of 1474, rebuilt in 1482-90 by *Moro Coducci* and again in the 17th century.

INTERIOR. Above the side-entrance on the left is a monument of the 11th century. Between the 2nd and 3rd altars on the right is a marble throne from Antioch, with Arabian ornamentation and verses from the Koran in Cufic characters. By the third altar is a late work of *Marco Basaiti*, representing St. Peter enthroned, with four other saints. — The high-altar, designed by *Longhena*, enshrines the bones of San Lorenzo Giustiniani (d. 1455), first patriarch of Venice (comp. p. 430). To the left, *Gregorio Lazzarini*, Benevolence of the saint. A statue of the saint (15th cent.) occupies a niche behind the high-altar. — In the left transept is the baroque Cappella Vendramin, built by *Longhena*, with two alto-reliefs in marble, by *Mich. Ongaro* (17th cent.): Consecration by Pope Paul V. of the Patriarch Franc. Vendramin as cardinal, and an allegory of death.

This was the scene of the Rape of the Venetian Maidens by the Triestine pirates in 944, the story of which has been told by Rogers in his 'Brides of Venice'. The pirates were followed and vanquished and the brides brought back in triumph.

Napoleon converted the adjoining *Palazzo Patriarcale* (15-16th cent.) into barracks in 1807 and transferred the patriarchate to San Marco.

f. Quarters to the West of the Canal Grande.

Near the *Ponte Rialto* (Pl. G, 4; p. 381), to the right of the short Ruga degli Oréfici, are the *Palazzo dei Camerlenghi* (p. 381) and the CAMPO SAN GIACOMO DI RIALTO. The latter, the old Piazza dei Mercanti, was in former days the mercantile centre and exchange of Venice; now, along with the Campo della Bella Vienna, adjoining on the N.W., it serves as the fruit and vegetable market.

On the E. side of the former campo rises *San Giacometto di Rialto* (Pl. G, 4), the oldest church in Venice, said to have been founded about 421 or 520 and frequently altered since 1071. It contains bronze statues of St. Anthony Abbas, by Girol. Campagna (left aisle), and St. James, by Al. Vittoria (high-altar). — On the W. side of the piazza is a short column of Egyptian granite, to

which a flight of steps ascends, borne by a kneeling figure, '*Il Gobbo di Rialto*', by Domenico da Salò. From this column, as well as from the block of porphyry in the Piazzetta (p. 359), were promulgated the laws of the Republic.

At the corner of the Ruga degli Orefici and the Ruga Vecchia di San Giovanni (leading to the Frari; comp. p. 402) is situated **San Giovanni Elemosinario** (Pl. F, 4), built by *Scarpagnino* about 1525. Entrance by the gateway adjoining the campanile.

INTERIOR (best light about noon). *High-altar-piece by *Titian*, San Giovanni Elemosinario (about 1530; mutilated by the absence of the semicircular upper section): — 'St. John the almsgiver, bishop and patriarch of Alexandria, is not a saint of note. His type is not one that painters know and respect as traditionally preserved in the annals of the pictorial craft. A bishop giving alms might be the subject of a tame composition. None but a man of genius could give interest and force to such a theme . . . The forms are natural, but of good scantling, moving boldly, yet appropriately, foreshortened with daring yet without strain, the nude correct, the modelling masterly. . . His colouring is gorgeous, his command of line surprising, his touch unsurpassable' (*C. & C.*). — Chapel to the right, Altar-piece, SS. Sebastian, Rochus, and Catharine, a masterpiece by *Pordenone* (1530).

The Ruga degli Speciali, which continues the Ruga degli Orefici to the N.W., leads to the Campo delle Beccarie (to the right of which is the Pescheria, p. 382). Thence we cross the canal of the same name, and proceed viâ the Sottoportico and the Calle del Cappeller to the Calle dei Botteri, where we turn to the left. The Calle dei Cristi, a turning on the right, brings us to the campo and church of **San Cassiano** (Pl. F, 4). This church, rebuilt in 1611, contains two fine pictures: 1st altar on the right, John the Baptist and four saints, by *Palma Vecchio* (damaged); choir, **Iac. Tintoretto*, Crucifixion (1568; covered).

We next cross the Rio di San Cassiano to the W., take the second side-street to the left (Ramo Calle della Regina), and, again turning to the right, reach the Campo Santa Maria Mater Domini. A few yds. to the N., in the Calle della Chiesa, is the church of —

Santa Maria Mater Domini (Pl. F, 4; open until 10 a.m.), founded in 1510, with a façade by *Iac. Sansovino* (1540).

On the entrance-wall, to the left, *Giovanni da Pisa* (p. 333), Relief of the Madonna (after Donatello); 1st altar on the right, sculptures by *Lor. Bregno* and *Ant. Minelli*; right transept, *Finding of the Cross, by *Iac. Tintoretto*; opposite, Last Supper, by *Bonifazio dei Pitati*; beneath, a Byzantine relief of the Madonna.

From the end of the lane, turning to the left, we follow the guide-boards ('Galleria d'Arte Moderna') to the N.E. to the Fondamenta Pesaro, where we turn to the right. At the end of the street, on the Grand Canal, we enter (to the right) the court of the **Palazzo Pesaro** (Pl. F, 3; p. 383), in which is a Renaissance fountain brought from the Zecca (p. 359). On the groundfloor of the palace is an 'Esposizione Permanente d'Arte e d'Industria Veneziane'. On the first floor is the —

***Galleria d'Arte Moderna**, opened in 1902, the most valuable collection of modern art in Italy. The exhibits were mostly acquired from the International Art Exhibitions (p. 346). Rearrangement frequent; no catalogue. Adm., see p. 348.

ENTRANCE HALL. Paintings: No number, *Joaquin Sorolla*, Sail-making; 59. *Ph. Maliavine*, Laughter (1899); 4. *P. A. Besnard*, The vision; opposite, no number, *Ettore Tito*, Birth of Venus; 54. *John Lavery*, Mother and son; 6. *F. Bramley*, Sheep-shearing. Sculpture: 219. *Aug Rodin*, The citizens of Calais (plaster); 230. *Ch. van der Stappen*, Bust of a bishop; 222. *Dom. Trentacoste*, Hunting for cigar-ends.

ROOM A. Paintings: 22. *Ch. Cottet*, Procession in Brittany (1900); 48. *Aug. Jank*, The iron guard; 88. *Wl. Schereschewsky*, Exiles resting on the way to Siberia. Sculpture: 209. *P. Braecke*, Woman gathering wood (plaster); 212. *Fil. Cifariello*, Bust of Böcklin; *217. *Const. Meunier*, The dock-labourer. — To the left is —

ROOM B (with an ancient ceiling). 35. *P. Fragiaco*, Piazza of St. Mark (1899); no number, *Ces. Laurenti*, New blooming; 31. *Fragiaco*, Fishing-boats in a storm; 77. *Luigi Nono*, The forsaken. — Passing straight through Room A we enter —

ROOM C. Paintings: *Giac. Favretto*, 32. Goldoni's first attempt, 31. The artist's father, 20. Portrait; opposite, no numbers, *Ab. Baertson*, Winter scene (1898); *Fantin-Latour*, Eve; 100. *Fr. Thaulow*, Landscape in Normandy; 19. *Gugl. Ciardi*, The sunbeam; 1. *M. Ancher*, Fishermen of Skagen. Sculpture: 216. *Meunier*, Miner.

ROOM D. To the right, 46. *Ad. Hölzel*, November day; 72. *Dav. Mosé*, Buried hopes (triptych; 1897); no number, *Alfred East*, Landscape; 57. *Max Liebermann*, Lace-makers (1894); 27. *L. Dettmann*, Christmas Eve (1893); 86. *G. Sauter*, Friends; 61. *Gius. Mentessi*, The sorrowful vision; 51. *Gaston La Touche*, Horrors of war. Also, Japanese kakemonos.

ROOM E. 23. *Ang. Dall' Oca Bianca*, Piazza delle Erbe, at Verona; no number, *H. Anglada y Camarasa*, Horse and cock; 94. *Lucien Simon*, Maundy Thursday; *56. *Fr. Lenbach*, Pope Leo XIII. (1886); 78. *E. Oppler*, Memories (1899); on easels: no number, **W. Leibl*, Portrait; 49. *Fern. Khnopff*, Portrait; 42. *H. Dudley*, The widow.

ROOM F. Paintings: 45. *P. Höcker*, Evening; no numbers, *J. van Biesbroeck*, Leda, *Anders Zorn*, Girl by a brook; *113. *Ign. Zuloaga*, 'Aunt Louisa'. Also, 223. *P. Troubetzkoy*, Russian peasant's cart.

ROOM G. Paintings: *112. *H. Zügel*, The return home; 20. *E. Claus*, Landscape; 87. *Ferr. Scattola*, Cornfield; no number, *Gius. Ciardi*, Cattle watering; 91. *Luigi Selvatico*, Locomotives (1903); no number, *Gius. Miti Zanetti*, 'Nella Malaria' (lagune morta). Also, *Jules Dalou*, The kiss (bronze); 224. *Troubetzkoy*, Statuette of a girl; *Jules Lagae*, Portrait bust (1903).

ROOM H. Paintings: 7. *F. Brangwyn*, St. Simeon Stylites; 11. *Vitt. Bressanin*, The cheat; no number, *E. A. Walton*, Evening; 44. *O. Hesselbom*, Swedish landscape. Also, *226. *Ch. van der Stappen*, David (plaster); plaquettes by *Al. Charpentier*. — In the PASSAGE, *Etchings by *Max Klinger* (140-150) and *Anders Zorn* (206, 207).

ROOM I. No number, *J. Fr. Raffaelli*, The Neapolitan beauty; **Al. Marcette*, Fishermen on the beach.

ROOM K. *Etchings by *Fél. Rops*, *Arm. Rassenfosse*, *W. Leibl*, *J. M. Whistler*, *M. Bauer*, and others.

RECENT ACQUISITIONS: *Fr. Stuck*, Medusa; *G. Klimt*, Judith; *Frans Courtens*, Rainy day in Rotterdam; *John Lavery*, Lady in a pink dress.

Those who do not wish to visit the Museo Civico may reach the 'traghetto' (p. 343; ferry) beside the Palazzo Corner della Regina (p. 383) by following the Calle Tiozzi and Calle Corner to the left from the Fondamenta Pesaro.

The bridge to the N.W. of the gateway of the court of the Pal. Pesaro leads to the Calle Pesaro, where we turn to the right. Crossing the iron Ponte Giovanelli we reach the campo and church of *Santo Staë* (Pl. F, 3; p. 383), the W. side of which we pass. Thence (noting the guide-boards 'Museo Civico') we follow the Salizzada Santo Staë and keep always to the right by the Calle del Tentor and the Calle and Ramo del Megio, cross the Ponte Megio, and follow the Calle del Spezier to the Salizzada del Fóntego dei Turchi, which ends at the Grand Canal beside the steamboat station of Museo Civico (p. 344). To the right lies the —

FÓNDAO DEI TURCHI (Pl. E, 3; p. 383), which since 1880 has accommodated the ***Museo Civico Correr**, comprising a library, an important collection of art, and many interesting historical mementoes. Admission, see p. 348. Excellent illustrated guide (1909), 1 fr. Curator, *Prof. Ang. Scrinzi*.

GROUND FLOOR. By the entrance and in the court is a series of sculptures and architectural fragments of various epochs, including several Venetian well-heads of the 12-15th centuries. At the back of the court is a colossal statue of Agrippa (freely restored), supposed to have been brought from the Pantheon. — To the left is a room with Egyptian and Assyrian antiquities, a 'dug-out' of oak, pre-Roman antiquities from Hungary, etc. To the right is a room with an ethnographical collection from Africa (*Raccolta Miani*).

On the FIRST FLOOR is the *Library*, containing some beautiful bindings and a rich collection of books relating to the history of art (open daily, except Sun., 9.30-3).

THE SECOND FLOOR contains most of the **Art Collections**. — ROOM I. (Armeria). Venetian weapons (including beautifully ornamented halberds) and naval banners. Also, terracotta busts of Franc. Duodo and Tomm. Rangoni, the scholar, by *Al. Vittoria*. — The middle door to the right leads to —

ROOM II, containing pictures. 1st Section (to the right): 21. *Jacobello del Fiore*, Madonna; 31. *Vitt. Carpaccio*, Visitation, from the Scuola degli Albanesi (1504); 37. *Boccaccio Boccaccino*, Madonna, with the Baptist and St. Catharine. — 2nd Section (to the right): *78. *H. van der Goes*, Crucifixion, with the Virgin and St. John (injured). — 3rd Section (to the left): 144. *J. van Goyen*, River-scene. — 4th Section (to the right): 22bis. *Dom. Maggiotto*, Doge Paolo Renier (p. 366); 22ter. *Rosalba Carriera* (?), Portrait of a patrician (pastel); to the left, 195. *G. B. Tiepolo*, Nabal's feast. On an easel, *Tiepolo*, Martyrdom of St. Agatha (sketch). — We now return to R. I and pass through the end-door to the right into —

ROOM III. Banners, ships' lanterns, models of guns, etc., from the Morosini collection. On the rear-wall, the escutcheon of the Morosini. — We now re-enter R. I and pass to the left into —

ROOMS IV-VI, containing the rest of the Morosini Collection, mostly of the period of Doge Francesco Morosini ('Peloponnesiacus'; see p. 349), whose equestrian portrait, by *Gregorio Lazzarini*, hangs in R. IV (No. 476). The collection includes weapons, Turkish banners, and other spoils of war; models of ships; old geographical globes.

ROOM VII. On the walls, unimportant pictures. Among the portraits on the window-wall to the right: 32. Doge Bertucci Valier, 24. Elisabetta Querini-Valier, his wife (p. 392; the last crowned dogaressa, with the ducal hat). — In show-cases A and B (by the walls) are Greek and Roman coins; in cases C-E, Renaissance *Medals and plaquettes. Central show-cases F-H, Venetian coins, the earliest of which (9-11th cent.) usually bear the names of German emperors, while the later coins show the names

or portraits of the doges. In case H are medals (oselle) of Venice and Murano. Cases L-N, Venetian seals, etc. Case P, Gold ducats (zecchini, 'sequins') of all the doges from 1279 onwards. Case O, medals of the Napoleonic period.

Room VIII ('Sala Albrizzi'). Venetian laces and costly fabrics; puppet-show (18th cent.); fans; spectacles; miniatures; Gothic wooden staircase from the Casa dell'Agnello (15th cent.). In the central show-cases are a Persian carpet (16th cent.), Venetian high-heeled shoes (15-16th cent.), and a collection of 18th cent. costumes. — Room IX. Church-furniture: 103. Choir-stall from Santi Giovanni e Paolo (Flemish; 15th cent.); 150. Choir-stalls from Torcello (16th cent.). On easels are Madonnas by *Bart. Vivarini* (an early work) and *Bart. Montagna*. — The staircase on the left leads to the —

APPARTAMENTO SETTECENTESCO, a suite of five new rooms with furniture and paintings of the 18th century. In the 1st Room is rococo furniture. The 2nd Room, beyond the central hall, contains furniture from the Palazzo Calbo-Crotta; portrait of Doge Paolo Renier (p. 366) in a magnificent old frame; carnival costumes ('bauta' or black domino). — In the Central Hall are fine costume-figures. Paintings: 56. *Fr. Guardi* (?), Portrait of himself; *Fr. Guardi*, *170. Masked ball, *169. Visit to the convent. — To the left, at the end of the hall is the Sala Cinese, with Venetian furniture in the Chinese style and two paintings by *Pietro Longhi*: 174. The artist at the casel, *175. The physician's visit. — Opposite, on the right, is the Goldoni Room, with a portrait of Goldoni (p. 380) by *Al. Longhi* and other mementoes. — We return to R. IX and proceed to —

Room X. *Art-furniture and wood-carvings by *Andrea Brustoloni* (1662-1732), from the Palazzo Venier da San Vio; Chinese porcelain and Delft fayence; Flemish tapestry (17th cent.), with scenes from the life of King Solomon.

Room XI. By the entrance-wall, 100. Iron prow (ferro) of a gondola (17th cent.); two bronze candelabra (No. 101 restored) and mutilated marble reliefs by *Al. Vittoria*, the mangled remains of the plastic decoration of the Capp. del Rosario in Santi Giovanni e Paolo (p. 392); work in brass and wrought-iron; small bronze sculptures and utensils, including a free copy of the Thorn-extractor (p. 579) of the 15th cent. (back wall); fine Renaissance door-knockers (Neptune on sea-horses, etc.) and an elegant censer (No. 431), all of the 16th century.

Room XII. On the entrance-wall, 2. *Andrea Vicentino*, Coronation of the Dogressa Morosina-Grimani (1597). Show-case A, Oriental and Venetian majolica; Case B-F, Porcelain from Meissen, Vienna, Sèvres, Capodimonte, Venice, Nove (near Bassano), etc. On the exit-wall, 9. *Aliense*, Arrival of Catharina Cornaro in Venice (p. 349). Cabinets A-E, *Glass from Murano, etc.; in division C, Ceséndolo, or lamp-glass, with the arms of the Tiepolo (after 1500); fiaschetta or flask in clouded glass (in imitation of Chinese porcelain), with painting in the style of Nic. Fontana (see below; ca. 1530); fragment of a goblet (15th cent.), showing the earliest style of enamel-painting; glass from Catalonian factories founded in the 16th cent. by Venetian workmen. Case X, by the window-wall, Porcelain from China, Korea, and Japan. In the central cabinet is the *Servizio Correr, a service of 17 majolica plates by *Nicola Fontana da Urbino*, painted with mythological and Biblical scenes, after the wood-cuts in an edition of Ovid published at Venice in 1497; 912. Glass wedding-goblet from Murano (15th cent.); *Majolica from Gubbio (Cabinet P; No. 667 by *Maestro Giorgio*); enamelled copper-ware from Venice (Nos. 872, 910, 911), and Limoges enamels (*907. Sibyl, 908. Presentation in the Temple). — To the right is —

Room XIII. Carvings in ivory and wood; cameos and gems; Venetian curiosities. Nos. 549-551 (by the entrance-wall), Venetian marriage-caskets (cofanetti nuziali), from the studio of the *Embriachi* (15th cent.); 73 (on the left wall), Banner of the last Bucintoro but one (p. 395). On

the back wall are carvings from the last Bucintoro (1729) and (No. 59) the back of the wooden chair of the Doges in St. Mark's (after 1500). In the centre is a marriage-chest (cassone; after 1500). — To the left is —

ROOM XIV. Venetian MSS. with beautiful miniatures; statutes (mariégoles) of fraternities and guilds; documents relating to the coronations of the doges (promissioni ducali), instructions (capitolari) for the authorities. By the exit, Sailing-book of the Genoese Pietro Vesconte (1318).

ROOM XV. Pictures of the 14-15th cent.: 14. *Lor. Veneziano* (d. ca. 1372), Christ enthroned; 35. *Iac. Bellini*, Crucifixion, from a predella (studio-piece); 43. *M. Basaiti*, Madonna (early work); 44-46, 48. Portraits in the style of the *Bellini*.

ROOM XVI ('Tribuna'), containing the most valuable paintings of the collection. To the right: 1. *Ercole de' Roberti* (?), Battle-scene (grisaille); 3. *Giov. Bellini*, Christ mourned over by two angels (with forged monogram of Dürer); *5. *Vitt. Carpaccio*, Two Venetian ladies in a balcony; *Giov. Bellini*, 6. Transfiguration, 8. Crucifixion with the Virgin and St. John (early works); *9. *Franc. Cossa*, Portrait of a young man; 10. *Cosimo Tura*, Pietà. Opposite: 16. *Giov. Bellini*, Doge Giov. Mocenigo (ca. 1478); 19. *Gentile Bellini* (?), Doge Franc. Foscari; 17, 20. Two lids, with bridal scenes (15th cent.). In the middle: 12. *Ant. Rizzo* (?), Bronze bust of a beardless man (15th cent.); 13. *Giov. Dalmata*, Marble bust of Carlo Zen. — We return to the entrance and ascend to the —

FOURTH FLOOR. — To the left is Room XVII, containing the *Raccolta Canoviana*, with sketches by *Canova*, casts of his works, and other mementoes. — Rooms XVIII-XIX, to the right, contain drawings including, in the former room (A, B), specimens by *G. B. Tiepolo* and *P. Longhi*, and, in the latter room (A, C), by *Ant. Canale* and *Franc. Guardi*. — Rooms XX & XXI contain engravings and wood-cuts. In the last room is a large bird's-eye view of Venice, printed from a wooden block carved by *Zuan Andrea* (1500), probably after a drawing by *Iacopo dei Barbari*; also the original wooden block itself.

The **Casa Correr** (p. 384) now contains the remainder of the collections (entrance by door No. 1729a, on the Grand Canal).

GROUND FLOOR. Models of modern monuments, etc. — FIRST FLOOR. The first rooms contain porcelain, glass, engravings, etc. R. 7. Musical instruments; R. 8. Copy of *Michael Angelo's Leda* (1529; now lost). R. 9. National memorials. On the entrance-wall, *Ary Scheffer*, Portrait of Daniele Manin. — SECOND FLOOR. Natural History Collections.

To the S.W. of the Museo Civico Correr is the church of **San Giacomo dall' Orio** (Pl. E, 4), one of the oldest churches in Venice, rebuilt in the 13th and 16th cent. and restored in 1907-9.

On the entrance-wall, to the left, *Giov. Buonconsiglio*, SS. Sebastian, Rochus, and Lawrence (1511). — The Gothic nave retains its ancient timber ceiling; over the crossing is timber groined vaulting. — The right transept contains a picture by *Franc. Bassano*, John the Baptist preaching, under a richly decorated wooden vaulting of the Renaissance period. In the left transept, opposite the pulpit: *Lorenzo Lotto*, Madonna and saints, a replica of the painting at Ancona (1546; injured and badly lighted).

Proceeding to the W. through the Ruga Vecchia, turning to the left, and at the end of the Campo de' Tedeschi to the right, we reach the church of **SAN SIMEONE GRANDE** (Pl. D, 3), containing a Last Supper by *Iac. Tintoretto* (early work); in the chapel to the left of the choir is the fine Gothic tomb of the beatified Simeon, by a Roman artist (1317).

San Simeone Piccolo, *Gli Scalzi*, and the station, see p. 384.

The direct route from the Rialto to the Frari leads past *San Giovanni Elemosinario* (p. 397) to the S.W. viâ the RUGA VECCHIA SAN GIOVANNI (Pl. F, 4), and crosses the Campo Sant' Aponal. Over the door of the Gothic church of *Sant' Aponal* (Pl. F, 4; Venetian for *Sant' Apollinare*) is a marble group of General Vitt. Cappello (d. 1467) kneeling before St. Helena, by Ant. Rizzo (1480). In the Campiello Albrizzi, a little to the N.W. of this church, is the *Pal. Albrizzi* (adm. difficult to obtain), with fine stucco-embellishments in the interior, by Al. Vittoria (?).

From the Campo Sant' Aponal we go on to the W. to the CAMPO SAN POLO (Pl. E, F, 4); on the neighbouring Rio di San Polo is the *Pal. Corner-Mocenigo* (Pl. E, 4), with a good façade by Sanmicheli. — Passing between the church of *San Polo* and its campanile (14th cent.), we cross the Rio San Polo and proceed in a straight direction to the Rioterrà dei Nóboli. Here we turn to the left, and, from the bend, we follow the narrow side-street to the right, finally crossing a canal to the —

CAMPO SAN TOMÀ (Pl. E, 5), which may be reached also from the steamboat station mentioned at p. 379 viâ the Calle del Traghetto Vecchio and the Calle del Campanile.

The most valuable altar-pieces from the Frari (p. 403) are, pending the complete restoration of that church, exhibited in the unimportant church of **San Tomà** (Pl. E, 5); open 9-5, adm., including the Frari, 50 c.

On the left wall: *Bern. Licinio*, Madonna enthroned with saints (1535). ****Titian**, Madonna of the House of Pesaro (completed in 1526), from the left aisle of the Frari.

'More elaborate and studied, and in every sense grandiose, the 'Madonna di Casa Pesaro' reveals more surely than the 'Annunciation' (Scuola di S. Rocco, p. 405) the breadth of Titian's talent, and takes us, not without preparation, to the height of his pictorial fame. He has brought to perfection the last and finest of all forms of presentation pictures, the noblest combination of the homely and devotional with palatial architecture — the most splendid and solemn union of the laws of composition and colour with magic light and shade. . . . Far away from those humble conceptions of place which mark the saintly pictures of earlier times, the Pesari kneel in the portico of a temple, the pillars of which soar to the sky in proportions hitherto unseen. . . . The Virgin sits on her throne, bending down in a graceful kindly way, and directs her glance towards the kneeling 'Baffo' (Jacopo Pesaro, Bishop of Paphos), her white veil falling over one shoulder, but caught on the other by the infant Christ, who peeps with delightful glee from beneath it at St. Francis (behind whom, in the background, is St. Anthony of Padua). . . . To the left front of the throne St. Peter at a desk interrupts his reading, and marks the line with his finger as he turns to look down at Baffo, who kneels in prayer on the floor below. In the rear between both an armed knight with the standard of the church unfurled and a captive Turk bound by a rope symbolizes the victory of the Pesari. Below, to the right, are Benedetto Pesaro and the members of his family' (C. & C.).

****Giovanni Bellini**, Altar-piece in three sections, Madonna enthroned, with saints and angelic musicians (1488; from the sacristy of the Frari), in a beautiful Renaissance frame by *Iacopo da Faenza*: 'the gentlest and most elegant emanation of Bellini's art . . . the Virgin handsome

and pensive, the children pretty in their crowns of leaves, the saints in admirable proportion' (C. & C.).

On the right wall: *Bart. Vivarini*, St. Mark with four other saints (1474; altar-piece in three parts); *Alv. Vivarini* and *Marco Basaiti*, St. Ambrose and other saints, with the Coronation of the Virgin above; *B. Vivarini*, Madonna and saints (1482; altar-piece in three parts). Also, *Giov. Dom. Tiepolo*, Scenes from the Passion and the Ascension.

In the Campo San Tomà lies also the old SCUOLA DEI CALEGHERI ('Cobblers' Guild'), founded in the 15th century. Over the portal is a relief (1479) of St. Mark healing the cobbler Anianus (afterwards St. Anianus), remarkable for its well-preserved colouring. — We follow the Ramo dei Calegheri to the N.W., then the Calle Larga Prima to the left, and reach the Campo Santa Maria dei Frari, in which stands the former church of the Franciscans, or —

***I Frari** (*Santa Maria Gloriosa dei Frari*; Pl. E, 5), a cruciform Gothic brick church, one of the largest and most beautiful at Venice, erected in 1330-1417 on the site of a building of 1250. Its vaulting is supported by twelve circular piers. It contains numerous monuments and pictures and, like Santi Giovanni e Paolo (p. 391), is the last resting-place of many eminent men. Over the principal portal are a *Statue of the Madonna, by a Tuscan sculptor (early 15th cent.), and a statue of Christ by *Al. Vittoria* (1581), and beside the portal of the left transept is a fine relief of the Madonna and angels, ascribed to *Bart. Buon the Elder*. The interior has been under restoration since 1903 and is being repainted in the original style from the indications afforded by the lingering traces of colour. The principal altar-pieces are at present in San Tomà (p. 402). Admission 50 c. including San Tomà; entrance by the left side-door.

Interior. On the inner wall of the façade, to the right of the principal portal, is the tomb of Pietro Bernardo (d. 1538), executed about 1520 by *Tullio Lombardi*, with figures of Christ, St. Peter, and the deceased: 'nothing can be more detestable or mindless in general design, or more beautiful in execution' (*Ruskin*). Adjacent, to the right (above), the unpretentious monument of Simone Dandolo (d. 1360), by *Giacomello* and *Pierpaolo delle Massegne* (1396).

NAVE. On the holy water basins are bronze statuettes of Innocence and St. Anthony of Padua, by *Girol. Campagna* (1593). A high screen of marble, with reliefs and figures of prophets, by *Andrea Vicentino* (1475) separates the monks' choir from the rest of the church. Elegantly carved choir-stalls, by *Marco Cozzi*, semi-Gothic in style (1468).

RIGHT AISLE. Monument of Titian (d. 1576), by *Luigi* and *Pietro Zandomeneghi* in 1852. In the centre, Titian sitting by a genius and unveiling the statue at Sais; on the wall are reliefs of three celebrated pictures of Titian, the Assumption (p. 371), Death of St. Peter Martyr (p. 393), and Martyrdom of St. Lawrence (p. 389); below are two figures with tablets: 'Equus et comes Titianus sit. Carolus V. 1553', and 'Titiano monumentum erectum sit. Ferdinandus I. 1839'. — 3rd altar, St. Jerome, a statue by *Alessandro Vittoria*.

RIGHT TRANSEPT. Monument of Iacopo Marcello (d. 1481 at the capture of Gallipoli), from the workshop of *Pietro Lombardi*; above is a frieze with the triumphal procession of the hero. — On the right, near the door of the sacristy, the Gothic monument of the beatified Pacifico

Buon (d. 1437), with a *Relief of the Baptism of Christ, by *Rosso* of Florence (p. 572). Over the door of the sacristy, the monument of Adm. Benedetto Pesaro (d. 1503), by *Lor. Bregno* and *Ant. Minelli*, with a figure of Mars (right) by *Baccio da Montelupo*. To the left of the door, wooden equestrian *Statue of the Roman prince Paolo Savello (d. 1405), 'already breathing the naturalistic spirit of the dawning Renaissance' (*Burckhardt*). — In the SACRISTY (restored in 1905-9) is a tasteful tabernacle by *Tullio Lombardi*.

The 2nd chapel to the right of the choir contains a modern altar in the Renaissance style, by *Vinc. Cadorin*, and the Gothic mural tomb of Dueccio degli Alberti (d. 1336), the Florentine ambassador.

CHOIR. To the right: Gothic mausoleum of the Doge Franc. Foscari (1123-57), by *Paolo* and *Ant. Bregno* (?); (1.) Early-Renaissance *Tomb of the Doge Nicolò Tron (1471-73), by *Ant. Rizzo*. Titian's Assumption of the Virgin (p. 371) was at one time the altar-piece here.

The 2nd chapel to the left of the choir contains the monument of Melchior Trevisano (d. 1500), from the studio of *Pietro Lombardi*. In the centre of the carved altar, John the Baptist in wood, by *Donatello* (1451).

LEFT AISLE. Baptistry: altar in marble, above, Madonna and four saints, in the style of the brothers *Massegne* (about 1400); on the font, a statue of John the Baptist, by *Sansovino* (1554); above, five more saints in the style of the *Massegne*. Farther on: Tomb of Bishop Iac. Pesaro (d. 1547). — Monument of Doge Giov. Pesaro (1658-59), of a rich baroque architectural character, occupying the entire wall, with figures of negroes as bearers, by *Melchior Barthel* and *Bald. Longhena*. Mausoleum of Canova (d. 1822), '*principi sculptorum ætatis suæ*', erected in 1827 from the master's own design for Titian's monument, executed by Canova's pupils.

The adjacent monastery contains the **Archives** of Venice (*Archivio Centrale di Stato*; Pl. D, E, 4), founded under the Austrian régime in 1818-26, one of the most magnificent collections of the kind in the world, comprising about 15 million documents. They are deposited in 298 apartments (adm., see p. 347).

The Golden Book, in which the names of all the Nobili (p. 348) were entered, and some of the most interesting documents are exhibited to visitors. Among these are imperial documents of 883, papal bulls of 1024, and letters of the doges from the 10th cent. onwards, besides numerous autographs of artists and other distinguished persons, and state-papers of great historical value.

To the N.W. of the Frari is the **Scuola di San Giovanni Evangelista** (Pl. E, 4), originally the seat of the *Confraternità dei Battisti*, which was founded in 1261 and dissolved in 1806, and now the property of the Società delle Arti Edificatorie. The paintings which once adorned the interior — by the Bellini, Carpaccio, Titian, Tintoretto, and others — have perished with the exception of those mentioned at p. 374. The finest parts of the building are the outer court, by *Pietro Lombardi* (1481), and the façade in the inner court (1512). An elegant double staircase, by *Moro Coducci* (1498), ascends to the first floor, on which are the Sala Maggiore, rebuilt by *Giorgio Massari* in 1727-29, and the Sala della Croce (altered in 1784), the resting-place since 1369 of the famous relics of the Cross brought from Cyprus. The Sala dell' Albergo (restored in 1905) is the solitary remnant of the Gothic building of 1340-54.

In the Campo San Rocco, to the W. of the choir of the Frari, is the ***Scuola di San Rocco** (Pl. D, E, 5), the house of the Fraternity of St. Rochus, which was founded in 1478 and was the only fraternity that escaped dissolution in 1806. The Scuola, built in 1524-60 from the designs of *Bart. Buon* of Bergamo (1517) by *Sante Lombardi*, *Scarpagnino*, and others, possesses a magnificent early-Renaissance *Façade, and a handsome old staircase. The walls of the lofty rooms are adorned with 56 *Pictures (mostly hastily executed and in bad preservation) by *Iac. Tintoretto* (1560-88), whose important historical position, as the first of the Venetian painters to represent Scriptural scenes in a perfectly naturalistic manner, is nowhere more distinctly to be appreciated (adm., see p. 348; good light only in the afternoon). Hand-catalogues of the pictures are provided. — These paintings and those in the church of San Rocco (see below) are described by Ruskin in the 'Venetian Index' of 'The Stones of Venice'.

LOWER HALL, on the left wall, opposite the entrance: 1. Annunciation; 2. Adoration of the Magi; 3. Flight into Egypt, with attractive landscape; 4. Slaughter of the Innocents; 5. Mary Magdalen, in a landscape under evening-light. On the altar, *Girol. Campagna*, Statue of St. Rochus. Right wall: 1. Landscape with St. Mary of Egypt; 2. Presentation in the Temple; 3. Assumption of the Virgin. — On the right side of the staircase over the first landing is an *Annunciation by *Titian*, painted in 1525 and suggestive of 'the distance which separates the simple staidness of older pictorial forms from the gorgeous brilliancy of Titian's time'. Opposite, a Visitation by *Tintoretto*.

At the top, on the right, is a small room containing an Ecce Homo, an early work by *Titian*. — In the LARGE HALL, above the door of the room just named, Raising of Lazarus; farther to the left, Christ feeding the multitude. At the altar, St. Rochus in clouds; at the sides, statues of St. Sebastian and John the Baptist, by *Girol. Campagna*, who executed also the two seated prophets (showing the influence of Michael Angelo) at the ends of the balustrade. On the left wall: 1. The Last Supper; 2. Gethsemane; 3. Resurrection of Christ; 4. Baptism; 5. Birth of Christ. On the opposite wall: 1. Temptation of Christ (below, a portrait of *Tintoretto*, 1573); 2. Pool of Bethesda; 3. Ascension. On the ceiling, Moses smiting the rock, the Brazen Serpent, the Shower of manna. Handsome wall-panelling, with figures carved in wood, by *Pianta*. The altar-reliefs of scenes from the life of St. Rochus are by *Giov. Marchiori* (1720). Fine marble pavement with inlaid work, restored by *Dorigo* in 1885-90 from designs by *Sarcardo*. — The door to the right leads into the SALA DELL' ALBERGO, containing *Tintoretto's* masterpiece, a large *Crucifixion of 1565. Opposite, Bearing of the Cross, Mocking of Christ, and Christ before Pilate (all three restored in 1904). On the ceiling, St. Rochus in presence of God.

The SANTUARIO OF TESORO DI SAN ROCCO (adm. 25 c.), built in 1775, contains the remains of the old church treasure of the brotherhood, including the 'Ombrella di San Rocco', a canopy embellished with embroidery on gold brocade, a doge's throne of 1743, two paintings by *Giov. Dom. Tiepolo* (Hagar in the Desert, Abraham's angelic visitors), and documents from the 14th cent. onwards.

The adjacent church of **San Rocco** (Pl. D, E, 4, 5) also contains numerous paintings by *Tintoretto*. The church dates from 1490, but, with the exception of the fine early-Renaissance side-

portal, was rebuilt in 1725. The façade, by *B. Maccaruzzi*, was added in 1771.

On the right, the Annunciation, beyond it, the Pool of Bethesda, and above the latter, St. Rochus in the wilderness, all by *Tintoretto*. Chapel to the right of the choir: *Titian*, Bearing of the Cross, ascribed by Vasari to Giorgione. In the choir, to the right, St. Rochus in the hospital, above, St. Rochus healing animals, to the left above, Arrest of St. Rochus, below, Angel appearing to the saint in prison, all by *Tintoretto*. Behind the entrance to the sacristy, to the left, *Pordenone*, St. Sebastian, in fresco. On the left side of the church, *Fumiani*, Expulsion of the money-changers from the Temple; above it, *Pordenone*, St. Christopher and St. Martin (1528).

The archway adjoining the Scuola leads to the S.W. to the Campo San Pantalon and the ancient church of **San Pantaleone** (Pl. D, 5; Venetian, *S. Pantalon*), rebuilt in 1668-75 and adorned with a ceiling-painting by *Fumiani*, representing the martyrdom and glorification of St. Pantaleon (ca. 1700). On the first altar to the left, *Cristof. Solari* (?), Head of Christ. The chapel to the left of the choir (closed) contains a Coronation of the Virgin by *Ant. Vivarini* and *Giov. Alemanni* (1444; covered); on the marble altar, an Entombment in high relief, ascribed to *Marino Cedrino* (1460).

Crossing the Ponte Santa Margarita (Venetian for S. Margherita), and traversing the long Campo Santa Margherita (Pl. D, 5, 6), we reach the Carmelite convent-church of —

Santa Maria del Carmine (Pl. D, 6), known as *I Carmini*, built in the Gothic style in 1290-1348 and modernized in the 17th century.

Beside the side-entrance on the left, *Pietà, with the kneeling donors Federico da Montefeltro and Battista Sforza (p. 583) and their son, a bronze relief from Urbino (ca. 1474), by *Andrea Verrocchio* (or more probably an early work by *Leonardo da Vinci*?). By the 2nd altar on the right, *Lorenzo Lotto*, St. Nicholas with three angels and SS. John the Baptist and Lucy on clouds, painted in 1529, showing solidity of handling and a true sense of beauty (damaged). — Over the 2nd altar in the right aisle, *Cima da Conegliano*, *Adoration of the Shepherds and saints (1504); 4th altar, *Tintoretto*, Presentation in the Temple, a youthful work.

On the N.E. side of the church is the *Scuola dei Carmini* (Pl. D, 5, 6; 17th cent.), with five ceiling-paintings by Tiepolo (best light 10-10.30 a.m.); adm. by the side-entrance, see p. 348.

We may now proceed to the S. by the Calle delle Piazienze, crossing the Rio di San Barnaba, and then follow the first cross-street (Calle Lunga) to the right and the Calle Avogaria to the church of —

San Sebastiano (Pl. C, 5), erected in 1506-48 by *Scarpagnino* and well restored in 1867 et seq., which contains excellent works (1555-65) by *Paolo Veronese* (p. 352) and his tomb. Open 10-4 (comp. p. 347; adm. 50 c.); the nearest steamboat stations are Fondamenta delle Zattere and Magazzini Generali (p. 344; No. 5).

ON THE RIGHT, beside the 1st altar: St. Nicholas, a small and late work by *Titian* (1563); 2nd, Madonna with saints, a small picture by *Paolo Veronese*; 4th, Christ on the Cross, and the Maries, by *P. Veronese*; Monument of Livio Podacataro (d. 1555), Archbishop of Cyprus,

by *Iac. Sansovino*. — CHOIR. *Altar-piece, Madonna in glory, below, St. Sebastian and four other saints; on the wall to the right, *Martyrdom of St. Sebastian; to the left, *Martyrdom of SS. Mark and Marcellinus (restored), all three by *P. Veronese*. In the chapel to the left of the choir is a fine pavement of majolica tiles from Faenza (1510). — ORGAN. On the outside of the folding doors, the Purification of Mary, on the inside, the Pool of Bethesda, both by *P. Veronese*. To the right, the bust of the master (d. 1588), with the inscription below it: '*Paulo Caliario Veronensi pictori, naturæ æmulo, artis miraculo, superstitti fatis, fama victuro*'. In front, his tomb. — SACRISTY. Ceiling-paintings by *Veronese* (1555), Coronation of the Virgin, with figures of the four Evangelists. — Farther on in the church, in the next chapel on the right: 1st altar, Bust of the Procurator Marcantonio Grimani (d. 1565), by *Al. Vittoria*; in the following chapel, Baptism of Christ, by *Paolo Veronese* (restored). Beautiful ceiling-paintings representing the history of Esther, also by *Paolo*, aided by his brother *Benedetto Caliari*.

A little to the W. is the former *Campo di Marte* (Pl. B, 5), a large meadow surrounded with avenues of trees. Adjacent is the the harbour at the *Stazione Marittima* (p. 353; steamer, see p. 344).

We may return from San Sebastiano by the Calle Balastro and the sunny FONDAMENTA DELLE ZATTERE (Pl. D, E, 7), which skirts the Giudecca Canal (p. 410) and affords a pretty view of the Redentore (p. 410). The church of **San Trovaso** (Pl. E, 6), near this quay, was completed in the late-Renaissance style in 1590.

INTERIOR. In the right transept is a fine early-Renaissance altar-frontal, with angels bearing musical instruments and the instruments of the Passion, perhaps by *Agostino di Duccio*(?). — The high-altar-piece is a Temptation of St. Anthony, by *Tintoretto* (1577), by whom is also the highly realistic Last Supper in the left transept. In the chapel to the left of the choir, **Iac. Bellini* (or, according to some critics *Jacobello del Fiore*), Equestrian portrait of St. Chrysogonus.

This church stands on the border-line between the 'Nicolotti' and the 'Castellani', the two factions into which the Venetians are divided (see *H. F. Brown's* 'Life on the Lagoons'). The father and godfather of a child christened here, if of opposite factions, leave the church by different doors.

On the quay itself lie the *Pal. Giustiniani Recanati* (No. 1402), with a number of antique works in marble, including a fine Attic funeral relief, and the church of **I Gesuati** (Pl. E, 7) or *Santa Maria del Rosario*, built in 1726-43 by *Giorgio Massari*.

The ceiling of the church is adorned with *Frescoes by *G. B. Tiepolo*, representing the institution of the festival of the rosary (in the middle), with a vision of the Madonna and the glorification of St. Dominic. By the 3rd altar to the left is a Crucifixion, by *Iac. Tintoretto*, and by the 1st altar to the right is a Madonna, with St. Clara and two Dominican nuns, by *Tiepolo*.

Close by are two steamer-stations, one for steamers to and from the Piazzetta and one for those crossing to the Giudecca (see p. 344). The street to the right of the church (Rioterrà di Sant' Agnese) leads to the Campo della Carità and the Academy (p. 370).

g. From the Campo della Carità to Santa Maria della Salute. San Giorgio Maggiore. Giudecca.

From the Campo della Carità (p. 369; Accademia steamboat station, see p. 344) we turn to the left into the Rioterrà di Sant' Agnese; we here turn to the left again almost immediately into the Calle Nuova di Sant' Agnese and then go straight on through the Piscina del Forner and the Calle della Chiesa to the Fondamenta Venier. From the end of the last we proceed to the left through the Calle di San Cristoforo, the Calle Barbaro, and the Calle del Bastion to the Campo San Gregorio with the *Abbey Church* of that name (p. 377); thence we follow the Calle dell' Abbazia to the right to the Rioterrà Catecumeni, whence the Ponte della Salute leads to the old convent-church of —

***Santa Maria della Salute** (Pl. F, G, 6; closed in the afternoon, comp. p. 347; side-entrance to the left), at the E. extremity of the Canal Grande. This spacious dome-covered church, erected in 1631-56 by *Bald. Longhena* in commemoration of the plague in 1630, and San Giorgio Maggiore (p. 409) are the most conspicuous objects in the view from the Piazzetta. The octagonal central portion of Santa Maria, which has a portal in the style of a Roman triumphal arch, is surrounded by an ambulatory and flanked by six hexagonal side-chapels. The principal dome, round without but octagonal within, rises above a drum pierced by sixteen large round-arched windows. On the S. side of the church, above the square choir with its rectangular altar-recess, is a second dome, flanked by two square towers. The interior contains excellent works by *Titian* (from Santo Spirito).

CHAPELS ON THE RIGHT: 1. Presentation in the Temple, 2. Assumption, 3. Nativity of the Virgin, all by *Luca Giordano*. In the last CHAPEL ON THE LEFT: Descent of the Holy Ghost, by *Titian*, commissioned in 1544 but entirely repainted by the master at an advanced age. The antique monolithic columns by which the vaulting of the choir is supported are from Pola in Istria. — The CHOIR contains excellent late-Renaissance stalls. On the high-altar, the Virgin banishing the demons of the plague, a group in marble by *Giusto le Court*; to the left, a large candelabrum in bronze by *Andrea d' Alessandro Bresciano* (1570), of admirable workmanship. On the ceiling behind the altar are eight Medallions with portraits of the Evangelists and fathers of the church by *Titian*; the large pictures by *Salviati*. — OUTER SACRISTY: Pietà, a relief by *Tullio Lombardi*(?); kneeling statue of Doge Agostino Barbarigo (1486-1501), from his tomb. — LARGE SACRISTY: end-wall, to the right, SS. Rochus, Jerome, and Sebastian by *Girolamo da Treviso*; on the window-wall, *Marco Basaiti*, St. Sebastian, *Tintoretto*, *Marriage at Cana (1561). Next the altar, *Cristof. Caselli*, Madonna enthroned with saints (1495). Over the altar, *Titian*, *St. Mark and four other saints (painted in 1512 for the church of Santo Spirito; still reminiscent of Giorgione and Palma), distinguished by its fine colouring and the noble heads of the saints. *Ceiling-paintings: Cain and Abel, Abraham and Isaac, David and Goliath, by *Titian*, painted about 1543 for Santo Spirito under the influence of Correggio.

Between this church and the *Dogana di Mare* (p. 377) is the convent, built by Longhena in 1670-72, now the *Spécola* (observa-

tory) and **Seminario Patriarcale** (Pl. G, 6). The latter contains a few sculptures and a small collection of pictures (adm., see p. 348).

The **Sculpture Collection** occupies the groundfloor (on the N. side of the court). On the entrance-wall of the Oratory is the tomb of Iac. Sansovino, formerly in San Geminiano (p. 354), surmounted by a terracotta bust of the painter by *Al. Vittoria*. The oratory contains also an elegant tabernacle by *Tullio Lombardi* (a youthful work). On the altar of the adjoining Sacristy are high-reliefs of St. Catharine (l.) and St. Cecilia (r.), by *Ant. Lombardi*.

The **Picture Collection** (formerly known as the Galleria Manfredini) is on the first floor. Opposite the entrance, *Giorgione*, Apollo and Daphne (retouched); to the left, *Beccafumi* (ascribed to Baldassare Peruzzi), Penelope; to the right, below, *Albertinelli* (ascribed to Fra Bartolomeo), Madonna; opposite the windows, Holy Family with an angel, a copy, with variations, by *Marco d'Oggiono* of Leon. da Vinci's Madonna of the Grotto, in the Louvre; below, *Filippino Lippi*, Christ and Mary Magdalen (on the left), and the Samaritan Woman (on the right). — The Refectory contains a fresco of Christ at Emmaus, by *Tiepolo*.

We may now return across the Grand Canal (traghetto, comp. p. 343) or proceed to the S.W. to the church of *Santo Spirito* (Pl. F, 7), which contains a fine painting of Christ between SS. Erasmus and Secundus, by Giov. Buonconsiglio (1534; over the first altar on the right). — A little to the N.W. is the Fondamenta delle Zattere, with the church of the *Gesuali* (see p. 407).

Opposite the Piazzetta to the S., and S.E. of the Dogana di Mare (about $\frac{1}{4}$ M. from both these points), is the small island of *San Giorgio Maggiore* (traghetto, see p. 343; steamboat No. 5, p. 344), with —

* **San Giorgio Maggiore** (Pl. H, 7), a domed cruciform church with apses terminating the transepts, begun by *Palladio* in 1565. The choir (1584-89) and the façade (1602-10), with only one order of columns (comp. p. 350), were added by *Ant. Palliari*.

Interior (when closed, ring on the right). Over the door, a portrait of Pope Pius VII., who was elected by a conclave of cardinals held here in 1800. Over the 2nd altar to the right, Crucifix in wood, by *Michelelozzo* (?); 3rd, Martyrdom of SS. Cosmas and Damianus; 4th (in the transept), Coronation of the Virgin, the two last by *Tintoretto*. — **CHOIR**. In front, two brass candelabra, by *Niccoletto Roccatagliata* (1598); (r.) *Last Supper, (l.) Gathering the Manna, both by *Tintoretto*; on the high-altar, a group in bronze by *Girolamo Campagna*, representing the Saviour on a gilded globe borne by the four Evangelists, beside them, two angels. The reliefs on the sumptuous baroque *Choir Stalls represent scenes from the life of St. Benedict, by *Gasp. Gatti*; the lectern was executed by a Flemish artist, *Albert de Brule* (1598). — At the altar to the left of the choir, Resurrection, by *Tintoretto*, with the family of the *Morosini*. — **LEFT TRANSEPT**: St. Stephen, also by *Tintoretto*. — **SMALL SACRISTY**: over the altar, *Pietro Lombardi*, St. Mark; *Ant. Rizzo* (?), St. George. — **CAPPELLA DEI MORTI**: *Tintoretto*, *Entombment.

An easy wooden staircase leads from the choir to the summit of the **CAMPANILE** (195 ft.), the **VIEW from which is the finest in Venice, excelling even that from the Campanile of St. Mark (comp. p. 359).

The **BENEDICTINE MONASTERY** (no admission), now partly a barrack, founded in 982 and rebuilt by *Palladio*, has a fine refectory

(1559) and cloister (1579), the upper part of which is from another hand. The fine staircase is by Bald. Longhena (1644).

The adjoining island of **Giudecca** (Pl. C-H, 7, 8), separated from San Giorgio Maggiore by the narrow *Canale della Grazia* and from the main part of the city by the *Giudecca Canal*, which is 1 M. long and nearly $\frac{1}{4}$ M. wide at its widest part, lies opposite the *Fondamenta delle Zattere* (p. 407; steamboat No. 6, p. 344). Under the name of *Spinalunga* this island was at one time the Jewish quarter; it was afterwards occupied by the villas and gardens of the nobili, and is now a growing industrial quarter. In the E. half of the island, near the steamboat station of Santa Croce (No. 5, p. 344), stands the formerly Franciscan church of the —

***Redentóre** (Pl. F, 8), begun in 1577 by *Palladio* after the great plague of 1576 but not finished until 1592. This much vaunted edifice is perhaps the most complete of Palladio's churches, with a handsome flight of steps on the strictly classicist façade and two slender round towers beyond the dome above the crossing. The aisleless interior is especially charming.

RIGHT: 3rd Chapel, Scourging, *Tintoretto*. ON THE LEFT: 1st Chap., Ascension, *Tintoretto*. In front of the high-altar, Bearing of the Cross, at the back, Descent from the Cross, reliefs in marble by *Gius. Mazza*; above, *Christ on the Cross, with SS. Mark and Francis, fine bronze figures by *Campagna*. — THE SACRISTY contains Madonnas by *Alvise Vivarini*, *Bissolo*, and others, erroneously attributed to *Giov. Bellini* (covered; fee 30 c.).

h. Excursions.

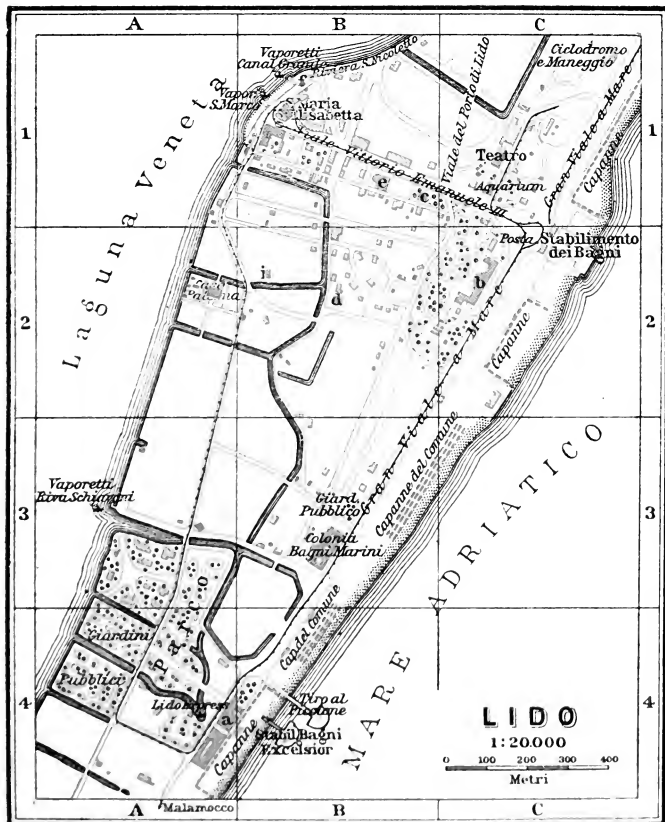
Most of the islands in the *Laguna Veneta* (p. 296) may be visited by steamer (comp. pp. 343, 344). Large parties will find a motor-launch (p. 345) more convenient for excursions of any length. In calm weather and when the light is favourable a trip in a gondola is very attractive, but for visits to distant islands only gondolas with numbers should be engaged (comp. p. 343). For a whole day's excursion provisions, including wine, should be taken. — For the stringent regulations in the vicinity of the forts (Lido, Terecello, etc.), comp. p. xv.

1. A visit to the **Lido**, with its numerous hotels (p. 341), villas, and pleasure-resorts, is the favourite excursion from Venice, but it is not recommended on Sundays. Since 1872 the Lido has been visited by the Venetians for sea-bathing and it now ranks with Viareggio (p. 145) and Rimini among the most fashionable bathing-resorts in Italy. The passage across is specially beautiful early in the morning or shortly before sunset. Steamboats (Nos. 1-4), see pp. 343, 344. A gondola takes $\frac{3}{4}$ hr. (two gondoliers desirable at all times and necessary in wind).

The two chief lines of steamers (Nos. 2 and 1) ply to the landing-place of *Santa Maria Elisabetta di Lido* (Pl. B, 1), beside the little church of that name, whence a tramway runs in summer by a circular course to the Excelsior Palace (Pl. a, A 4; p. 341). At other seasons the tramway runs only to the *Gran Viale a Mare* (10 c.; no gratuity). The *Viale Vittorio Emanuele Terzo*, a shady road flanked with villas,

leads across the island from the landing-place, past the unimportant *Aquarium* (Pl. C, 1; adm. 1 fr.) and the *Open-Air Theatre*, to the (8 min.) *Stabilimento dei Bagni* (Pl. C, 2), enlarged in 1908, on the Gran Viale a Mare, which skirts the sea.

This establishment, including shops, a view-terrace, and a café-restaurant (L. 3, D. 4 fr., incl. wine 50 c. more), is the rallying-point of visitors in summer (height of the season July and Aug.; temperature of the water 68-80° Fahr.). In spring and autumn the bathing-establishment proper is visited almost exclusively by foreigners, most of whom come from Venice. Bath (ladies to the left, gentlemen to the right) 1 fr. 20 c., less to subscribers and to those who take tickets at the Venice office of steamboat-line No. 2 (p. 344); private plunge-bath (salt or fresh water) 2 fr.; for taking care of valuables 10 c.; fee to attendant 10 c. In summer



the beach is occupied by long rows of bathing-boxes (*capanne*), belonging to the Società dei Bagni di Lido and to the municipality. The latter (*Capanne del Comune*) are the cheaper.

The Gran Viale a Mare leads to the S.W. from the bathing-establishment, past the *Colonia Bagni Marini* (Pl. B, 3), or marine hospital, the dismantled *Foro Quattro Fontane*, and the (1 M.) *Excelsior Palace*, with a bathing-establishment (bath 2 fr.) and a large terrace on the sea for pigeon-shooting (*Tiro al Piccione*), to (3½ M.) *Malamocco* (see below). Malamocco may be reached direct from Santa Maria Elisabetta in 1½ hr. by a road on the W. side of the island.

2. The little island of **San Lázaro**, 1¾ M. to the S.E. of the Riva degli Schiavoni (p. 367) and ½ M. to the S.W. of Santa Maria Elisabetta, is visited in summer by steamboat No. 3 (p. 344), which passes the islet of *San Sèrvolo* or *San Servilio*, with the lunatic asylum for men (*manicómio*); or a gondola may be taken from the Molo or from the Lido (advisable in the latter case only when the tide is coming in). The island, which owes its name to a former lazar-house or lepers' hospital, has since 1716 belonged to the Armenian Mechitarist order, which was founded at Constantinople in 1701 by the monk Peter Bedrossian (1676-1745), surnamed 'Mechitar' or 'the Comforter'. The convent, in which Lord Byron studied Armenian in 1816, the church (rebuilt in 1883 after a fire), with its conspicuous tower, and the Armenian church-services offer many points of interest. The library contains about 2000 old Armenian MSS. and 30,000 printed vols., including Armenian translations of the principal works in other languages. Visitors are conducted by a monk (gratuity to the gate-porter only).

3. A trip to CHIOGGIA (18½ M.) affords an attractive survey of the S. and larger half of the lagoon. The lagoon steamer (No. 2; p. 344) traverses either the *Canale della Grazia* (p. 410) or the *Canal Orfàno*, to the S.E. of San Giorgio Maggiore, between the islets of *San Sèrvolo* (see above) and *La Grazia* (with a consumption-hospital). The latter channel is the alleged scene of the repulse of King Pepin in 809 (p. 297). — Leaving the *Sacca Sèssola* at some distance to the right the steamer passes the old convent-islands of *San Clemente* (right; with a lunatic asylum for women) and *Santo Spirito* (left; with a powder-magazine) and coasts the barren islet of *Poveglia*, the ancient *Popilia* (p. 296).

5 M. *Malamocco*, a town of 3000 inhab., with a dilapidated palace of the Podestà and extensive market-gardens (vegetables, melons, etc.), is situated near the site of the island of *Malamocco*, which bore the ancient capital of the confederates (p. 296) but was engulfed by the sea towards the beginning of the 12th century. — We skirt the coast, passing a large new fort, to (7½ M.) *Alberoni*,

near the *Porto di Malamocco* (p. 353), the channel (three light-houses) between the Litorale di Lido and the Litorale di Pellestrina, which is defended by two forts and is protected from the sea by a mole (diga), about $1\frac{1}{4}$ M. in length.

10 M. *San Pietro in Volta* and *Portosecco* are poor fishing-villages near the ancient *Albiola*, at the N. end of the very narrow *Litorale di Pellestrina* ($7\frac{1}{2}$ M. in length), which is defended by three new forts. — $13\frac{1}{2}$ M. *Pellestrina* (Stabilimento Maddalena), a decayed town (4100 inhab.), has good sea-baths, boat-building, market-gardens, and lace-making (comp. p. 346). The Museo Jesurum, near the quay, contains a collection of lace. — We then skirt the *Murazzi* (p. 296), strong bulwarks of masonry (Istrian marble) constructed in 1716-51, 40-50 ft. thick and descending towards the sea in four terraces. To the left, through the *Porto di Chioggia* (two forts), the channel between the Litorale di Pellestrina and the Lido di Sottomarina (see below), we obtain a view of the sea, enlivened with the coloured sails of the numerous small craft of Chioggia.

$18\frac{1}{2}$ M. **Chioggia** (*Alb. Luna*, near the quay, *Alb. Gobbo*, Corso Vittorio Emanuele, both mediocre, bargain advisable), the ancient *Clugia Major* (p. 296), situated near the S. end of the lagoon, was conquered at an early date by Venice and at the battle of Chioggia in 1379 was destroyed by the Genoese. It is now the chief fishing-port of Italy and the seat of a bishop, with 21,400 inhab., who speak a dialect of their own. This ancient and picturesque town is the delight of artists.

Quitting the quay we turn to the left at a column with the lion of St. Mark (p. 297), cross the lofty stone bridge over the Vena (see below), and proceed straight on over the *Canale di San Domenico*, the harbour, to the church of *San Domenico*, which contains Vitt. Carpaccio's last work (St. Paul; 1520). — Retracing our steps we follow the Fondamenta San Domenico, to the S. of the harbour, turn to the right at the ferry to Sottomarina (see below), and cross the picturesque canal of *La Vena* to the Corso Vittorio Emanuele, the main street. The *Cathedral* (rebuilt in the 17th cent.), the *Campanile* (195 ft.), and the little Gothic church of *San Martino* (1392), three brick buildings near the S. end of the street, form a picturesque group. Behind, on the canal beside the *Giardino Pubblico*, is a picturesque *Stone Parapet* of the 17th cent., with the Madonna della Marina, a highly revered statue. — A stone bridge of the 15th cent. crosses the canal to the station of the railway to *Rovigo* (p. 458).

A steam-ferry (5 c.) plies every 5 min. from the harbour to the small village of *Sottomarina* (Stabilimento Balneare Margherita), the ancient *Clugia Minor*, with sea-baths and market-gardens, situated on the *Lido di Sottomarina*, which is protected from the sea by 'murazzi' and low sand-ducca.

4. Steamers (No. 7; p. 344) ply from the Fondamente Nuove (Pl. H, 3) to SAN MICHELE and MURANO. The island of **San Michele**, $\frac{1}{4}$ M. to the N.E. of Venice, was formerly the site of a Camaldulensian convent, the garden of which, together with the neighbouring islet of *San Cristoforo della Paec*, has served as a cemetery (*Cimitero*) since 1813. The entrance to the cemetery is to the right in the cloisters; on Nov. 1st and 2nd a bridge-of-boats connects it with the Fondamente Nuove.

To the left of the cloisters stands the church of *San Michele*, built by Moro Coducci in 1469-78, a basilica with a cassetted ceiling, next to San Giobbe (p. 385) and San Zaccaria (p. 389) the oldest Renaissance church in Venice. To the left of the vestibule is the tasteful little Cappella Emiliana, erected by Gugl. Bergamasco in 1527-43, with three *Reliefs in the style of Andrea Sansovino (by Giov. Ant. Aprile?), and in the vestibule Fra Paolo Sarpi's tomb (see Robertson's 'Fra Paolo Sarpi'). *G. P. R. James* (d. 1860), the novelist, *Eugene Schuyler* (d. 1890), and *Rawdon Brown* are buried in the Protestant Cemetery.

Murano, a quiet town with 5000 inhab., lies $\frac{3}{4}$ M. to the N.E. of Venice. Since 1292 it has been the exclusive seat of the Venetian glass industry, which was introduced from Grado (p. 430) in the early middle ages, attained its zenith in the 15th and 16th cent., but declined after the 17th cent. owing to the preference of customers for the harder clear glass of foreign makers. At the height of its prosperity Murano had an independent government and minted its own coins (p. 400). Its splendid palaces have vanished, leaving scarcely a trace, and its gardens, once the favourite resort of Venetian artists and scholars, are replaced by vineyards. The glass-works (p. 346) are, of course, closed on Sundays and holidays.

From the steamboat station of Colonna, on the S.W. side of the island, we follow the Fondamenta dei Vetrai straight on to (6 min.) SAN PIETRO MARTIRE, a simple and spacious basilica of 1509.

INTERIOR. To the right, *Giovanni Bellini*, Madonna enthroned with SS. Augustine and Mark, the kneeling Doge Ag. Barbarigo, and angelic musicians (1488; injured); to the left, near the sacristy door, *Marco Bassaiti* (?), Assumption of the Virgin, in a beautiful landscape. — In the sacristy are stalls by *Paolo Morando* (a pupil of Brustoloni), with Biblical scenes and half-lengths of Roman emperors and heroes.

We now cross the main canal by the Ponte Vivarini and follow either the Fondamenta Sebastiano Venier to the left to the former conventual church of *Santa Maria degli Angeli*, which has a high-altar-piece by Pordenone (Assumption, showing Titian's influence), or the Fondamenta Cavour to the right, with the canal on our left, passing the Museo steamboat station, to the —

MUSEO CIVICO VETRARIO, in the Municipio, an interesting exhibition of the products of the glass-industry (open 8-6, Oct.-March 9-4; adm. 50 c., Sun. free).

Thence we go on to the church of **SANTI MARIA E DONATO**, a building of very ancient origin, said to have been completed about 970, but largely rebuilt since 1100 and thoroughly restored in 1858-73, with a fine choir.

The **INTERIOR** is in the form of a basilica with nave and aisles, with transepts resting on piers. The open roof is borne by columns of Greek marble. The mosaic pavement, which resembles that of St. Mark's, bears the date 1140. In the left aisle, over the door, Madonna with saints and angels, by *Lazzaro Bastiani* (1484); to the left, coloured relief in wood of St. Donatus (1310), with the kneeling donors; in the more elevated chapel adjoining is a Roman tombstone of the family *Acilia*, formerly used as a font. In the apse, a Byzantine mosaic of the interceding Madonna (12th cent.); below it, frescoes of the 15th century.

5. An excursion to **BURANO** and **TORCELLO**, situated on two islands about 5 M. to the N.W. of Venice, is interesting to students of art. Preferable to the regular lagoon-steamer (No. 4; p. 344) is the excursion-steamer (No. 3, p. 344). The latter sails round the island *Sant' Elena* (p. 368) and passes those of *Certosa* (right) and *San Pietro* (left; p. 396). It proceeds, leaving *San Michele* and *Murano* at some distance, to the N.E. past *Mazzorbo*, the ancient *Maiurbium*, the malarious cemetery-islet of Burano, with which it is connected by a wooden bridge. In 1 $\frac{1}{4}$ hr. we reach —

Burano (*Alb. Roma*, on the Rio di Mezzo, clean), a picturesque fishing-town with 5100 inhabitants. About 5 min. from the quay, by the Rio di Mezzo, is the Piazza Umberto Primo, No. 4a in which (on the left) is the interesting *Royal School of Lace-making* (p. 346), which employs about 400 girls. Venetian lace, famed far and wide in the 15-17th cent., was afterwards superseded by Flemish and French lace, but the foundation of this school in 1872 has given it a new vogue. Besides the ordinary pillow-lace with regular, almost geometrical patterns, the more costly point-lace or Burano lace is made here. — Opposite is the church of *San Martino*, with a lofty leaning campanile and paintings by Girol. da Santa Croce (St. Mark and four other saints; 1501) and G. B. Tiepolo (Crucifixion; injured). In the sacristy is shown some 16th cent. point-lace.

To the S. of Burano, near the N. extremity of the Litorale Sant' Erasmo (p. 416), is the islet of *San Francesco del Deserto*, shaded by lofty cypresses but exposed to malaria. An ancient tradition identifies this island as the residence of St. Francis of Assisi after his return from the East in 1220. The Franciscan monastery, founded here in 1228, has a pretty loggia in the second cloisters.

After an hour's halt the excursion-steamer goes on to **Torcello**, a solitary island to the N. of Burano, with extensive vineyards. The quay is on the N. side of the island, beside two churches and a campanile, the only relics of the ancient town of *Altinum* (p. 296).

The former **CATHEDRAL OF SANTA MARIA ASSUNTA**, a columnar basilica in the early-Christian style, was founded in the 7th cent. and rebuilt in 864; the present nave dates from 1008.

INTERIOR. The old mosaic pavement dates from 1140. On the W. wall are six rows of freely restored Byzantine mosaics of the 12th cent., representing a Crucifixion group (at the top), Christ in Hades, the Last Judgment, the Throne of Reconciliation, Heaven, and Hell. On the choir-screen are marble reliefs of animals (below) and Gothic paintings (above) of the Madonna and the Apostles (ca. 1400), with a wooden crucifix above. A special point of interest is the ancient arrangement of the seats of the priests in the semicircular tribuna (restored in 1890), rising in tiers and commanded by the lofty episcopal throne in the centre. Above, the Annunciation (on the arch) and the Madonna and the Apostles in Byzantine mosaic (12th cent.). Similar mosaics of Christ and the Apostles, with four angels standing upon spheres, in the right apse. — Below the choir is an ancient crypt.

The ruins of an octagonal *Baptistery* of 1008 adjoin the cathedral. — The top of the Romanesque *Campanile* (180 ft.) commands an admirable view of the islands, the lagoons, and the sea.

SANTA FOSCA, built on a Byzantine model and dating in its present form from the 12th cent., is externally octagonal (interior intended for a dome, but at present covered with a flat roof) and is of interest for architects. On five sides it is enclosed by an arcade supported by sixteen columns and four corner-pillars. The restoration of the church was begun in 1911.

In the neighbourhood are the ancient Judgment Seat of the tribunes of Torcello (popularly known as Attila's throne) and two small museums of antiquities.

After barely an hour's halt the excursion-steamer begins the return-voyage, skirting the *Litorale Sant' Erasmo*, once famous for its pine-forests, and passing through the *Porto dei Tre Porti*, the most N. entrance to the lagoons. It then passes the *Porto di Lido* (p. 353), the chief entrance, protected since 1894 by a mole nearly 2 M. in length. Since the days of Doge Pietro Orseolo II. (991-1008) this was the scene of the Blessing of the Sea and of the symbolical marriage of the doge with the Adriatic, which took place annually on Ascension Day (comp. p. 395). We pass through the narrow channel between the strongly fortified N. end of the Lido and the island of *Le Vignole* (market-gardens), with the picturesque Renaissance *Forte Sant' Andrea*, begun in 1544 by Sanmicheli (p. 300) of Istrian marble but not completed until 1571. At the Certosa (p. 415) we come once more in sight of San Michele and Murano.

53. From Venice to Belluno viâ Treviso.

72 M. RAILWAY in $3\frac{1}{2}$ - $4\frac{1}{4}$ hrs. (express-fares 14 fr. 85, 10 fr. 40, 6 fr. 75 c., ordinary fares 13 fr. 50, 9 fr. 45, 6 fr. 10 c.). Carriages are changed at Treviso. The line is being continued to Tai di Cadore (p. 418).

From Venice to ($18\frac{1}{2}$ M.) *Treviso*, see pp. 418, 419. — Our line runs thence to the N.W. viâ (25 M.) *Postioma* to (31 M.) *Montebelluna* (495 ft.; Alb. alla Stazione), a town with 4300 inhab., on the skirts of the Alps. Hence to *Padua*, see pp. 330, 329.

36 M. **Cornuda** (530 ft.; *Alb. alla Posta*, good) has 2300 inhabitants. Splendid view from the *Madonna della Rocca*, $\frac{3}{4}$ hr. to the N. on the Feltre road.

Near the village of *Masèr*, 40 min. to the S.E. of Cornuda by the Bassano road (p. 27), lies the ***Villa Giacomelli** (open April-Oct. only), often called *Vila Masèr*, erected by *Palladio* (1565-80) and celebrated for its *Frescoes by *Paolo Veronese*. These, executed in 1566-68 for the Venetian patrician Marcantonio Barbaro and ranking among the master's best works, consist of mythological representations and scenes from social life, grandly conceived, while some of the illusive figures so common in the later period of art are introduced. Thus, by the entrance, a girl and a page, who through a half-opened door apparently watch the persons entering. In the dining-room, upon its fantastically painted architecture, are seated Ceres with her train and Cupids. The ceiling of the great hall is decorated with the Council of the Gods and the Feast of the Gods on Mount Olympus. The chapel attached to the villa contains stucco-work by *Al. Vittoria*.

Beyond Cornuda the line skirts the right bank of the Piave, among the foothills of the Alps. — 46 M. *Quero-Vas*. We pass through the narrow valley of the *Sonna*, at the E. base of the *Monte Tomatico* (5240 ft.).

53 M. **Feltre** (850 ft.; **Hôt. Doriguzzi-Belvedere*, near the station, R. $2\frac{1}{2}$ - $3\frac{1}{2}$, omn. $\frac{1}{2}$ fr.; *Alb. Tre Corone*), the *Feltria* of the Rhætians, an ancient town (5500 inhab.), the picturesque old part of which lies on a hill (1065 ft.). In the *Cathedral* is the high-Renaissance tomb of Matteo Bellati, by Tullio Lombardi (1528). The modern Venetian-Gothic *Palazzo Guarnieri*, in the Piazza, the ruinous old *Castle* (fine view; fee), and the Romanesque *Santuario Santi Vittore e Corona* (12th cent.) may be noted.

A road (electric tramway projected) leads from Feltre viâ *Fonzaso* to *Primolano* (p. 27) and *Primiero*; comp. *Baedeker's Eastern Alps*.

The railway runs to the N.E., through the broad and fertile valley of the Piave. — 70 M. *Sédico-Bribano* (Excelsior Villa Patt Hotel; *Alb. Agordino*).

72 M. **Belluno**. — RAILWAY STATION (*Restaurant*) at the W. end of the town. — HOTELS. *Gr.-Hôt. des Alpes*, at the station, 60 R. at 3-6, B. $1\frac{1}{2}$, L. $3\frac{1}{2}$, D. 5, P. from 8, omn. 1 fr.; **Hôt. - Pens. Cappello*, Via Carrara, at the Piazza Campitello, R. $2\frac{1}{2}$ -4, P. 7-9 fr.; *Alb. Leon d'Oro*. — POST OFFICE, Piazza Castello.

Belluno (1280 ft.; 6900 inhab.) the *Bellunum* of the Romans and the capital of a province, is situated on a hill at the confluence of the *Ardo* and the Piave. The town, which belonged to Venice after 1404, still presents all the features of a Venetian town.

The Contrada Loreto leads to the S.E. from the station to the spacious Piazza Campitello, the centre of the town, and thence through the *Porta Castello* or *Porta Dante* to the Piazza del Duomo. The early-Renaissance *Cathedral*, erected after 1517 from the designs of Tullio Lombardi, was restored after an earthquake in 1873. The façade is unfinished. In the right aisle are good altar-pieces by Iac. Bassano (Martyrdom of St. Lawrence) and Palma

Giovane (Pietà). The campanile (217 ft. high), built by Fil. Iuvara in 1732, commands a beautiful prospect. In the Piazza del Duomo stand also the *Palazzo dei Rettori* (now the Prefettura), a fine early-Renaissance building of 1496 by Giov. Candi (p. 369), and the *Museo Civico*, with a collection of paintings, bronzes, coins, etc.

From the Piazza del Mercato Vecchio, to the W. of the Piazza del Duomo, the Contrada San Pietro leads N.E. to the church of *San Pietro* (wood-carvings by Andrea Brustoloni in the left aisle), and the Contrada Mezzaterra N.W. to the *Porta Doiona* and the Piazza Vittorio Emanuele Secondo, adjoining the Piazza Campitello. An antique sarcophagus adorns the small piazza in front of the Gothic church of *Santo Stefano* (1480-86), a few yds. to the N.

Above Ponte nelle Alpi (see below), $4\frac{1}{2}$ M. to the N.E. of Belluno (motor-omnibus from the station in 20 min.), is the health-resort of *Venaduro* (1600 ft.; Stabilimento Climatico Idroterapico, 200 beds at $2\frac{1}{2}$ -8, B. $1\frac{1}{4}$, L. 3- $3\frac{1}{2}$, D. 4- $4\frac{1}{2}$, board 6-7 fr., open June-Sept. only).

The **Col Visentin* (5790 ft.; Rifugio Budden), 6 hrs. to the S. of Belluno, commands a splendid view of the Alps and the broad Venetian plain with the sea in the distance.

FROM BELLUNO TO CORTINA, $46\frac{1}{2}$ M., motor-diligence twice daily in $4\frac{1}{2}$ hrs. Railway to Pieve di Cadore under construction (opened in 1912 as far as Longarone). — The line skirts the right bank of the broad gravelly channel of the Piave. 5 M. *Ponte nelle Alpi* or *Capo di Ponte* (1300 ft.); a highroad diverges hence to Vittorio (comp. p. 421). Farther on the railway skirts the E. base of the *Monte Serva* (7000 ft.) and reaches ($11\frac{1}{2}$ M.) *Longarone* (1555 ft.; Posta, Roma, both good), the present terminus of the line. — Beyond Longarone the highroad traverses a ravine to ($22\frac{1}{2}$ M.) *Perarólo* (1745 ft.; Corona d'Oro), describes a wide curve in the valley of the *Boite* round the *Monte Zucco* (3930 ft.), and ascends to ($28\frac{1}{2}$ M.) *Tai di Cadore* (2725 ft.; *Hôt. Cadore), where it forks. The right branch leads to (30 M.) *Pieve di Cadore* (2885 ft.; Hôt. *Progresso*, R. from $2\frac{1}{2}$ fr., *Angelo*, both Italian), the capital (700 inhab.) of the Cadore district and the birthplace of Titian (p. 351), beautifully situated on a mountain-spur high above the Piave. — The left branch ascends the valley of the *Boite* to Cortina. $30\frac{1}{2}$ M. *Valle di Cadore* (2695 ft.), with a fine retrospect of the Cadore Alps; 33 M. *Venas* (2820 ft.), at the S. base of the *Monte Antelao* (10,710 ft.); 38 M. *Borca di Cadore* (2980 ft.; *Palace Hôtel des Dolomites*, of the first class; *Alb. Pelmo*; *Tre Corone*); $39\frac{1}{2}$ M. *San Vito di Cadore* (3315 ft.; Hôt. *Marcora*; *Alb. Antelao*). Thence we skirt the S.W. base of the *Sorapis* (10,595 ft.), pass the *Dogana* (3660 ft.; Italian custom-house), and reach (44 M.) *Acquabona*, the first Tyrolese village, with the Austrian custom-house. $46\frac{1}{2}$ M. *Cortina d'Ampezzo* (4000 ft.); comp. *Baedeker's Eastern Alps*.

From Belluno to *Agordo* by the valley of the *Cordevole* (electric railway projected), see *Baedeker's Eastern Alps*.

54. From Venice to Udine (*Pontebba*) viâ Treviso. Cividale.

$81\frac{1}{2}$ M. RAILWAY. Train de luxe (Vienna-Cannes Express, see p. 30) in $2\frac{1}{2}$ hrs. (fare 23 fr. 50 c.); express in 3 hrs. (17 fr. 40, 12 fr. 15, 7 fr. 90 c.); ordinary train in $3\frac{3}{4}$ - $4\frac{1}{2}$ hrs. (15 fr. 80, 11 fr. 5, 7 fr. 10 c.).

From Venice to (5 M.) *Mestre*, see p. 330. Our line diverges here to the N. from those to Padua and Trent. 12 M. *Mogliano*.

18½ M. **Treviso**. — The RAILWAY STATION (Pl. D, 4; *Restaurant*) lies to the S. of the town, ¼ M. from the hotels.

HOTELS. **Stella d'Oro* (Pl. a; D, 3), Via Vittorio Emanuele, with good trattoria, R. 2-2½ fr., omn. 30 c.; *Roma* (Pl. b; C, 3), same street; *Cerva* (Pl. c; D, 3), Vicolo Venti Settembre, with small garden, R. 1½ fr. — CAFÉ. *Caffè Roma*, Piazza dei Signori. — RESTAURANT. *Ristorante Italia*, Piazza dei Signori.

CABS. Per drive ¾ fr.; per ½ hr. 1, per hr. 1½ fr. (25 c. more at night). Trunk 25 c.

Treviso (33 ft.), with 16,900 inhab., the capital of a province and an episcopat see, lies on the rapid river *Sile*, at its confluence with the *Botteniga*, which is mentioned by Dante (*Paradiso*, ix. 43) under the name of *Cagnan*. Under the name of *Tarvisium* Treviso was a place of some importance in the Roman era, and from 1339 onwards it belonged to Venice. It was the birthplace of three distinguished Venetian painters: Lorenzo Lotto, Rocco Marconi, and Paris Bordone. Some of the narrow, winding streets are flanked with arcades. The city-walls, bordered by the *Sile* and several canals, were constructed by *Fra Giacondo* (p. 299) at the end of the 15th cent. and are still in good preservation.

Leaving the *Railway Station* (Pl. D, 4), we cross the *Sile* bridge and enter the VIA VITTORIO EMANUELE (Pl. C, D, 3), with the *Teatro Sociale*. Hence we pass to the N., through the Via Venti Settembre, to the picturesque PIAZZA DEI SIGNORI (Pl. D, 2), in which are the *Palazzo Provinciale* (Prefettura), restored by Camillo Boito, and the *Pal. dei Trecento* (1184), once the seat of the Great Council of the town, restored in 1900-1911 by Giulio Nivi.

In the building beside the fire-station (Pompieri) is the small PINACOTECA (Pl. D, 2), containing a few good pictures of the Venetian school (ring at the entrance). Director, Prof. Mosè Tonelli.

ROOM I. *20. *Lor. Lotto*, A Dominican (1526); 21. *Franc. Guardi*, San Giorgio Maggiore at Venice; 58. *Iac. Tintoretto*, Senator Bart. Cappello. — ROOM II. Modern works. — ROOM III. 48. *Giov. Bellini*, Madonna (studio-piece; retouched); 41. *P. Bordone*, Holy Family.

From the N.W. corner of the Piazza dei Signori the Via Calmaggiore leads to the CATHEDRAL OF SAN PIETRO (Pl. C, 2), begun on the site of a Romanesque building, but left unfinished. The Renaissance choir is by *Pietro, Tullio*, and *Ant. Lombardi* (1485-1506). The church has five domes, one behind another.

INTERIOR. By the 1st pillar to the left, Statue of St. Sebastian, by *Lor. Bregno* (1515). On the 2nd altar to the right, *Adoration of the Shepherds, by *Paris Bordone*; opposite, by the 2nd pillar, Visitation, in high-relief, by *Ant. Lombardi*(?). — The elegant Cappella del Sacramento, to the left of the choir, is by *Ant. Lombardi* (1501-3) and contains sculptures by the brothers *Lor.* and *Batt. Bregno*. — In the choir are four large frescoes by *Seitz* (1880-83); to the left is the tomb of Bishop Zanetti (d. 1486), by the *Lombardi*, to whom are due also the remains of the sarcophagus of SS. Teonistus, Tabra, and Tabrata on the high-altar, a fine work in the baroque style. — The Cappella Malchiostro, the large chapel to the right of the choir, contains an *Annunciation by *Titian* (about 1517), the Gothic tomb of Bp. Castellano (d. 1321), a coloured terra-

cotta bust of the founder, Broccardo Malchiostro (1519), and good frescoes by *Pordenone* and *Pomponio Amalteo* (1519-20): on the walls, Adoration of the Magi, Visitation, etc.; in the dome, God the Father with angels (showing the influence of Michael Angelo's Sistine frescoes). In the antechapel are several Byzantine reliefs; on the left wall, a Madonna by *Girol. da Treviso* (1187). — The sacristy contains a painting of a procession in the Piazza del Duomo (showing the original cathedral-façade), by *Francesco de' Dominicis*, a pupil of Paris Bordone.

From the W. angle of the Piazza del Duomo the Via Riccati leads to the Borgo Cavour, in which are the *Library*, which is rich in old MSS., and the *Museo Comunale* (Pl. B, 1, 2), with *Frescoes of the legend of St. Ursula, by Tommaso da Modena (p. 451), some sculptures, etc. (open on Sun., 12-3, for strangers also at other times; key at the Asilo Infantile; curator, Prof. Luigi Bailo).

The street ends at the *Porta Cavour* (1517), just before which we turn to the left, and follow the Via delle Mura di San Teonisto to the Dominican church of *SAN NICCOLÒ (Pl. B, 3), a large Gothic edifice of brick with round pillars and a curious vaulted timber roof (comp. Santo Stefano at Venice, p. 369; restored).

INTERIOR. The high-altar-piece is a Madonna enthroned, by *Fra Marco Pensaben* and *Savoldo*, in a rich Renaissance frame (1521; covered). To the left is the tasteful tomb of Senator Onigo (d. 1490), by the *Lombardi*, with a painted background by *Lor. Lotto* (an early work, showing the influence of Giov. Bellini and Albrecht Dürer). — In the side-chapel to the right of the choir, Statue of the Madonna, probably an early work of *Ant. Lombardi*; Christ and the Doubting Thomas, with six portraits of donors below, a youthful work of *Sebastiano del Piombo* or of *Lor. Lotto*. In this chapel and on several of the piers are ancient frescoes by *Tommaso da Modena* and others (1352).

To the E. of the Piazza dei Signori lies the Piazza San Leonardo (Pl. D, F, 2), whence we follow the Via Carlo Alberto to the right, immediately beyond the bridge over the Botteniga, to the church of *Santa Maria Maggiore* (Pl. F, 2), the transept of which is by Tullio Lombardi (1536). In the right aisle is the tomb of the Venetian condottiere Mercurio Bua, with sculptures by Bambaia (p. 158). The Via Sant'Agostino leads to the left from the Piazza San Leonardo to the church of *Sant'Agostino* (Pl. E, 2), decorated in the rococo style. — A little to the N., at the end of the Vicolo del Vento, is the church of *Santa Maria Maddalena* (Pl. E, 1), with paintings by Paolo Veronese.

The Via delle Mura, beginning at the handsome *Porta Mazzini* (1518; Pl. E, 1) and following the N. ramparts, commands a good Alpine view.

Railway from Treviso viâ *Castelfranco* to *Vicenza*, see p. 328; to *Belluno*, see R. 53. — A branch-line runs from Treviso viâ (15½ M.) *Oderzo*, the ancient *Opitergium*, to (21½ M.) *Motta di Livenza*.

Beyond (27½ M.) *Spresiano* (183 ft.) the train approaches the *Venetian Alps*, which it skirts as far as Sacile. The lofty Friulian Mts. continue in sight as far as Udine (p. 422). The *Piave* is crossed. — 31½ M. *Susegana*. The village (252 ft.), the church of which contains a good altar-piece by Pordenone, lies 1½ M. to the W.

It is commanded by the castle of *Collalto*, the church of which (San Salvatore) is adorned with 14th cent. mural paintings in the style of Giotto and with fine frescoes by Pordenone (ca. 1508-13).

35 $\frac{1}{2}$ M. **Conegliano** (203 ft.; *Alb. Leon. d'Oro*; *Alb. Concordia*, R. 1 $\frac{1}{2}$ -4 fr.; etc.), with 4600 inhab., birthplace of the celebrated painter *Cima da Conegliano* (1459-1518), is commanded by an extensive and conspicuous castle on an eminence. The *Cathedral* contains an *Altar-piece by Cima (Madonna enthroned, with saints; 1492). Several houses have painted façades. Conegliano is noted for its wine.

FROM CONEGLIANO TO VITTORIO, 8 $\frac{1}{2}$ M., railway in $\frac{1}{2}$ hr. (fares 1 fr. 65, 1 fr. 15, 75 c.). — *Vittorio* (Hôt. Vittorio, R. 1 $\frac{1}{2}$ -3, P. 6 $\frac{1}{2}$ -8 fr., good, *Stella d'Oro*, both near the station; Alb. Giraffa, in Serravalle), a town of 11,000 inhab., formed in 1879 by the union of *Ceneda* (410 ft.) and *Serravalle* (525 ft.), contains several handsome palaces. The cathedral of Serravalle has an *Altar-piece by Titian (Madonna with SS. Andrew and Peter; 1547). The beautiful gardens of the Marchese Costantini are situated in Ceneda. From Serravalle a winding road leads viâ *Sonega* (1415 ft.) to the **Bosco del Cansiglio*, a forest of beech and pine trees, 17,350 acres in extent, situated on a plateau. In the midst of it, 5 hrs. from Vittorio, stands the *Palazzo Reale* (3380 ft.), with the official quarters of the forest inspectors (good accommodation for summer-visitors).

A ROAD (diligence twice daily to Belluno in 5 hrs.) connects Vittorio with the valley of the Piave. This traverses a picturesque ravine, passing *San Floriano* (430 ft.), the *Lago Morto* (900 ft.) and two smaller lakes, to (7 M.) *Fadalto* (1385 ft.), then crosses the track of an ancient landslip (1600 ft.) and descends to the (8 M.) hamlet of *Santa Croce* (Osteria Marin), at the S. end of the *Lago di Santa Croce* (1250 ft.; 2 $\frac{1}{2}$ M. long). It then ascends the valley of the *Rai* and crosses the *Piave* by a lofty iron bridge to (20 $\frac{1}{2}$ M.) *Ponte nelle Alpi* (p. 418).

46 M. *Sacile* (80 ft.), a town (2000 inhab.) on the *Livenza*, surrounded by walls, with a handsome palace of the Podestà.

54 M. **Pordenone** (90 ft.; *Quattro Fontane*, R. 2-4 fr.), probably the *Portus Naonis* of the Romans, with 8400 inhab., was the birthplace of the painter *Giovanni Antonio Sacchi da Pordenone* (1483-1539). The cathedral contains a fresco by him of SS. Erasmus and Rochus (1525) and two altar-pieces, one a beautiful Madonna with saints and the family of the donor in a beautiful landscape (1515), the other the Apotheosis of St. Mark (1535; unfinished). Other works of his may be seen in the Pal. Comunale (*Group of saints, 1525) and at the neighbouring village of *Torre* (altar-piece). — In the neighbourhood are a school of aviation and the high-tension line of the Venetian electric works at the falls of the Cellina. — The train crosses the *Meduna*.

63 $\frac{1}{2}$ M. **Casarsa** (144 ft.; *Rail. Restaurant*), an insignificant village, with a church containing some fine frescoes by Pordenone (1525), is the junction for the branch to *Portogruaro* mentioned at p. 426, and also of a branch-line to (12 M.) *Spilimbergo* (in the cathedral choir-stalls by Marco Cozzi, 1477; fine organ-case by Pordenone, 1524). — Beyond Casarsa the train crosses the broad

stony channel of the *Tagliamento* by an iron bridge, $\frac{1}{2}$ M. in length. The next stat. (70 M.) *Codroipo*, the ancient *Quadrivium*, lies 30 ft. below the level of the bottom of the river.

To the right lie *Passariano* and *Campo Formio*, the latter known for the peace concluded between France and Austria in 1797, putting an end to the Republic of Venice.

84 $\frac{1}{2}$ M. Udine (*Railway Restaurant*, mediocre). — HOTELS. *Gran Albergo d'Italia* (Pl. a; B, 4), Piazza Venti Settembre 9, R. 2-4, omn. 1 fr.; *Alb. Nazionale*, Via Belloni 9; *Croce di Malta* (Pl. c; B, 4), Via Rialto 8, R. from 2 fr., clean; *Savoia*, Via Ermes di Colloredo (Pl. C, 5), with café-restaurant; *Torre di Londra*, Via Mercato Vecchio, R. 1 $\frac{1}{2}$ fr., plain. — *Caffè Dorta*, Piazza Vitt. Emanuele, good. — TRAMWAY from the station to the town.

Udine (360 ft.), the ancient *Utina*, situated on the *Roia Canal*, a branch of the *Torre* (p. 427), a quaint and prosperous town with 23,300 inhab. and active trade (flax, hemp, etc.) and manufactures (cotton, machinery), is the capital of a province and the see of an archbishop. From 1238 till 1752 it was the seat of the Patriarch of Aquileia (p. 427). It became Venetian in 1420. Many of the palaces of the Friulian noblesse have faded paintings on their façades.

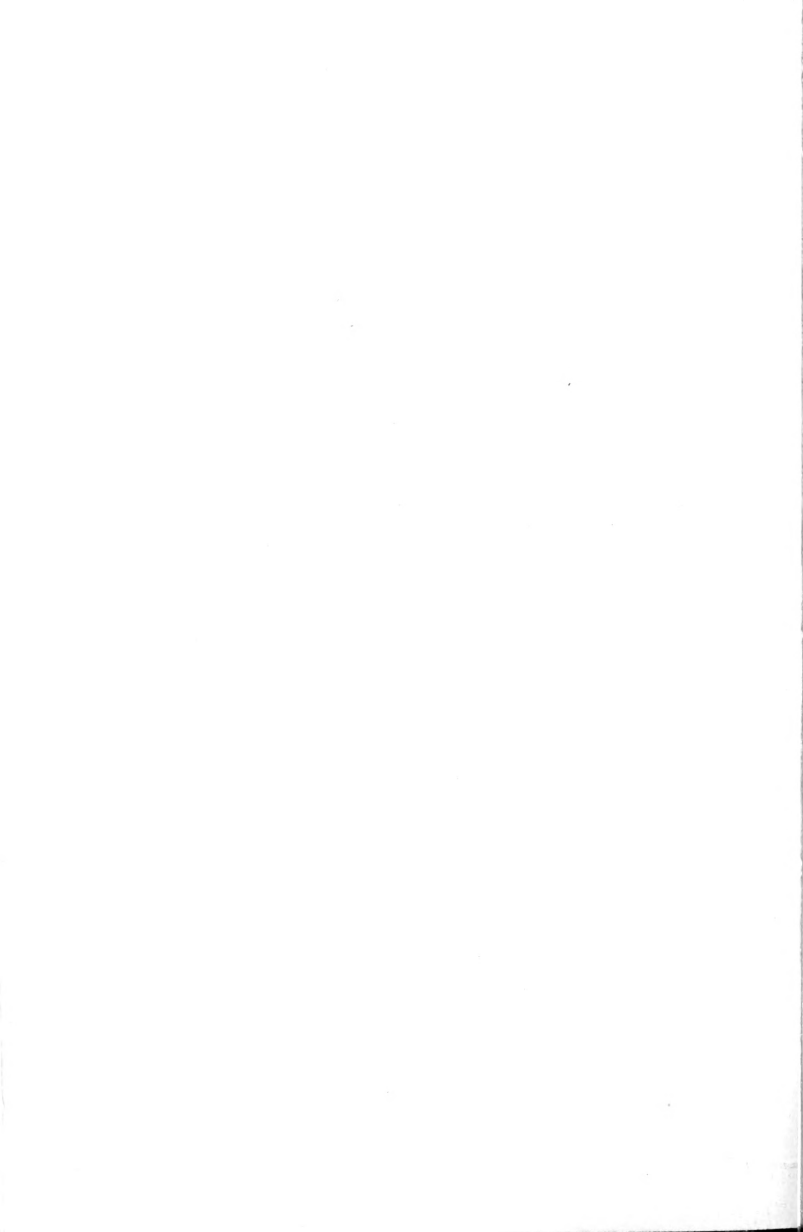
The CASTLE (Pl. B, C, 3), rebuilt by *Giov. Fontana* in 1517, rises on an eminence, which according to tradition was thrown up by Attila, in order that he might thence survey the conflagration of Aquileia (see p. 428). The tower (watchman 20-25 c.) commands a most extensive prospect. In the interior is the **Museo Comunale**, comprising antiquities and paintings. Adm. daily 10-12 and 2-4 (50 c.; tickets at the *Economato Municipale*; free on Sun. and holidays). Director, Prof. Giovanni del Puppo.

GROUND FLOOR. Sculptures (including a colossal bust of Dante) and remains of frescoes.

FIRST FLOOR. Entrance Hall (*Sala del Gran Consiglio e Parlamento Friulano*), adorned with coats-of-arms. Remains of frescoes by *G. B. Tiepolo* (p. 352; covered). At the end, *Palma Giovane*, St. Mark receiving from the Madonna a banner bearing the arms of Udine, with the city in the background. The adjoining rooms contain the *Museo Friulano del Risorgimento* (p. 176) and the *Raccolta Fantoni*. — We now return and enter the picture-gallery (*Pinacoteca*), to the left. Room I. *Girol. da Udine*, Coronation of the Virgin. R. II. *Pordenone*, Madonna (fresco); *G. B. Tiepolo*, Chapter of the Maltese Order. R. III. Modern paintings. R. IV. Relief by *Giovanni da Udine* (1487-1564), a pupil of Raphael whom he assisted in the decoration of the Loggie at the Vatican; sketches by *Palma Giovane* and *Tiepolo*. By the window, Terracotta statue of Christ, by Canova. — RR. V & VI. Modern paintings.

SECOND FLOOR. The *Museo Friulano* here (antiquities) comprises Roman antiquities from Aquileia, etc. (bronzes, *Amber articles, gems from *Colombara* near Aquileia), and a collection of coins, with a complete series of the coins of all the Patriarchs of Aquileia.

The PIAZZA VITTORIO EMANUELE (Pl. B, 3), the chief square of the town, lies at the S. base of the castle-hill and is embellished with a sitting figure of the *Goddess of Peace*, in commemoration of the peace of Campo Formio (see above). In front of the *Clock Tower* are colossal marble statues of Hercules and Cacus.



The **Palazzo del Municipio** (Pl. B, 3, 4), or *Pal. Civico*, was built in 1457 in the style of the Doges' palace at Venice and after the fire of 1876 was restored by *Scala*. The statue of the Madonna at the corner of the building is by *Bart. Buon the Elder* (1448; p. 350). The vestibule contains a fresco by *Pordenone* (1516; restored), representing the Virgin and Child, with angelic musicians. In the inner hall is the Invasion of Attila, a colossal painting by *Dom. Someda* (1889), etc.

A few paces to the S.W., in the Via della Posta, stands the Romanesque **Cathedral** (Pl. C, 4), which possesses a fine side-portal with marble sculptures and a hexagonal campanile. The interior (much modernized) contains an equestrian statue of *Count Antonini*, who fell in 1617 before Gradisca as general of the Udine militia (over the main entrance), and an early work by *Pellegrino da San Daniele* (1501; left aisle). — Behind the cathedral is the small *Chiesa alla Purità* (Pl. C, 4), adorned with remarkable frescoes by *Giov. Batt. Tiepolo* and his son *Giov. Domenico*.

The narrow Via Lovaria leads from the cathedral to the N.E. to the small *Giardino Pubblico*, with its fine cypresses. — Adjacent, at No. 5 in the Piazza del Patriarcato, rises the **Archiepiscopal Palace** (*Palazzo dell' Arcivescovado*; Pl. C, 3).

INTERIOR. The Staircase is adorned with a Fall of the Angels by *G. B. Tiepolo*, while the Throne Room contains the portraits of all the patriarchs of Aquileia and of the bishops and archbishops of Udine. Other *Frescoes by *Tiepolo* adorn the Sala Rossa (Judgment of Solomon on the fine baroque ceiling, etc.) and the Gallery (history of Jacob, with Abraham's Sacrifice on the ceiling). The State Bed Chamber contains five frescoes (freely retouched) of New Testament scenes and grotesques by *Giovanni da Udine*.

From the Piazza Vitt. Emanuele we may proceed to the N.W. across the *Mercato Vecchio* (Pl. B, 3), or direct through the Vicolo Sotto Monte, to the *Palazzo Bartolini*, which contains the *Municipal Library*. Like the cathedral library, this collection includes valuable MSS. and is rich in works upon Friuli.

A STEAM TRAMWAY (18 M., in 2 hrs.; fares 2 fr. 10, 1 fr. 35 c.) unites Udine with the small town of **San Daniele del Friuli** (825 ft.; *Inn*), which is prettily situated in a smiling hill-district. In the Cathedral is an altar-piece of the Trinity, by *Pordenone* (1534). The Gothic church of Sant' Antonio contains an extensive cycle of frescoes by *Pellegrino da San Daniele* (1497-1522). Fine view from the Piazza del Castello.

From Udine to *Villach* (Salzburg, Vienna), by the Pontebba Railway, see R. 7; to *Trieste* viâ Cormons and Gorizia, see *Baedeker's Austria-Hungary*.

A BRANCH RAILWAY (10 M. in ca. $\frac{1}{2}$ hr.; 1 fr. 65, 1 fr. 20, 85 c.) unites Udine with —

Cividale del Friuli (440 ft.; *Alb. al Friuli*, plain; post-office in the Piazza del Duomo), the Roman *Forum Julii* and the ancient capital of Friuli, now a quiet town with 4100 inhab., picturesquely situated on the *Natisone*, among the foothills of the

Julian Alps. Cividale is the birthplace of *Adelaide Ristori* (1821-1906), the famous actress, and of *Paulus Diaconus* (*Paul Warnefrid*), who wrote his 'Historia Langobardorum' in the monastery of Monte Cassino in the time of Charlemagne.

The Viale Principessa Elena leads from the station to the *Castello Craigher*, the ancient frontier-fortress of the Ostrogoths(?) and the seat of the Lombard dukes, which was restored and enlarged in 1906 by Baron von Craigher. The main tower adjoins the oldest town-wall. The windows on the N. side date from a structure in the Byzantine style and the beautiful S. façade is essentially mediæval.

Following the Via Giacinto Gallina to the right and then the Via Giulio Cesare to the left, we reach the (8 min.) PIAZZA DEL DUOMO, in which rise the Cathedral, the Gothic *Municipio*, the *Palazzo del Provveditore* (built in 1552 on the site of the Patriarch's palace), and the Museum.

The **Cathedral** (*Santa Maria Assunta*), like the baptistery and the patriarch's palace, was founded by Callixtus (p. 428). Rebuilt in the Gothic style after 1458 it collapsed in 1502 and, with the exception of the lower part of the façade, was re-erected in the early-Renaissance style by *Pietro* and *Tullio Lombardi*. The somewhat clumsy campanile dates from 1631.

INTERIOR. On the entrance-wall are the tomb of the Patriarch Nicc. Donato (d. 1497) and the equestrian statue of Marcantonio Manzano, who fell in battle against Croatian pirates at Gradisca in 1617. — To the right are the remains of an octagonal **Baptistery*, adorned with Longobardic reliefs, transferred hither from the Piazza del Duomo in 1448. — On the high-altar is a Romanesque silver-gilt 'pala' or altar-frontal, with the kneeling figure of Patriarch Pellegrinus III. (1193-1204), the donor. Behind it the ancient marble patriarchal throne. — The reliquary of the sainted Patriarch Paulinus (d. 804) is preserved in the crypt. — The **Treasury* contains the mitre of Patriarch Raimondo della Torre (p. 425), two fine evangelium-covers, a silver-reliquary bust of St. Donatus, patron-saint of Cividale, by *Donadino* (1374), etc.

The ***Reale Museo Archeologico**, opposite the cathedral (No. 1), contains the municipal collection of antiquities, the former cathedral-archives, including many works of art, and the former chapter library. Visitors apply to the keeper (ring). No catalogue. Director, Prof. Ruggero della Torre.

GROUND FLOOR. Room I. Roman mosaics and inscriptions. — R. II. The marble pavement of the baptistery, discovered in 1906. — R. III. Sarcophagus of Duke Gisulf(?); Longobardic and other architectural fragments.

FIRST FLOOR. Beyond Room I (library) we enter Room II, in which are antiquities of the period of the Veneti and Celts, and Roman, **Longobardic*, and later antiquities (weapons, ornaments, coins, etc.). — R. III. By the left end-wall, gold and enamelled reliquary from Limoges, said to have been presented by Emp. Charles IV. (from Santa Maria in Valle); small Gothic portable altar with niello-work (14th cent.); Gothic reliquary-bust and monstrance. Behind are two psalters, formerly in the possession of St. Elisabeth of Thuringia (d. 1231), niece of Patriarch Berthold of Andechs; psalter of Bp. Egbert of Trèves (977-993), with German and Greek miniatures; prayer-book of St. Elisabeth. The central show-case

contains a Byzantine ivory casket with charming reliefs after the antique; ivory pax of Duke Ursus of Ceneda (ca. 760); and an early-Christian evangelium (5-6th cent.).

The narrow *Stretta Tommasino dei Cerchiarì* leads from the N. side of the cathedral to the Ursuline (formerly Benedictine) nunnery of *Santa Maria in Valle*, probably founded by Berengarius I., which contains (No. 26) the so-called ***Tempietto**, a chapel built of Roman and early-Christian materials, probably in the 10th century.

In the INTERIOR is a Romanesque sarcophagus, erroneously shown as the tomb of the legendary Lombard queen Peltrudis. In the apse are admirable Romanesque stucco reliefs of the 12th cent., showing a frieze of vines below and the slender figures of two nuns and four queens above (perhaps representing the four kingdoms of Germany, Slavonia, Hungary, and Italy that met in Friuli?). These, like the similar reliefs in Sant' Ambrogio (p. 183) and San Pietro near Civate (p. 202), seem to be the work of German Benedictines. The fresco-remains in this church date from the same period, the stalls from the 14th century.

On the picturesque right bank of the Natisone, respectively above and below the *Ponte del Diavolo* (1442), are the churches of *San Biagio*, with ancient frescoes and a silver statue of St. Blasius (1462), and *San Francesco*, founded, along with a convent, by Raimondo della Torre (1285).

The church of *San Martino* in the suburb of Zorutti, on the left bank, near the bridge, contains the altar of Duke Pemmo, founded by his son, the Lombard king Ratchis (744-749) and adorned with barbaric reliefs (Christ, without a beard and with long hair in the German fashion, in a mandorla supported by angels; at the sides, the Visitation and the Adoration of the Magi). — A few paces farther on is *Santa Maria dei Battuti* (now the hospital-church), dating from 1522, containing Pellegrino da San Daniele's most beautiful altar-piece (Madonna and saints; 1528). The wings are by Daniele's assistant, Sebastiano Florigerio; the frame is modern. The large silver processional cross, of the same date, is the last work of the goldsmiths of Cividale.

Madonna del Monte (2010 ft.), $4\frac{1}{2}$ M. from the town, the most famous pilgrim-resort in Friuli, attracting pilgrims even from Carinthia and Carniola, commands a fine view.

55. From Venice to Trieste viâ Cervignano. Aquileia and Grado.

100 M. ITALIAN STATE RAILWAY to Cervignano; AUSTRIAN STATE RAILWAY thence to *Monfalcone*; and AUSTRIAN SOUTHERN RAILWAY thence to *Trieste*. EXPRESS in 4- $3\frac{3}{4}$ hrs. (fares 19 fr. 85, 13 fr. 95, 9 fr. 5 c.); ordinary train in 4 $\frac{3}{4}$ hrs. (16 fr. 75, 11 fr. 95, 7 fr. 80 c.). Return-ticket, valid for 5 days, 30 fr. 40, 21 fr. 30, 13 fr. 65 c.

The STEAMBOAT JOURNEY (4-5 hrs.) is preferable in summer in good weather. The course lies through the Porto di Lido (p. 353), then at some little distance from the flat coast of Friuli, dominated by the distant chains of the Friulian and Julian Alps, and finally across the Gulf of Trieste, with fine views of Grado, the Karst, the Istrian coast (light-

house of Salvore), and the Monte Maggiore (4580 ft.), near Abbazia. — Steamers of the *Austrian Lloyd* (office in the Piazzetta; at Trieste in the Lloyd Palace, at the Old Harbour) leave Venice for Trieste daily in summer (on Thurs. in the morning, other days at 11 p.m.) and in winter on Mon., Wed., and Frid. at midnight. From Trieste they return every night in summer (on Wed. at midday) and on Tues., Thurs. and Frid. in winter. Fares 15 or 8 *K*, return-ticket 18 or 12 *K*, berth 3 or 2 *K* extra; combined railway and steamer ticket, valid for a week, 28 fr. 5, 22 fr. 45 c. From May to Sept. (or Oct.) an excursion-steamer leaves Trieste daily at 8 a.m., returning from Venice at 8 p.m.; return-ticket 9 *K*. — A steamer of the *Società Veneziana di Navigazione a Vapore* leaves Venice for (5 hrs.) Trieste every Sun. morning (returning from Trieste on Mon. morning); fare 10, return-ticket 12½ fr.

From Venice to (5 M.) *Mestre*, see p. 330. — The railway diverges to the right from the line to Treviso and Udine and runs to the N.E. across the coast-plain, among vineyards and groves of mulberry and other trees. — 15½ M. *San Michele del Quarto* is the station for the humble village of *Altino* (3 M. to the S.E.), the successor of the ancient *Altinum* (p. 296), which was the most frequented bathing-place in Venetia and one of the wealthiest town on the lagoons. — We cross the *Sile*, which lower down has been diverted by means of the *Fossalta di Piave* into the former channel of the Piave, for the protection of the Venetian lagoon.

Farther on we cross the *Piave*, the boundary of Friuli, and reach (26 M.) *San Donà di Piave*.

To the S. is the little bathing-resort of *Cavazuccherina* (new hotel), with an excellent beach (steamer to Venice, see p. 344). In the vicinity is the picturesque ruined church of *Iesolo* (11th cent.).

31 M. *Ceggia* (inn).

From *Ceggia* a road (diligence daily in 3½ hrs.) leads to the S.E. to (20 M.) the small lagoon-town of *Cáorle* (inn), which, though now sadly decayed, was a flourishing seaport in the early middle ages and the see of a bishop from 598 to 1818. The well-preserved *Cathedral* (1038), with its alternate pillars and columns, its open-work roof, and its three apses, is a good specimen of the early-Romanesque style. The round campanile is of the same period.

We cross the *Livenza* to (34 M.) *Santo Stino di Livenza*.

About 3 M. to the W. lies the château of *Magnadole*, with admirable frescoes by Paolo Veronese (painted after 1572).

42 M. **Portogruaro** (16 ft.; *Alb. Italia*), the seat of a bishop, has 3100 inhab. and lies on the small river *Lemene*. The *Museo Nazionale Concordiese* contains Roman and early-Christian antiquities from *Concordia Sagittaria*, the ancient Roman military station *Concordia*, situated 1¼ M. farther down the river, which preserves an early mediæval baptistery as well as Roman remains.

A BRANCH RAILWAY runs to the N. from Portogruaro to (13½ M.; in ¾ hr.) *Casarsa* (p. 421), viâ (10 M.) *San Vito al Tagliamento*.

Beyond (46 M.) *Fossalta di Portogruaro* we cross the *Tagliamento* and reach (51 M.) *Latisana*.

62 M. **San Giorgio di Nogáro**, on the *Corno*, is the Italian customs station and the junction of a branch-line to (28½ M.) *Cividale* (p. 423) viâ (7½ M.) *Palmanova*, a frontier-fort laid out

in the form of a star by the Venetians in 1593, and (18 $\frac{1}{2}$ M.) *Udine*. — We now cross the *Aussa*, the ancient *Alsa*, where Emp. Constantius II. fell in battle against his brother Constans in 340.

68 $\frac{1}{2}$ M. **Cervignano** (*Railway Restaurant*), the seat of the Austrian custom-house, with terracotta works and weaving-mills, is the first village in the Austrian littoral. A branch-line runs hence to *Grado* (see below). — From (71 M.) *Villa Vicentina*, a carriage may be taken to Aquileia (one-horse 2 K 40 h). — We cross the *Isonzo*, the *Sontius* of the ancients, known at its embouchure as *Sdobba*. — 76 M. *Ronchi*.

79 M. **Monfalcone** (80 ft.), with a small harbour and ship-building yards, is situated on the W. verge of the *Karst* (Ital. *Carso*), the irregular and barren limestone plateau that extends on the S. to Istria. A branch-line runs hence to Gradisca and Gorizia (see *Baedeker's Austria-Hungary*). — A view of the *Gulf of Trieste* opens to the right as we proceed.

89 M. **Nabresina** (550 ft.; *Rail. Restaurant; Hôtel-Garni André*) is the junction of railways from Trieste to St. Peter, Gratz, and Vienna, and to St. Peter, Abbazia, and Fiume (see *Baedeker's Austria-Hungary*). — At (94 M.) *Grignano* (270 ft.) we have a view, on the right, of the imperial chateau of *Miramar*, built in 1854-56 by Archduke Maximilian (Emp. of Mexico, d. 1865).

100 M. **Trieste**, see *Baedeker's Austria-Hungary*.

A BRANCH RAILWAY (8 M. in $\frac{3}{4}$ hr.) runs from Cervignano (see above) to the S.E. to the *Grado Station*, whence a steamboat (20 h; dirty) and a motor-launch (no luggage carried) ply in 25 min. to *Grado* (3 K, return-ticket 4 $\frac{1}{2}$ K).

To the left of the railway after we leave Cervignano lies the village of *Monastero*, until 1787 the seat of a Benedictine nunnery, with the model-farm (vineyards) of Baron von Ritter-Záhony.

4 $\frac{1}{2}$ M. **Aquileia**. — *Hotels* ($\frac{1}{2}$ M. from the station; quite Italian): *Hôtel de la Poste* (Pl. a; B, 4), with café-restaurant and small garden, R. 2-5 K, B. 40 h, clean; *Citta di Grado* (Pl. b; B, 4), with small garden; *Aquila Nera* (Pl. c; B, 4). — Spurious antiquities (gems) and worthless coins are freely hawked for sale.

Aquileia (Ger. *Aglar*), a poor town situated in the gravelly delta formed by the *Isonzo*, *Torre*, and *Natisone*, lies 2 $\frac{1}{2}$ M. to the W. of the lagoon of *Grado* (p. 430), with which it is connected by a navigable canal, and 5 $\frac{1}{2}$ M. from the open sea. The district, for centuries rendered uninhabitable by the malaria (p. xxiii) rising from the swampy rivers and canals, has been partly drained and re-settled since the reign of Maria Theresa.

The town of Aquileia, founded by the Romans in 181 B.C. as a bulwark against the Celts and Istrians, was already a commercial and trading place of great importance in the reign of Augustus, who here received a visit from King Herod of Judea in 10 B.C. Its chief products were

amber and glass ware. As a naval station and strong frontier-fortress it soon became the chief *point d'appui* of the Romans in their campaigns against Illyria and the lands of the Danube, and it was the starting-point of several important military roads. In A.D. 169 Marcus Aurelius repulsed the Quadi and the Marcomani from Aquileia. In 238 the Emperor Maximinus Thrax, whilst vainly besieging the town, was murdered by his own soldiers outside the walls. Aquileia was captured by Emp. Julian the Apostate in 361, and at the close of the same century it was, on the testimony of Ausonius, the largest town in Italy, next to Rome, Milan, and Capua, and the ninth in size in the Roman empire. It resisted the onset of the Visigoths under Alaric in 401, but was taken and destroyed by Attila in 452. In 568 it was conquered by the Lombards.

The early bishopric of Aquileia (which became an archbishopric in 369) did much for the spread of Christianity in the neighbouring pagan lands. In 560 Paulinus exchanged the title of archbishop for that of patriarch, but on the approach of the Lombards (see above) fled with all the clergy and most of the inhabitants to Grado, which then succeeded to the commercial importance of Aquileia. In 627 the Patriarch Fortunatus retreated to Cormons and in 730 Callixtus removed his residence thence to Cividale (p. 424). Subsequently the patriarchate was transferred to Udine in 1238 and finally came to an end in 1752, being replaced by the archbishoprics of Gorizia and Udine. Aquileia in the meantime had sunk into insignificance since the 8th cent., and its Roman monuments supplied building-material for Grado and the rapidly growing Venice.

The square outline of the original Roman camp may still be traced beside the two mill-streams, the high-road representing the ancient *Cardo* and the central cross-street the *Decumanus* (comp. p. 36). The only visible relics of Roman erections are the scanty fragments of the *Town Wall* (Pl. C, 1; dating from the Augustan period) to the N.W. of the station and the N. mill-stream. The remains of the *Circus* (Pl. A, B, 1, 2) and of the *Amphitheatre* (Pl. B, 3, 4) have been covered up again.

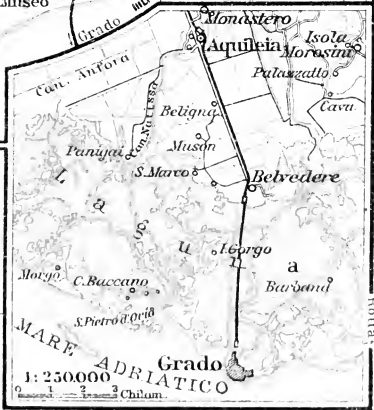
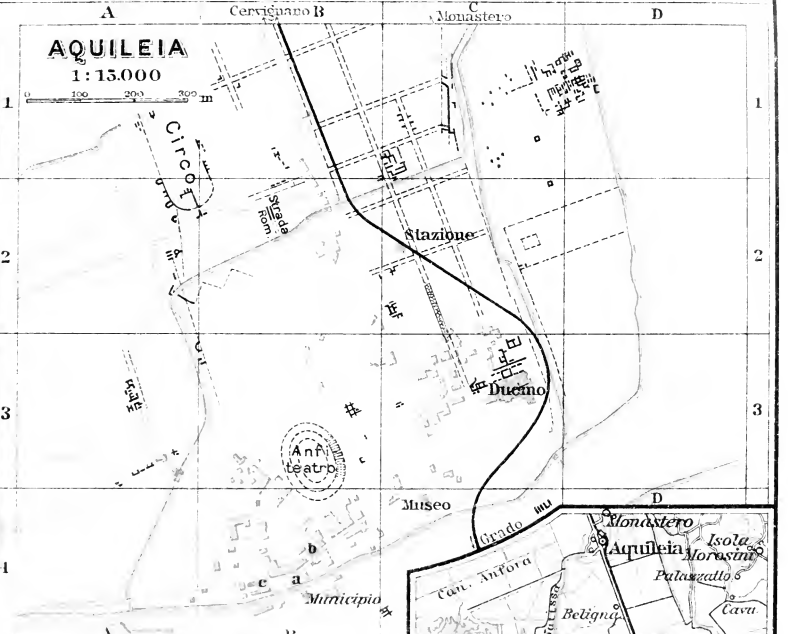
By following the highroad from the station and then the second cross-road to the left we reach the (5 min.) *CATHEDRAL (Pl. C, 3), a flat-roofed basilica with aisles and transept, erected by Patriarch Poppo (1019-42) and consecrated in 1031 on the site of a much larger early-Christian church due to Bishop Theodorus (314?). Destroyed by earthquakes in 1348 and 1379, the nave was rebuilt by Patriarch Markward in the Gothic style. The Renaissance additions to the choir date from the Venetian period (ca. 1500). In 1845-46 it was restored.

INTERIOR (adm. 60 h.). In the left aisle is a small circular chapel, in marble (1031), originally intended as a replica of the Holy Sepulchre (comp. p. 627). — A number of early-Christian mosaics of the time of Theodorus were discovered in the right aisle in 1910: the three first panels, by the entrance, show arabesque patterns; in the next three are medallions with portraits and allegorical forms, with Christ as the Good Shepherd; the following (central) panel bears a Victoria (symbol of the triumph of the church) and the inscription of Theodorus; while the last panels, behind the remains of the old choir-screen, illustrate the history of Jonah. The chapel of St. Ambrose, at the end of the aisle, contains the tomb of patriarchs of the Della Torre family of Milan (1273-1365; comp. p. 151). — The choir contains an altar-piece by *Pellegrino da San Daniele*, in a fine old frame, with the tutelars of Rome (SS. Peter and Paul), Aquileia (SS. Hermagoras and Fortunatus), and Venice (SS. Mark and Theodore).

AQUILEIA

1:15.000

0 100 200 300 m



GRADO

1:15.000

0 100 200 300 m

1 Battistero, 2 Beata Vergine delle Grazie



The frescoes in the apse, probably dating from the days of Poppo and Markward, represent the Consecration of the church in the presence of Emp. Conrad II. (above) and the Sufferings of St. Hermagoras (below). — The walls of the crypt, which is a relic of the original early-Christian church, are painted with frescoes of the 13th century. Behind a screen is an old reliquary.

The ruinous '*Chiesa dei Pagani*', dating from the time of Poppo, connects the narthex of the cathedral with the *Baptistery*, an octagonal building of the 4th cent. on Roman foundations.

The lower part of the conspicuous *Campanile* (240 ft. high), which rises on the site of the left aisle of the early-Christian basilica, is Romanesque (1031) and is built of stones from the amphitheatre. The upper part dates from the 14th century. The top commands a superb *View of the lagoons, the Gulf of Trieste, the plain of the Isonzo, and the distant Friulian and Julian Alps.

We return to the highroad and taking the next turning on the right, reach the *ARCHÆOLOGICAL MUSEUM (Pl. C, 4), founded in 1882 and containing antiquities discovered in the vicinity of Aquileia. Open daily 8-12 and 2-7 (8-5 in winter); adm. 50*h*; visitors ring. Illustrated catalogue (1910; 1 *K*). Director, Prof. H. Maionica.

The charming GARDEN, with ancient sculptures, sepulchral urns, etc. effectively interspersed among the cedars, cypresses, and palms, recalls the Villa Albani at Rome.

The GROUND FLOOR contains the sculptures. In the outer hall are the larger monuments, including the Roman Tombs, which, bounded by *Cippi* (corner-stones), used to flank the road south to the town-gates. They are arranged according to type, *viz.* the *Stelæ* (simple tomb-stones), *Tituli* (mural tablets), *Aræ* (altar-tombs), *Sarcophagi* of stone and of lead, *Ædiculæ* (chapel-shaped tombs), and *Cistæ* (cinerary urns). Some of the *cistæ* have tall pyramidal covers. A Roman sun-dial, with a wind-indicator, may be noted also. — Room I. Smaller sculptures. Wall C., 11. Bust in the style of Polycletus (freely restored); 12c. Bust of Livia, wife of Augustus. — R. II. Imperial statues (Wall A, 1. Tiberius; Wall F, 83. Claudius) and military monuments. — R. III. Roman municipal monuments, sepulchral inscriptions, etc. Wall C, 46. Sarcophagus-relief of boys drinking. Early-Christian antiquities: Wall B, 31. Fragment of mosaic of the 4th cent.; Wall C, 49a. Relief with SS. Paul and Peter (4th cent.). — R. IV (Room of the gods). Roman inscriptions and sculptures relating to the worship of the gods. Wall A & E, 24-29. Stone medallions (*clipea*) with busts of the gods; Wall C, 74. Reproduction of the Venus de Medici (p. 583); 83. Round relief of a dancing Mænad. Wall E, 41. Cinerary urn, with watch-dog.

On the FIRST FLOOR are the smaller antiquities. — Room V. Central Case I. Prehistoric and Roman sepulchral antiquities. Case VI. Cameos, vitreous paste (cheap imitations of gems, including a *Hermaphrodite reposing), rings, works in agate, etc. Case III. *Works in amber, including a box with the bust of a bacchante. Case IX. Coins and medals. Wall-case V contains a number of flies stamped in gold (probably from a pall) and other articles in gold. — R. VI. Metal work: leaden frames for sepulchral mirrors; works in iron; bronzes. — R. VII. Terraottas, including numerous Roman and early-Christian lamps. — R. VIII. *Glass, some very rare: cinerary urns, ointment and perfume bottles, opalescent glass, and fragments of the rare 'Murrino' glass. In Case XXVIII is an asbestos net, used in cremations.

7½ M. *Belvedere*, the next station, is a village on the margin of the lagoon, with a fine pine-wood (*pineta*), extensive dunes, and fish-hatcheries. — 8 M. *Grado Station*, with waiting-room and buffet.

The STEAMER thence to Grado follows the new canal, skirting the railway-embankment at present under construction, and passes close to the island of *Gorgo*. On *Gorgo* and on the islets to the E. of the embankment are numerous *casoni*, or fishermen's huts constructed of reeds and resembling prehistoric structures.

Grado. — HOTELS. *Grand-Hôtel Fonzari* (Pl. a; B, 3), Piazza Corte, R. from 3 K; *Hôt. Esplanade*, Via di Bagni, R. 5-7 K, new; *Hôtel Lido* (Pl. b; B, 3); *Pensione Fortino* (Pl. k; B, 3), closed Oct.-April; *Hôt. Prignaschi* (Pl. f; B, 2), good; *Hôt. Warner* (Pl. c; B, 3), R. 2-4 K, etc. — *Kursalon* (Pl. B, 3).

POST & TELEGRAPH OFFICE (Pl. A, 3), Via Ospizio Vecchio. — Mosquitoes troublesome in summer (p. xxiii).

Grado, a fishing-town (4000 inhab.), pleasantly situated on a spit of land (*lido*), with three sardine-factories, has recently become the most frequented bathing-resort in Austria next to Abbazia.

Originally, under the name of *Aquæ Gradatæ*, merely a sea-bathing dependency of the Roman Aquileia, Grado enjoyed a brief period of importance in the 6th and 7th cent., especially under the Patriarch Elias (572-578), who formally proclaimed it the *Nova Aquileia*. It joined the Venetian naval league (p. 296) in 697 and became the ecclesiastical centre for all sea-faring places; but its isolation from its 'hinterland' heavily handicapped it in the race with Venice. Its decline was hastened by the numerous floods caused by the violent sciroccos, which engulfed a large portion of its territory. The residence of its patriarch was in 1156 removed to Venice and in 1451 the patriarchal title was transferred to the new archbishopric of Venice. Since 1809 Grado has belonged to Austria.

A *Diga*, or mole, now protects the quaint old town, in the centre of which is the Piazza Grande (Pl. A, 2, 3) and the little *Giardino Pubblico*, with an artesian well, 710 ft. in depth.

A little to the E. rises the CATHEDRAL (*Sant' Eufemia*), founded in the 5th cent. but rebuilt about 578 by the Patriarch Elias. It is a basilica with aisles but no transept, with a modernized narthex.

INTERIOR (restored in 1869). The mosaic pavement dates from the time of Elias. — In the nave, to the left, is a Romanesque pulpit, with a canopy in the Venetian-Byzantine style. — The high-altar has an antependium (*pala*) in embossed silver, a Venetian work of 1372 (covered). In the apse are ancient frescoes (13th cent.) and the patriarch's throne, put together out of various early-Christian fragments. — Several early-Christian and mediæval church-utensils are preserved in the sacristy, from which we enter a small court, containing remains of Roman and Christian monuments, including three Roman sarcophagi.

Adjoining the cathedral is an originally early-Christian *Baptistery* (Pl. 1; B, 3), now containing no font. — The foundations of an 8th cent. (?) *Basilica* may be seen in the Piazza della Corte (Pl. B, 3); below them are fragments of an early-Christian aisleless basilica of the 6th cent., with mosaics.

Pleasant excursion ($\frac{3}{4}$ hr., boat with 2 hrs.' stay 3 K 20-5 K 60 h) to the little island of *Barbana*, on which is an ancient pilgrimage-church, founded in 585 and reconstructed in 1593-1612. A mariners' procession takes place here annually on the first Sun. in July.

VI. THE EMILIA.

Route	Page
56. From Turin to Piacenza viâ Alessandria	433
57. From Milan to Bologna viâ Parma and Modena. Piacenza. Reggio.	434
From Piacenza to Genoa viâ Bobbio. From Fiorenzuola to Cremona and viâ Lugagnano to Velleia, 437. — From Borgo San Donnino to Salsomaggiore and Tabiano, 438. — From Reggio to Ciano and Canossa, to Sarzana and Guastalla, 440, 441. Correggio, 441.	
58. Parma	441
59. From (Milan) Parma to Sarzana (Pisa) and Spezia	449
From Aulla to Castelnuovo di Garfagnana, 450.	
60. Modena	451
From Modena to Nonantola, to Mirandola, to Sassuolo and Piandelagotti, to the Bagni di Lucca and Pievepelago, to Vignola, 455.	
61. From Venice to Bologna viâ Padua and Ferrara	456
From Abano Bagni to the Euganean Hills, 456. — From Rovigo to Chioggia. Cento, 459.	
62. Ferrara	460
From Ferrara to Copparo, to Codigoro, and to Ravenna, 467, 468.	
63. Bologna	468
a. The Central and South-Western Quarters, 472. — b. The Northern and Eastern Quarters, 479. — c. Environs of Bologna, 488.	
64. From Bologna to Florence viâ Pistoia	490
From Sasso to Prato, 490. — From Pracchia to Pievepelago and Pistoia, 491.	
65. From Bologna to Ravenna	492
66. From Ravenna (or Bologna) to Florence viâ Faenza	507

The Emilia, embracing the district between the Apennines and the Po, from the Trebbia (p. 433) to Cattolica on the Adriatic, includes the former duchies of *Parma* and *Modena*, as well as the papal *Romagna*, and is now divided into the eight provinces of *Piacenza*, *Parma*, *Reggio*, *Modena*, *Bologna*, *Ferrara*, *Ravenna*, and *Forlì*, covering an area of 7920 sq. M., with a population of 2,478,000 souls. The dialects spoken here form the third main group of the Celtic languages of Upper Italy, and the nasal sound of the vowels will at once strike the traveller as indicating the affinity of the people with the French. The Celts crossed the Alps in several migrations. After the *Insubri* had conquered the district of Milan and the *Cenomani* Brescia and Verona, the tribe of the *Boii* crossed the Po about 400 B.C. and subjugated the Etruscans and Umbrians who were settled to the S. of that river. They chose *Bologna* for their capital, in the name of which is still preserved that of the conquerors. The *Senones* next invaded Italy and took possession of the coast-district to the S. of the Boii, extending nearly to Ancona. It was a horde of these Gauls that destroyed Rome in 389 B.C. About a century later Italy, united under the leadership of Rome, began to reconquer the lost territory.

In 283 the Senones were exterminated. In 269 a colony was established at *Ariminum*, which became the strongest frontier-fortress in the peninsula and was connected with Rome by the *Via Flaminia*. In 224 the Boii were subjugated and, by planting the colonies of *Placentia* and *Cremona* in 219, Rome extended her frontier as far as the Po. This process of Latinization was interrupted by the invasion of Hannibal but vigorously resumed after his defeat; and in 189 *Bologna*, and in 183 *Modena* and *Parma* received Roman colonies. *M. Æmilius Lepidus*, who was consul in 187 B.C., constructed a military road from Rimini to Piacenza, via Bologna, Modena, Reggio, and Parma, a distance of 150 M., called the *Via Æmilia*, whence the whole district derived the ancient name which it still retains. Down to the time of Cæsar, although the Roman language and customs had spread rapidly here, the district was officially known as *Gallia Cispadana*, the 'Province of Gaul on this side of the Po', and the *Rubicon* formed the frontier of Italy; but in 43 B.C. it was finally united with the latter.

The institutions of antiquity lingered here longer than in any other part of Italy. In 402 the Emperor *Honorius* transferred his residence to Ravenna, which continued to be the capital also under *Odoacer* and the early Gothic kings. After the overthrow of the Gothic domination by *Belisarius* (539) and *Narses*, the conqueror of *Totila* (552) and *Teia* (553), Ravenna became the seat of the *Exarchs*, and the Italian centre of the *Eastern Roman Empire*. The *Lombards* (p. 150) after 568 attacked and finally took possession of it, but it was soon wrested from them by the Frankish king *Pepin*, who is said to have presented the whole exarchate, *i.e.* the coast-district from the Po to Ancona, to the *Roman Church* in 755. At first, however, the real supremacy over the district was held by the Archbishop of Ravenna. The States of the Church never constituted a uniform whole like those of Milan or Venice. They consisted of a number of towns, principalities, and monasteries, often estranged from the pontifical throne and not unfrequently in arms against it. The pope appointed cardinals as his legates in the different districts, but their power was limited, since the most important prerogatives were usurped by his subjects. Meanwhile the towns in the Emilia prospered greatly and became famous as cradles of science, notwithstanding the feuds between Guelfs and Ghibellines, princes, nobles, and burghers, which raged within and without their walls. *Roman Law*, which after the Germanic invasion had been preserved in Ravenna, Bologna, Pavia, and other towns and districts, began to be studied scientifically in this region in the 11th century. From the 12th cent. onwards, owing to the unsettled condition of rights, the study became very prevalent, *Bologna* being its great centre, seconded by Parma and Pavia, whence a knowledge of Roman law gradually extended over the other countries of Europe (comp. p. 471).

The POLITICAL HISTORY of these districts during the middle ages records continual struggles for precedence among several rival powers. As long as the power of the emperors was in the ascendant, they kept the pretensions of the popes in check. Nicholas III. was the first pope to obtain control of the entire Romagna (in 1278). During the exile of the popes at Avignon the dismemberment of the papal dominions seemed imminent, but after protracted combats it was prevented by *Cardinal d'Albornoz*, a valiant Spaniard who was sent to Italy by *Innocent VI.* in 1353. Even those princes, however, who consented to acknowledge the papal supremacy still continued practically independent. It is difficult to say how often the stubborn citizens of Bologna were subdued by the popes, only to rise again in successful revolt. *Alexander VI.* and his son *Cesare Borgia* at length put an end to this insubordination about 1499; they extirpated the dynasties of the Romagna with fire and sword, and from that period the papal fiefs began to be gradually converted into a state in the modern sense. Under *Julius II.* and *Leo X.* the papal supremacy was farther extended to Modena, Parma, and Piacenza. In 1545 *Paul III.* *Farnese* invested *Pier Luigi*, his natural son, with the last

two as a duchy, which, on the extinction of the Farnese in 1731, came into the possession of the Spanish *Bourbons*. In Modena and Reggio, the house of *Este* maintained its supremacy in spite of the papal pretensions, while Ferrara in 1597 was incorporated with the States of the Church.

The whole of the existing institutions were at length overthrown by the French Revolution. *Napoleon I.* united Parma to France and annexed Modena and the Romagna to his kingdom of Italy. Though thus under foreign domination the country now enjoyed a period of active and useful internal reform, which, however, was rudely interrupted by the fall of *Napoleon* and the establishment of Austrian supremacy. Parma was awarded to *Marie Louise* and Modena to *Archduke Francis*, the heir of the last *Este* (who died in 1803 with the title of Duke of Breisgau). The worst lot befel the Romagna, in spite of the entreaty addressed by its ambassadors at the Congress of Vienna, rather to hand over their country to an 'infernal than to the papal government'. By an edict of 15th August, 1814, no fewer than 1824 dissolved monasteries and 612 nunneries were re-erected in the States of the Church. The Code *Napoléon* was abolished and the ecclesiastical administration, as organized by *Sixtus V.* in 1590, re-established. The four northernmost provinces, Bologna, Ferrara, Ravenna, and Forli, were governed by a cardinal with the title of *Legate* (whence these districts were called legations), whose sway was arbitrary and despotic in the extreme. The courts of justice and all the chief magistracies were administered by priests, and never probably did a government earn for itself such a fund of hatred from its subjects. In 1821, 1831, and 1848 the Emilia succeeded in throwing off the yoke of its dukes and legates, but on each occasion the insurrection was crushed by Austrian intervention. The war of 1859 rendered the rising under *Farini* a more successful undertaking, and by the plebiscite of 12th March, 1860, the annexation of the Emilia to Piedmont was accomplished.

56. From Turin to Piacenza viâ Alessandria.

117 M. RAILWAY in 3½-7 hrs. (fares 21 fr. 85, 15 fr. 30, 9 fr. 85 c.; express 22 fr. 90, 16 fr. 10, 10 fr. 40 c.).

From Turin to *Alessandria*, 56½ M., see R. 13b and c. Beyond *Alessandria* we traverse the battlefield of Marengo (p. 62). — 61½ M. *Spinetta* (p. 62), to the S.E. of Marengo. — 65 M. *San Giuliano Piemonte*. The train crosses the *Scrivia*.

At (70 M.) *Tortona* (p. 244) our line unites with that from Milan to Genoa viâ *Voghera* (R. 38), which we follow to (80½ M.) *Voghera* (p. 243).

We then skirt the N. spurs of the *Apennines*. — 86½ M. *Casteggio* (445 ft.), the *Clastidium* (p. 150) of the wars between the Romans and Gauls. — 94 M. *Broni* (290 ft.).

96 M. **Stradella** (330 ft.), a town of 6600 inhabitants. From *Stradella* to *Bressana-Bottarone* and *Pavia*, see p. 243; steam-tramway to (15½ M.) *Voghera*, see p. 243.

At (98½ M.) *Arena-Po* we enter the plain of the *Po*. 103 M. *Castel San Giovanni* (245 ft.). — Beyond (112 M.) *San Nicolò* we traverse the plain of the *Trebbia* (ancient *Trebia*) memorable for the victory gained by Hannibal, 218 B. C., over the Romans.

117 M. *Piacenza*, see p. 435.

57. From Milan to Bologna viâ Parma and Modena. Piacenza. Reggio.

134 M. RAILWAY in 3-6½ hrs. (fares 25 fr. 10, 17 fr. 55, 11 fr. 30 c.; express 25 fr. 70, 18 fr., 11 fr. 60 c.). To *Piacenza*, 43 M., in 1-2 hrs. (fares 8 fr. 5, 5 fr. 65, 3 fr. 65 c.; express 8 fr. 85, 6 fr. 20, 4 fr. 5 c.). A dining-car (L. 3½, D. 4½ fr.) is attached to the fastest trains. The 'lightning express' mentioned at p. 449 may be used as far as *Parma*.

Milan, see p. 152. — At (4½ M.) *Rogoredo* the line to Pavia, Voghera, and Genoa diverges to the right (see p. 190 and R. 38). — 11 M. *Melegnano* (290 ft.), formerly *Marignano*. Here, on 14th Sept., 1515, Francis I. of France, in his campaign against Massimiliano Sforza (p. 151), defeated the Swiss allies of Milan, 7000 of whom fell in the action. Here, too, a conflict took place between the French and the Austrians, on 7th June, 1859, resulting in the retreat of the latter. The *Parish Church* contains a Baptism of Christ, by Borgognone. Steam-tramway to Sant' Angelo (see below). — 15½ M. *Tavazzano*. Innumerable cuttings for purposes of irrigation and drainage intersect the plain.

20½ M. *Lodi* (260 ft.; *Alb. Sole e Gambero*, R. 2-2½, omn. ½ fr.; *Alb. Vignolo*), a town with 17,300 inhab., founded by Frederick Barbarossa in 1162 after the destruction of Lodi Vecchio (see below), was one of the bitterest enemies of Milan in the middle ages. It is celebrated as the scene of Napoleon's storming of the bridge over the Adda, 10th May, 1796. Parmesan cheese is largely exported. — The *Cathedral* contains an altar-piece by Calisto Piazza of Lodi. *San Lorenzo*, a Romanesque church of the 12th cent., has been restored in the original style since 1889. The church of the **Incoronata*, erected by Giov. Battagio, Giov. Dolcebuono, and others in 1488-94, but somewhat spoiled by restoration, contains altar-pieces by Borgognone (1498) and Calisto Piazza, a fine organ-gallery by Dan. Gambriano (1507), and elaborate choir-stalls by C. A. Lanzani (ca. 1700).

From Lodi steam-tramways runs to *Pavia* (p. 240), viâ Sant' Angelo Lodigiano; to *Bergamo* (p. 248), viâ Treviglio; and to *Soncino* (p. 259), viâ Crema.

Lodi Vecchio, the old Roman colony of *Laus Pompeia*, destroyed by the Milanese in 1111 and 1158, lies 4½ M. to the W. of Lodi. The unimportant village contains some Roman remains and two interesting churches: *San Bassiano*, a handsome brick building with 15th cent. frescoes, and the *Badia di San Pietro*, also embellished with frescoes.

32½ M. *Casalpusterlengo* (200 ft.; to Pavia, see p. 243). — 35½ M. *Codogno* (190 ft.), with 10,300 inhab. and a large trade in cheese, is the junction for a branch-line to Cremona (R. 39). — We cross the Po immediately before reaching Piacenza, below the iron bridge (Ponte Vittorio Emanuele Terzo; 1905-8), 660 yds. in length, which carries the road.



43 M. Piacenza (*Railway Restaurant*). — **HOTELS** (comp. p. xxi).

Alb. San Marco* (Pl. a; D, 2), Via San Marco, R. from 4, omn. $\frac{3}{4}$ fr.; *Croce Bianca* (Pl. b; D, 2), Via del Dazio Vecchio, opposite the market, with good restaurant, R. $2\frac{1}{2}$ - $3\frac{1}{2}$, omn. $\frac{3}{4}$ fr.; *Italia* (Pl. c; C, 3), Via Garibaldi. — **CAFÉS. *Caffè Roma* and others, in the Piazza dei Cavalli; *Caffè Grande*, Corso Vitt. Emanuele Secondo (Pl. C, 3).

CAB. Per drive 70 c.; from the station to the town 1 fr. (30 c. more at night); per hr. $1\frac{1}{2}$ fr.; each box 25 c. — **TRAMWAY** from the station to the town.

CHIEF ATTRACTIONS ($\frac{1}{2}$ day): Palazzo Municipale; Cathedral; Palazzo Farnese; San Sisto. The churches are closed from 12 to 3.

Piacenza (200 ft.), with 35,600 inhab., the capital of a province and the see of a bishop, lies $\frac{1}{3}$ M. from the S. bank of the Po. The town possesses a *Town Wall*, 4 M. in length, dating from 1525-47, but now partially robbed of its bastions, and several interesting churches and Renaissance palaces.

Piacenza was founded by the Romans, 219 B.C., as *Colonia Placentia*, in a position commanding one of the passages of the Po, which lent it importance as a fortress against the Gauls. In the middle ages Piacenza held a high rank in the league of the Lombard towns, then it came under the domination of the Visconti, the Sforza, and the popes, and finally, in 1545, into the possession of the *Farnese* family (p. 442).

The picturesque **PIAZZA DEI CAVALLI** (Pl. C, D, 2), the chief centre of traffic, derives its name from the affected equestrian bronze *Statues of the Dukes Alessandro and Ranuccio Farnese* (pp. 442, 443), by Francesco Mocchi of Tuscany (1620-25). — To the S.W. of the piazza is situated the ***PALAZZO MUNICIPALE**, erected in 1281 et seq. and described by Burckhardt as 'one of the earliest instances of a worthy and monumental embodiment in stone and lime of the growing spirit of municipal independence'. On the ground-floor there is a marble arcade with five pointed arches; in the upper floor are six rich round-arch windows (of terracotta), and the attic is crowned with battlements.

Near the piazza, in the Via Venti Settembre, which leads to the Piazza del Duomo, rises *San Francesco* (Pl. 2; D, 2), a Gothic brick edifice of 1278, preceded by a marble statue of *G. D. Romagnosi*, the jurist (d. 1835).

The ***Cathedral** (Pl. D, 3), a Lombard-Romanesque edifice dating from 1122, has a superstructure added in the 13th century. On the façade are three projecting porches (the central with columns resting on lions), above which are a circular window and open galleries with dwarf pillars; the sculptures are by *Wiligelmus* and *Nicolaus* (p. xlii). The choir is fine. The entire edifice was restored in 1898-1901.

INTERIOR. Over the high-altar is a rich Gothic reredos (15th cent.). The church contains admirable ***Frescoes** by *Guercino* (prophets and sibyls), in the dome, and by *Lodovico Caracci* (angels strewing flowers) on the arches in front of the choir. The crypt is borne by 100 columns.

To the S.W. of the Piazza del Duomo, opposite the Via Chiapponi, rises **SANT' ANTONINO** (Pl. D, 3), formerly the cathedral, dat-

ing from the 12th cent. and several times restored, the last time in 1857, of curious irregular shape. The wide transept is near the W. end of the church, and from its intersection with the nave rises a tower borne by eight massive round columns.

A modern inscription in the fine old Gothic vestibule, called 'Paradiso' (1350), commemorates the fact that the delegates of the league of Lombard cities, assembled in the church in 1183, there approved of the Peace of Constance.

To the E. of the Piazza del Duomo lies the very ancient church of *San Savino* (Pl. E, 3), with a freely modernized interior. The mosaic pavement (12th cent.) in the crypt, with representations of the months, the signs of the zodiac, etc., repays a visit.

To the N.E. of the Cathedral, at the corner of the Strada alla Dogana is the *Palazzo dei Tribunali* (Pl. 6, E 2; formerly *Pal. Landi*), by Giov. Battagio (1484). It possesses two picturesque dilapidated courts, fragments of a handsome terracotta frieze, and a rich early-Renaissance portal (on the N.E.).

To the N.W. of the Palazzo dei Tribunali, at the corner of the Via Felice Cavallotti and the Via San Pietro, lies the *Biblioteca Comunale* (Pl. 1; D, 2).

The library contains about 120,000 vols. and 2800 MSS., including a valuable psalter on red parchment, bound in silver, which once belonged to Engilberga, the consort of Emp. Lewis II. (855-875), and the 'Codex Landianus' of Dante's Divine Comedy, supposed to date from 1336.

The Strada alla Cittadella, the third turning to the right out of the Via Fel. Cavallotti, leads to the huge *Palazzo Farnese* (Pl. D, 1, 2), erected in 1558 et seq. by *Vignola* for Duke Ottavio Farnese (see below), but never completed, and now a barrack.

The Via San Sisto, diverging on the right from the Via Borghetto, the continuation of the Via Fel. Cavallotti, brings us to the church of **SAN SISTO* (Pl. C, 1), an ancient edifice, rebuilt in 1499-1511 by *Alessio Taramello* in the early Renaissance style, with a fine Ionic colonnade in front of the baroque façade.

About 1515 *Raphael* painted for this church the Sistine Madonna (now at Dresden), which was sold in 1753 to Augustus III., King of Poland and Elector of Saxony, for 20,000 ducats and replaced by a copy by *Pierantonio Avanzini*. The choir contains pictures by *Camillo Procaccini*, *Palma Giovane*, etc., and also several much damaged intarsias by *Bart. da Busseto*. In the left transept is the unfinished monument of Margaret of Austria (d. 1586), daughter of Emp. Charles V. and wife of Duke Ottavio Farnese (p. 442).

From the Piazza dei Cavalli the Via Umberto leads to the N.W. to the *Istituto Gazzola* (Pl. C, 2), an academy of art. Here is the CIVICO MUSEO, opened in 1903, containing prehistoric collections from 'terramare' (p. 475), a bronze representation of the liver used by an Etruscan soothsayer (haruspex), Roman antiquities, two fine pieces of Flemish tapestry (ca. 1500), and some good pictures (*Antonello da Messina*, *Ecce Homo*, 1473; *Sandro Botticelli*, *Madonna and angels*). Adm. Frid. & Sat., 10-3 (50 c.; catalogue 25 c.).

Hence we proceed through the Via di Campagna, past the church of *San Sepolcro* (left; Pl. B, 2), an early-Renaissance structure by Alessio Taramello, completed in 1534, and the monastery of the same name, built in 1503 in the style of Bramante, to the church of —

SANTA MARIA DI CAMPAGNA (Pl. A, 1, 2), an early-Renaissance building by Taramello (ca. 1525), disfigured by alterations. It contains admirable *Frescoes by *Pordenone* (1529-31): to the left of the entrance, St. Augustine, to the right, St. George; in the two chapels on the left scenes from the life of the Virgin and of St. Catharine; in the dome prophets and sibyls, etc.

From Piacenza to *Turin*, see R. 56.

STEAM TRAMWAYS from Piacenza (starting at the Stazione Tramvia, Pl. F, 3) to (19 $\frac{1}{4}$ M.) *Cremona* (comp. p. 248) and to *Agazzano, Rivergaro, Bettola, Castell' Arquato*, and *Lugagnano* (see below), in the Apennines. *Rivergaro* (460 ft.; Alb. Grande), 15 M. to the S. of Piacenza, lies in the richly-wooded valley of the *Trebbia*, on the highroad from Piacenza to Genoa (88 M.; motor-diligence to Bobbio). Beyond Rivergaro the road ascends the *Trebbia* to the S.W. to (29 M.) *Bobbio* (900 ft.; Alb. del Barone), formerly *Bobium*, where St. Columban (d. 615), an Irish monk, founded a convent in 595, which became the most important in N. Italy; most of the famous library is now in the Vatican. Beyond (46 $\frac{1}{2}$ M.) *Ottone* (1675 ft.; Alb. Roma, R. 1 fr.) is (65 M.) *Torriglia* (2505 ft.; Alb. Corona d'Italia; omn. to Genoa twice daily), a summer-resort prettily situated among meadows. The *Monte Antola* (5245 ft.), with a refuge-hut (5100 ft.) and extensive view, may be ascended hence in 2 $\frac{1}{2}$ hrs. by a bridle-path. The road then descends, beyond the (70 M.) *Colle della Scoffera* (2225 ft.), into the *Bisagno* valley, passing (76 M.) *Bargagli* (1345 ft.), *Prato* (tramway to Genoa, see p. 97), (82 $\frac{1}{2}$ M.) *Doria* (255 ft.), and *Staglieno* (p. 114). — 88 M. *Genoa*, see p. 95.

The RAILWAY FROM PIACENZA TO BOLOGNA follows the Roman *Via Emilia* (p. 432), several traces of which still exist. View of the Apennines on the right. Immediately to the right lies *San Lázaro Alberoni*, with the Collegio Alberoni, an institute for boys. The church contains the tomb of Cardinal Alberoni (1664-1752), the all-powerful minister of Philip V. of Spain in 1711-19.

We cross the *Nure* to (48 $\frac{1}{2}$ M.) *Pontenure* (210 ft.). — To the right lies *Fontana Fredda*, where Theodoric the Great (p. 494) and the Lombard kings once possessed a country-residence.

We cross the *Arda* to (56 M.) *Fiorenzuola d'Arda* (270 ft.), a busy little town with 7800 inhab. and an old town wall.

From *Fiorenzuola* a light railway runs in one direction viâ (5 M.) *Cortemaggiore* (165 ft.), containing altar-pieces by *Pordenone* in the Chiesa dell' Annunziata and two tombs of the school of *Amadeo* in the parish church, to (18 $\frac{1}{2}$ M.) *Cremona* (p. 244); and in the other direction viâ (6 M.) *Castell' Arquato* (see above) to (9 $\frac{1}{2}$ M.) *Lugagnano* (see above). The interesting little town of *Castell' Arquato* possesses a castle of the Visconti and a Palazzo Comunale, both dating from the 14th century. In the Chiesa Principale are a valuable piece of oriental material with a representation of the Last Supper (12th or 13th cent.), old MSS., and a magnificent crucifix (16th cent.); the pretty cloisters adjoining the church date from the 13th century.

About 5 M. to the S.W. of *Lugagnano d'Arda* (750 ft.; Alb. del Moro

Centrale) lie the remains of the ancient town of **Velleia** (1540 ft.), where a Roman amphitheatre, a temple, the forum, and burying-grounds of the pre-Roman epoch were excavated in 1760-76.

The village of *Chiaravalle della Colomba*, $3\frac{1}{2}$ M. to the E. of Fiorenzuola, possesses one of the finest Gothic cloisters in the Emilia (ca. 1400), adjoining the Romanesque parish church (ca. 1135).

$64\frac{1}{2}$ M. **Borgo San Donnino** (235 ft.; *Leon d' Oro*), a small town of 6300 inhab., the ancient *Fidentia Julia*, received its present name in 387 in honour of St. Dominus, to whom the ancient **Cathedral*, erected about 1100, is dedicated. This is one of the finest Lombard-Romanesque churches in N. Italy; the admirable façade (unfinished) has lion-portals and numerous reliefs (some by Benedetto Antéلامي, p. 444).

Steam-tramways connect Borgo San Donnino with *Soragna* (p. 448), 6 M. to the N.E., and with **Salsomaggiore** (540 ft.; **Gr.-Hôt. des Thermes*, R. from $3\frac{1}{2}$, B. $1\frac{1}{2}$, L. $3\frac{1}{2}$, D. 5, P. from 16 fr.; *Gr.-Hôt. Milan*, R. 5-12, B. $1\frac{1}{2}$, L. 4, D. 6, P. $12\frac{1}{2}$ -18 fr.; **Gr.-Hôt. Centrale dei Bagni*, P. from 10 fr.; *Gr.-Hôt. Détraz*, these four of the first class; *Hôt. Angioli e Simplon*; *Hôt. Bellevue*; *Hôt. Cavour*, P. $8\frac{1}{2}$ - $9\frac{1}{2}$ fr.), 6 M. to the S.W. (fares 1 fr. 20, 60 c.), a watering-place among the bleak foothills of the Apennines, with strong saline and sulphureous springs, which have recently come into favour with foreigners as well as Italians (season, 1st April-15th Nov.). Anglican Church Services and English doctor at the *Hôt. des Thermes*. Cable-railway up *Monte Cucco* (920 ft.) to the S.E. — A highroad (diligence) connects Salsomaggiore with *Tabiano* (1080 ft.; Grand-Hôtel, P. from 9 fr.; Alb. Roma; Alb. Curtarelli; Alb. dei Bagni), a small watering-place $3\frac{1}{2}$ M. to the S.E., with a very strong sulphureous spring (season, 16th May-30th Sept.).

Railway from Borgo San Donnino to *Cremona*, see pp. 448, 447.

70 M. *Castelguelfo*; 1 M. to the E. of the station is the interesting castle, erected by the Ghibelline Orlando Pallavicino as *Torre d'Orlando*, but captured in 1407 and re-named by the Guelph Ottone Terzi of Parma. — Beyond (72 M.) *Ponte Taro* (230 ft.) we cross the river *Taro*. The costumes of the peasant-women here are peculiar.

78 M. **Parma**, see p. 441. — Parma is the junction for the lines to *Suzzara* and *Mantua* (see p. 321), to *Piadena* and *Brescia* (p. 269), and to *Sarzana (Pisa)* and *Spezia* (R. 59).

Beyond (82 M.) *San Prospero Parmense* the train crosses the *Enza*, formerly the boundary between the duchies of Parma and Modena, and, beyond (85 M.) *Sant' Ilario d'Enza* (190 ft.), the *Crostolo*.

$95\frac{1}{2}$ M. **Reggio**. — RAILWAY STATIONS. 1. *Stazione Ferroviaria* (Pl. F, 3; restaurant), for the line to Milan and Bologna. — 2. *Stazione Santo Stefano* (Pl. A, 1), for the branch-line to Ciano (p. 440).

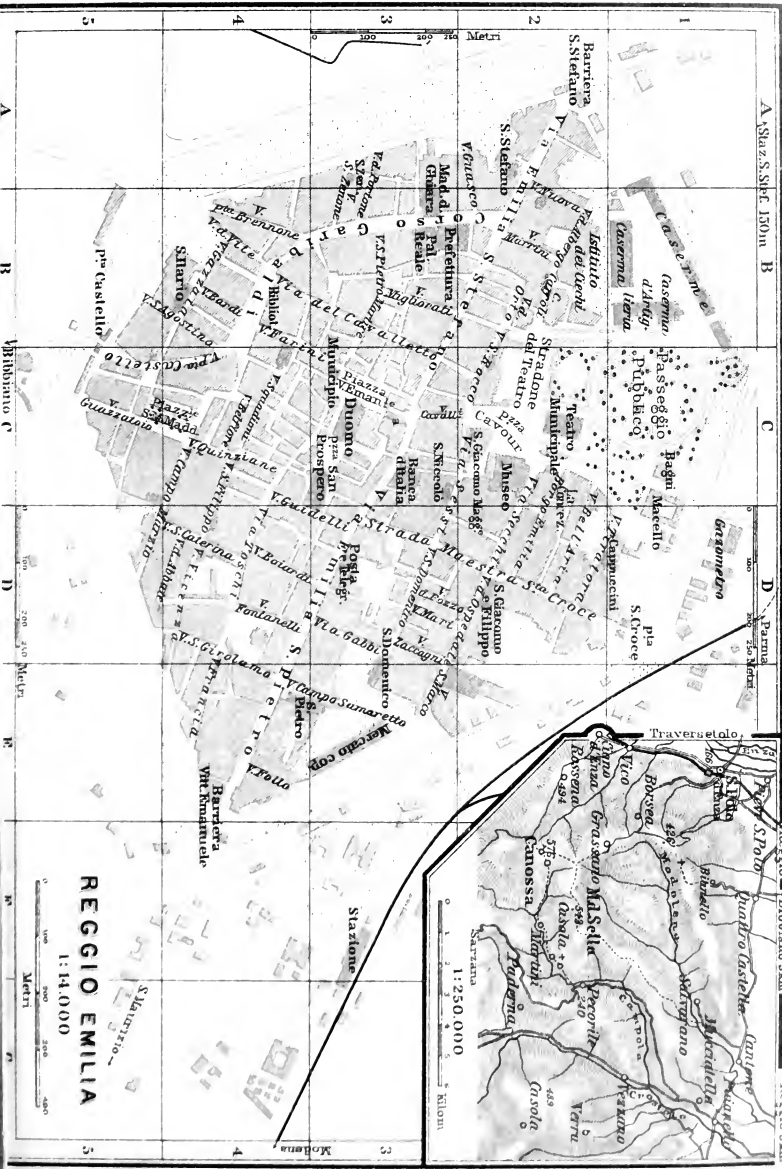
HOTELS. *Albergo Posta* (Pl. a; C, 3), near the Piazza Vittorio Emanuele, R. $2\frac{1}{2}$ -3 fr., well spoken of; *Alb. del Moretto*. — *Caffè Italia*, Piazza Cavour.

CAB, per drive 80 c., at night 1 fr., per hour $1\frac{1}{2}$ fr.

POST & TELEGRAPH OFFICE (Pl. D, 3), Via Emilia San Pietro.

CHIEF ATTRACTIONS ($\frac{1}{2}$ day): San Prospero; Cathedral; Madonna della Ghiara.

Reggio (190 ft.), called *Reggio nell' Emilia* or *Reggio Emilia* to distinguish it from Reggio in Calabria, the ancient *Regium Lepidi*,



Reggio - Bibbiano 3km
Reggio 8km

REGGIO EMILIA

1:14.000





the capital of a province and the seat of a bishop, is a poor town of 19,700 inhab., possessing broad streets flanked with arcades. In the middle ages it was often the object of severe conflicts between the Malaguzzi and the Ruggeri; from 1289 to 1597 it belonged to Ferrara, after that to the duchy of Modena (comp. p. 461).

In the Via Emilia San Pietro, the E. part of the ancient Via Æmilia (p. 432), which intersects the town, rise the suppressed Benedictine convent of *San Pietro* (Pl. E, 3, 4; now a military store), with graceful early-Renaissance cloisters by Bart. Spani (1513), and the *Palazzo Terrachini*, formerly called *Casa Ruini* (same date), which possesses three pretty early-Renaissance courts.

To the S. of the main street, in the Piazza San Prospero, is the church of SAN PROSPERO (Pl. C, 3), erected in 1504 by *Gasparo Bisi* on the site of an earlier Romanesque edifice, to which the six marble lions of the façade (rebuilt in 1748) originally belonged.

INTERIOR. Over the entrance is the tomb of Rufino Gabloneta (d. 1527), by *Bart. Spani*. By the 4th altar on the right: **Sodoma*, St. Homobonus giving alms (1518); 5th altar: Copy of *Correggio's* Holy Night (transferred to Dresden in 1746), in the original frame. — RIGHT TRANSEPT: Statue of the Madonna, by *Prospero Clementi* (d. 1584), grandson of Bart. Spani and pupil of Michael Angelo. — In the CHoir are frescoes (restored) by *Bern. Campi* of Cremona and *Camillo Procaccini* (1585-89).

In the adjacent Piazza Vitt. Emanuele is situated the **Cathedral** (Pl. C, 3), re-erected in the 15-16th cent., with a Renaissance façade, completed only in the lower part, behind which interesting traces of the earlier Romanesque church of the 12th cent., with frescoes of the 13th, are still observable. Above the principal entrance are recumbent statues of Adam and Eve by *Prospero Clementi*. Near the top of the tower is a group in copper (Madonna and two donors) by *Bart. Spani* (ca. 1500?).

The INTERIOR has a lofty choir and a crypt. In the 3rd chapel on the right: Tomb of Valerio Malaguzzi (d. 1498), uncle of the poet Ariosto, by *Bart. Spani* (ca. 1530). Chapel to the right of the choir: Monument of Ugo Rangoni, Bishop of Reggio and nuncio of Paul III. at the court of Charles V., by *P. Clementi* (1566). Chapel to the left of the choir: Tomb of Bishop Buonfrancesco Arlotti (d. 1508), by *Bart. Spani*; admirable statue of Christ, on the altar, by *Clementi*. Near the entrance, in the left aisle, is the tomb of Cherubino Sforzani, the alleged inventor of the hour-glass, by *Clementi* (1560); beside the 1st chapel in the same aisle is the tomb of *Clementi*, with his bust, a fine work by his pupil *Franco Pacchioni* (1588). — In the Cappella del Santuario, near the sacristy, are two silver reliquaries with busts of St. Chrysanthus and St. Daria, by *Bart. Spani* and his son *Giov. Andrea Spani* (1538); also a silver pax, by *Lelio Orsi*.

On the W. side of the piazza, at the corner of the Via del Pallazolo and Via della Rosa, is the house (almost entirely rebuilt) in which *Lodovico Ariosto* (p. 461), the poet, was born. His father, Niccolò Ariosti of Ferrara, had married Daria Malaguzzi while he was commandant of the citadel of Reggio. — Proceeding hence to the W. by the Via San Pietro Martire, we reach the baroque church of the —

*MADONNA DELLA GHIARA (Pl. A, B, 3), built after 1597 by *Al. Balbi* of Ferrara, in the form of a Greek cross with a dome over the crossing. It was finished after Balbi's death by *Franc. Pacchioni* and restored in 1890 (closed 12.30-4).

The INTERIOR is distinguished for the beauty of its proportions and for its charming decorations in stucco. It is adorned with frescoes in the nave and in the left transept by *Luca Ferrari* (1605-54) of Reggio, a pupil of Guid Reni. The frescoes in the choir are by *Al. Tiarini* and those in the dome and the right transept are by *Lionello Spada*, both of the school of the Caracci. In the left transept is a fine altar-piece (Crucifixion) by *Guercino*; and in the right transept is a highly-revered figure of the Madonna, drawn by *Leio Orsi* (1569; covered).

The MUSEUM (Pl. C, 2) contains the natural history collection of the celebrated physiologist *Lazzaro Spallanzani* (1729-99), an interesting palæo-ethnological collection illustrative of the history of the province, and a 'Gliptoteca', containing sculptures from the province of Reggio. — The *Teatro Municipale* (Pl. C, 2), erected about 1855 by *Ces. Costa*, is one of the largest in Italy.

The *Biblioteca Municipale* (Pl. B, 4), Via Farini 5, contains 56,000 vols. and about 1000 MSS.

On the Via Emilia, about 2 M. to the S.E. of the Barriera Vittorio Emanuele (Pl. E, F, 4), lies the village of *San Maurizio* (diligence from Reggio thrice daily). Beyond the stream called the *Rodano* is a Renaissance triumphal arch (16th cent.), forming the entrance to the *Mauriziano* or *Villa dell'Ariosto*, the unpretentious summer-residence of the Malaguzzi, where the poet was often a guest. The three Stanze dell'Ariosto, which have been freely restored and contain furniture of a later period, still retain the original Renaissance decoration. In the first room are poor frescoes by *Nicc. dell' Abate* (?), representing the poets of ancient and modern Italy (including a portrait of Ariosto).

FROM REGGIO TO CIANO, 19¼ M., local railway in 1 hr. (station, see p. 438). The line runs to the W. to (5 M.) *Cavriago* (255 ft.) and then skirts the foothills of the Apennines to (7 M.) *Barco*, the junction for the branch-line to Montecchio mentioned on p. 449. — To the right, on the other side of the Enza, we see the castle of Montechiarugolo (p. 449). — 9½ M. *Bibbiano* (430 ft.; inn), a town with 3700 inhab., is the station for *Quattro Castella* (625 ft.), 1½ M. to the S., with the ruins of four castles which once belonged to the Countess Matilda of Tuscany (p. 511). — 13 M. *San Polo d'Enza* (545 ft.), in the Enza valley (road to Traversetolo, see p. 449). On the right is the Rocca di Guardasone (p. 449), on the left appear the castles of Rossena and Canossa. — 18½ M. *Canossa*; 19¼ M. *Ciano d'Enza* (695 ft.; inn)

From *Ponte Vico*, near the station of Canossa, a cart-road leads to the S.E. through a bleak region, skirting the S. base of the precipitous rock on which stand the castle of *Rossena* (1620 ft.) and the *Torre di Rossanella*, to (2 hrs.) the castle-rock of *Canossa* (1890 ft.; custodian in the uppermost house of the neighbouring village of Canossa, 1 fr.). This ruined castle, once the strongest fortress in the Emilia, was erected in 940 and destroyed in 1255. It owes its celebrity to the penance imposed here in 1077 upon Emp. Henry IV. by Pope Gregory VII. The latter, who had taken refuge at Canossa with Countess Matilda on Henry's appearance in Italy, refused to grant absolution until Henry, clad as a penitent, and his wife Berta, had stood for three days (25-28th Jan.) outside the castle. The scanty ruins are now a national monument; in the interior is a small museum (key with the attendant). Magnificent view of the Apennines, with the castle of Rossena in the foreground, and of the vast plain of the Po towards the N., with Parma, Reggio, and Modena.

Two monotonous HIGHROADS (motor-diligence and omn.), the one viâ Puianello, Pecorile (785 ft.), and Torre del Lago (2330 ft.), the other viâ Puianello and Vezzano, connect Reggio with Casina (1885 ft.; Alb. Vittoria), Maròla (2650 ft.), with an old abbey, Felina (2200 ft.), and (30 M.) the inconsiderable town of Castelnovo ne' Monti (2295 ft.; Alb. Tre Re, R. 1½ fr.). From Felina a road runs to the little hill-town of Carpineti (1825 ft.; inn), the old castle of which was once a refuge of the quarrelsome monk Hildebrand, afterwards Pope Gregory VII. Castelnovo lies on the N.W. flank of the abrupt rocky peak of the *Pietra Bismantova* (3435 ft.), which Dante mentions in his 'Purgatorio' (iv. 25). The top affords an admirable view of the chain of the Apennines. — From Castelnovo the highroad runs viâ (43½ M.) *Collagna* (2725 ft.), in the valley of the *Secchia*, and the *Alb. della Gabellina* (3265 ft.; good), frequented as a summer-resort, on the hill-route to Pontremoli (p. 449) mentioned at p. 450, and thence viâ the (51 M.) *Passo del Cerreto* (4135 ft.) to (62½ M.) *Fivizzano* (1045 ft.; Alb. della Posta; comp p. 450), with an old town wall and the ruins of a castle. Thence it proceeds past *Soliera* (p. 450), across the stream of *Aulella* (p. 450), and viâ the (75 M.) *Foce il Cuccù* (1730 ft.) and (77 M.) *Fosdinovo* (1640 ft.), a finely situated village with a town-wall and a well-preserved castle of the Malaspina, in which Dante (p. 559) wrote several stanzas of his 'Inferno', to (82 M.) *Sarzana* (p. 143). Or from Fosdinovo we may follow the picturesque road over the *Monte Spolverina* and viâ *Castelpoggio* to (81½ M.) *Carrara* (p. 144).

FROM REGGIO TO GUASTALLA, 18 M., railway in 1-2 hrs. (fares 3 fr. 40, 2 fr. 40, 1 fr. 55 c.). — 5 M. *Bagnolo in Piano*; 11 M. *Novellara* (79 ft.), on the *Canale di Molini*, a principality of the house of Gonzaga (p. 315) down to 1737. — 18 M. *Guastalla*, see p. 321.

From Bagnolo, on the railway just described, a BRANCH LINE (12 M. in ¾-1 hr.) runs to *Carpi* (p. 322). The chief intermediate station is (5½ M.) *Correggio* (105 ft.; *Alb. della Posta*), the capital until 1630 of a principality afterwards belonging to the Duchy of Modena, and the birthplace of the celebrated painter *Antonio Allegri da Correggio* (p. 443). The Piazza San Quirino is embellished with a statue of the master by V. *Vela* (1880).

Another branch-line runs to the S.E. from Reggio viâ (8 M.) *Scandiano* and (13 M.) *Veggia-Castellarano* (p. 455) to (14½ M.) *Sassuolo* (p. 455).

103 M. *Rubiera*. The *Secchia* is then crossed.

111 M. **Modena** (*Rail. Restaurant*), see p. 451.

The train crosses the *Panaro*. — 118½ M. *Castelfranco d'Emilia* (140 ft.), supposed to be the ancient *Forum Gallorum* where Antony was defeated by Octavian and Hirtius, 43 B.C. — Beyond (123 M.) *Samoggia* the train crosses the river of that name and then the narrow *Reno*, the ancient *Rhenus* or *Annis Bononiensis*. The Madonna di San Luca, on the Monte della Guardia (p. 489), is conspicuous to the right.

134 M. *Bologna*, see p. 468.

58. Parma.

The **Railway Station** (Pl. D, 1; *Restaurant*) for the Piadena-Brescia (p. 269), Guastalla-Suzzara-Mantua (p. 321), Milan-Bologna (R. 57), and Milan-Parma-Sarzana (Pisa)-Spezia (R. 59) lines lies at the N. end of the town, a good ½ M. from the hotels.

Hotels (comp. p. xxi). ALBERGO CROCE BIANCA (Pl. a; D, 4), Strada Garibaldi 13, near the Steccata, R. 3-5, omn. ½-1 fr.; ITALIA (Pl. b; E, 3), Strada Cavour 37, with good trattoria, R. 2-4, omn. ¾ fr.; ALB. LA MACINA

(Pl. c; E, 3, 4), Piazzale della Macina, R. 3-5 fr., good cuisine; HÔT. CONCORDIA (Pl. d; D, 3), Borgo Angelo Mazza, plain but good; MODERNE HÔTEL MEUBLÉ, at the station, R. 2½ fr., recommended.

Cafés. *Marchesi*, Piazza Garibaldi; *Violi*, Strada Garibaldi.

Post & Telegraph Office (Pl. D, 3), Strada Carlo Pisacane (side-entrance, Strada Macedonio Melloni).

Cab to or from the station 1 fr., two-horse 1 fr. 60 c.; at night 1¼ or 2 fr.; per hour 1 fr. 60 c. or 2 fr., each addit. hr. 1 fr. 20 or 1 fr. 50 c. Trunk 25 c.

Tramways (10 c.). 1. From the railway-station viâ the Piazza della Prefettura (Pl. D, 3) and the Strada Cavour (Pl. D, E, 3) to the Piazza Garibaldi (Pl. D, 4). — 2. From the Barriera Vittorio Emanuele (Pl. G, 4) viâ the Piazza Garibaldi to the Barriera Massimo d'Azeglio (Pl. A, 4). — 3. From the Barriera Garibaldi (Pl. D, 1) by the Strada di Circonvallazione back to the Barriera Garibaldi. — 4. From the Piazza Garibaldi viâ the Strada Farini and the Ponte Caprazucca (Pl. D, 5) to the Barriera Nino Bixio (Pl. B, C, 6).

Public Collections, etc. (comp. p. xxvii):

Convento di San Paolo (p. 448), week-days 10-4 (adm. 1 fr., including the Picture Gallery, see below); closed on Sunday. Visitors are conducted by a custodian.

Library (p. 447), week-days 9-4.

Museum (p. 446), week-days 9-4, 1 fr. (incl. the Teatro Farnese, see below); Sun. & holidays 10-2, free.

Picture Gallery (p. 446), week-days 10-4, 1 fr. (incl. the Convento di San Paolo); Sun. & holidays 10-2, free.

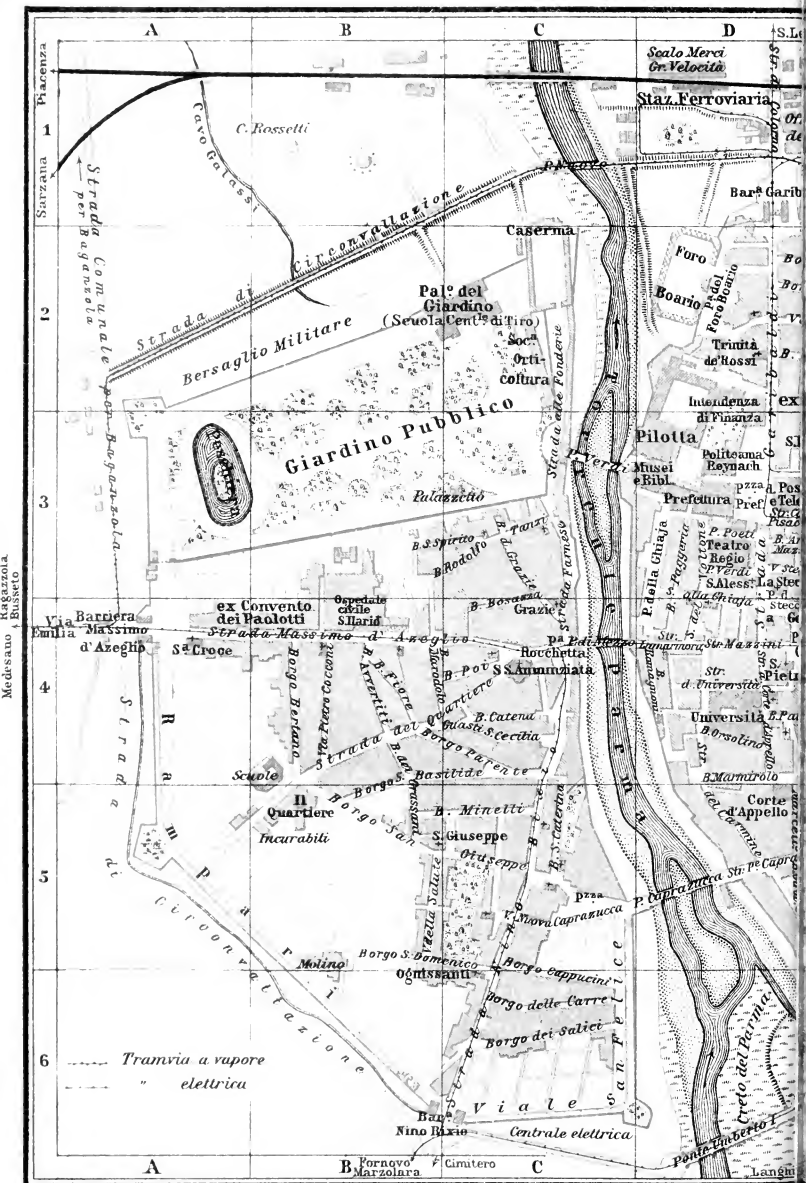
Teatro Farnese (p. 448), as to the Museum. Visitors are conducted by a custodian.

Chief Attractions (1 day). Madonna della Steccata (p. 443), Baptistery (p. 444), *Cathedral (p. 444), San Giovanni Evangelista (p. 445); afternoon, *Picture Gallery (p. 446).

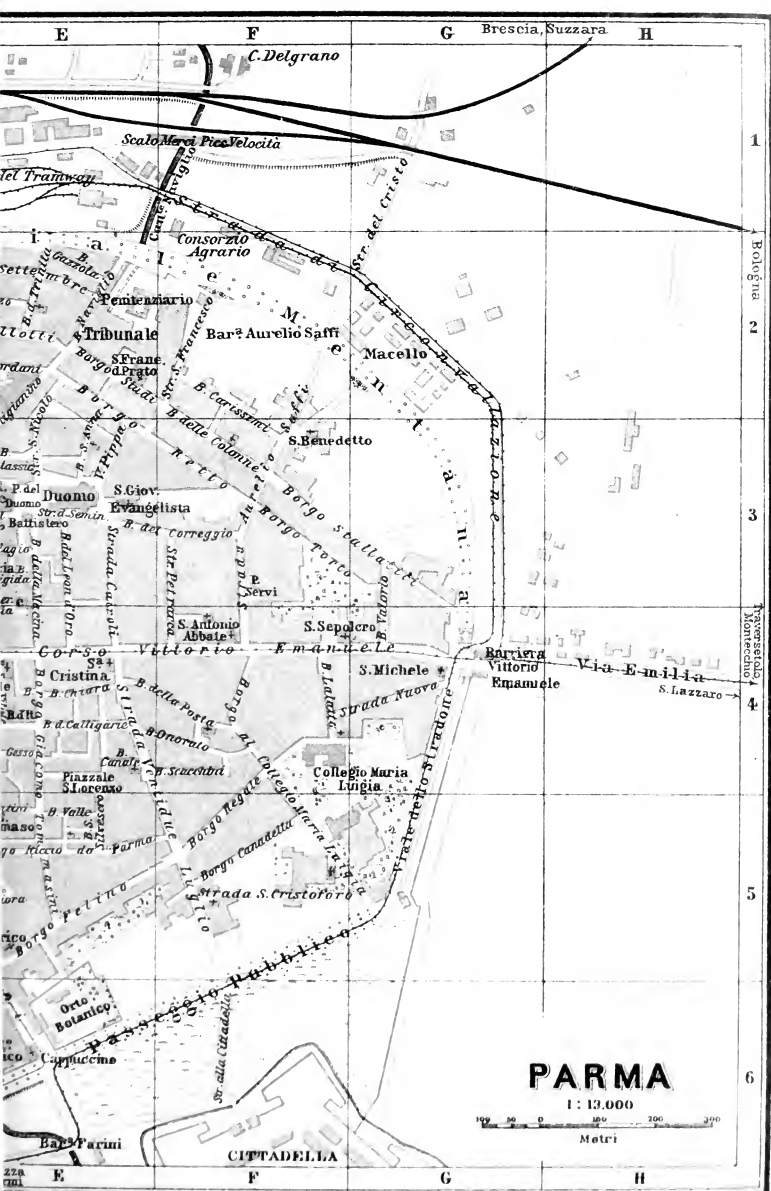
Parma (170 ft.), formerly the capital of a duchy of the same name and now the capital of a province, lies near the Apennines, on the river *Parma*, a small tributary of the Po. The town is of entirely modern appearance, although of very ancient origin, with straight, uniform streets and 46,700 inhabitants. It is an episcopal see and possesses a university.

The foundation of Parma is probably to be ascribed to the consul M. Æmilius (183 B.C.), though the discovery of a lake-dwelling of the bronze period proves that a human settlement existed here in prehistoric times. The town offered a determined resistance to the attacks of the Ligurians, but it was destroyed by Mark Antony as the birthplace of Cassius, one of Cæsar's murderers. Under Augustus, who named it *Colonia Julia Augusta Parma*, it attained to new prosperity, and repeated devastations in the early middle ages proved only temporary checks to the growth of its importance, which arose from its large woollen manufactories and from its university, founded in the 11th cent. and renowned for its 'Glossators' (p. 471) from the time of *Uberto di Bobbio* (1214-28) onward. Parma participated in the general development of the towns of Upper Italy, zealously espoused the cause of the Guelphs, and in 1247-48 was long unsuccessfully besieged by Emp. Frederick II. In 1303 *Giberto da Correggio* obtained possession of the supreme power. In 1346, after various vicissitudes, Parma came into the hands of the *Visconti*, and from that period down to 1512 it was generally united with the Duchy of Milan. In 1545, after it had been annexed to the States of the Church, it was presented by *Pope Paul III.*, with Piacenza, to his infamous son *Pier Luigi Farnese*. This prince was assassinated in 1547 at Piacenza and was succeeded by *Ottavio Farnese* (1547-86), *Alexander Farnese* (1586-92), who took part in the battle of Lepanto (1571) and afterwards attained great





Medesano
 Ragazzola
 Busseto



C. Delgrano

Scalo Meri Pice Velocità

del Tramway

Consorzio Agrario

Tribunale

Bar^a Aurelio Saffi

Macello

S. Benedetto

S. Giov. Evangelista

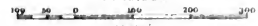
S. Sepolcro

Barriera Vittorio Emanuele

Collegio Maria Lungia

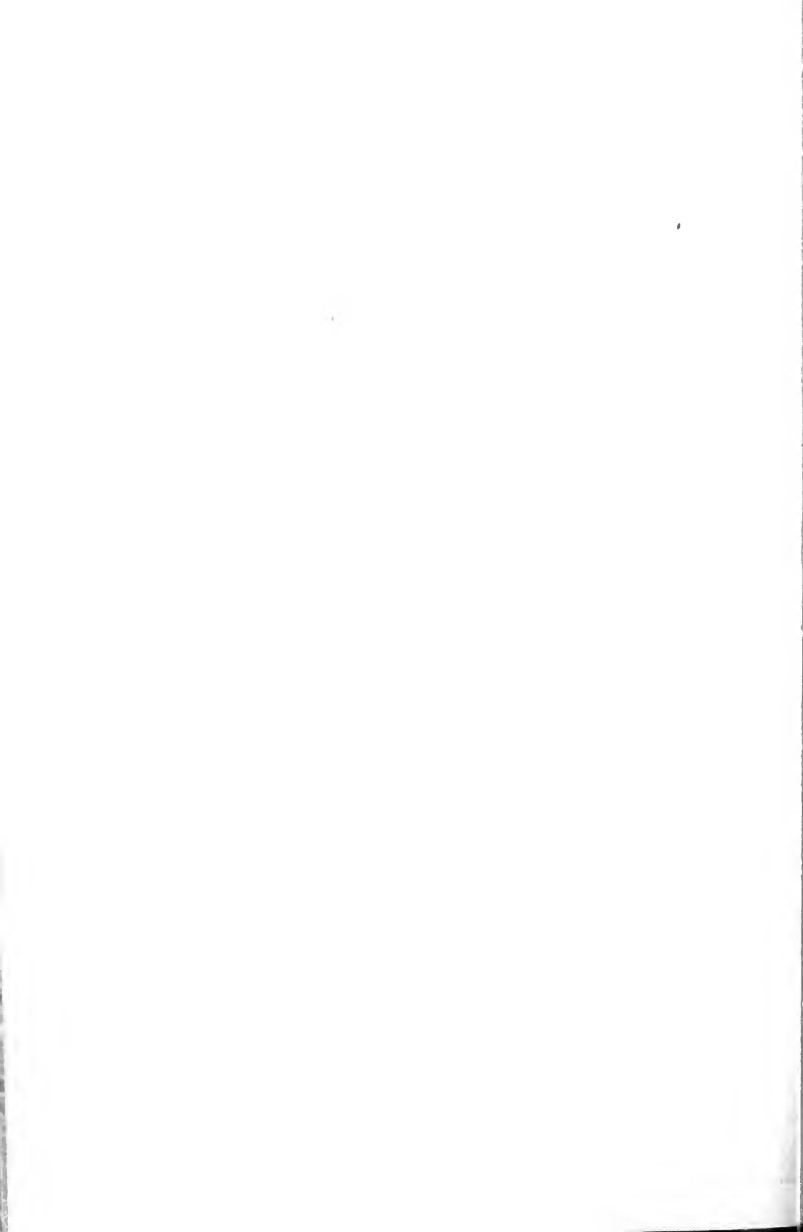
PARMA

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military distinction as viceroy of the Netherlands under Philip II., and *Ranuccio I. Farnese* (1592-1622), under whom the university attained world-wide fame. The male line became extinct in 1731. *Elizabeth*, the daughter and sole heiress of Duke Ranuccio II. Farnese (d. 1694), was married to *King Philip V. of Spain*, and by the quadruple alliance concluded at London in 1718 the succession was secured to their son *Charles*, who, however, ascended the throne of Naples in 1734, whither he transferred the Farnese art-treasures. By the Peace of Aix-la-Chapelle in 1748 the duchy was ceded by Austria to his younger brother *Philip*; in 1807 it was annexed to France, and in 1815 awarded to *Marie Louise*, the wife of Napoleon I. In 1847, after her death, it came into the possession of the Bourbons, who had hitherto been indemnified with Lucca. *Charles II.* (d. 1883) was banished in 1848, *Charles III.* was assassinated in the open street in 1854, and in 1859 his widow withdrew along with the Austrian garrison.

Parma owes its importance in the HISTORY OF ART to *Antonio Allegri* of *Correggio* (1494-1534; p. lxiv), who, after his early studies in Mantua and Ferrara, lived here in a quiet and modest style and died early. It was not till a later period, when his merits were pointed out by Vasari (p. 561) and the Caracci, that he was duly appreciated. The best-known of his pupils is *Francesco Mazzóla*, surnamed *Parmigianino* (1503-40), an excellent portrait-painter and one of a large family of artists in Parma.

The ancient *Via Æmilia* (p. 432) intersects the town, from the *Barriera Vittorio Emanuele* (Pl. G, 4) to the *Barriera Massimo d'Azeglio* (Pl. A, 4), crossing the *PIAZZA GARIBALDI* (Pl. D, E, 4), in which stand the *Palazzo del Governo*, founded in 1286 and altered in 1673 and 1760, and the *Palazzo Municipale*, rebuilt in 1627-73 by *Giov. Batt. Magnani* and others. Beside the latter is a statue of *Correggio*.

To the S.W. of the *Piazza Garibaldi*, in the *Strada alla Corte d'Appello*, rises the **University** (Pl. D, 4), erected in its present form by *Galeazzo Alessi*(?), in the time of *Ottavio Farnese*, as a Jesuit college. It contains various natural history collections. The palæontological department and the *Museo Zoologica Eritreo Böttgero*, a collection illustrating the fauna of the Italian colonies in Africa (entrance *Strada dell' Università*, No. 7), are especially worthy of inspection.

To the N.W. of the *Piazza Garibaldi*, at the corner of the *STRADA GARIBALDI* (leading from the station) and the small *Piazza della Steccata*, stands the church (open in the morning only) of the —

***Madonna della Steccata** (Pl. D, 3), an imitation of *St. Peter's* (a Greek cross with rounded ends), built by *Bernardino Zaccagni* in 1521-39.

INTERIOR. Near the entrance is the tomb of Field Marshal Count *Neipperg* (d. 1829), themorganatic husband of the Empress *Marie Louise* after the death of Napoleon, by *Lor. Bartolini* (1841). — In the corner-chapel between the choir and the left transept, monuments (r.) of Duke *Ottavio Farnese* (p. 442) and (l.) of *Sforzino Sforza*, the latter by *Gior. Franc. da Grado* (1529). — The choir-arch is adorned with badly-lighted frescoes by *Parmigianino*, the dome with paintings by *Bern. Gatti* of *Cremona*, and the tribune with frescoes by *Michelangelo Anselmi*. — Corner-chapel on the right of the choir: monument of *Guido da Correggio*, by *G. Fr. da Grado*. The 1st chapel on the right contains the monument of *Beltrando Rossi* (1527).

A few paces farther on, on the left, is the *Teatro Regio* (Pl. D, 3), by Nic. Bettoli (1821-29).

From the adjacent Piazza della Prefettura (p. 445) we turn to the right through the Strada Carlo Pisacane and the Strada al Duomo, with a splendid view of the cathedral, the campanile, and the baptistery, to the PIAZZA DEL DUOMO (Pl. E, 3). Here, immediately to the right, stands the octagonal —

***Baptistery** (*Battistero*; Pl. E, 3), begun in the Lombard-Romanesque style in 1196-1216 by *Ben. Antélamî* and consecrated in 1270, though the Gothic upper story was not completed until 1302. It is constructed of Veronese marble, and consists of five stories with colonnades and three exterior round-arched portals; the flat roof is surmounted by seven pyramidal turrets and by a belfry added in the 17th century. Around nearly the whole exterior of the building runs a series of medallions, representing various animals of symbolical import. The portals are adorned with Scriptural subjects on a larger scale, by *Ben. Antélamî*, who is named in the inscription at the N. portal.

At the N. Portal, above, is the Adoration of the Magi; then the History of John the Baptist; on the door-posts are genealogical trees of Jacob and of Jesse. — At the W. Portal, above, a curious representation of the Last Judgment. On the door-posts to the left, Christ performing works of mercy; on the right, the six ages of man. — On the S. side is an Allegory of Death from the story of Barlaam and Josaphat.

The INTERIOR (knock at the S. portal; sexton lives opposite, in the house No. 2) is sixteen-sided, with thirteen niches and three doorways below and two galleries above, and graceful columns on the walls. The sculptures have been only partly completed. Above the doors are sculptures of the 13th cent., and on the E. side of the lower galleries is a series of *Reliefs of the months (incomplete) and other works of the 13th century. The late-Romanesque frescoes in the dome (13th cent.), from the history of John the Baptist and prophets, are of interest to students of art. — The font dates from 1291.

The ***Cathedral** (*Duomo*; Pl. E, 3), an admirable example of the Lombard-Romanesque style, begun in 1058 but not completed till the 13th cent., is a cruciform building (76 yds. by 28 yds.) with a dome over the crossing. The handsome choir is somewhat raised above a crypt, the broad façade has a triple columnar gallery, and each of the portals is embellished with two lions of red marble. The main portal is by *Giov. Bono* of Bissone (1281) and the beautifully-carved Renaissance doors are by *Lucchino Bianco* (1493).

The INTERIOR, consisting of nave and aisles, rests on fourteen piers, above which runs a fine triforium. The vaulting of the nave was painted by *Girolamo Mazzola* and by *Lattanzio Gámbara* of Brescia (ca. 1570). 3rd chapel on the right, a Descent from the Cross in relief by *Benedetto Antelamî* (1178); 4th chapel, frescoes of the 15th cent.; 5th chapel, frescoes by *Franc. Rondani*, a pupil of Correggio. — 5th chapel on the left, frescoes of the 14th cent., on the left History of St. Peter, on the right Histories of SS. Sebastian and Catharine.

The octagonal DOME is adorned with an **Assumption by *Correggio* (1526-30; best light about noon). 'It seems as if some mighty upward impulse had impelled the whole armies of Christendom to soar away from

earth in joyful bliss. A striking feature of the work is that the figures seem to cleave the vaulting and to be in the act of forcing their way out of the church-walls into bright ether. The masterly and almost playful manner in which the greatest difficulties in the work have been overcome has ever been an object of the highest admiration' ('*Correggio*', by *Dr. Julius Meyer*). Visitors may ascend into the dome to examine the painting more closely (1½-1 fr.; fatiguing but repaying); a fine view is commanded from the outside gallery (for persons free from dizziness only).

In the CHoir are good semi-Gothic stalls by *Cristoforo da Lendinara* (1473). The reliefs on the high-altar, with the exception of the nine apostles, are youthful works by *Ben. Antelami*, who executed the carvings on the bishop's throne also. — The CRYPT, a spacious cruciform structure with thirty-eight columns, contains monuments of the jurist Prati (d. 1512) and of Bishop San Bernardo degli Uberti, by *Prospero Clementi*. — The SACRISTY contains frescoes of the 14th cent. and intarsias by *Cristof. da Lendinara*.

To the right of the façade of the cathedral rises the *Campanile*, 207 ft. high, dating from 1284-94. — We turn to the E. by the Strada del Seminario and reach the Piazzale San Giovanni. On the E. side rises the convent-church of —

***San Giovanni Evangelista** (Pl. E, 3), an elegant cruciform early-Renaissance structure, with a dome over the crossing, aisles, and two series of chapels. It was erected in 1510 by *Bernardino Zaccagni*; the sumptuous baroque façade is by *Simone Moschino* (1604), and the fine tower by *G. B. Magnani* (1614).

INTERIOR. In the first two chapels on the left, Frescoes by *Parmigianino* (SS. Lucia and Apollonia, two deacons, SS. Giorgio and Agata); in the 2nd chapel on the right, an Adoration of the Shepherds, by *Giacomo Francia* (1519). In the recesses of the transepts are four terracotta statues by *Ant. Begarelli* (1561); to the left, Madonna and St. John the Evangelist, to the right, St. Felicitas and St. Benedict. — The sombre DOME is adorned with *Frescoes by *Correggio*, representing Christ in glory, surrounded by apostles and angels, painted in 1521-23 (much injured by damp; freely restored in parts in 1901-4). The best time to see them is at noon or 4 p.m.; they are shown by electric light in the evening for 3 fr. The semi-dome of the choir, containing a Coronation of Mary by *Correggio*, was removed in 1581 (the original of the principal group is in the Library, p. 447; copies of other parts are in the picture-gallery, p. 446). The new dome of the choir was adorned with a copy of the complete work by *Ces. Aretusi* in 1586. The handsome choir-stalls are by *Marc' Antonio Zucchi* and the brothers *Gianfrancesco* and *Pasquale Testa* (1512-38). — In the archway of the door in the left transept, *St. John the Evangelist by *Correggio* (1521?).

The fine cloisters of the old *Benedictine Monastery*, which is now a barrack, are shown on application at the guard-room.

In the PIAZZA DELLA PREFETTURA (Pl. D, 3), with its pretty gardens, are the old *Palazzo Ducale*, now the *Pal. della Prefettura*, built in 1836-37 by Nic. Bettoli on the site of the S.E. wing of the Farnese palace, and the unsightly *Politeama Reynach* (1867).

From the W. side of the piazza the Strada alla Pilotta leads to the Parma, intersecting the **Pilotta** (Pl. D, 3), the huge Farnese palace, begun in 1583 by *Giov. Boscchi* (?) but never completed, with three large courts. The S.W. wing, reached by the broad staircase to the left in the fine entrance-hall beyond the Cortile

della Pilotta, contains the collection of antiquities, the picture-gallery, the library, the Teatro Farnese, and the state archives.

In the entresol is the MUSEO REALE D'ANTICHITÀ, founded in 1760 (adm., see p. 442; no catalogue; curator, Giov. Mariotti).

I. Room. *Collection of Coins.* The two glass-cases contain Parmesan coins and medals. — II. Room. Bronzes from Velleia (p. 438) and Parma; in the case to the right of the window, *Drunken Hercules, Bacchus, Alexander the Great, Victoria. By the entrance-wall, golden necklaces, bracelets, and clasps of the later imperial epoch; bronze tablet with the *Lex Rubria de Gallia Cisalpina*, and other inscriptions on bronze, all from Velleia. On the back-wall, the *Tabula Alimentaria* of Trajan, containing directions for the maintenance of poor children; to the left, fine portrait of a girl in bronze; to the right, head in gilded bronze (resembling Hadrian). — III. Room. Architectural fragments and fragments of mosaics from the Roman theatre of Parma. — We pass through an ante-room on the right into the IV. Room, with Greek and Etruscan vases, and, on the right, the V. ROOM, containing Etruscan tombs and objects discovered in tombs. — We return to the anteroom and enter the VI. Room (on the right), containing Egyptian antiquities. — Returning to the III. Room we turn to the right into the VII. Room. Marble statues and fragments from Parma, Velleia, and elsewhere; by the window on the left, colossal head of Zeus; to the left of the entrance, basalt torso (resembling the torso of the Belvedere in attitude); near the window on the right, torso of Eros. — VIII. Room. Choir-stalls by *Bernardino Canocio da Lendinara* (1494); cabinets and 'cassoni' (16-17th cent.). — IX. Room. Table-ornament with many figures, in the Empire style, by the Spaniard *Dam. Compeny* (1804); tapestries. — We ascend the steps to the X. Room. Sculptured capitals from the cathedral pulpit, by *Ben. Antelami* (1178). — XI. Room (to the right). Punches and stamps from the mint of Parma; mediæval seals; furniture (16-17th cent.). — XII. Room (adjoining on the left). Panelling and furniture from the bedroom of the Abbess Giovanna da Piacenza (p. 448). — XIII. Room. Wooden figures representing the Annunciation, from the Capuchin convent (16th cent.); chandelier and glass from Murano (p. 414); furniture of the 17th century. — XIV. Room (to the left). Majolica pavement from the convent of San Paolo (1471-82).

A staircase descends from the first room to the rooms on the ground-floor. — ROOM I. Roman inscriptions and tombstones. — ROOM II. Pre-historic antiquities found in the province of Parma (flint, bronze, iron). — ROOM III. Similar antiquities from the lake-dwellings in the plain of the Po. — ROOMS IV-VII. Ethnographical collections. — ROOM VIII. Porcelain and majolicas. — ROOM IX. Stoves of the rococo period.

The extensive *PICTURE GALLERY (*Reale Galleria*), on the first floor, was founded in 1752 (adm., see p. 442; illustrated catalogue 4 fr.; curator, Laudedeo Testi).

I. Room: nothing worthy of note. — II. Room. On the left, *371. *Giulio Romano* (after a sketch by Raphael in the Louvre), Christ enthroned, with the Madonna, the Baptist, and SS. Paul and Catharine. On the left side-wall, 364. *In the Style of Murillo*, Job; 115. *Ribera*, The Apostles. — III. Room or Rotunda. Two colossal Roman statues of Hercules and Bacchus with Ampelus, in basalt, found on the Palatine at Rome in 1726. To the right: 216. *G. B. Tiepolo*, St. Fidelis of Sigmaringen and St. Lawrence of Brindisi overcoming Heresy; 231. *Iac. Tintoretto*, Descent from the Cross; *Cima da Conegliano*, 370. Midas deciding between Apollo and Pan, 373. Endymion, *361, *360. Madonnas with saints; 429. *Fra Angelico*, Madonna with John the Baptist and SS. Paul, Francis, and Dominic. IV-VI. LARGE SALOON. In ROOM IV, on the entrance-wall, *209-212. Copies from Correggio's Coronation of Mary (p. 447), by *Annibale* and *Agostino Carac i.* On the right side-wall, 395. *Battista Dossi*, Madonna;

Dosso Dossi, 391. Adoration of the Magi, 398. Holy Family; 369. *Garofalo*, Madonna in clouds; *Franc. Francia*, 123. Pietà, 130. Madonna enthroned, with SS. Benedict, Placidus, Scholastica, and Justina (1515), 359. Holy Family. — In Room V, *Canova*, Marble statue of Marie Louise. — In Room VI, on the right, *Crist. Caselli*, Madonna and angels, with St. Hilary and the Baptist (1499); 122. *Lodovico da Parma* (?), Annunciation, with SS. Sebastian and Catharine. Back-wall, 141. *Girol. Mazzola*, Immaculate Conception. — Straight ahead are Rooms VII and VIII, with the modern pictures.

From R. V we turn to the right into Rooms IX-XIII, which contain the collection of portraits. In RR. IX and X are portraits of the Farnese X. 30 0. Alex. Farnese, by *Sir A. More*; XI, Bourbons; XII, Portraits of the 16-17th cent. (over the entrance-door, 302. *Seb. del Piombo*, Pope Clement VII. and a chamberlain, unfinished (about 1532); opposite, *355. *Holbein the Younger*, Erasmus (painted about 1530); XIII, Portraits of the 17-19th centuries. — Adjoining is Room XIV, which contains mediocre engravings by *Toschi* (d. 1854), after Correggio, etc. — We now return to Room III and pass to the right into the —

XV. Room. Water-colour copies of Correggio's works, by *Toschi* and his pupils. — XVI. Room. Drawings and paintings by *Parmigianino*: in the entry, 313. Portrait of himself; to the left, 192. Betrothal of St. Catharine.

Rooms XVII-XXI are devoted to *Correggio* and form the chief part of the gallery. — XVII. Room. *1 (350). Repose on the flight into Egypt ('Madonna della Scodella'), painted about 1528 for the church of San Sepolero (in the original frame). 'The picture breathes a spirit of cheerful and calm emotion and is suffused in a soft and sunny glow. The figures, marked by the most delicate gradations of light and shadow, stand out clearly against the darker wooded background, the tone of which is of a juicy greenish-brown' (*Meyer*, Correggio). — XVIII. Room. 2 (758). Annunciation (badly damaged), fresco from the church of the Santissima Annunziata (p. 448). — XIX. Room. *3 (31). Madonna della Scala, a celebrated fresco (much injured); *4 (351). Madonna di San Girolamo, also known as 'Il Giorno' (ca. 1527; the figure of the Magdalen is especially admired). — XX. Room. Photographs of works by Correggio. — XXI. Room. *6 (353). Martyrdom of SS. Placidus, Flavia, Eutychius, and Victorinus (ca. 1525). 'The artist's principal aim is to produce a pleasing picture. The tragic scene is transacted in a rich and charming landscape. The wonderfully picturesque execution and the harmony of the lively and yet subdued tints are most attractive. Even the shadows produce an effect of light, and define the form clearly and decidedly. The figures as it were float, breathe, and move in an atmosphere of brilliant light' (*Meyer*). — *5 (352). Descent from the Cross (ca. 1525).

XXII. Room. Florentine, Siennese, and Modenese paintings of the 14-15th centuries. — XXIII. Room. Architectural paintings by *Bern. Belotto* (p. 352) and others. — XXIV. Room. Landscapes by Italian masters. — XXV. Room. Landscapes by foreign masters. — XXVI. Room. Views of buildings in the province of Parma.

The door opposite the picture-gallery on the same floor leads to the LIBRARY (*Reale Biblioteca Palatina*), founded in 1763 (adm., see p. 442; director, Ed. Alvisi).

The library contains more than 200,000 vols. and 4500 MSS.; several of the latter are of oriental origin, amongst them the Koran which the Emp. Leopold I. found in 1683 in the tent of the grand-vizier Cara Mustapha after the raising of the siege of Vienna; the 'livre d'heures' (prayer-book) of Henri II; two 14th cent. MSS. of Dante's 'Divine Comedy'; a MS. of the *De Prospectiva Pingendi* by Petrus Piotor Burgensius (Piero della Francesca); a letter of Luther; Byzantine and Jewish miniatures; bust of Duchess Marie Louise by *Canova*. Here is also the original *Fresco of *Correggio's* Coronation of Mary from San Giovanni

(p. 445), which may be viewed on application to the library-attendant (usciere; fee 30 c.). — The (formerly) ducal *Tipografia*, founded in 1766 by Bodoni (p. 53), is celebrated for its admirable printing.

The ***Teatro Farnese**, also situated here (adm., see p. 442), is a stepping-stone between the Teatro Olimpico (p. 326) and modern theatres. It was erected in 1618-28 by *Giambattista Aleotti*, a pupil of Palladio, and was then the largest theatre in the world, holding 4500 spectators.

The custodians of the picture-gallery conduct visitors to the **Convento di San Paolo** (Pl. D, E, 2, 3; comp. p. 442), formerly a Benedictine nunnery, now a school, containing admirably preserved *Frescoes by *Correggio* in a room thus decorated by order of the abbess Giovanna da Piacenza in 1518-19: over the chimney-piece Diana, on the ceiling Cupids and emblems of the chase (the celebrated 'Putti del Correggio'), on the frieze the Graces, Fortuna, Adonis, etc. The most favourable light is in sunny weather.

This, his first work of a monumental character, shows the painter as already possessed of his full powers. The execution is in the highest degree painstaking and minute, his handling even in fresco is delicate and at the same time broad, soft, and warm. As in the later paintings in the domes of the Cathedral and San Giovanni Evangelista, the decorative arrangement seems to transcend the limits of the building, and force its way through the ceiling, forming an arch through which the light of heaven appears to find free ingress.' — *Meyer's Correggio*.

The ceiling of the adjacent room is adorned with exquisite, slightly-figured arabesques on a dark blue ground by *Al. Araldi*.

From the Pilotta Palace we cross the Ponte Verdi (Pl. C, 3), and reach the *Giardino Pubblico* (Pl. B, C, 2, 3; closed at 7 p.m.), formerly the ducal garden, at the N. end of which is the **Palazzo del Giardino** (Pl. B, C, 2; now a school of musketry), erected in 1564 by *Giov. Boscoli* and enlarged in 1767 by *Ennemondo Petitot*, a Frenchman. The interior is adorned with fine frescoes by *Agostino Caracci*: Rape of Europa, Triumph of Venus, Marriage of Peleus and Thetis, etc. The so-called *Peschiera* (Pl. A, 3), the pond at the W. end of the garden, with a small island, dates from the time of Ottavio Farnese.

In the Strada Massimo d'Azeglio, the main street of *Parma Vecchia* (the poor quarter on the left bank of the stream), stands the church of the **Santissima Annunziata** (Pl. C, 4), a baroque edifice by *Giov. Batt. Fornovo* (1566), with a peculiar ground-plan. The dome, by *Girol. Rainaldi* (1626-32), is strikingly bold in construction.

To the S.E. of the town lies the *Stradone* or *Passeggio Pubblico* (Pl. E, F, 5, 6), a pretty avenue between the botanic garden (*Orto Botanico*) and the castle (*Cittadella*; Pl. F, G, 6). The last was erected in 1591-99 and is the military headquarters of the district and a barrack.

STEAM TRAMWAYS from Parma, starting from the Suburbio Garibaldi (Pl. E, 1). To the N.W. to (12 M.) *Fontanellato*, with an interesting castle (Rocca) of Count Sanvitale, containing good frescoes by Parmigiano (Diana and Actæon), and thence viâ (17½ M.) *Soragna* (p. 438) to (23½ M.) *Busseto* (p. 447). — To the S. to (15 M.) *Langhirano*, in the

upper valley of the Parma, viâ (12 M.) *Torrechiara*, with a loftily-situated castle of the Sforza Cesarini, built in 1448-60. The Camera d'Oro in the latter has painted wall-tiles and frescoes by Ben. Bembo. — To the S.E. to (6 M.) *Pilastrello* and thence on the one hand to (10 M.) *Montechiarugolo* (415 ft.), with one of the finest castles in the Emilia, and (11 M.) *Montecchio* (320 ft.; railway to Barco, p. 440, 2½ M. in 7 min.), and on the other to (13 M.) *Traversetolo*, 3 M. to the N.W. of San Polo d'Enza (p. 440), near the *Rocca di Guardasone*, which rises above the *Torre della Guardiola*, both of which are mentioned by Petrarch.

59. From (Milan) Parma to Sarzana (Pisa) and Spezia.

FROM PARMA TO SARZANA, 72 M.; ordinary train (carriages changed at Santo Stefano di Magra) in 3½-4 hrs. (fares 13 fr. 50, 9 fr. 45, 6 fr. 10 c.); 'lightning express' (from Milan to Rome viâ Pisa) in 2½ hrs. (fares 14 fr. 85, 10 fr. 40 c.). — FROM PARMA TO SPEZIA, 74½ M., railway in 3-3¾ hrs. (fares 13 fr. 95, 9 fr. 75, 6 fr. 30 c.; express 15 fr. 35, 10 fr. 75 c., 7 fr.).

From Milan to *Parma*, 78 M., see R. 57. — The line runs to the S.W. of Parma to (7½ M.) *Collecchio* (400 ft.), and near (12 M.) *Ozzano Taro* enters the boulder-strewn valley of the *Taro*, a tributary of the Po, which it ascends to Borgotaro, passing through twelve tunnels.

Near (14½ M.) *Fornovo di Taro* (460 ft.) Charles VIII. of France, retiring over the Cisa (see below) in 1495, repulsed an attack of the Milanese and Venetians, who sought to embarrass his march through N. Italy. — 21½ M. *Lesignano di Palmia*; 26 M. *Valmózzola*. — 28½ M. *Berceto* (ca. 980 ft.).

Berceto is the station for (7 M.) the village of *Berceto* (2590 ft.; Alb. Poggio, R. 1¼-1½ fr.), the Romanesque church of which contains primitive sculptures, and for the highroad to Pontremoli. About ½ M. above Berceto, near the prettily situated hamlet of *Poggio di Berceto* (2760 ft.; Alb. alla Posta, rustic), this road unites with one from Fornovo (see above), before ascending to the S.W., with continuous fine views (in clear weather the Alps are visible to the N.), to (12 M.) the pass of *La Cisa* (3415 ft.; view limited to the S.), beyond which it descends viâ (15 M.) the little summer-resort of *Montelungo Superiore* (2705 ft.; Hôt. Appennino, R. from 1½, P. incl. wine 6½-7 fr.) to (23 M.) *Pontremoli* (see below), in the valley of the Magra.

38 M. *Borgotaro*. The little town (1350 ft.; Alb. Dati), with a well-preserved town-wall, lies in a small brown-coal basin, ½ M. beyond the Taro, on the highroad to Sestri Levante (p. 137).

The line pierces the main chain of the Apennines by the *Borgallo Tunnel*, which is nearly 5 M. in length (transit in 9 min.). At the end of the tunnel, in the valley of the *Torrente Verde*, lies (43½ M.) *Gróndola-Guinadi*. — Passing through six tunnels, the train descends the valley of the *Magra* to —

49 M. *Pontrémoli* (770 ft.; Alb. *Flora*, R. 2 fr., plain but good), a little town with 4100 inhab., amid fine mountain scenery. It is the seat of a bishop and possesses a cathedral and a castle commanding fine views.

From Pontremoli we may ascend the *Monte Gottero* (5375 ft.; p. 139), to the W., viâ the *Gordana Valley*, in ca. 6 hrs.; or the *Monte Orsaro* (6005 ft.), to the N.E., in 4-5 hrs., descending to the new refuge-hut (*Rifugio*) on the picturesque *Lago Santo* (4945 ft.), whence a fine high-level walk may be taken to the S.E. viâ *Monte Brusà* (5895 ft.), *Mte. Sillara* (6105 ft.), and *Mte. Malpasso* (5630 ft.) to the *Passo di Lagastrello* (3935 ft.). The little *Lago Squincio* (4090 ft.), $1\frac{1}{4}$ M. to the N. of the pass, the neighbouring *Vallone dei Paduli*, and the four small tarns on the N. slope of Monte Malpasso have all been recently converted into reservoirs for the transmission-works of the Società Idroelettrica Ligure, at Rimagna and Isola in the Val di Cedra, which have high-tension lines to Spezia, the Lunigiana, Carrara, and elsewhere. To the E. of the pass we may reach the *Albergo della Gabellina* (p. 441) in 9 hrs., viâ the steep rocky crest of the *Alpe di Succiso* (6620 ft.) and the *Monte Casarola* (6195 ft.).

The railway descends the broad valley of the Magra (seven tunnels), through the fertile *Lunigiana* (p. 143). In the distance, on the right, appears the huge mass of the Apuan Alps (p. 147). — 56 M. *Villafranca-Bagnone*. Beyond the station, on the right, near *Villafranca in Lunigiana* (410 ft.), is the ancestral castle of the ancient family of the Malaspina, now much spoiled by alterations. — To the right lies the old hill-town of *Barbarasco*, with a castle and fragments of the town wall. — We cross the *Taverone* to — 62 M. *Aulla* (210 ft.; *Alb. Italia*), a beautifully situated little place, at the confluence of the *Aulella* with the Magra, dominated by old castles and the fortress of *Brunella* (1543).

From Aulla a HIGHROAD leads through the Aulella valley to *Soliera* (505 ft.; p. 441) and thence in one direction (diligence) to the little sulphur-baths of (15 M.) *Equi* (755 ft.; Hôt. Radium, P. 5-6 fr. incl. wine), at the N. base of the *Pizzo d'Ucello* (5845 ft.), which belongs to the Apuan Alps (p. 147), and in the other direction (carr. 40 fr.) viâ (10½ M.) *Fivizzano* (p. 441), whence a route to Reggio diverges on the left, (15 M.) *Terenzano* (1695 ft.), and (20½ M.) *Montefiore* (1685 ft.), to the (24 M.) *Foce di Carpinelli* (2755 ft.), the pass between the Apuan Alps and the Etruscan Apennines. Thence the road descends through wood to (31 M.) *Piazza al Serchio* (1645 ft.) in the *Garfagnana*, the upper valley of the Serchio, and passes through an imposing gorge viâ (34 M.) *Camporgiano* (1560 ft.; inn) to (41 M.) *Castelnuovo di Garfagnana* (910 ft.; *Alb. il Globo*), the former capital of the Garfagnana, situated at the confluence of the *Turrite* and the Serchio, on the highroad (p. 455) between (Modena) Sassuolo and the Bagni di Lucca. The castle (Rocca) of Castelnuovo is now the sotto-prefettura. About $1\frac{1}{2}$ M. to the W. lies the frontier-fortress of *Monte Alfonso* (1485 ft.; now a prison), erected in 1579 by Alfonso II., Duke of Ferrara.

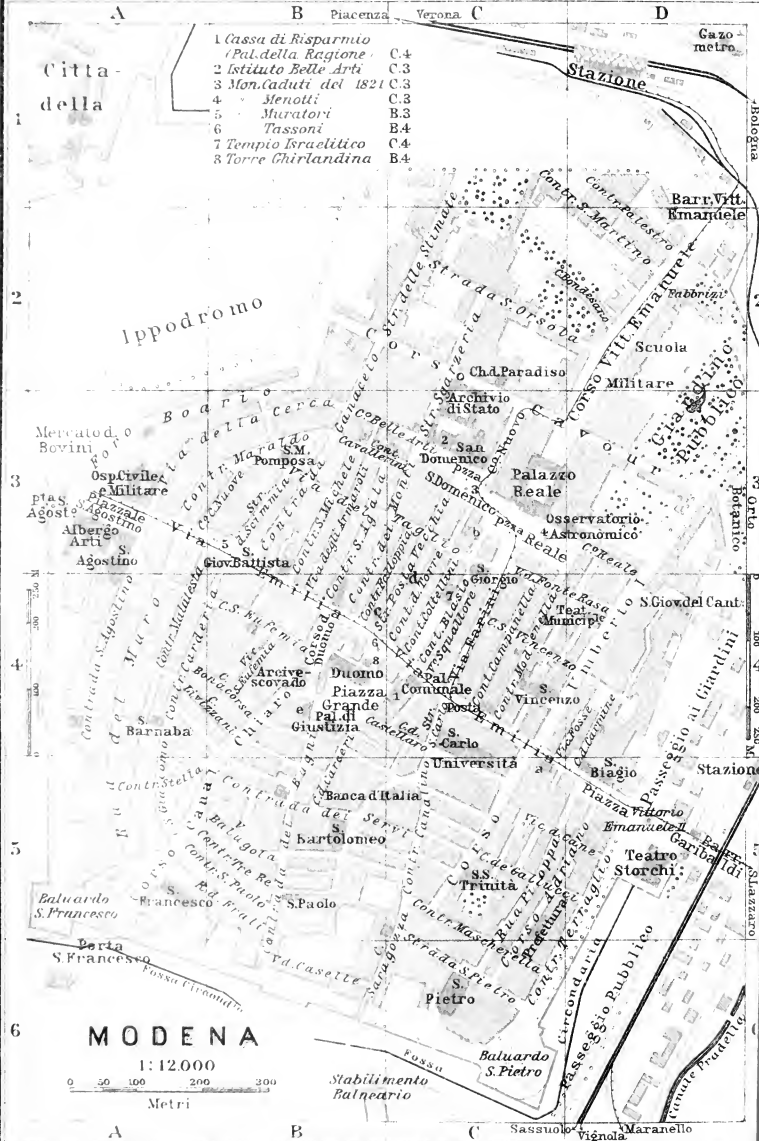
We cross the Aulella. — 66 M. *Capriogliola-Albiano*, where the highroads to Sarzana and Spezia part company.

67 M. *Santo Stefano di Magra* (165 ft.), with an old town-wall.

The LINE TO SARZANA remains on the left bank of the Magra. — 72 M. *Sarzana* and thence to *Pisa*, see pp. 143-147.

The LINE TO SPEZIA intersects the broad valley of the Magra to the S.W. and crosses the river. — $69\frac{1}{2}$ M. *Vezzano Ligure*, junction of the line from Genoa to Pisa (R. 23), which we follow to ($74\frac{1}{2}$ M.) *Spezia* (p. 140).

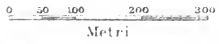




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|---|----------------------|-----|
| 1 | Cassa di Risparmio | |
| 2 | Pal. della Ragione | C.4 |
| 3 | Istituto Belle Arti | C.3 |
| 4 | Mon. Caduti del 1821 | C.3 |
| 5 | Menotti | C.3 |
| 6 | Muratori | B.3 |
| 7 | Tassoni | B.4 |
| 8 | Tempio Israelitico | C.4 |
| | Torre Ghirlandina | B.4 |

MODENA

1:12.000



60. Modena.

Railway Stations. 1. *Stazione Ferroviaria* (Pl. D, 1), for the Milan-Bologna line (R. 57) and the Verona-Mantua-Modena-Bologna line (R. 49), at the N.E. end of the town, $\frac{3}{4}$ -1 M. from the hotels. — 2. *Stazione Ferrovie Economiche* (Pl. D, 5), for the branch-railways mentioned at p. 455.

Hotels (comp. p. xxi). ALBERGO REALE (Pl. a; C, 5), Via Emilia, R. $2\frac{1}{2}$ -5 fr., omn. 80 c., variously judged; ALB. ITALIA (Pl. b; C, 3), Via Fonte d'Abisso 3, near the Piazza Reale, with restaurant, R. 2- $2\frac{1}{2}$ fr., omn. 60 c., plain; ALB. SAN MARCO (Pl. c; B, 4), Strada Posta Vecchia, with restaurant, R. $2\frac{1}{2}$ -3 fr., omn. 60 c., commercial; ALB.-RISTORANTE CENTRALE (Pl. d; C, 4), same street; SCUDO DI FRANCIA (Pl. e; B, 4), Contrada dei Bagni, with trattoria, unpretending.

Restaurant. *Fratelli Molinari*, Strada San Cario, cor. of the Via Emilia (Pl. C, 4), good. — **Café.** *Caffè Nazionale*, Via Emilia, near the Alb. Reale. — *Birreria Nazionale*, Via Emilia, near the Alb. Reale.

Cab, per drive 80 c., at night 1 fr. 30 c.; per hour 1 fr. 60 c., each additional half-hour 50 c.; each trunk 20 c.

Tramways (10 c.). From the *Barriera Garibaldi* (Pl. D, 5) by the Via Emilia to the *Porta Sant'Agostino* (Pl. A, 3); and by the Piazza Reale (Pl. C, 3) to the *Central Station* (Pl. D, 1).

Chief Attractions ($\frac{1}{2}$ day): *Cathedral (p. 452); San Giovanni Battista (p. 453); *Picture Gallery (p. 453); San Francesco (p. 454).

Módena (115 ft.), a town with 26,800 inhab., situated in a fertile plain between the *Secchia* and the *Panaro*, formerly the capital of the duchy of that name and now that of a province and the see of an archbishop, possesses broad streets, spacious arcades, a university, and an academy of art. *Cotechino* and *Zampone*, varieties of prepared meats, are specialties of Modena.

Modena, the ancient *Mutina*, in the dominions of the Gallic Boii, became a Roman colony in 183 B.C., and was a place of some importance. After the murder of Cæsar Decimus Brutus was besieged here by Antony for four months, Dec. 44 to April 43 B.C. (*Bellum Mutinense*); but the latter was defeated by Octavian with the consuls Pansa and Hirtius and forced to raise the siege. — After 984 Modena belonged to the Este family (p. 460) and later to the Countess Matilda (p. 511), but it afterwards obtained its independence and became the scene of violent conflicts between the Guelphs and Ghibellines, until in 1288 it finally returned to the possession of *Obizzo IV.* (p. 461). On the death of Alphonso II. without issue (1597) the states of Modena and Reggio (but not that of Ferrara) fell to his kinsman *Cesare d'Este* (1598; p. 461), husband of Virginia de' Medici, daughter of Grand-duke Cosimo I. of Tuscany. On the death of *Francis II.* (d. 1694) this collateral line became extinct, and the succession was taken up by *Rinaldo* (d. 1737), younger son of Duke Francis I. *Hercules III.* (d. 1803), who married Duchess Maria Theresa of Massa (1744-90) and lost Modena in 1801 by the Peace of Lunéville, was the last of the second collateral line. Through his daughter *Maria Beatrice*, who married Archduke Ferdinand, Modena, along with Massa and Carrara, came to their son, Archduke Francis IV., in 1814. The insurrections of 1821, 1831, and 1848 were quelled with cruel severity. *Francis V.*, the last duke, quitted his dominions in 1859 and went over to the Austrians. After his death in 1875 the name of Este passed to the *Archduke Francis Ferdinand*, the present heir to the throne of Austria.

In the 14th cent. Modena was the seat of an important school of painting (*Tommaso* and *Barnaba da Modena*), but in the history of art its name is more especially connected with the sculpturing of *TERRACOTTAS*, in which the aim of the artists was to represent dramatic groups rather in accordance with pictorial than plastic principles and therefore

calculated only for being exhibited in niches. This branch of art was developed here, under the influence of Niccolò dall' Area (p. 472), by the strongly realistic early-Renaissance master *Guido Mazzoni* (1450-1518), who worked also in Naples and at the court of France. The art was later practised in a more refined style by *Antonio Begarelli* (1498-1565), who, imbued with the spirit of the High Renaissance, usually rejected the aid of painting and brought it to the utmost perfection of which it seems capable.

In the *PIAZZA GRANDE*, in the centre of the city, near the *Corso della Via Emilia* (p. 453), stands the —

***Cathedral** (Pl. B, 4), begun in the Romanesque style in 1099 by *Lanfranco*, by order of the Countess Matilda (p. 511), and consecrated in 1106, with a superstructure of later date. The façade is relieved by a large rose-window and a colonnade, which is continued round the whole building. The portals are adorned with marble lions. The sculptures of the façade, representing the Creation and the History of Man down to Noah, are by *Nicolaus* and *Wili-gelmus* (after 1099; comp. pp. 306, 463); on the last S. portal, near the choir, is the history of St. Geminianus, an early work by *Agostino di Duccio* of Florence (1442). The choir has a tripartite semicircular termination.

The **INTERIOR** has been restored since 1897. The nave and aisles are supported by alternate pillars and columns, over which runs a triforium; the vaulting is pointed. By the first column to the right is an old holy-water basin, made out of a former capital. — **RIGHT AISLE.** By the 1st altar is a fresco of the Last Judgment, by *Cristoforo da Lendinara*. In a niche between the 3rd and 4th altars is a small terracotta group of the Nativity, by *Ant. Begarelli*. — **LEFT AISLE.** On the 2nd altar are late-Gothic terracotta reliefs, by an early Modenese master (under the influence of Iac. della Quercia); 3rd altar, a Coronation of Mary, with saints, by *Serafino de' Serafini* (1385); 4th altar, *Madonna in clouds, St. Jerome, St. Sebastian, and John the Baptist, by *Dosso Dossi*. By the opposite pillar is the Gothic pulpit of 1321. — In the **CHOIR**, to the left, is the tomb of Franc. Molza, by *Bart. Spani* of Reggio (1516). On the right, behind the right approach, sculptures by *Alberto* and *Anselmo da Campione*, representing the Passion (ca. 1160). Above these are old frescoes of St. Christopher and the Annunciation (14th cent.?). The fine choir-stalls are by *Cristoforo da Lendinara* (1465), to whom is due also the intarsia-work in the sacristy. — The lofty **CRYPT**, with lions and dwarfs at the entrance, and supported by thirty slender columns, most of them with Romanesque capitals, the fluted columns in front of the high-altar being antique, contains the tomb of St. Geminianus. The realistic *Group over the altar on the right, a Madonna and Christ, with a nun, St. Joseph, and a most unattractive servant, is by *Guido Mazzoni* (badly restored in 1851).

The *Archives of the Cathedral Chapter* contain a large number of manuscripts.

The ***Campanile**, or *Torre Ghirlandina* (Pl. 8; B, 4), erected in 1224-1319, 335 ft. in height, is one of the finest in N. Italy. It leans a little towards the back of the cathedral, which is itself slightly out of the perpendicular. In the interior is preserved an old *Secchia*, or bucket, which the Modenese captured from the Bolognese at the battle of Rapolino in 1325. The ascent is recommended (easy stair; custodian 50 c.). — Adjacent, in the small

Piazza della Torre, is a statue of the poet *Alessandro Tassoni* (1565-1635), who has humorously described the incident mentioned above in his celebrated epic poem 'La Secchia Rapita'.

On the E. side of the Piazza Grande is the old *Palazzo della Ragione* (recently partly restored), now the *Cassa di Risparmio*, or Savings Bank (Pl. 1).

On the right in the CORSO DELLA VIA EMILIA, the chief street, stands the church of *San Giovanni Battista* or *San Giovanni Decollato* (Pl. B, 3, 4), a plain round structure containing, to the left of the high-altar, a painted *Group (Pietà) by Guido Mazzoni (1480; badly restored in 1853). — Farther on, in a small piazza, is a statue (Pl. 5; B, 3) of the historian *Lod. Muratori* (1672-1750).

At the end of the Via Emilia is the church of SANT' AGOSTINO (Pl. A, 3), a 'Pantheon Estense', built in the 17th cent. by one of the *Bibiena* family (p. 471), 'one of the most fantastic flat-roofed creations of the baroque style' (Burckhardt). To the right of the entrance is a Pietà, an early work by *Begarelli*.

Adjacent stands the **Albergo Arti** (Pl. A, 3), built by Duke Francis III. in 1767, now accommodating the municipal collections.

The COURT contains a statue of *Duke Borso of Este* (p. 461), by Ferd. Pellicia (1843), and the **Museo Lapidario**, comprising chiefly Roman inscriptions and sarcophagi; in the passage to the left, two mediæval monuments of 1312 and 1309, and the tomb of the jurist Giov. Sadoletto, by *Cristof. Stoporone* (1517).

On the first floor is the **Biblioteca Estense**, with 90,000 vols. and 3000 MSS., transferred by Cesare d'Este from Ferrara to Modena in 1598, when Pope Clement VIII. claimed the Duchy of Ferrara as a vacant fief (p. 461). Some of the MSS. are very valuable, e.g. a collection of Provençal poems by Ferrari (1254), Dante with miniatures (the 'Codice Estense'; 14th cent.), prayer-book of Elector Albert of Mayence (d. 1545), with miniatures by *A. Glockendon*. Visitors are admitted on week-days, 9.30-12 and 1.30-6, generally also during the vacation (Aug. & Sept.). No fees.

The second floor contains the **Museo Civico** (adm. 10-3; 1 fr.): plaster casts; Holy Family, group in terracotta by *Begarelli*; memorials of the revolutions of 1821, 1831, and 1848; modern paintings; photographs of monuments of art in the province of Modena; valuable collection of Arab tombstones; costly textile fabrics; ethnographical collection; coins and medals; prehistoric, Roman, and Etruscan antiquities, etc.

The third floor accommodates the celebrated ***Picture Gallery** (*Reale Galleria e Medagliere Estense*), presented to the city by Francis V. in 1869 and since augmented by the collection of the Marchese Campori (open 10-4, adm. 1 fr.; Sun. & holidays, 11-2, free). No catalogue. Director, *Dr. G. Bariola*.

ROOM I ('Dipinti e Busti in marmo'). *Bernini*, Bust of Duke Francis I.

ROOM II (Scuola Ferrarese). To the left, 50. *Ercole de' Roberti*, Death of Lucretia; 440 *Battista Dossi*, Adoration of the Child; *Dosso Dossi*, 450. Alfonso I., Duke of Ferrara; no number, Buffoon. — *437. *Dosso Dossi*, Madonna on clouds, with SS. George and Michael; 451. *Garofalo*, Madonna enthroned, with saints. — 185. *Garofalo*, Pietà; 350. *Scarsellino*, Adoration of the Child.

ROOM III (Scuola Modenese, Bolognese, e Correggio). To the left, 486. *Barnaba da Modena*, 489. *Tommaso da Modena*, Small altar-pieces; 485. *Cristof. da Lendinara*, Madonna (1482); 480. *Bartolomeo Bonasia*, Pietà (1485); 476. *Franc. Bianchi-Ferrari* (said to have been Correggio's

teacher), Annunciation (1510); 483. *Marco Meloni*, Madonna enthroned, with saints (1504). — *Correggio*, *17. Madonna (Madonna Campori), 51. Rape of Ganymede, in fresco (school-piece). — No number, *Niccolò dell' Abate*, Frescoes from the château of Scandiano (p. 441), comprising nine scenes from the *Æneid* (transferred to canvas). — On an easel: *Niccolò dell' Abate*, Octagonal painting with musicians.

Room IV (Scuola Veneta, Lombarda, Toscana). To the left, *470. *Cima da Conegliano*, Pietà; 464. *Vinc. Catena*, Madonna, with saints and donors; 467. *Bonifazio dei Pitati*, Adoration of the Magi; 57. *Titian*, Portrait (copy). — 5. *Bart. Montagna*, Madonna. — 449. *Verrocchio*, Adoration of the Child (studio-piece). — 7. *Andrea Solario*, Bearing of the Cross. — On the upper part of the walls: *Iac. Tintoretto*, Ceiling-paintings from Ovid's *Metamorphoses*. — To the right is —

Room V (Scuole Diverse). To the left, 407. *Lod. Caracci*, Assumption. — *Guido Reni*, 448. St. Rochus in prison, *414. Crucifixion; *Guericino*, 466. Crucifixion of St. Peter, 255. Portrait.

Room VI (Scuola Spagnuola, Francese, Tedesca, Fiamminga). To the right, 163. *Master of the Death of the Virgin*, St. Anna with the Virgin and Child (injured). — *172. *Velazquez*, Duke Francis I. of Este (1637; unfinished.)

Room VII (Scuola Fiamminga, Francese, Tedesca). Pictures of the 17-18th centuries. — Room VIII (Passaggio). Drawings.

Room IX (Scuole Antiche e Moderne). Italians of the 17-19th centuries. Left wall: 348. *Salvator Rosa*, Landscape; 33. *C. Cignani*, Portrait. — Right wall: 243. *Lion. Spada*, Gipsy.

Room X (Sculpture and Articles of Vertu). By the walls: Sculptures by *Begarelli*, including a fine coloured Madonna; coins of Italian cities; *Plaquettes and medals of the Renaissance; larger bronzes; inkstand by *Caradosso*. — In the middle: Harp, with miniatures by a Ferrarese master of the 16th cent.; violin and violoncello made for Duke Francis II. by *Dom. Galli* in 1687 and 1691, with exquisite wood-carving; ivory saddle (15th cent.) and other carvings; bronze vase by *Riccio*. — In the ANTE-ROOM are antique vases, fine majolica (16th cent.), etc.

SAN FRANCESCO (Pl. A, 5), a Gothic church of the 14th cent., in the S. part of the town, contains a *Descent from the Cross (in the chapel to the left of the choir), by *Begarelli*, an imposing composition in terracotta, with 13 lifesize figures, among which the group of the women is specially beautiful.

At the S. end of the town rises **SAN PIETRO** (Pl. C, 6), erected in 1476 by *Pietro Barabani*, with an admirable brick façade of the early Renaissance.

INTERIOR. 1st altar on the right, *Pietà, by *Ortolano*, with a beautiful predella (Martyrdom of St. Sebastian). — In the chapel to the right of the choir, Pietà, in terracotta, one of *Antonio Begarelli's* chief works. In front of it, to the right, in the transept: Madonna in clouds, with four saints below, begun in 1553 by *Begarelli* (whose remains were interred here in 1875) and completed by his nephew Lodovico. Six statues in the nave by the same master. — 2nd altar in the left aisle, *Franc. Bianchi-Ferrari*, Madonna enthroned, with SS. Jerome and Sebastian.

The church of **SAN VINCENZO** (Pl. C, 4; open till 9 a.m.), a little to the N. of the Via Emilia, begun in 1617, was not finished until 1761 (by *Nicc. Gasp. Paoletti*). The interior, distinguished for its rich stucco decorations, contains the tomb of the last duke, Hercules III. Rinaldo of Este (d. 1803), and an altar-piece by *Guercino* (Madonna with SS. John and Gregory).

Between the **PIAZZA REALE** (Pl. C, 3) and the Corso Vitt. Emanuele is the **Palazzo Ducale**, now the *Palazzo Reale* (Pl. C, 3; military school), begun under Francis I. in 1634, with an imposing court added by the Roman *Bartolomeo Avanzini*.

From the Corso Cavour we enter the beautiful *Giardino Pubblico* (Pl. D, 2, 3; closed in rainy weather). — The former *Ramparts* of the town also afford pleasant walks.

The little town of **Nonántola** (79 ft.), 7 M. to the N.E. of Modena (diligence thrice daily in $\frac{1}{2}$ hr.), possesses two interesting Romanesque churches.

FROM MODENA TO MIRANDOLA, $19\frac{1}{2}$ M., railway in $1\frac{1}{2}$ hr. (fares 2 fr. 30, 1 fr. 55 c.). — From ($15\frac{1}{2}$ M.) *Cavezzo-Villafranca* a branch diverges for *Finale Emilia* ($12\frac{1}{2}$ M.), viá *San Felice sul Panaro* (p. 490). — $19\frac{1}{2}$ M. **Mirándola** (59 ft.), on the old road from Verona to Bologna, a town with 3200 inhab. and many picturesque antiquated buildings, formerly belonged to the *Pico* family, of whom the most remarkable member for ability and learning was Count Giovanni (Pico della Mirandola, 1463-94; p. 559). Alexander I. (1619) was the first of the family who bore the title of Duke of Mirandola and Concordia. Francesco Maria, the last duke, a friend of the French, sold his dominions to Modena in 1710. The old *Palace* of the dukes, the *Cathedral*, and the church of *Gesù* should be visited. Diligence to (3 M.) the station of Mirandola on the line from Bologna to Ravenna (p. 490).

Another RAILWAY unites Modena with ($10\frac{1}{2}$ M., in $\frac{3}{4}$ hr.; fares 1 fr. 30, 85 c.) **Sassuolo** (405 ft.), a small town with 5600 inhab., at the foot of the Apennines, on the *Secchia*, with a former ducal villa and park. In the neighbourhood, near *Monte Gibbio*, are naphtha springs and mud-fountains which have been known since very early times; the last considerable outbursts took place in 1771 and 1835. — From Sassuolo and the station of *Veggia-Castellarano* (p. 411) pleasant highroads ascend the valley of the *Secchia* to *Castellarano* (510 ft.; with an old castle), *Roteglia*, *San Casciano*, and *Ceredolo*. We then traverse the valleys of the *Dolo* and *Dragone* to *Vitriola* (with a chalybeate spring), below the little town of *Monteflorino* (2615 ft.), with a decayed chateau of the Montecuculi, whence a side-route (diligence) leads to *Frassinoro* (3600 ft.), with the ruins of an ancient abbey. The main road next passes *Calvario*, a curiously shaped serpentine crag, and a gaseous spring. Farther on are the diligence-stations of *Sassatella*, *Cargedolo*, and *Piandelagotti* (3965 ft.; *Alb. Appennino*), frequented as a summer-resort. Hence we may proceed either viá the *Foce delle Radici* (5013 ft.), *Castelnuovo di Garfagnana* (p. 450), *Galliciano*, and *Bolognano* to the *Bagni di Lucca* (p. 535), or viá *Sant'Anna Pelago* to *Pievepelago* (see below). — From Sassuolo to *Reggio*, see p. 441.

A NARROW GAUGE RAILWAY runs from Modena to the S. to ($10\frac{1}{2}$ M., in 1 hr.) *Maranello* (575 ft.), situated on the ROAD (91 M. long) from Modena to Pistoia. This road, constructed about 1770, leads viá ($21\frac{1}{2}$ M.) *Monfestino* (2295 ft.), (30 M.) *Pavullo* (2235 ft.), and ($53\frac{1}{2}$ M.) *Pievepelago* (2500 ft.). A diligence runs once daily in summer from Maranello to Pievepelago. Continuation of the road (to Fiumalbo, the Abetone Pass, San Marcello, etc.), see p. 492.

FROM MODENA TO VIGNOLA, 16 M., railway in $1\frac{1}{4}$ hr. (fares 1 fr. 95, 1 fr. 30 c.). **Vignola** (410 ft.), prettily situated on the *Panaro* and dominated by a castle, is the birthplace of the famous architect *Giac. Barozzi*, surnamed *Vignola* (1507-73; see p. li). The *Palazzo Boncompagni* is the only work of his hand in Vignola. A motor-diligence runs viá ($7\frac{1}{2}$ M.) *Guiglia* (1585 ft.; *Alb. Svizzero*; *Hydropathic*) to (16 M.) *Zocca* (2490 ft.; several inns) and ($31\frac{1}{2}$ M.) *Montese* (2760 ft.; *Alb. Montese*), whence highroads lead to *Vergato* and *Bagni della Porretta* (p. 491). — From Vignola to Bologna, see p. 469.

61. From Venice to Bologna viâ Padua and Ferrara.

99 $\frac{1}{2}$ M. RAILWAY in 2 $\frac{3}{4}$ -6 $\frac{1}{4}$ hrs. (fares 18 fr. 60, 13 fr., 8 fr. 40 c., express 20 fr. 15, 14 fr. 10, 9 fr. 15 c.); to (70 M.) *Ferrara* in 2-4 $\frac{1}{2}$ hrs. (fares 13 fr. 15, 9 fr. 20, 5 fr. 90 c., express 14 fr. 45, 10 fr. 10, 6 fr. 60 c.). 'Train de luxe' (Vienna-Rome express, comp. p. 3z; on Tues., Frid., & Sun. only; on Mon., Wed., & Sat. in the other direction) from Venice to Bologna in 3 hrs. (fare 27 fr. 35 c.). Some of the 'lightning expresses' have restaurant-cars.

From Venice to (23 M.) *Padua*, see p. 330, 329. We skirt the W. side of Padua and cross the *Bacchiglione*. — Farther on the line runs S.E., between the navigable *Canale di Battaglia* (left) and the *Colli Euganei* (1980 ft.; right), an isolated volcanic group, traversing a luxuriously fertile region, which abounds in hot springs containing sulphur and iodine and hot mud-ponds of volcanic origin.

29 M. **Abano Bagni**. — HOTELS (comp. p. xxi). *Stabilimento e Hôtel Orologio*, 150 beds at 4-6, P. 9-12, omn. 1 fr., *Stabilimento Hôtel Todeschini*, 72 beds at 2 $\frac{1}{2}$ -3 $\frac{1}{2}$, P. 7-9 (incl. wine), omn. 1 fr., both belonging to the same company, with park, open June-Sept.; *Stabilimento Cortesi-Meggiorato*; *Stabilimento Termale e Hôt. Due Torri*; *Stabilimento Molino*, well spoken of; *Stabilimento Hôt. Casino Nuovo*, P. 5-9 fr. (incl. wine). — CABS. Drive from the station to the baths 1 $\frac{1}{2}$ fr., 3 pers. 1 fr. 80, 4 pers. 2 fr. 20 c. (25 c. extra at night; trunk 25 c.); per hr. 2 fr., 1 fr. 70, or 3 fr. 20 c., each addit. $\frac{1}{2}$ hr. 1 fr., 1 fr. 30, or 1 fr. 60 c. — LIGHT RAILWAY, see p. 331.

Abano Bagni (46 ft.), the *Aquæ Patavinæ* or *Fons Aponi* of the Romans, 1 $\frac{1}{2}$ M. to the W. of the station, is much frequented in summer. The hot springs (maximum heat 189° Fahr.), which rise on a rocky terrace, are cooled in large basins where they form a deposit of mud (*fango*) efficacious in cases of gout and rheumatism.

EXCURSIONS. To the S.E. to ($\frac{3}{4}$ hr.) the former monastery of *San Daniele in Monte*, on an isolated hill (285 ft.), returning by *Monte Ortone* (see below). — To the W. viâ *Monte Rosso*, on the hill of that name (575 ft.), to **Praglia** (69 ft.), a large Benedictine abbey founded in 1080, at the foot of the olive-clad *Monte Lonzina* (770 ft.). The church is a Renaissance edifice by Tullio Lombardi (p. 351). The refectory, restored in 1727, contains paintings by Batt. Zelotti and Bart. Montagna and wood-carvings by Biasi of Padua. — By the light railway viâ *Monte Ortone* (13 ft.; Alb. Monte Ortone, P. 7 $\frac{1}{2}$ -10 fr., incl. wine and baths, *Stabilimento Giacon*, P. 6-9 fr., both open in summer only), at the foot of the hill of that name (550 ft.), and *Tramonte* (46 ft.), at the foot of *Monte Lonzina* (see above), to *Torreglia* (Alb. della Torre), the terminus. Hence we may go to the N.W. to (25 min.) *Lavigliano*, now the summer-residence of the Bishop of Padua; or we may ascend to the S.W. viâ (20 min.) the village of *Torreglia* (440 ft.) to the top of **Monte Venda** (1980 ft.; view), the highest point of the *Colli Euganei*, with extensive quarries of trachyte and the ruins of an Olivetan monastery (13th cent.). Interesting descent either to the N. to *Teolo* (540 ft.; light railway to Padua, see p. 331) or to the E. viâ the *Monte Rua* (1365 ft.), with a Camaldulensian monastery (ladies not admitted) founded in 1339, and *Galzignano* (72 ft.) to *Valsanzibio* (p. 457).

31 M. *Montegrotto* (33 ft.; Terme Neroniane e Hôt. Mingoni-Selmi, P. from 10 $\frac{1}{2}$ fr. incl. wine and baths, open May 15th-

Sept. 30th) is the station also for *San Pietro Montagnon* (36 ft.; Stabilimento Termale, P. 9 fr. incl. baths, open May 16th-Oct. 15th), a small watering-place $2\frac{1}{4}$ M. to the W. — The line runs through a tunnel piercing a spur of *Monte Ceva* (840 ft.).

34 M. Battaglia. — HOTELS (comp. p. xxi). **Stabilimento Hôt. delle Terme*, with the dépendance *Sant' Elena* (P. 5 fr., plain), open April-September. — *Alb. al Monte*, *Alb. Italia*, both plain, with clean restaurants.

Battaglia (36 ft.), with 2100 inhab., is noted for its four hot mud-ponds, from which the 'fango' (p. 456) is extracted, and for its four hot springs (140-169° Fahr.). The baths and lodging-houses lie in a park at the foot of the hill of *Sant' Elena* (280 ft.), up which a staircase leads to the *Castello di Sant' Elena*, a château built in 1648. In the trachyte rocks of this hill is a vapour grotto in which the temperature is 100-116° Fahr. (bath 3 fr.).

About $\frac{3}{4}$ M. to the N. of Battaglia is the château of **Cattaio**, erected about 1573 by the Venetian general Pio Enea Obizzi and now the property of Archduke Francis Ferdinand of Este (p. 451). The frescoes by Zelotti are worth seeing. The *Oratorio San Michele*, the chapel of the château, contains good early Italian pictures. Fine park.

A pleasant excursion may be made to the village of *Valsanzibio* (69 ft.; good inn), 2 M. to the W. of the hill of Sant' Elena; at the foot of the *Monte Gallo* (1265 ft.) lies the *Villa Donà dalle Rose* (p. 382), formerly Michiel Barbarigo, dating from 1669, with an interesting old deer-park and fine fountains. Ascent of *Monte Rua* and *Mte. Venda*, see p. 456.

About 5 M. to the S.W. of Battaglia, $4\frac{1}{2}$ M. to the N.W. of Monselice, and 6 M. to the N.E. of Este, on the picturesque S. slope of the *Monte Ventolone* (1340 ft.), is situated **Arquà Petrarca** (modest trattoria), a village noted for its wine, where *Petrarch* (1304-74) lived and died. His monument in front of the church consists of a sarcophagus of red marble, bearing the inscription:

Frigida Francisci lapis hic tegit ossa Petrarce,
Suscipe, virgo parens, animam! Sate virgine, parce!
Fessaque nam terris celi requiescat in arce.

MCCCLXXIII. XVIII. Julii.

On the top is a bust of Petrarch, dating from 1517. His house, charmingly situated in the upper part of the village, with painted wooden ceilings and faded frescoes of scenes from his poems, was bequeathed to the town of Padua in 1875. It contains a few mementoes of the poet (adm. $\frac{1}{2}$ fr.).

$37\frac{1}{2}$ M. *Monselice* (39 ft.; Stella d'Italia, plain; one-horse carr, to Battaglia viâ Arquà Petrarca about 5 fr.), a town of 3600 inhab.. picturesquely situated on the S.E. verge of the Colli Euganei, at the foot of *Monte Ricco* (1110 ft.), still partly preserves its old walls. On a rock surrounded by trachyte quarries are the ruins of a castle (*Rocca*; 500 ft.) built by Emp. Frederick II.

From Monselice viâ Este to *Mantua*, see p. 321.

We cross the Battaglia Canal to (41 M.) *Sant' Elena-Este*.

An electric light railway ($3\frac{3}{4}$ M. in 23 min.; fares 75, 50 c., return 1 fr. 20, 75 c.) runs from this station to the N.W. to Este.

Este (49 ft.; *Hôt. Centrale*, Via Musco, R. $1\frac{1}{2}$ - $1\frac{3}{4}$ fr.; *Alb. Cavallino*, Via Cavour, plain; *Caffè Colli Euganei*, Piazza Vittorio

Emanuele; post and telegraph office, Piazza Garibaldi), a town with 8700 inhab., called in antiquity *Ateste*, was in the possession of the House of Este (p. 460) from 961 to 1288, then belonged in turn to the Carrara, Scaliger, and Visconti families, and from 1405 to 1797 was in the hands of the Venetians. The town lies at the foot of the *Monte Calaone* (1360 ft.), the S. spur of the Colli Euganei (p. 456), and possesses a dilapidated mediæval **Town Wall*, retaining only one of its gates (*Torre di Porta Vecchia*).

The light railway runs past the station of the Mantua line (p. 321) and terminates at the Piazza Vittorio Emanuele or Piazza Maggiore, the centre of traffic. Hence we proceed to the right along the Via Museo to the —

MUSEO NAZIONALE ATESTINO, one of the most interesting provincial collections in Italy, opened in 1902 in the former *Palazzo del Castello* or *Pal. Mocenigo* (16th cent.). Adm. 9-12 & 3-6, Oct.-March 1-4, Sun. & holidays 9-1; no catalogue. Director, A. Alfonsi.

The first floor contains the **Collezione Preromana*, a rich collection of prehistoric objects from the necropoles of the environs and from lake-dwellings near Arquà, including fine bronze buckets (*Situla Benvenuti*, etc.), sacrificial dishes, ornaments, **Bronze tablets*, votive offerings with early-Venetian inscriptions (resembling Etruscan inscriptions), and bronze **Votive nails*, with ornamentation and inscriptions.

On the groundfloor is the *Sezione Romana*, including the *Lapide del Venda*, a boundary-stone of 141 B.C., the *Lex Rubria* (a bronze tablet with the fragment of a Roman law), and a bronze **Relief of the Medusa* (early imperial period).

The high-lying *Castello Carrarese* was founded about 1056 by Marquis Alberto Azzo II., but was rebuilt in 1339 by Ubertino da Carrara (p. 333).

The church of *Santa Maria delle Consolazioni* possesses a Madonna by Cima da Conegliano (1504). — The *Basilica di Santa Tecla*, or 'Duomo', which was consecrated in 1052 but altered in the 15th and 17th cent., is elliptical in plan with a raised choir. It contains a picture by G. B. Tiepolo (Este delivered from the plague by the prayers of St. Thecla). — In the neighbouring Via Cappuccini are the *Villa Benvenuti*, with a fine park (1846), and the *Villa Kunkler* (fine views), in which Byron resided in 1817-18.

Diligence (50 c.) from the Piazza Vitt. Emanuele to the *Bagni di Val Calaona* (43 ft.; Stabilimento Termale, P. 3³/₄-7¹/₂ fr., incl. wine and baths, open June 1st-Sept. 15th), 2¹/₂ M. to the N., at the N. base of the Monte-Calaone, with 'fango' baths (p. 456).

From Este to *Arquà Petrarca*, see p. 457.

Farther to the S.W. the line crosses the *Gorzone Canal*. — 46 M. *Stanghella* (23 ft.). The country is fertile, but marshy. Near *Boara* the *Adige* is crossed.

50¹/₂ M. *Rovigo* (23 ft.; *Rail. Restaurant*; *Corona Ferrea*, with restaurant, R. 2-2¹/₂, omn. 1/2 fr., good; *Caffè Vittorio Emanuele*; omn. from the station to the Piazza Vitt. Emanuele, 15 c.), a pleasant town on the *Naviglio Adigetto*, the capital of a province,

with 6000 inhab., belonged to Venice from 1484 downwards. — An avenue of plane-trees, continued by the Via Porta Adige and the Via Angeli, leads from the station to the Piazza Vittorio Emanuele, passing (on the left) the *Palazzo Roncali*, a handsome Renaissance building by Sanmicheli (1555). In the piazza, adjoining the café, is the entrance (marked 'Accademia dei Concordi') to the —

PALAZZO COMUNALE, which contains the municipal collections.

The **FIRST FLOOR** contains the *Library* (ca. 80,000 vols.), some tapestry (17th cent.), and a **Picture Gallery**. Among the best works in the latter are the following: 194. Copy of *Titian*, Madonna (original in the Museum at Vienna); 208. Copy of *Gent. Bellini*, Madonna; 203. *Style of Giorgione*, Portrait; *Giorgione*(?), 200. Scourging of Christ, 202. Bearing of the Cross; 83. *Angelica Kauffmann*, Innocence; *186. *Palma Vecchio*, Madonna with SS. Helena and Jerome (retouched); 79. *Mabuse*, Venus; 206. *Giov. Bellini*, Madonna; above, *Dosso Dossi*, 147. SS. Benedict and Bartholomew, 151. SS. Lucia and Agnes; 35. *Andrea Schiavone*, Apollo and Daphne, after Giorgione (comp. p. 409); 75. *North German Master* (not *Hölbein*), Portrait of Ferdinand I. (1525); 38. *Batt. Dossi*, Madonna and saints; 80. *Palma Vecchio* (copy), Adam and Eve.

SECOND FLOOR. Pictures, coins, and Egyptian antiquities.

A mediæval *Gate-Tower* has been preserved near the Piazza Vitt. Emanuele. To the W. of the Adigetto, in the Piazza Castello, are two surviving towers of an old castle.

From Rovigo to Verona, see p. 314.

FROM ROVIGO TO CHIOGGIA, 35½ M., railway in 2½-2¾ hrs. (fares 3 fr. 45, 1 fr. 75 c.). The chief intermediate station is (15½ M.) **Adria** (13 ft.; *Stella d'Italia*, very fair), a town with 11,300 inhab., situated on the *Canal Bianco*, on the site of the very ancient Etruscan town of *Hatria* (p. 296), whence the Adriatic derives its appellation. The sea has gradually receded from it, and is now over 13½ M. distant (comp. p. 296), leaving remains of the old sandhills. In the *Museo Civico* and in *Signor Bocchi's* collection are numerous antiquities (chiefly fragments of vases). — 23 M. *Loréo* (10 ft.), on the *Canale di Loreo*, which connects the Po with the Adige and the Laguna Veneta, but can be navigated by small craft only. — 33½ M. *Brøndolo*, the *Brundulum* of antiquity, is the station for the *Porto di Brøndolo*, the harbour at the S. end of the Venetian lagoon, near the new mouth of the Brenta (*Foce del Brenta*). — 35½ M. *Chioggia*, see p. 413.

The line runs towards the S. to (55½ M.) *Arquà Polesine*, then crosses the *Canal Bianco*, and near (59 M.) *Polesella* (20 ft.) reaches the *Po*, here the boundary between Venetia and the Emilia. — We follow the left bank to the S.W. before crossing the river to (67½ M.) *Pontelagoscuro*, with sugar-refineries and a chemical factory.

70 M. **Ferrara**, see p. 460.

The train crosses the *Cavo Tassone Canal*, which communicates with the *Po di Primaro*, and traverses flat, well-cultivated land, with rice-fields here and there.

84½ M. *San Pietro in Casale* (56 ft.).

From San Pietro in Casale a diligence plies in 1¼ hr. to Cento (49 ft.), a small town (4300 inhab.) on the *Reno*, the birthplace of the painter *Giovanni Francesco Barbieri*, surnamed *Guercino* or 'the squinting' (b. 1591; d. at Bologna 1666). The *Pinacoteca Comunale* and several

of the churches, particularly that of the *Madonna del Rosario*, contain works by him, but his chief works are at Rome, Genoa, and Turin. — Near Cento is situated *Pieve di Cento* (steam-tramway from Bologna, see p. 469), a small town with the pilgrimage-church of *Santa Maria Assunta*; the high-altar-piece is a fine Assumption by *Guido Reni*.

88 M. *San Giorgio di Piano*; 98½ M. *Castelmaggiore* (82 ft.). The fertility of the soil increases as Bologna is approached.

99½ M. *Bologna*, see p. 468.

62. Ferrara.

Railway Station (Pl. A, 2, 3; *Restaurant*), at the N.W. end of the town, ¾-1 M. from the hotels (tramway, see below).

Hotels (bargain desirable, comp. p. xxi). ALBERGO EUROPA (Pl. b; E. 1), Corso della Giovecca 49, opposite the post-office; MODERN HOTEL, Via Cortevecchia 23; ALB. STELLA D'ORO (Pl. a; D, 4), opposite the castle, R. 2-3, omn. ½ fr., well spoken of, all three with restaurants; ALB. PELLEGRINO E GAIANA (Pl. e; D, 4), Piazza Torquato Tasso, with trattoria, R. 1½-2 fr., plain but good. — Mosquitoes troublesome (p. xxiii). Good drinking-water.

Cafés. *Villani*, Piazza del Commercio; *Folchini*, Corso della Giovecca, opposite the post-office.

Post & Telegraph Office (Pl. E, 4), Corso della Giovecca.

Cabs. Per drive ½ fr., at night 1 fr., with two horses 1 fr. and 1 fr. 30 c.; from the station to the town 1 fr., with two horses 1½ fr. (at night 2 fr.); per hour 1½ fr., with two horses 2 fr., each additional ½ hr. 50 or 80 c.; trunk over 55 lbs 25 c.

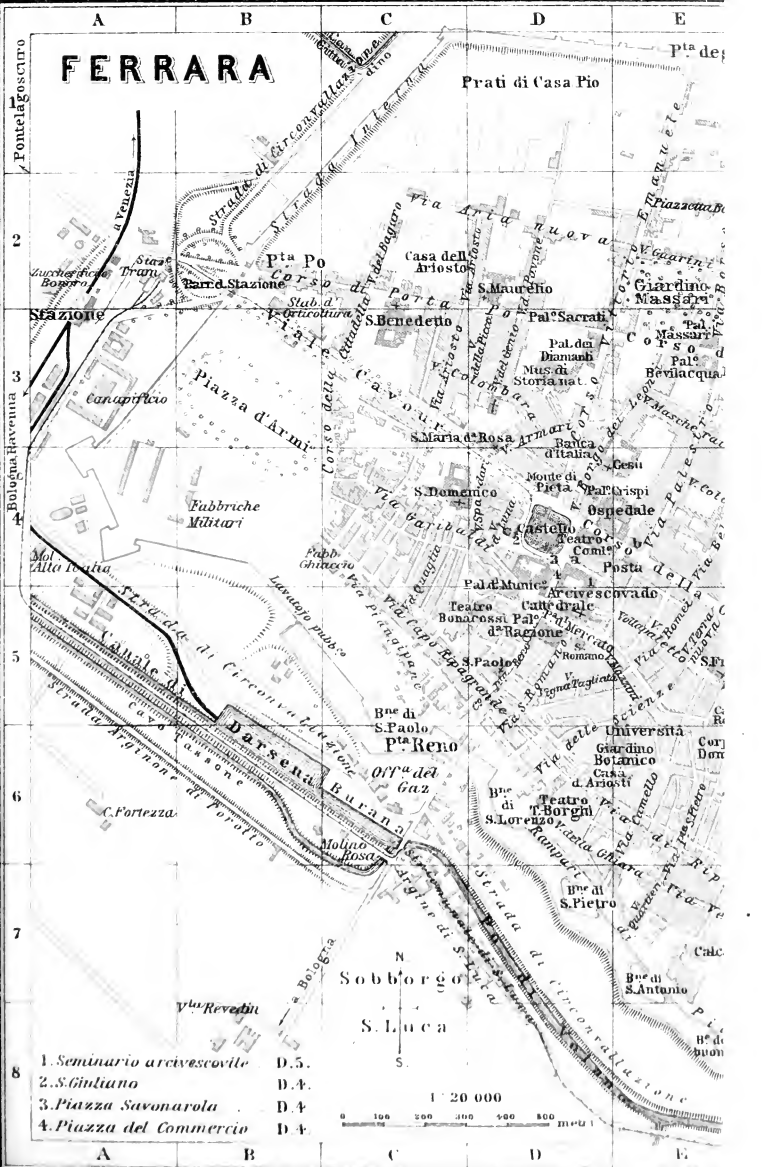
Tramways (10 c.). 1. From the Station viâ the Cathedral to the Subborgo San Luca (Pl. B, C, 7, 8). 2. From the Station to the Porta Mare (Pl. G, 3). 3. From the Cathedral to the Porta Romana (Pl. F, 8).

Principal Attractions (½-1 day): Castello (p. 462); Cathedral (p. 463); Museo Schifanoia (p. 464); Palazzo dei Diamanti (p. 465).

Ferrara (30 ft.), with 32,400 inhab. and some industries (sugar-refineries, etc.), is the capital of a province and the seat of an archbishop and of a university. It lies 3 M. to the S. of the Po, in a monotonous plain, which, however, has been very fertile since the recent improvements and possesses several ship-canals. The broad streets, the huge castle, and the fine Renaissance palaces recall Ferrara's golden period, when it was a prosperous commercial place, numbering 100,000 inhab., and the seat of the celebrated court of the House of Este. Many of the streets, which are now very quiet, were regularly laid out as early as the end of the 15th century.

The family of ESTE, whose renown in the history of art and science is immortal, was probably descended from Carolingian governors of Teutonic origin. *Oberto*, son of Count Azzo I. of Canossa, received Este (p. 457) from Emp. Otho the Great in 961, whence the family derived its feudal name; in 984 Mantua, Modena, and Ferrara (comp. p. 315) were granted also as imperial fiefs. Margrave *Albert Azzo II.* transferred his residence to Este in 1056. His eldest son *Folco* was acknowledged as margrave by Emp. Henry IV., while his son *Welf* was invested with the Duchy of Bavaria and through his son *Henry the Proud* became the founder of the families of Brunswick and Hanover. *Folco's* son *Obizzo I.* was thrice Podestà of Padua and imperial vicegerent of the March of Treviso, while his grandson *Azzo VI.*

FERRARA



- | | |
|----------------------------|------|
| 1. Seminario arcivescovile | D.5. |
| 2. S. Giuliano | D.4. |
| 3. Piazza Savonarola | D.4. |
| 4. Piazza del Commercio | D.4. |





FERRARA

- 1. Seminario arcivescovile . . . D.5.
- 2. S. Giuliano . . . D.4.
- 3. Piazza Savonarola . . . D.4.
- 4. Piazza del Commercio . . . D.4.

1 : 20 000



1196-1212) was imperial vicegerent and Podestà at Verona, Padua, and Ferrara. *Azzo VII.* (1212-64) was driven from Este by Ezzelino (p. 28) in 1238, but in 1256 he captured Padua and in 1259, at the head of the Guelph 'crusaders', he annihilated Ezzelino's army at Cassano (p. 258). *Obizzo IV.* (d. 1293), who made Ferrara his official residence, established a permanent dominion over Modena in 1288 and Reggio in 1289, and considerably extended the power of his house. *Niccolò III.* (d. 1441) summoned to his court in 1424 the erudite *Guarino* (1370-1460), who here laid the foundation of a prosperous school of liberal learning. In 1452 *Niccolò's* son *Borso* (d. 1471) received the title of Duke of Modena and Reggio from Emp. Frederick III., and in 1470 that of Duke of Ferrara from Pope Paul II. His brother *Hercules I.* (1471-1505), and the son of the latter, *Alphonso I.* (1505-34), whose second wife was the infamous *Lucrezia Borgia*, were powerful and influential princes. *Lodovico Ariosto* (1474-1533; p. 439), the greatest Italian poet of the 16th cent., whose father, *Nicc. Ariosti* (p. 439), had returned from Reggio to Ferrara in 1486, was in the service of Alphonso from 1518. Though bloody feuds distracted the ruling family, the city steadily grew in prosperity. *Hercules II.* (1534-58), son of Alphonso, was the husband of *Renata (Renée)*, daughter of Louis XII of France, patroness of the Reformers Calvin and Marot, to whom she accorded an asylum. Having declared herself in favour of the reformed doctrines, she was separated from her husband and children. Her eldest daughter *Anna* (1531-1607) was married first to François, Duc de Guise, and then to Jacques, Duc de Nemours; the second daughter *Lucrezia* (1534-98), who was a patroness of art, became the wife of the youthful Duke Francesco Maria of Urbino, but did not leave Ferrara; the youngest daughter *Eleonora* (1537-81) was delicate and remained unmarried. *Renée's* son *Alphonso II.* (1558-97) increased the well-being of his dominions by the construction of a network of canals 205 M. long (choked up again at a later period), for the irrigation of the extensive marshy region, and raised the glory of his capital to its culminating point; but with him the family became extinct, his three marriages being childless. He was the patron of the poets *Tasso* (1544-95) and *Guarini* (author of the 'Pastor Fido'; born at Ferrara in 1537, died at Venice in 1612). Goethe in his 'Torquato Tasso' has drawn a faithful picture of the court of Ferrara about the year 1575, although a somewhat ideal colouring is given to some of the characters. His description of the attachment of Tasso to Eleonora seems to have a poetical foundation only. The scene of the drama, the château of Belriguardo, now a dilapidated farm, lies 2½ M. to the N.E. of Montesanto (p. 468); Lucrezia's country house, Consandolo, is to the S.W. of Portomaggiore (see p. 468). Alphonso II. was succeeded by *Cesare d'Este*, descendant of a natural son of Alphonso I., but only as Duke of Modena and Reggio, Ferrara and Comacchio having been claimed by Pope Clement VIII. in 1597 as vacant fiefs.

The art of **Painting** was liberally patronized at Ferrara, as at all the other Italian courts, but the Ferrarese painters did not succeed in maintaining full independence. In the 15th century they were chiefly influenced by the Paduan school, by Pisanello (p. 300), who spent some time in Ferrara in 1443-44, and by Piero della Francesca of Umbria. This is especially noticeable in the case of *Cosimo Tura* (ca. 1430-95), of *Francesco Cossa* (1435-77), whose easel-paintings are frequently crude and stiff, and of *Ercole de' Roberti* (ca. 1450-96), the most eminent of the early-Renaissance painters of Ferrara next to Tura. The chief works of this period are the frescoes in the Palazzo Schifanoia. — *Lorenzo Costa* (1460-1535), another Ferrarese master, left his home in his youth and came into intimate relations with Francesco Francia, the chief master of the Bolognese school (comp. pp. 472, 315). In the 16th cent. the first places among the painters of Ferrara are occupied by *Dosso Dosso* (ca. 1479-1542), who shows the influence of Ariosto in his poetically conceived genre works and of Giorgione in his landscapes, and *Ortolano* (properly *Giambattista Benvenuti*; ca. 1460-1529), who rivals

Dosso Dossi in colouring and far excels him in the dramatic force of his grouping. *Benvenuto Tisi* (1481-1559), usually known as *Garófalo* from his birthplace, long associated with Dossi, is best represented in the galleries of Rome. The attempts of this somewhat prosaic master to rival the idealistic conceptions of Raphael resulted disastrously. The productions of his later period, many of which are to be found in the Pal. dei Diamanti, become tedious through the insipid sweetness and empty conventionality of the heads. *Lodovico Mazzolino* (1481-1530) is known for his fiery red colouring, but sinks into insignificance when compared with his three contemporaries.

Comp. 'The Story of Ferrara', by *Miss E. Noyes* (1904; Mediæval Town Series), and 'Dukes and Poets in Ferrara', by *E. G. Gardner* (1904).

We approach the town from the station by the former *Porta Po* (Pl. B, 2), the N.W. gate of the town-wall (once $5\frac{1}{2}$ M. in circuit), and the broad *VIALE CAVOUR* (Pl. B, C, D, 2-4), with its lime-trees.

At the end of this street, beyond the little *Public Park*, with a tasteful monument to *Garibaldi*, rises the —

***Castello** (Pl. D, 4), a picturesque edifice with four towers, surrounded by a moat. It was built after 1385 by *Bartolino Ploti* of Novara for *Niccolò II.*, and partly restored after a fire in 1554 and after the earthquake of 1570 by *Alberto Schiatti*. The building is now occupied by the prefect and other local authorities (adm. 9-12 & 2-5, 1st Nov.-31st March 10-12 & 1.30-3.30; from the N. entrance visitors ascend the staircase to the left in the second gateway; fee $\frac{1}{2}$ fr.). The *Sala del Consiglio Provinciale* and the adjacent *Sala di Napoli*, in the apartments of the prefecture, contain frescoes of the school of *Dosso Dossi*, representing athletic exercises of the ancient palæstra. The frescoes in the next room, the *Sala dell' Aurora* (said to be *Eleonora's* room), representing the four stages of the day (aurora, meriggio, vespero, notte) with a beautiful frieze with children ('putti'), are finer. Adjacent is a cabinet with three *Bacchanalia* by followers of *Garofalo*.

The custodian shows also a dungeon at the base of the 'lion tower', where the *Margrave Nicholas III.* confined his faithless wife *Parisina Malatesta* and his natural son *Hugo*, her paramour, before beheading them (May 21st, 1425). Lord Byron in his poem of 'Parisina' substitutes the name of Azo for *Nicholas* as being more metrical. Visitors see also the prison in which *Alphonso I.* confined for life his brother *Julius* and the Prince *Ferrante d'Este* after their conspiracy in 1506.

In the small *Piazza Torquato Tasso*, to the W. of the castle, is the elegant Gothic church of *San Giuliano* (Pl. 2; D, 4), dating from 1406. — In the *Piazza Savonarola* (Pl. 3), on the S. of the castle, rises a monument to *Girolamo Savonarola*, the Dominican, who was born at Ferrara in 1452 ('in tempi corrotti e servili dei vizi e dei tiranni flagellatore'; p. 557).

The large group of buildings extending from the *Piazza Savonarola* to the *PIAZZA DELLA CATTEDRALE* (Pl. D, 5) is the *Palazzo del Municipio* (Pl. D, 4, 5), the residence of the *Este* family, largely modernized in 1739. The entrance is in the *Piazza della Cattedrale*, under the columns of the so-called *Volta del Cavallo*, which is all

that remains of the loggia erected by Hercules I. in 1503 and adorned with an equestrian statue of Nicholas III. until 1796. In the court is a fine staircase of the same period; in the interior is a room said to have been decorated by Dosso Dossi. At the back is the old arsenal of the Este family, a brick building with three aisles.

The ***Cathedral** (*San Giorgio*; Pl. D, 5) has an imposing façade with three series of arches, one above the other, an admirable example of the Lombard style. The lower part of the front and the lateral façades date from 1135; the upper part is of the 13th cent., the sculptures mainly of the 13th and 14th. The projecting portal, embellished with two lions, was added at a later period; the reliefs are of a much earlier date, some of them being by *Nicolaus* and *Wiligelmus* (pp. 306, 452).

The fine INTERIOR, with its aisles and double transepts, does not correspond with the façade, as it was modernized in the baroque style by *Franc. Mazzarelli* in 1712. — In the 2nd TRANSEPT on the right: Martyrdom of St. Lawrence by *Guercino* (injured); on the altar, Crucifixion with the Virgin, St. John, St. George, and St. Maurelius, five figures in bronze, by *Niccolò Baroncelli* of Florence and *Dom. di Paris* of Padua (1453-68); terracotta figures of Christ and the Apostles in the transepts by *Alfonso Lombardi* (1524; repainted). — In the CHOIR, to the right, *Annunciation, to the left, St. George, by *Cosimo Tura* (1469; originally organ-panels). — 6th altar to the left, Coronation of the Virgin, saints below, by *Fr. Francia* (late work). — 3rd altar on the left, Madonna enthroned with saints, by *Garofalo* (1524). On the right and left of the principal door, SS. Paul and Peter, in fresco, by the same master (retouched). — In the rooms adjoining the sacristy, *Garofalo*, Annunciation; *Iac. della Quercia*, *Statue of the Madonna (1408), to which the statue of a bishop (St. Maurelius?) in the chapter-room of the canons probably originally belonged.

At the S.E. corner of the cathedral rises a handsome but unfinished *Campanile* in four stories, erected in the early-Renaissance style in 1451-93 (top story at the end of the 16th cent.). — Opposite to it is the *Pal. della Ragione*, a Gothic brick building, erected in 1321-26, restored in 1833-41, and still containing the courts of justice. — Beyond it, at the corner of the Via Romano, is the former church of *San Romano*, an elegant brick building now used as a storehouse; on the W. side are the remains of ancient cloisters.

The **Seminario Arcivescovile** (Pl. 1; D, 4), formerly the *Palazzo Trotti-Estense*, Via Cairoli 32, contains frescoes in grisaille, in the style of Raphael's Stanze, by *Garofalo*, in two rooms on the groundfloor (best light about midday; fee 1/2 fr.; closed on Sun. & holidays).

The paintings (1520) in the 1st Room (vestibule) are much injured. — Those in the 2nd Room (1519), though too sombre for ceiling-paintings, are artistically of great beauty and are in perfect preservation. Tasteful ornamentation. David and Goliath, the Judgment of Solomon, Prometheus, etc., are represented. In the centre is an illusive painting of persons looking down over a parapet.

San Paolo (Pl. D, 5), built in the late-Renaissance style about 1573 by Alberto Schiatti, contains, on the pillar to the right, a bust by Aless. Vittoria of Ant. Montecatino, the friend and minister

of Alphonso II.; the paintings on the vaulting are by Scarsellino and Carlo Bonone.

The UNIVERSITY (Pl. D, E, 5, 6), now attended by about 250 students, occupies a building erected by *G. B. Aleotti* in 1587. In the court are Latin inscriptions, Roman and early-Christian sarcophagi, and a few Romanesque sculptures.

The **University Library** (adm. on week-days 10-4; librarian, Prof. Gins. Agnelli), founded in 1746, possesses about 100,000 vols. and 2000 MSS. Among the latter are several cantos of the 'Orlando Furioso' in *Ariosto's* handwriting, and a transcript of *Tasso's* 'Gerusalemme Liberata', both with numerous corrections; letters and poems written by Tasso in prison (see p. 467); and *Guarini's* MS. of the 'Pastor Fido'. Among the printed books are fifty-two early editions of *Ariosto*. His monument, erected by G. B. Aleotti in 1610-12, was brought hither from San Benedetto (p. 466) in 1801. Autographs of the Este family, the poets Alfieri and Carducci, etc., are shown also.

San Francesco (Pl. E, 5), a brick church in the early-Renaissance style, erected after 1494 by *Biagio Rossetti*, is entirely covered with domes, and each aisle is flanked with chapels and elaborately painted. The frieze of 'putti' and foliage is by *Girolamo da Carpi* (ca. 1550). In the 1st chapel on the left are frescoes by *Garofalo*, the Kiss of Judas, with portraits of the donors.

The dilapidated *Casa Romei* (Pl. E, 5), Via Savonarola 28 (visitors ring; small gratuity), with its pretty court and graceful grotesques of the school of Dosso Dossi, affords, in the interior, a good idea of an aristocratic residence of the Renaissance period.

In the choir of the old convent-church of *Corpus Domini* (Pl. E, 6) are the tombs of Alphonso I. and Lucrezia Borgia, and of Hercules II. and his daughters Lucrezia and Eleonora (p. 461).

Santa Maria in Vado (Pl. F, 6) is one of the oldest churches at Ferrara, but was altered in the early-Renaissance style after 1495 by Biagio Rossetti and Bartolomeo Tristani according to plans by Ercole Grandi; the nave has a flat ceiling resting on ten columns, and the crossing is surmounted by a dome. It contains fine frescoes by Carlo Bonone.

At No. 23, Via Scandiana, is the **Palazzo Scandiana**, usually called the *Pal. Schifanoia* (Pl. F, 6; 'Sanssouci'), once a chateau of the Este family, and now the property of the town. It was begun by Alberto d'Este in 1391 and completed under Borso by *Pietro Benvenuti* in 1466-69. Over the handsome portal is the unicorn from Borso's armorial bearings. In 1898 the palazzo was fitted up as the MUSEO CIVICO SCHIFANOIA, for the municipal collection of antiquities. Adm. 10-4 (Oct.-March 11-3), 1 fr., Sun. free.

The PRINCIPAL SALOON (1st floor) contains celebrated *Frescoes, by *Francesco Cossa* and others, completed about 1470. Only seven of the original twelve scenes are preserved and these are much damaged. The finest are on the E. wall, opposite the entrance. In the upper row are the gods of the months in triumphal chariots and allegorical representations of the months; in the middle are the signs of the zodiac; in the lower row are scenes from the life of Borso and employments of men in

the various months. — The show-cases contain 31 *Choir Books from the University Library, 13 dating from 1449, with miniatures by *Guiniforte Vimercato* of Milan, the remainder from 1468; also a MS. Bible written by *Matteo d'Alessandria* (1469-76); and an early Paduan printed copy (1474) of the *Decretum Gratiani*, with exquisite miniatures.

The SALA DEGLI STUCCHI (the former vestibule), richly decorated with fine mouldings (frieze and ceiling) by *Dom. di Paris* (1467), and an adjoining room contain Egyptian, Greek, Roman, and Christian antiquities, and also a valuable collection of coins. The latter includes 400 Ferrarese coins besides Renaissance medals and plaquettes by *Pisanello*, *Matteo de' Pasti*, *Marescotti*, *Sperandio*, etc. The Venetian *rostri*, or ships' prows, are trophies from the naval battle on the Po in 1509, in which Ariosto, then in the service of Cardinal Ippolito d'Este, probably took part.

To the S. of Santa Maria in Vado, in the Via Porta d'Amore, is the **Palazzo Costabili** or *Palazzo Scrofa-Calciagnini* (Pl. F, 7), originally erected by *Biagio Rossetti* for Lodovico il Moro (p. 151), with a fine court (uncompleted). On the groundfloor to the left are two rooms with beautiful ceiling-frescoes by *Ercole Grandi* (ca. 1500): in the first, prophets and sibyls; in the second, scenes from the Old Testament in grisaille.

In the neighbouring Via Formignana, on the S.E. verge of the town, is the elegant little Renaissance church of *La Madonnina* (Pl. F, 7), by Alb. Schiatti. — Behind it, by a bastion of the same name, rises the *Montagnone* (Pl. G, 7), extolled by Tasso, and now a reservoir of the waterworks.

Outside the Porta Romana (Pl. F, 8; tramway, see p. 460) is the church of **San Giorgio**, where Pope Eugene IV. opened the Council convened in 1438 with a view to effect a union of the Greek and Roman churches, in the presence of the Greek Emp. John Palæologus. In 1439 the seat of the Council was transferred to Florence. The church (interior modernized after 1700) contains the tomb of Bishop Lor. Roverella, by *Ambrogio da Milano* (1475), the statuettes executed in the studio of *Ant. Rossellino*. The fine brick tower was built by *Biagio Rossetti* (1485).

The N. QUARTER, regularly laid out by *Biagio Rossetti* for Hercules I. in 1492 et seq., is traversed by two main streets, the *Corso Vittorio Emanuele* and the *Corso di Porta Po* and *di Porta Mare*, which look now very deserted. At their intersection (Pl. D, E, 3) are situated four handsome palaces, the finest of which are the Renaissance *Palazzo Prosperi* (formerly *Sacratì*), built about 1500, with a fine portal (Porta dei Leoni), and the —

Palazzo dei Diamanti (Pl. D, 3), so called from the peculiar facets of the stones, a handsome early-Renaissance structure, erected for Sigismondo d'Este by *Biagio Rossetti* after 1492, though not completed until 1567. Since 1842 it has belonged to the town and it now contains the *Ateneo Civico*, with the *Municipal Picture Gallery*, most of the works in which belong to the school of Ferrara. Adm. daily 10-4, on Sun. & holidays 12-4, 1 fr.; entrance to the left in the court; good light necessary. Catalogue (1896) 50 c. Director: Prof. Aug. Droghetti.

I. ROOM (to the left). To the right of the entrance, *Rocco Marconi* (not *Palma Vecchio*), The Tribute Money (retouched). — II. ROOM. To the right, *Dom. Panetti* (Garofalo's teacher), Annunciation; to the left, *Pellegrino Manari*, Madonna enthroned, with SS. Geminianus and Jerome (1509). — III. ROOM (r.). *Cosimo Tura*, Two round pictures with scenes from the life of St. Maurelius; also, *Ercole Grandi* (?), Adoration of the Child; *Tura* (?), St. Jerome. — We return through the second room to the IV. ROOM: *Garofalo*, The Old and New Testament, an allegorical fresco from Sant' Andrea. — V. ROOM (fine Renaissance ceilings in this and the following rooms). *Ercole Grandi* (?), Pietà; *Garofalo*, Raising of Lazarus (1532). — VI. ROOM. *Dosso Dossi*, St. John the Evangelist in Patmos; *Garofalo*, Madonna del Pilastro and Adoration of the Magi (1549); *Ortolano*, Adoration of the Child (1513); *Garofalo*, Adoration of the Magi, with a carnation (garofalo) painted in the foreground by way of signature (1537); *Loth. Mazzolino*, Adoration of the Child, with SS. Benedict and Albericus (the only picture by this master with large figures); *Garofalo*, Christ on the Mount of Olives. — VII. ROOM. *Guercino*, Decapitation of St. Maurelius; *Garofalo*, *Madonna among clouds, with SS. Jerome and Francis of Assisi and donors (1514); *Vitt. Carpaccio*, Death of Mary (1508); *Ercole Grandi* (?), St. Sebastian; *Garofalo*, Massacre of the Innocents (1519), San Niccolò da Tolentino celebrating mass. — VIII. ROOM. *Dosso Dossi*, Annunciation; *Timoteo Viti* (?), Assumption of St. Mary of Egypt. — IX. ROOM. Rear-wall, *Dosso Dossi*, *Altar-piece in six parts, Madonna enthroned with SS. Augustine and Sebastian on the left, and SS. Ambrose and George on the right, above, the Resurrection, one of the master's finest works (ruined by retouching); *Garofalo*, Miraculous resuscitation on the finding of the Cross (1536), *Madonna del Riposo (1525).

Adjoining Room IV is the little *Museo del Risorgimento*. — We retrace our steps and straight opposite the entrance pass into the X.-XII. ROOMS, which contain modern pictures. — XIII. ROOM. Drawings and engravings (incl. *Gaet. Previati*, The plague).

In the Corso di Porta Po, a little farther to the W., is the Renaissance church of **San Benedetto** (Pl. C, 2, 3), begun in 1496 and finished about 1550 by *Giambattista* and *Alberto Tristani*, consisting of nave and aisles supported by pillars and flanked with chapels. The barrel-vaulting of the nave is interrupted by cupolas. On the last altar on the left: *Carlo Bonone*, Christ in glory, with nine Benedictine saints. The left transept contains paintings by *Scarsellino*. — The old monastery, now a barrack (adm. on application at the guard-room), is adorned with frescoes by *Scarsellino* and *Dosso Dossi* (?); that of the ante-chamber of the refectory represents Paradise, with saints and angels, among whom Ariosto caused himself to be painted.

The *House of Ariosto* (Pl. C, D, 2), which he erected for himself after 1526 and in which he died in 1533, Via dell' Ariosto No. 67, has been the property of the town since 1811. It contains a few mementoes of Ariosto and bears the inscription, composed by himself:

'Parva, sed apta mihi, sed nulli obnoxia, sed non
Sordida, sparta meo' sed tamen ære domus.'

A *Statue of Ariosto* by Franc. Vidoni, on a lofty column in the Piazza Ariostea (Pl. E, F, 3), was placed there in 1833. The column was originally intended for a monument to Hercules I.; till 1796 it bore a statue of Pope Alexander VII., then one of Freedom, and in 1810-14 one of Napoleon. One the S. side of the piazza is the

Pal. Roncayalli-Zatti, and on the W. side the *Pal. Mazzucchi-Bevilacqua*, the latter with a fine colonnaded court.³ — At the corner of the Via Borso, which leads to the cemetery, stands the *Pal. Massari* (Pl. E, 3; 16th cent.), with a valuable picture gallery and a fine park.

The church of *San Cristoforo* (Pl. E, F, 2), in the *Campo Santo*, formerly a Carthusian monastery (suppressed in 1796), is a handsome Renaissance building (1498-1553). The cemetery (adm. Sun- & Thurs. only, free) contains a bust of the art-historian Count Leopoldo Cicognara (1767-1834) by Canova, and several modern monuments by Tenerani, Tadolini, Bartolini, and others.

The church of *Santa Maria della Rosa* (Pl. C, D, 3; 1624), in the Via degli Armari, contains (in the right aisle) a Pietà, a painted terracotta group by Guido Mazzoni (p. 452).

The *Chiesa del Gesù* (Pl. D, E, 4) possesses a good² painting by Gius. Maria Crespi (3rd altar on the right), representing the Swoon of St. Stanislaus. Beneath the choir-gallery is the handsome tomb of Barbara d'Austria (d. 1572), second wife of Alphonso II. — Close by is the *Palazzo Crispi* (Pl. D, 4), a dignified late-Renaissance building by Girol. da Carpi.

THE ARCISPEDALE SANT' ANNA (Pl. D, E, 4), Corso della Giovecca No. 41, is interesting as the place where, by order of Alphonso II., *Tasso* was kept in confinement from 1579 to 1586 on account of his mental alienation. A cell is shown in which he is said to have been incarcerated, with the names of Byron, Lamartine, and other poets written on the walls. — Adjoining the hospital is the former *Pal. Roverella*, erected in 1508 and possessing² a tasteful early-Renaissance façade with beautiful terracotta ornamentation.

Near the S.E. end of the Corso della Giovecca, to the right (No. 174), stands the *Palazzina Estense* (Pl. F, 5; now belonging to the town), a garden-pavilion erected in 1559 and retaining traces of graceful decorative paintings of the school of Dosso Dossi.

FROM FERRARA TO COPPARO, 12 M., railway in $\frac{3}{4}$ hr. (fares 1 fr. 75, 1 fr. 25, 80 c.). Stations unimportant. The little town of *Copparo* (13 ft.; Alb. Italia), with 6700 inhab., is the starting-point of the highroads to the *Bonifca delle Valli d'Ambrogio*, the 'polders' of the so-called 'first improvement district', of which the village of *Iolanda* marks the centre.

A STEAM TRAMWAY (station, Pl. A, 2) runs to the E. from Ferrara, at first near the *Po di Volano* and the *Bonifca di Denore*, then viâ (20 M.) *Ostellato* (p. 468), to the little town of (33 M.) *Codigoro* (13 ft.; *Leon d'Oro*), with sugar-refineries. Here are enormous pumping-works, said to be the largest in the world, for the drainage of the surrounding country. — About $1\frac{1}{4}$ M. to the E. of Codigoro, on the old road from Ravenna to Venice, lies the once famous **Badia Santa Maria in Pomposa* (9th cent.), abandoned in the middle ages on account of the malaria. The Foresteria, the refectory, and some others of the conventual buildings, with 14th cent. frescoes by painters of the school of Rimini, are still standing. The church, an edifice of 1036, in the style of the early-Christian basilicas, with a vestibule of 1050, has a fine old mosaic pavement. The campanile (164 ft. high) dates from 1063 and is still in good preservation.

From *Ostellato* (10 ft.), a humble little town (6300 inhab.) on the N. verge of the *Valle del Mezzano*, the larger W. half of the *Valli di Comacchio* (p. 296), which abound in fish (famous eels), a highroad (diligence thrice daily in 2½ hrs.) runs to the E. to (13 M.) the old fishing-town of *Comacchio* (3 ft.; Alb. del Corso), the chief town on the Lagoon.

FROM FERRARA TO RAVENNA (Rimini), 46 M., railway in 1¾-2 hrs. (fares 8 fr. 60, 6 fr. 5, 3 fr. 90 c.; express train on Mon., Wed., & Frid. in 1½ hr., fares 9 fr. 45, 6 fr. 65, 4 fr. 30 c.). The district traversed is monotonous, with few villages and many maize-fields. 10½ M. *Montesanto* (to Belriguardo, see p. 461); 15 M. *Portomaggiore* (10 ft.), the junction of a branch viâ (3 M.) *Consandolo* (p. 461) and *Budrio* to (29 M.) *Bologna*; 21 M. *Argenta* (13 ft.). The *Reno* (p. 441) is crossed. 26 M. *Lavezzola* (junction for Lugo, p. 493); 35 M. *Alfonsine* (30 ft.). — 46 M. *Ravenna*, see p. 492.

Railway from Ferrara to *Suzzara*, see pp. 322, 321.

63. Bologna.

Railway Stations. 1. *Stazione Ferrovie dello Stato* (Pl. D, E, 1; *Restaurant*, L. or D. incl. wine 3½ fr.; good provision for passing travellers), outside the *Porta Galliera*, for the lines Milan-Bologna-Pistoia-Florence (R.R. 57, 64), Modena-Mantua-Verona (R. 49), Ferrara-Padua-Venice (R.R. 61, 50), Castel Bolognese-Ravenna (R. 65), and Castel-Bolognese-Faenza-Florence (R. 66). Town-office (p. xvii) in the Palazzo Comunale (p. 473), Piazza del Nettuno; sleeping-car agency at the rail. restaurant.

2. *Stazione San Vitale* (Pl. H, 3), at the end of the Viale Faustino Malaguti, for the branch-line to Budrio and Portomaggiore (see above).

Hotels (comp. p. xxi). *GRAND-HÔTEL BRUN (Pl. a; C, 4), in the Palazzo Ghislieri, Via Ugo Bassi 32, German, an old established house, 130 beds from 4, B. 1½, L. 3½, D. 5½-7, P. 12-15, omn. 1-1½ fr.; *GRAND HÔTEL d'ITALIE (Pl. d; D, 4), in the Palazzo Mattei, cor. of Via Ugo Bassi and Via Pietrafitta, R. from 4½, B. 1½, L. 3½, D. 4½, P. 12-20 fr.; *GR.-HÔT. BAGLIONI, Via Indipendenza 6-8, 150 beds and 25 private baths, R. 4-10, B. 1½, L. 3½, D. 6, P. 12-18, omn. 1¼ fr.; all these of the first class. — *HÔT. PELLEGRINI (Pl. e; D, 4), Via Ugo Bassi 7, R. from 3, central heating ½, B. 1, L. 3, D. 4, P. from 9 (incl. wine), omn. 1 fr. (founded in 1500; visited by Lord Byron in 1819, according to the memorial tablet with an inscription by Carducci); STELLA d'ITALIA (Pl. f; E, 4), Via Rizzoli 6, with frequented restaurant, R. 2½-4½, omn. 1 fr., Italian, good; HÔT. TRE RE & MÉTROPOLE (Pl. h; E, 4), Via Rizzoli 26, with good restaurant, R. 2-3, omn. 1 fr.; PALACE HÔT. SAN MARCO (Pl. l; E, 2), Via dell'Indipendenza 60; HÔT. DU PARC & CORONA d'ITALIA (Pl. e; E, 2), Via dell'Indipendenza 65. — Less pretentious, without lifts or central heating: HÔT. CENTRALE & COMMERCIO (Pl. i; E, 4), Via Orefici 2, R. 1½-2½ fr., much frequented; ALB. ROMA (Pl. k; D, 5), Via d'Azeglio 11; QUATTRO PELLEGRINI (Pl. g; B, 4), Via Rizzoli 25 a; ALB. DUE TORRI, Via Mazzini 5, near the Leaning Towers (p. 480); ALB. TRE ZUCCHETTE, Via della Canepa 2 (Pl. E, 4), R. 1½-2 fr. — HÔTEL BOLOGNE MEUBLÉ, opposite the central station, 75 R. from 2 fr. — Mosquitoes (p. xxiii) troublesome in summer. Good drinking-water.

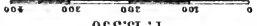
Cafés (comp. p. xxvi). *Caffè San Pietro*, Via dell'Indipendenza 5, near the Piazza del Nettuno, *Bar Central*, Piazza del Nettuno (cor. of Via dell'Indipendenza), both much frequented in the evening; *Caffè delle Scienze*, Via Farini 24; *Caffè del Commercio*, Via Ugo Bassi (concerts in the evening). — CONFECTIONERS: *Maiani*, Via dell'Indipendenza, opposite the Caffè San Pietro, fashionable; *Viscardi*, Via Rizzoli 32.

Restaurants (comp. p. xxiii). At the hotels; also, *Ristorante Eden*

A B C
Mezzanua, l.c.

Teatrie

Metri



1:13,350

- 7 65. Giuoco del Pallone E.F.2
- 64. Teatro Duse F.6
- 63. Arena del Sole E.3
- 62. " del Corso F.3
- 61. " (antico) F.3
- 60. Teatro Comunale F.4

Teatri.

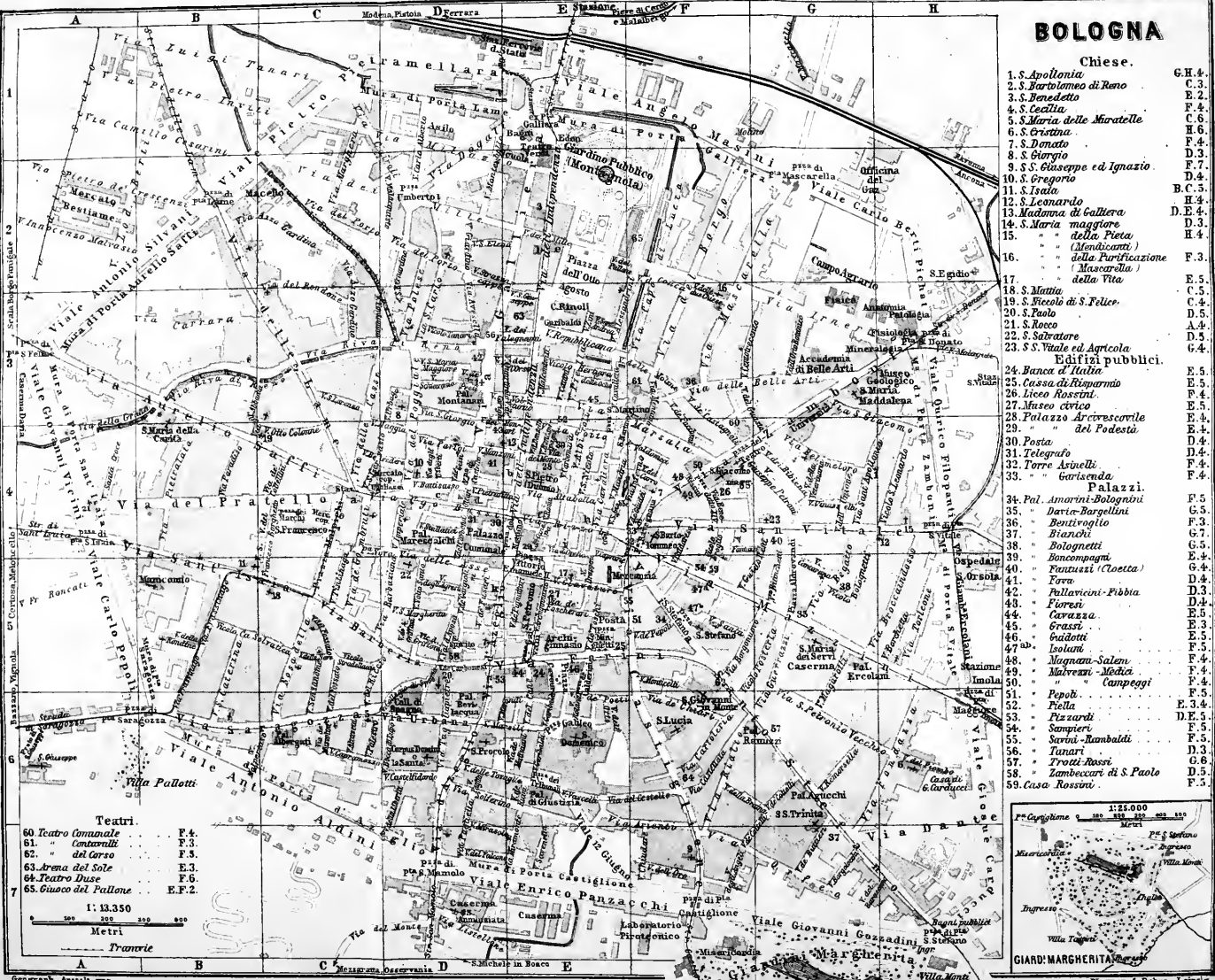
Villa Palloni

Via Antonio
Aldini

Via Monte
Cassio

D.5.
F.5.

BOLOGNA



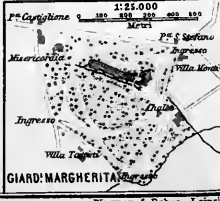
Chiese.

- | | |
|--|--------|
| 1. S. Apollonia | G.H.4 |
| 2. S. Bartolomeo di Reno | C.3. |
| 3. S. Benedetto | E.2. |
| 4. S. Cecilia | F.4. |
| 5. S. Maria delle Miratelle | C.6. |
| 6. S. Cristina | C.H.6. |
| 7. S. Donato | F.4. |
| 8. S. Giorgio | D.3. |
| 9. S. Giuseppe ed Ignazio | F.7. |
| 10. S. Gregorio | D.4. |
| 11. S. Idradio | B.C.4. |
| 12. S. Leonardo | H.4. |
| 13. Madonna di Galliera | D.E.4. |
| 14. S. Maria maggiore | D.3. |
| 15. della Pietà (Mascarella) | H.4. |
| 16. della Purificazione (Mascarella) | F.3. |
| 17. della Vita | E.5. |
| 18. S. Mattia | C.5. |
| 19. S. Niccolò di S. Felice | C.4. |
| 20. S. Paolo | D.5. |
| 21. S. Rocco | A.4. |
| 22. S. Salvatore | D.5. |
| 23. S. S. Vitale ed Agricola | G.4. |
| 24. Banca d'Italia | E.5. |
| 25. Cassa di Risparmio | E.5. |
| 26. Liceo Rossini | F.4. |
| 27. Museo civico | E.5. |
| 28. Palazzo Arcivescovile | E.4. |
| 29. del Podestà | D.4. |
| 30. Posta | D.4. |
| 31. Telegrafo | F.4. |
| 32. Torre Asinelli | F.4. |
| 33. Garisenda | F.5. |
| 34. Pal. Amaroni-Bolognini | F.4. |
| 35. Davia-Bargellini | G.5. |
| 36. Bentivoglio | F.3. |
| 37. Bianchi | G.7. |
| 38. Bolognetti | G.5. |
| 39. Boncompagni | E.4. |
| 40. Panzani (Costa) | G.4. |
| 41. Fava | D.4. |
| 42. Pallavicini-Pièbba | D.3. |
| 43. Piovra | D.4. |
| 44. Corazza | E.5. |
| 45. Grassi | E.3. |
| 46. Guidotti | E.5. |
| 47. Isolani | F.5. |
| 48. Magnani-Saleni | F.4. |
| 49. Malvezzi-Godoli | F.4. |
| 50. Campaggi | F.4. |
| 51. Pepoli | F.5. |
| 52. Piella | E.3.4. |
| 53. Pizzardi | D.E.3. |
| 54. Sompari | F.5. |
| 55. Sacchi-Rambaldi | F.5. |
| 56. Tanari | D.3. |
| 57. Trotti-Rossi | G.6. |
| 58. Zambecari di S. Paolo | D.5. |
| 59. Casa Rossini | F.5. |

Teatri.

- | | |
|------------------------|--------|
| 60. Teatro Comunale | F.4. |
| 61. Contralti | F.3. |
| 62. del Corso | F.3. |
| 63. Arena del Sole | E.3. |
| 64. Teatro Duse | F.6. |
| 65. Giuoco del Pallone | E.F.2. |

1:13.350



(see below), Via dell' Indipendenza 69, good, but sometimes closed; **Ristorante al Chianti*, Via Rizzoli 20b; *Caffè del Risorgimento*, Piazza del Nettuno; *Ristorante Firenze*, Via dell'Indipendenza 10.

Birrerie (comp. p. xxvii). *Birreria Ronzani*, Via Spaderie, in the Hôt. Centrale & Commercio; *Birreria Belletti*, with good restaurant, open-air establishment in summer, outside the Porta d'Azeglio.

Post Office (Pl. 30; D, 4), in the Palazzo Comunale (p. 473), Piazza del Nettuno. — **Telegraph Office** (Pl. 31; D, 4), also in the Palazzo Comunale, entrance, Via Ugo Bassi 2.

Cabs (one-horse). Per drive in the old town, incl. the stations 1, at night (10 p.m. - 6 a.m.) 1½ fr.; inside the octroi limits (cinta daziaria) per ½ hr. 1½, at night 2, for the first hr. 2, each following ½ hr. 1 fr. To San Michele in Bosco 3 fr. (electr. tramway 15 c., see below); trunk 50 c. (luggage inside the cab free). — **MOTOR CABS** (vetture-automobili; stand in the Piazza Vittorio Emanuele), per 500 mètres 1 fr., each addit. 250 m. or 2½ min. waiting 20 c.; luggage as above. — *Auto Garage 'Bologna'*, Via Aurelio Saffi 60.

Electric Tramways (10-15 c.) traverse the town, starting from the Piazza Vittorio Emanuele Secondo (Pl. E, 4, 5). Chief lines: 1. By the Via dell' Indipendenza to the chief rail. station (Pl. D, E, 1), with a branch (No. 10) to Zucca. 2. By the Via d'Azeglio to the Strada San Mamolo (Pl. D, 7). 4. By the Via Rizzoli and Via Mazzini to the Piazza di Porta Maggiore (Pl. H, 6). 5. By the Via Saragozza (Pl. C, B, 6) to Meloncello (see below). 6. By the Via Farini and Via Santo Stefano to the Piazza di Porta Santo Stefano (Pl. H, 7). 8. By the Via Rizzoli and Via Zamboni to the Strada San Donato (Pl. H, 3). 11. By the Via Barberia and Via Sant' Isaia (Pl. C-A, 5, 4) to the Certosa and Meloncello. 12. By the Via Garibaldi (Pl. E, 6) to the Strada Castiglione (Pl. F, 7) and San Michele in Bosco (p. 489).

Steam Tramways. 1. From the Piazza Malpighi (Pl. C, 4; with an electric branch-line to Casalecchio) by the Porta Saragozza (Pl. A, B, 6) to (3¼ M.) *Meloncello* (1st class 15, 2nd class 10 c.) and to (3¾ M.) *Casalecchio* (p. 490), both at the foot of the Madonna di San Luca (p. 489), and to (1½ M.) *Buzzano* and (20 M.) *Vignola* (p. 455). — 2. From the Porta Galliera (station about 300 yds. to the N.; Pl. E, 1) to (18½ M., in 1¾ hr.) *Pieve di Cento*, whence there is a diligence to *Cento* (comp. pp. 460, 459). — 3. From the Porta Galliera to the N.E. to (23½ M.) *Malalbergo*.

Baths. *Villa Rosa* ('Casa di Salute'), beyond the Piazza di Porta Castiglione; *Bagni di Santa Lucia*, Via Castiglione 43; *Bagni del Reno*, Via San Felice 74.

Theatres. *Teatro Comunale* (Pl. 60; F, 4), Via Zamboni 30, erected by Ant. Bibiena in 1756-63, performances usually in late autumn only; *Teatro del Corso* (Pl. 62; F, 5), Via Santo Stefano 31, opened in 1805, reconstructed in 1902; *Teatro Duse* (Pl. 64; F, 6), Via Cartoleria 42; *Teatro Verdi* (Pl. E, 1, 2), Via Galliera; *Teatro Contavalli* (Pl. 61; F, 3), Via Mentana 2, established in 1814 in the former church of the Carmelites (performances in dialect). — *Eden Music Hall* (Pl. E, 1), Via dell' Indipendenza 69, sometimes closed.

Open-air Concerts (comp. the newspapers) generally on Sun., 1.30-3 p.m., in the Piazza Galvani, at the back of San Petronio; in summer in the Giardini Margherita (p. 488).

The **Giucio del Pallone**, or ball-game, in a building erected by Gins. Tubertini in 1822 (Pl. 65; E, F, 2), is well worth seeing (in July-Sept. only; charge for admission).

Booksellers. *Zanichelli*, in the Portico del Pavaglione (p. 477), under the arcades of the Via dell'Archiginnasio. — **EXHIBITION OF INDUSTRIAL ART**, *Emilia Ars*, Via Ugo Bassi 21. — **PHOTOGRAPHS.** *Poppi*, Via d'Azeglio 19; at the *Colomba*, in the Pavaglione. — **PHOTOGRAPHIC MATERIALS.** *LiuZZi*, Via Rizzoli 16. — **NEWSPAPERS.** *Il Resto del Carlino*; *La Gazzetta dell'Emilia*; *L'Avvenire d'Italia* (clerical).

Bank. *Banca Commerciale Italiana*, Via Rizzoli (Piazza del Nettuno).

Shops (comp. p. xxviii). The best are in the Portico del Pavaglione

(p. 477). Via Rizzoli, Via Ugo Bassi, Via dell'Indipendenza, etc. — Specialties of Bologna are *Tagliatelle*, also *Tortellini* or *Cappelletti* (rolled macaroni filled with meat, for soup) and *Salami* or *Mortadella* (Bologna sausage). Bologna liqueurs (*bibite*) also are esteemed.

Anglican Church Service in the Hôtel Brun in Dec. & Jan.; chaplain, *Dr. Stracane*. — *Italian Protestant Church*, Via Castiglione 10 (first floor); service at 10.30 a.m.

Church Festivals. On the Sat. before Ascension Day the picture of the Madonna di San Luca (p. 489) is carried in solemn procession to the cathedral, and on the following Wed. to San Petronio. On Ascension Day it is brought back in similar style to its ordinary resting-place. — The *Festa dell'Addobbo*, with processions of children, takes place in the various parish-churches on the 2nd, 3rd, and 4th Sun. of June.

Collections, etc. The principal churches, with the exception of San Domenico (p. 477) and San Francesco (p. 479), are open all day.

Biblioteca Comunale (p. 477), week-days 10-4 (Nov.-March 7-10 p.m. also).

Musco Civico (p. 475), week-days 9-4 (Nov.-March 10-3), 1 fr.; Sun. & holidays 10-12, free.

Musco di San Petronio (p. 475), daily 10-3, 25 c.

Picture Gallery (Reale Pinacoteca); p. 485), week-days 9-3 (April-Oct. 9-4), 1 fr.; Sun. & holidays 11-2, free.

University Library (Biblioteca Universitaria); p. 484), week-days 9-4.

Principal Attractions (1½-2 days). 1st day: Piazza del Nettuno and Piazza Vitt. Emanuele (p. 472), *S. Petronio (p. 473), S. Domenico (p. 477), S. Giovanni in Monte (p. 482), Mercanzia (p. 481), Musco Civico (p. 475); in the afternoon, S. Francesco (p. 479) and excursion to the Madonna di S. Luca (p. 489). — 2nd Day: S. Giacomo Maggiore (p. 483), S. Cecilia (p. 484), *Picture Gallery (p. 485). — Artists and scholars may obtain free tickets at the Palazzo Comunale (p. 473).

Bologna (165 ft.), with 110,000 inhab., one of the most ancient and important towns in Italy, the capital of the *Emilia*, and a strong fortress, is situated in a fertile plain intersected by navigable canals, at the base of the Apennines, between the *Reno* (p. 441), the *Aposa*, and the *Savona*. It possesses a venerable and celebrated university, whence the inscription on old coins '*Bononia docet*', and it is the seat of an archbishop and the headquarters of the 6th army corps. Commercially the town is of importance, having a considerable trade in books, factories for macaroni and sausages, and turbine-building establishments. The usually long and often narrow streets with arcades (p. 471), the numerous fine palaces and churches (130 in number) of ancient date, the curious towers of the nobles (originally 200 in number), and the remnant of the mediæval town-wall (nearly 5 M. long; 13-14th cent.), all combine to give Bologna a character of its own. The mean annual temperature is 2° Fahr. lower than that of Florence. Drinking-water is brought to the town by an aqueduct (12 M. long; p. 491).

History. The town, perhaps founded by the Ligurians, was afterwards occupied by the Umbrians (ca. 800-600 B.C.?) and the Etruscans (ca. 600-400 B.C.), who named it *Felsina*. It was subsequently conquered by the Gallic Boii and by them called *Bononia*. In the Punic War it espoused the cause of Hannibal, after which, 189 B.C., it was converted into a Roman colony, a little before Parma and Mutina (Modena), by the consul C. Lælius, and as such was a place of great importance. It afterwards belonged to the Greek Exarchate and then to the Lombards and Franks. In 1112 Emp. Henry V. constituted Bologna a free town (whence its motto

'*Libertas*'). The UNIVERSITY, said to have been originally founded by Theodosius the Great (425), acquired a European reputation as a school of jurisprudence under *Irnerius*, who introduced the study of Roman law about 1088, and his successors, the 'Glossatores'. Students streamed to it not only from all parts of Italy but also from the countries of the North. In the 12-13th cent. their number was generally 3-5000 and in 1262 it is said to have attained to nearly 10,000. The anatomy of the human frame was first taught here in the 14th cent., and galvanism was discovered here by *Luigi Galvani* in 1789. It is a remarkable fact that the university of Bologna has numbered women among its professors. Thus, in the 14th cent., *Novella d'Andrea*, a lady of great personal attractions, who is said to have been concealed by a curtain during her lectures; at a subsequent period *Laura Bassi* (d. 1778; mathematics and physical science), *Signora Mazzolini* (d. 1774; anatomy), and more recently *Clo-tilda Tambroni* (d. 1817; Greek).

Bologna acted a very prominent part in the contests of the Guelphs and Ghibellines; as a member of the league of Lombard cities it espoused the cause of the former in 1167, and allied itself with the Pope against Emp. Frederick II. In a sanguinary encounter at Fossalta, in May, 1249, *King Enzo* or *Enzo*, son of the Emperor, was captured by the Bolognese, who kept him in confinement for the rest of his life (comp. p. 473). The possession of Bologna was energetically disputed in the 14th cent. by the *Pepoli* of Bologna, the *Visconti* of Milan, and the popes; but in 1401 the powerful family of the *Bentivoglio* succeeded in making themselves masters of the city. Protracted feuds with the papal throne followed, until in 1506 *Pope Julius II.* incorporated Bologna with the States of the Church. In 1515 the interview of Pope Leo X. with Francis I. of France took place at Bologna, and in 1529, 1530, and 1532 those of Clement VII. with Emp. Charles V. Here, too, the Council of Trent held a meeting in 1547. In 1796 Bologna was annexed to the 'Cisalpine Republic' by Napoleon; in 1815 it again became subject to the States of the Church; in 1831 and 1848 revolutions broke out, and in 1860 the town finally united itself to the kingdom of Italy.

Art History. In ARCHITECTURE Bologna did not attain to any distinction till the Gothic era, when the church of San Francesco was erected. The cathedral of San Petronio, built by *Antonio di Vincenzo* (ca. 1350-1401?), owes its origin to the ambition of the citizens to possess within their walls the largest church in Italy; unfortunately, however, it remained a torso. The Renaissance and Baroque styles are abundantly represented here. The prevailing use of brick in building the palazzi and the custom of constructing their groundfloors opening in arcades towards the street (comp. p. 482), as a protection against the frequent snow-storms, impart a peculiar charm to the town. Among native architects the following were the most eminent. In the 15th cent.: *Fieravante Fieravanti* (ca. 1380-1447), the restorer of the Palazzo Comunale, and his son *Rodolfo* or *Aristotele Fieravanti* (d. 1486, in Russia), who worked in Milan for a long time, and as an architect and engineer was a forerunner of Leonardo da Vinci. In the 16th cent., during which *Baldassare Peruzzi* (1481-1537), the famous Siennese architect, lived for a considerable time in Bologna: *Andrea Marchesi*, surnamed *Formigine* (flor. 1515-30); *Sebastiano Serlio* (1475-1552), after Vignola (p. 455) the greatest theoretician (trattatista) of the Italian late-Renaissance period; *Bartolomeo Triacchini* (1500-65); *Antonio Morandi*, surnamed *Terribilia* (d. 1568), and *Pellegrino Tibaldi* (p. 158). The Bolognese school of theatre-architects and scene-painters, founded by Serlio, was made famous by the *Bibicina* family from Tuscany. *Ferdinando Bibicina* (1657-1743) and his son *Antonio Bibicina* (1700-74), in particular, completely transformed the arts of theatre-building and scene-painting both in Italy and in other countries, and brought them to a higher pitch of perfection than they have ever reached since.

SCULPTURE was practised almost entirely by foreign masters. Thus, as early as about 1267 *Niccolò Pisano* (p. 513) and his pupils were en-

gaged to embellish the tomb of San Domenico; the reliefs on the principal portal of San Petronio were executed by *Iacopo della Quercia* (1374-1438) of Siena, one of the founders of Renaissance sculpture and a forerunner of Michael Angelo. A little later the most prominent sculptors were Southern Italians: *Niccolò dall'Arca* (ca. 1440-94) of Bari, *Vincenzo Onofri*, and *Formigine* (p. 471). *Michael Angelo* worked here more than once. In 1494, when a fugitive from Florence shortly before the banishment of the Medici, he found occupation in the church of San Domenico; and in 1506-8, at the order of Pope Julius II., he executed for the façade of San Petronio a bronze statue of that pope, which was destroyed by the populace in 1511 and melted down and made into a cannon ('Giuliano') by the Duke of Ferrara. Of the other late-Renaissance masters *Alfonso Lombardi*, or properly *Cittadella* (1497-1537), holds the highest rank; he was the son of a native of Lucca who had emigrated to Ferrara in 1496.

In the province of PAINTING we are struck by Bologna's close connection with the School of Ferrara, due probably to the dearth of important native masters (comp. p. 461). The first Bolognese master who attained more than a local reputation was *Francesco Francia* (1450-1517; p. lvii), the goldsmith, who owed much to Lorenzo Costa of Ferrara. In the devotion and gracefulness of his female figures, as well as in his portraits, he almost rivals Perugino. Francia must be judged by his easel-paintings (in S. Giacomo Maggiore, S. Giovanni in Monte, Pinacoteca), not by his frescoes, in which he, like Costa, is far inferior to his Florentine contemporaries. *Timoteo Viti* (1467-1523), a pupil of Francia, is mentioned as Raphael's first master at Urbino. With Francesco's son *Giacomo Francia* (1485-1557), for a time influenced by the Venetian school, begins a period of decline, which was not arrested even by Raphael's influence, represented in Bologna by *Bartol. Ramenghi*, surnamed *Baynacavallo* (1481-1542), and *Innocenzo da Imola* (1494-1550). Bologna attained its greatest importance at the close of the 16th century. The mannerism into which Italian painting had gradually lapsed was resisted by the Eclectics, whose style was mainly introduced by *Lodovico Caracci* (1555-1619). In teaching at his academy he inculcated a thorough mastery of the elements of art, a comprehensive education, and a careful study of the great masters. The school was afterwards carried on by his cousins *Agostino* (1557-1602) and *Annibale Caracci* (1560-1609), the latter of whom in particular possessed a refined sense of colour, developed by the study of Correggio. To this school belonged *Guido Reni* (1574-1612), *Domenichino* (*Domenico Zampieri*; 1582-1641), *Lionello Spada* (1576-1621), *Alessandro Tiarini* (1577-1668), *Guercino* (p. 459), and *Francesco Albani* (1578-1660), all distinguished for talent and technical excellence, who exercised a great influence on Italian art in the 17th cent. and effected a temporary revival of good taste. They afterwards came into collision with the naturalists, chiefly at Rome and Naples, but at Bologna their sway was undisputed.

a. The Central and South-Western Quarters.

The life of the town centres round the *PIAZZA VITTORIO EMANUELE (Pl. E, 4, 5), formerly *Piazza Maggiore*, and the PIAZZA DEL NETTUNO (Pl. E, 4), which lie at right angles to one another and together form one of the most interesting town-squares in Italy. In the Piazza Vittorio Emanuele stands a *Monument to Victor Emmanuel II.*, representing the king on horseback at the battle of San Martino (p. 259). The Piazza del Nettuno is adorned with a *Fountain by *Giov. da Bologna* (*Jean Boulogne*, see p. 561), one of the most effective works of the late Renaissance, erected in 1563-67 from the design of *Tomm. Laurati* of Palermo, with a huge statue of Neptune and 'putti' and sirens upon dolphins.

On the W. side of the two squares rises the **Palazzo Comunale** (Pl. D, 4, 5), an extensive Gothic building begun in 1290 (?); the N. half of the building was rebuilt in 1425-30 by *Fieravante Fieravanti* after a fire, and the whole of it was restored in 1885-87. The clock-tower dates from 1444. The bronze statue of Pope Gregory XIII. (Ugo Buoncompagni of Bologna), over the main entrance, is by *Menganti* (1580). Above, to the left, is a terracotta relief of the Madonna (formerly gilded) by *Niccolò dall'Arca* (1478).

A wide staircase, ascribed to *Bramante*, ascends from the N.W. angle of the anterior court to the first floor. The Hercules Room here contains a terracotta figure of Hercules by *Alf. Lombardi* (1520) and a damaged fresco by *Franc. Francia* (1505), representing the Madonna del Terremoto (the Madonna in clouds above the city of Bologna). — On the second floor is the Sala Farnese, with frescoes by *Carlo Cignani*.

Opposite, on the E. side of the Piazza del Nettuno, stands the Gothic **Palazzo di Re Enzo**, erected in the beginning of the 13th cent. and restored in 1904-5, in which the young and poetically-centred King Enzo (p. 471) was kept a prisoner by the Bolognese from 1249 to 1272. According to tradition he was solaced by the attachment of the beautiful Lucia Viadagola, from whom the Bentivoglio family claims to be descended.

On the N. side of the Piazza Vittorio Emanuele rises the former **Palazzo del Podestà** (Pl. 29; E, 4), of 1201, but almost entirely rebuilt in the early-Renaissance style in 1492-94. The building is at present under restoration. The tower with its battlements dates from 1263-68 and contains terracotta statues of the four patron saints of Bologna, by *Alf. Lombardi*. In the great hall the conclave for the election of Pope John XXIII. was held in 1410.

The E. side of the square is bounded by the **PORTICO DEI BANCHI**, erected in 1400, rebuilt by *Vignola* (?) in 1560-62, and restored in 1888. — The S.W. corner, between the Via dei Pignattari and Via d'Azeglio (p. 478), is occupied by the Gothic **Palazzo dei Notai**, erected in 1381-1440 by Lor. di Bagnomarina and others and restored in 1908.

The church of *Santa Maria della Vita* (Pl. 17; E, 5), in the Via Clavature, was rebuilt in the baroque style after 1688 by G. B. Bergonzoni. It contains an oratory, to the right of the choir, in which is a Pietà, a remarkably realistic terracotta group by Nicc. dall'Arca (1463), and, in an upper room, to the left, is a Death of the Virgin, a terracotta group by Alfonso Lombardi (1519).

In the **VIA DELLE ASSE** (Pl. D, 4, 5), the shortest route to the Piazza Malpighi (p. 479), on the left (No. 26), is the **Palazzo Montpensier** (1603), and on the right (No. 5) the **Palazzo Marescalchi** (Pl. D, 4), erected by Dom. Tibaldi (?) and containing frescoes by Lod. Caracci and Guido Reni. — The neighbouring church of *San Salvatore* (Pl. 22; D, 5) was rebuilt in the baroque style by Tomm. Martelli and Giov. Ambr. Magenta in 1605-25. 1st chapel to the left, Garofalo, Zacharias, St. John, and saints; left transept, Tiarini, Nativity.

In the S.E. angle of the Piazza Vittorio Emanuele rises —

* **San Petronio** (Pl. E, 5), the largest church in the town, dedicated to St. Petronius (d. 430), its patron-saint. Begun in emu-

lation of the cathedral of Florence in the Gothic style in 1390 from a design by *Antonio di Vincenzo* (comp. p. 471), the building was planned as a cruciform basilica, with a row of chapels on either side, double aisles on the choir, and a central octagonal dome flanked by four towers. The projected length was upwards of 700 ft., that of the transept 460 ft., while the dome was to be 500 ft. high. Only the nave and aisles as far as the transept were completed, and they are now terminated by a wall and an apse of the breadth of the nave. Length 384 ft., breadth 157 ft. The huge nave is 132 ft. high and 47 ft. broad; its pointed vaulting, made quadripartite by *Girol. Rinaldi* in 1626-54(?), is borne by twelve pillars. Below the vaulting are small round windows. The aisles are about half as broad.

Of the **FAÇADE** only the lower portion has been completed (after 1556), after a drawing by *Dom. da Varignana* (1518). The *Sculptures of the principal entrance are by *Iacopo della Quercia* (1425-38): on the pilasters in front, Scenes from Genesis, above the door, Life of Christ, in the pediment, Madonna with SS. Petronius and Ambrosius; also statues of prophets by *Ant. Minelli* (1510-16). The sculptures of the side-doors are by *Tribolo* (1525) and *Alf. Lombardi*.

The ***Interior**, the most highly developed creation in Gothic church architecture in Italy, far superior to that of the Duomo at Florence in its beautiful proportions and abundant overhead lighting, is adorned with numerous sculptures and pictures. Most of the chapels are enclosed by handsome marble screens, dating from the 14-16th centuries.

RIGHT AISLE. 1st chapel: altar-piece (God the Father with angels) by *Giacomo Francia* (1518); the master's earliest work; behind is the so-called Madonna della Pace, by *Hans Ferrabeck* (1420), a German. — 2nd chapel: (r.) frescoes of the year 1417. — 4th chapel: fine stained glass by *Jacob of Ulm* (1466). — 6th chapel: altar-piece, St. Jerome, by an imitator of *Franc. Cossa*. — 8th chapel: Renaissance stalls by *Fra Raffaello da Brescia* (1521). — 9th chapel (di Sant' Antonio): statue of the saint, an early work of *Sansovino*, and the eight Miracles wrought by him, in grisaille, by *Girolamo da Treviso*; fine stained glass from designs by *Michael Angelo* (?). — 11th chapel: Assumption of Mary, a high-relief by *Tribolo* (1526), the two angels by his pupil *Properzia de' Rossi* (d. 1530), one of the few women-sculptors. — Opposite to it is a Pictà, a group by *Vincenzo Onofri* (repainted).

Under the canopy of the **CHOIR** Charles V. was crowned emperor by Pope Clement VII. on 24th Feb., 1530, this being the last occasion on which a German emperor was crowned in Italy. Charles had previously, with his own hands, placed the iron crown (p. 194) on his head in the Palazzo Comunale.

LEFT AISLE. Between the 2nd and 3rd chapels (before reaching the museum mentioned at p. 475) is an old Romanesque stone cross from the Via Castiglione. — The 5th chapel (Capp. Baciocchi) contains the monument of Princess Elisa Baciocchi (d. 1820; p. 529) and of her husband Felix. Over the altar is a *Madonna enthroned by *Lorenzo Costa* (1492), by whom the fine stained-glass windows also were designed. By the pillar to the right of the chapel is the tomb of Bishop Cos. Nacci (d. 1504), by *Vinc. Onofri*. In front of it, on the pavement, is the meridian-line drawn by *Giov. Domenico Cassini* in 1656 and renewed in 1776. — 7th chapel (Capp. Marescotti): altar-piece, Martyrdom of St. Sebastian, by an imitator of *Franc. Cossa*, to whom are ascribed also the Annunciation and the Twelve

Apostles on the side-walls. Fine carved stalls by *Giac. de' Marchis* (1495). Pavement of glazed tiles from Faenza (1487). — The 8th chapel, the oldest in the church, consecrated in 1392, contains frescoes of the beginning of the 15th cent.: Paradise and Hell to the left, recalling Dante's poem; carved wooden Gothic altar and stained glass, by *Jacob of Ulm* (?), also worthy of note. Between this and the 9th chapel is a 15th cent. fresco of St. Christopher. — Between the 10th and 11th chapels is another Romanesque stone cross (12th cent.), which formerly stood near the Porta Ravegnana. — Opposite, on the outer side of the 1st pier, is a fresco (ca. 1450) representing Joan of Arc, the daughter of the Bolognese patrician Ferrante Ghislieri, or F. d'Arco, who had fled to Domremy, with the banner of her family (?).

The small **Museo di San Petronio**, founded in 1893 in the former *Fabbriceria* (workshop), at the end of the N. aisle, also deserves a visit (adm., see p. 470; catalogue, 1893, 25 c.). — Room I. On the walls are fifty designs and sketches for the façade, by *Bald. Peruzzi*, *Giulio Romano*, *Vignola*, *Palladio*, and other masters of the 16-17th cent.; also two copies (Nos. 7, 8) of the design by *Dom. da Varignana*, and a new model by *Ceri* (1906). — Room II contains the relics of the church treasury plundered by the French in 1796. In Case 1 are vestments of the 17-18th centuries. In Case 2 are church-vessels of the 13-18th centuries. The lower part of Case 3 contains the choir-books of San Petronio (1473-1544); above, autographs of Orlando di Lasso, Palestrina, and other musicians. In the centre: 51. Wooden model of the church, by *Arduino Arriguzzi* (1514).

To the S.E. lies the ***Museo Civico** (Pl. 27; E, 5), founded in 1712 and accommodated since 1881 in the *Palazzo Galvani*, Via dell' Archiginnasio 2; entrance under the arcades of the *Portico della Morte*. Adm., see p. 470; catalogues only for the Egyptian antiquities (1895; 10 fr.) and for the vases (1900; 20 fr.). Director: Prof. Gherardo Gherardini.

We pass through the VESTIBULE, containing a few Roman monuments and two tombs from the Etruscan cemetery discovered in 1869 in the Certosa (to the right, the ticket-office), and enter the tastefully-restored COLONNADED COURT of the old *Ospedale della Morte* (1450), in which the ancient and mediæval inscriptions are preserved. — From the N.E. angle of the court we pass through a vestibule (R. IV) on the left, containing Roman remains found in Bologna, into the *Museo del Risorgimento*, with reminiscences of the Napoleonic wars and the Italian War of Independence (memorials of Garibaldi, etc.). In the centre, weapons belonging to Murat — In a second court fine terracotta ornaments (14-16th cent.).

The UPPER FLOOR contains the **Museo d'Antichità**. — Room I (r.): Relics of the primitive dwellers in caves, pile-dwellings on land (terramare), and lake-dwellings (palafitte) in the province of Bologna, consisting of flints, bones, and crescent-shaped handles of implements. Adjacent on the right is a room chiefly containing prehistoric antiquities found in Italy and in foreign countries. — We pass through Room II into Rooms III-V, containing Egyptian antiquities. In Room III: Steles; in the centre a limestone statue of a kneeling youth. Room IV: Mummies and mummy-coffins; statuettes of gods in bronze, wood, and enamel. Room V: Limestone reliefs with scenes from domestic life; basalt statuette of King Nefer-hotep (about 2000 B. C.); papyrus-leaves; and (in the centre cabinet, upper shelf) two gilded scarabæi with the figure of King Ramses III. (14th cent. B. C.). — Room VI: Græco-Roman antiquities. In the middle: *A. Head of Athena (without helmet), an admirable copy of the so-called Athena Lemnia of Phidias (more probably a copy of a bronze head by Alkamenes the Elder?); B. Antique gold ornaments, silver vessels, above, drinking cups (the second from the left, on a revolving stand, especially noteworthy), Attic lecythi with designs on a white ground; C. Less important marble fragments, incl. a head (bearded) in the Pergamenian style; D. Glass vessels, Attic vases (lecythi to the left); E. Greek portrait-

head, bearded. In the wall-cases: F, G. Greek and Italic vases; to the right of G, at the window, finely carved triangular pillar with a marble vase. By the window-wall: H-M. Sculptures, the best (under I and L; on the entrance-wall above L, a modern work with the forged signature of Salpion) being some fragments of reliefs; under M is a Greek tomb relief of a woman standing, and to the left of it a fine fragment bearing a ram's head. In wall-case N, terracottas. — Room VII: Less important sculptures; in the corner to the right is a boy's head with a (modern) hat of Hermes. — Room VIII (Monumenti Italice-Etruschi): Etruscan cinerary urns and terracotta figures, bronze statuettes, mirrors, buckles (fibulae), etc. By the window-wall, black 'Vasi di bucchero'. In the corner-case by the rear-wall: Etruscan bronze helmet; statuette of a warrior with a similar helmet; copy of a similar helmet at Turin. The *Sculptures (Celts plundering a temple, carrying off captives, etc.) are fragments from the pediment of an Etruscan temple at Arecchia in the Marches. — Room IX (Monumenti Romani): By the window-wall, marble fragments; opposite, H. Bronze weights, scales, keys, spoons, bells, rings; I. Lamps, glasses; in the centre, B. Good bronze statuettes, ivory carvings, glass vessels, lamps.

Room X (Monumenti della Necropoli Felsinea) contains the most important objects of the collection, affording an excellent survey of the successive degrees of culture through which the inhabitants of Felsina (see p. 470) passed. Cases A-D, O-T, and V, in the first part of the room, contain the earliest objects (*Umbrian Period*), including early-Italic vases (the oldest with scratched or engraved patterns, those of a later date with stamped ornaments), bronzes, etc. In B and C are various small ivory articles, which indicate intercourse with nations beyond the sea. There are still more of these in D, which contains also Phœnician enamelled scarabæi. — The cases in the rear part of the room illustrate the *Etruscan Period*: stelae with reliefs, several complete graves, etc., the result of the systematic excavations recently carried on. The earliest finds are by the window-wall (and in Room II, see p. 475). In front of the 1st window, a bronze vessel with a sacrifice and procession, found in the Certosa; in front of the 2nd window, gold and silver objects (6-5th cent. B. C.). In E-G (middle) are vessels of bronze, bone, glass, and Greek vases of the 5th cent. (imported, like the vases of the 6-5th cent. in I-M, by the rear-wall). By the end-wall: *H. Objects found in an Etruscan tomb in the Giardini Margherita, including a fine Attic amphora (with design representing Menelaus and Helen) and a beautiful Etruscan bronze candelabrum. — In a small room to the right are the contents of some Roman and *Celtic Tombs* that were discovered below a Roman necropolis, and leaden pipes from a Roman aqueduct (p. 491).

Room XI contains about 14,000 Umbrian bronze articles, found in 1877 in a 'fonderia' in the Piazza San Francesco.

The following rooms contain the **Museo Medioevale e Moderno**. — Room XII: Weapons and armour (including a lady's suit of armour); ivory saddle of the beginning of the 14th cent.; spur of gilded bronze of the 10th cent.; Turkish weapons; North American Indian antiquities; modern weapons from Abyssinia and the Sudan. — Room XIII: Majolica ware: A. Spanish-Moresque, including a platter with the Medicean arms and the motto 'glovis' (si volge la fortuna); 19. Jar (Faenza, 1499); 31. Coronation of Charles V. (Faenza); 32. Myrrha (Fano); 34. Fontana d'amore (Faenza); *355. Presentation of the Virgin by *Maestro Giorgio* (Gubbio, 1532); 338. Bathing women (Pasaro); 384. Trophies (Castel Durante); in the centre, G. Glass; blue vase with the Flight into Egypt and the Adoration of the Magi, by *Berovier* of Murano (14th cent.); glass vessels made for the marriage of Giovanni II. Bentivoglio and Ginevra Sforza in 1465. On the entrance-wall, F. Clay vessels from Peru, Morocco, and Algeria. — Room XIV: A, B. Limoges enamels, ivory articles, etc. C-F. Musical instruments. In the centre, He, Hd. Ivory reliefs of the early middle ages, combs of the 14th cent., and Runic calendars.

Room XV: Sculptures of the 16-19th cent., including, in the middle of the room, N. Model of *Giovanni da Bologna's* Neptune; in the middle and by the walls, ancient Jewish tombstones; by the wall on the left (P), bronze bust of Pope Gregory XIII., by *Al. Menganti*, and a marble relief of the Nativity of the Virgin, by *Iac. della Quercia*; above, on the right, the fine tomb of Pietro Canonici (d. 1502), professor of law, in the style of *Vinc. Onofri*. In the show-cases: E, F. Seals; G, H. *Medals of the Renaissance, including portraits of Galeazzo Marescotti by *Sperandio*, Isotta da Rimini and Leon Battista Alberti by *Matteo de' Pasti*, and Niccolò Piccinino by *Pisanello*.

Room XVI: Sculptures of the 8-15th centuries. In the middle, copies of the Romanesque stone crosses in Butrio (8th cent.), San Giovanni in Monte, and San Petronio. On the entrance-wall, marble reliefs of the Madonna and St. Michael, by *Iac. della Quercia*. By the window-wall, H. Bronze statue of Pope Boniface VIII. (d. 1303) by *Manno*, a Bolognese goldsmith. Numerous monuments to Bolognese professors, including, near the entrance, the *Tomb of Giov. da Legnago (d. 1383), ascribed to the brothers *Giacomello* and *Pierpaolo delle Massegne* (p. 350). — Room XVII. On the walls, mediæval crucifixes and altar-pieces (198. *Marco Zoppo*, Adoration of the Child); also fine choir-books. On the window-wall, choir-mantle of the 14th century. In the centre, two Lombard pectoral crosses (Case I); bishops' rings; old *Guild-books, among the most interesting of which is (Case U) that of the weavers (*Società dei Drappieri* or *Stracciauoli*), of 1411, with a view of their warehouses near the Porta Ravennana.

The other rooms of the Palazzo Galvani have been occupied since 1878 by the ARCHIVIO DI STATO (entr. Via Foscherari 2).

A few yards to the S., past the busy *Portico del Pavaglione*, with its shops, the scene of the corso of the fashionable world in winter (4.30-6 p.m.), is the **Archiginnasio Antico** (Pl. E, 5), erected as a university in 1562-3 by *Franc. Terribilia*, and since the removal of the latter (p. 484) used for the BIBLIOTECA COMUNALE, founded in 1801 (adm., see p. 470; 193,000 vols. and 5700 MSS.). The former anatomy lecture-room, built by *Ant. Levanti*, panalled with wood, is worth seeing. In the same building is the little *Museo Gozzadini*, with prehistoric antiquities and a library. — In the Piazza Galvani, in front of the Archiginnasio, is a marble *Statue of Galvani* (1737-98; p. 471), who was a native of Bologna.

We now proceed to the S. to the PIAZZA CAVOUR (Pl. E, 5), which contains on the right the *Banca d'Italia* (Pl. 24; E, 5), by Cipolla (1865). — The Via Garibaldi and the Via Rolandino, in which (No. 1) is the *Casa dei Gradi* or *Casa Curacci*, a tasteful brick building of the 15-16th cent., both lead hence to the PIAZZA GALILEO (Pl. E, 6), in which rise two columns with statues of St. Dominic and the Madonna and the Gothic tombs of *Rolandino Passeggeri* (d. 1300), the teacher of law, and of *Egidio Foscherari*.

The adjoining church of **San Domenico** (Pl. E, 6; closed 12-2) was begun about 1235 in honour of St. Dominic, who was born in Castile in 1170 and died in Bologna in 1221. The choir was not completed until after 1350; the façade remained unfinished and has been robbed of its portico. The interior was completely remodelled in the baroque style by *C. Franc. Dotti* in 1728-31.

INTERIOR (choir and Chapel of San Domenico opened by a lay-brother). — In the centre of the right aisle is the magnificent **CAPPELLA DI SAN DOMENICO** (restored 1596-1605), containing the *Arca di San Domenico*, the tomb of the saint. The *Sarcophagus of white marble, completed in 1270, with good reliefs by *Niccolò Pisano* and his pupil *Fra Guglielmo* (p. 538), was originally supported on pillars, but now rests on a base with three reliefs by *Alfonso Lombardi* (1532). In front of this base are two kneeling *Angels, holding lights. The one on the left is a graceful early-Renaissance work by *Niccolò dall'Arca*, who received his surname from this sarcophagus, and who executed also the rich cover, with its beautiful wreaths of fruit held by putti (1469-73). The angel on the right is an early work of *Michael Angelo* (1494), to whom also is due the St. Petronius immediately over the sarcophagus, with the church in his hand (in the style of Iac. della Quercia). In the semi-dome over the arca, an *Apotheosis of St. Dominic, a fresco, by *Guido Reni*. To the right of the entrance to the chapel: *Al. Tiarini*, St. Dominic resuscitating a boy; to the left, *Lionello Spada*, St. Dominic burning heretical writings.

In the Choir, magnificent inlaid *Stalls by *Fra Damiano da Bergamo* and others (1528-50). The finest are those in the centre, where the artist's name is seen, to the left, and that of the restorer, *Antonius de Vicentia* (1744), to the right. — In the chapel to the right of the choir: *Filippino Lippi*, Madonna enthroned, with saints (1501). — Between the 1st and 2nd chapels on the left of the choir is the monument of 'Hencius Rex', or King Enzo (p. 471), repeatedly restored (last in 1731); in the 2nd chapel (r.) that of Taddeo Pepoli (d. 1347), ascribed to *Iacopo Lanfrani* of Venice; opposite Enzo's tomb is a portrait of St. Thomas Aquinas (?; retouched).

Left Aisle: The large **CAPPELLA DEL ROSARIO** (in the centre) contains the tombs of *Guido Reni* (d. 1612; to the left a memorial stone; his grave under a slab in the centre) and the talented painter *Elisabetta Sirani* (died of poison in her 27th year, in 1665). The frame round the altar-piece consists of small paintings by *Guido Reni*, the *Caracci*, *Elisabetta Sirani*, etc. In the vestibule of the side-entrance (to the right in going out) is the early-Renaissance monument of the jurist Alessandro Tartagni (d. 1477), by *Francesco di Simone* of Florence.

To the S. of this point, in the Piazza dei Tribunali, is the **PALAZZO DI GIUSTIZIA** (Pl. E, 6), originally *Palazzo Ruini*, with a façade in the style of *Palladio* and an oval double *Staircase in the baroque style by *G. B. Piacentini* (1710?).

We now follow the Via delle Tovaglie to the W., crossing the Via d'Azeglio (p. 473), to the Via Tagliapietre, in which rises the church of **Corpus Domini** (Pl. D, 6; '*La Santa*'), erected by St. Catharine Vigri (d. 1463) in 1456 and restored in 1478-81. The early-Renaissance brick façade is unfinished; the decorations of the portal are probably by *Sperandio*. The interior, remodelled in 1688 and decorated by *Marcant. Franceschini* and *Heinrich Haffner* with stucco ornamentation and pictures in a fantastic baroque style, is one of the most interesting creations in this manner. It contains the tomb of St. Catharine Vigri (to the right of the altar).

In the Via d'Azeglio (No. 31) is the ***Palazzo Bevilacqua** (Pl. D, 6), formerly *Pal. Sanuti*, an early-Renaissance structure of 1481-84, with no arcade on the groundfloor, but with a portal by *Franc. di Simone* (see above) and a superb court. In 1547 the Council of Trent (p. 24) sat here for a short time. — The Via Urbana leads hence to the W. to the —

COLLEGIO DI SPAGNA (Pl. D, 6), at the corner of the Via Saragozza, erected in 1365-67 by Cardinal d'Albornoz (p. 432) and restored in 1565. The Renaissance portal is by *Formigine* (?). The fine court is adorned with frescoes (restored) by *Ann. Caracci*, and in the sacristy of the chapel (*San Clemente*) is a Madonna and saints, an altar-piece in several sections, by *Marco Zoppo*. — Farther on, Via Saragozza 26, to the left, is the unfinished *Palazzo Albergati* (Pl. C, 6), of 1519; the upper part of the façade was not completed till after 1540.

A little to the N.E. of the Collegio di Spagna, in the Via dei Carbonesi, is the church of *San Paolo* (Pl. 20; D, 5), erected by G. A. Magenta in 1611, with pictures by Lod. Caracci (2nd chapel on the right, Paradise) and Giac. Cavedone (3rd chapel on the right), and two statues by Al. Algardi, at the high-altar (Beheading of St. Paul). — Obliquely opposite to it (No. 11) is the *Pal. Zambecari di San Paolo* (Pl. 58; D, 5), now the Banca Popolare di Credito, and in the Via Val d'Aposa is the suppressed chapel of *Spirito Santo* (Pl. D, 5), with a charming early-Renaissance façade in terracotta (restored 1893).

The Via Barberia, in which (No. 13, on the right) is the baroque *Pal. Salina-Rusconi* (by C. Fr. Dotti, the façade by Alfonso Torreggiani), leads to the W. from San Paolo to the long PIAZZA MALPIGHI (Pl. C, 4, 5), on the W. side of which, next the choir of San Francesco, are the tombs of the jurists *Accursius* (d. 1230), *Odofredus* (d. 1265), and (to the right) *Rolandino dei Romanzi* (d. 1285), destroyed in 1598 and 1803 and restored in 1892 by Alf. Rubbiani.

The early-Gothic church of **San Francesco* (Pl. C, 4; closed 12-3), in the adjoining (W.) Piazza dei Marchi, was built by *Marco da Brescia* about 1236-63 on the model of French churches. Long used as a military magazine, it was restored to its sacred uses in 1887. On the S. side of the apse is a fine brick tower by *Ant. di Vincenzo* (1397-1405).

THE INTERIOR (entrance opposite the market) is in the form of a basilica with aisles, and has an ambulatory with nine recently redecorated chapels. It is now being restored by *Alf. Rubbiani*. The left aisle contains the tomb of Alexander V. (d. 1410), with the recumbent figure of that pope, in terracotta, by *Sperandio* (1482). The large Gothic marble *Altar in the CHOR, with numerous figures and reliefs, is the earliest known work of the brothers *Giacomello* and *Pierpaolo delle Massegne* (p. 350; 1388).

b. The Northern and Eastern Quarters.

From the N. side of the Piazza del Nettuno (p. 472), whence a glass-arcade to the Via Rizzoli is projected, the VIA DELL' INDIPENDENZA (Pl. E, 4-2; p. 488), laid out in 1888, runs to the N. to the central railway-station. Immediately to the right rises the —

Cathedral, or church of *San Pietro Metropolitana* (Pl. E, 4), founded in 910 as the third cathedral of Bologna (comp. p. 481),

rebuilt in the Romanesque style in 1161-65, and altered in the Gothic style in 1392-1406. The present choir, by *Dom. Tibaldi*, dates from 1575, while the handsome nave was restored in 1605 et seq. in the baroque style, by *Giov. Ambr. Magenta*. The baroque façade is by *Alf. Torreggiani* (1743-48). The spacious nave has barrel-vaulting, the aisles having chapels with lofty galleries. In the crypt is a Pietà, a terracotta group in the style of *Alf. Lombardi* (1504); in the sacristy, a Crucifixion with three saints by *Bagnacavallo*; and in the chapter-room, St. Peter and the Apostles with the mourning Madonna by *Lod. Caracci*. — Adjoining it, in the Via del Monte, are the *Palazzo Arcivescovile* (Pl. 28), with a fine court by Tibaldi (1577), and (No. 8) the *Palazzo Boncampagni-Benelli* (Pl. 39; E, 4), an attractive Renaissance edifice of 1545. — No. 16 in the Via Goito, close by, is the *Palazzo Piella* (Pl. 52; E, 3, 4), formerly the Pal. Bocchi, built by Vignola (p. 455) in 1545.

In the Via Manzoni, to the N.W. of San Pietro, is the small church of the *Madonna di Galliera* (Pl. 13; D, E, 4), rebuilt in 1479, with a fine early-Renaissance brick façade by Donato da Cernobbio (1510-18). — Opposite is the *Pal. Fava* (Pl. 41; D, 4), with frescoes by the *Caracci* from the myths of Jason and Æneas.

There are several other interesting palazzi in the neighbouring Via Galliera: No. 8 (on the left), *Palazzo Aldovrandi*, now *Pal. Montanari* (Pl. D, 3), a large structure in the florid baroque taste, by Alf. Torreggiani and others (1748-53), with a noteworthy staircase and ball-room; No. 13 (to the right), *Casa Aria*, and No. 14 (left), *Palazzo Pallavicini-Fibbia* (Pl. 42; D, 3), two brick edifices of the end of the 15th cent. (restored in 1906).

The VIA RIZZÒLI (Pl. E, 4; now being widened), one of the busiest streets in Bologna and a favourite 'corso' on warm evenings, also issues from the N. side of the Piazza del Nettuno, and leads to the PIAZZA DI PORTA RAVEGNANA (Pl. F, 4). Here stand the **Leaning Towers**, two square brick buildings, the most singular structures in Bologna. The *Torre Asinelli* (Pl. 32; F, 4), erected about 1109 beside the ancestral castle of the Asinelli, is 320 ft. in height and 4 ft. out of the perpendicular. A rough staircase of 447 steps leads to the summit, which commands a fine view. (Entr. Via Mazzini 2; solitary visitors are not allowed to ascend; fee 50 c.) The unfinished and now isolated *Torre Garisenda* (Pl. 33), begun in 1110 by Filippo and Oddo Garisenda, is 156 ft. high only, but is 8 ft. out of the perpendicular. Dante (*Inferno* xxxi. 136) compares the giant Antæus, who bends towards him, to this tower 'when a cloud passes over it'. — On the W. side of the piazza stands the handsome *Guild House of the Weavers* (*Arte dei Drappieri*), now the *Casa Malaguti*, built in the early-Renaissance style by Giov. Piccinini of Como in 1486-96 and restored in 1620.

From the leaning towers five streets radiate to the gates of the same names: the Via Castiglione, Santo Stefano, Mazzini, San Vitale,

and Zamboni. To the right, at the corner of the Via Santo Stefano and Via Castiglione, is situated the Gothic ***Mercanzia** (Pl. F, 5), or *Loggia dei Mercanti*, also called *Foro dei Mercanti* (Chamber of Commerce), erected in 1382-84 by *Lor. di Bagnomarina* and restored in 1888-90 by *Alf. Rubbiani*.

In the VIA CASTIGLIONE, to the left, is the **Pal. Pépoli** (Pl. 51; F, 5), of 1344, the formerly castellated residence of the Pepoli family, the most powerful in the city in the 14th cent., with rich gateways and an imposing court with a colonnade on one side and vaulted passages on the three others. — Farther on, to the right, rises the *Cassa di Risparmio* (Pl. 25; E, 5), built in 1868-76 of Veronese marble by Gius. Mengoni (p. 137). — Adjacent, in the gardens of the Piazza Minghetti (Pl. E, 5), is a bronze statue of the statesman *Marco Minghetti* (1818-86).

The Via dei Pepoli leads hence to the E. to the VIA SANTO STEFANO, in which is situated —

Santo Stefano (Pl. F, 5), consisting of eight different edifices, the oldest of which, the former second cathedral of *Santi Pietro e Paolo*, was probably founded as early as the 4th century. Three of the churches have their entrances on the street.

The present MAIN CHURCH (*Chiesa del Crocifisso*; 1637) has a pulpit of the 12th cent. on its old façade. — We proceed thence to the left into the *second* church, **San Sepolcro*, perhaps originally an early-Christian baptistery, which after its destruction by the Hungarians in 902 was rebuilt in the 10th or 11th cent. as an octagonal building with wings, embellished with coloured brick ornamentation. It was well restored about 1880. A brick column was placed adjacent to each of the seven antique columns, and in the 12th cent. an imitation of the Holy Sepulchre at Jerusalem was added (comp. p. 627). — The passage to the left leads to the *third* church. This is the Romanesque basilica of *Santi Pietro e Paolo*, rebuilt in 1019 after its destruction by the Hungarians and frequently altered, while the exterior was rebuilt in 1880-85. The roof is supported by columns and pillars alternately. In the interior, adjoining the choir on the left, are two sarcophagi dating from the 9th cent. and containing the bones of St. Vitalis (d. 382) and of the martyr Agricola (9th cent.). — Behind San Sepolcro is a *Colonnade*, the *Atrio di Pilato*, dating in its present form from the 11th cent.; in the centre is a font with an inscription mentioning the Lombard king Liutprand (d. 744). Chapel on the left, Crucifixion and saints, altar-piece by *Giac. Francia* (1520). — Immediately in front is the *fifth* church, *Chiesa della Trinità*, resting on piers, in the centre of which is a series of columns with Romanesque capitals. In the 3rd chapel to the right is a painted terracotta group (14th cent.) of the Adoration of the Magi; in the 4th chapel, an altar-piece by Al. Tiarini (St. Martin restoring a child to life). — Turning to the right in front of the entrance to the fifth church we enter the *sixth* building, the *Oratorio della Consolazione*, to the right from which is the *seventh* building, the Romanesque *Confessio* or *Crypt* (enclosed by a screen), under the choir of the first church, dating from the 11th century. — The door straight in front admits to the *Cloisters* (11th cent.) of the suppressed Celestine monastery.

Opposite, on the right, are (No. 11) the *Pal. Amorini-Bolognini* (Pl. 34) of 1526, and (No. 19) the Gothic *Pal. Bovi-Silvestri*, now *Tacconi*.

A short side-street to the right, beside the Via Farini, leads to **San Giovanni in Monte** (Pl. F, 5, 6), in the Gothic style, said to have been founded by St. Petronius (?), rebuilt in 1221, 1286, and 1442-73, and restored in 1824 and 1844. It consists of a low nave with aisles and a short transept. The dome is by *Arduino Arriguzzi* (1517). Above the entrance is an eagle in terracotta, by *Niccolò dall'Arca* (1473).

INTERIOR (very dark). The W. window (St. John and the seven golden candlesticks) is by *Cossa*. — In the central aisle, Romanesque stone cross on an antique column. — 3rd chapel on the right, St. Joseph and the infant Christ, on the right, by *Guercino*. 7th chapel, *Madonna enthroned with four saints and angelic musicians, by *Lorenzo Costa* (1497; best light early in the morning). In the CHOR, Coronation of the Virgin, with saints, in an attractive landscape, by *L. Costa* (ca. 1505; best light early in the morning or after noon); tasteful choir-stalls by *Paolo Sacca* (1517-21); above them, the busts of the twelve apostles in terracotta, by *Alfonso Lombardi*. The N. transept contained Raphael's St. Cecilia down to 1796 (p. 486; the fine frame by *Formigine*, with a poor copy of the painting, is the original).

The Via Santo Stefano farther on is bordered by fine palaces: No. 43 (on the right) *Palazzo Ranuzzi*, by Triacchini, No. 56 (left) *Pal. Trotti*, now *Rossi* (Pl. 57; G, 6); farther on, on the right, *Pal. Agucchi* (Pl. G, 6), a baroque work by C. Fr. Dotti (1740).

From the end of the Via Santo Stefano, near the gate, the Via del Baraccano (Pl. G, H, 7) leads to the right to the church of **Madonna del Baraccano**, which possesses a fine porticus by *Ag. Barelli* (1677) and contains a faded fresco by *Cossa*, the Virgin with Giov. Bentivoglio I. and his wife Maria Vinciguerra (1472). The frame-work surrounding the niche of the high-altar is by *Properzia de' Rossi*.

By the Via Fondazza or by the wide new Via Dante (Pl. H, 7) we may proceed hence to the Via del Piombo (Pl. H, 6), No. 4 in which (close to the town-wall) is the house once occupied by *Giosuè Carducci* (1836-1907), the most famous modern Italian poet, who was a native of Valdicastello, near Pietrasanta (p. 145).

At the beginning of the VIA MAZZINI (Pl. F, G, H, 5), opposite the Leaning Towers, is the church of SAN BARTOLOMEO DI PORTA RAVEGNANA (Pl. F, 4), erected in 1516-30 by *Formigine*, with a handsome colonnade. In the interior, remodelled by *G. B. Natali* in 1655, are ceiling-paintings by *Angelo Colonna*. At the 4th altar on the right is an Annunciation, one of the best works of *Franc. Albani* (1632), and beside it are a Nativity and a Flight into Egypt, by the same master; in the 5th chapel on the left is a Madonna, by *Guido Reni*. — Farther on in the Via Mazzini, on the right, No. 19, is the 13th cent. **Casa Isolani** (Pl. 47a; restored 1877), with a projecting upper story supported by oaken beams resting upon bases of selenite, the earliest form of the Bolognese arcade (p. 471). — Opposite, on the left, No. 24, is the —

Pal. Sampieri (Pl. 54; F, 5), with the inscription '*Galleria Sampieri*', containing admirable frescoes from the myth of Hercules by the *Caracci* (1593) and *Guercino*. The easel-pictures are of little value (fee 1/2 fr.).

2nd Room. Frescoes on the ceiling: *Hercules contending with Jupiter; right wall, Ceres seeking Proserpine, by *Lod. Caracci*. — 3rd R. On the ceiling: The path to virtue is difficult; right wall, Giant struck by lightning, both by *Ann. Caracci*. — 4th R. Ceiling: Hercules and Atlas; wall on the right, Hercules and Cacus, by *Agost. Caracci*. — 5th R. Ceiling-painting: Hercules and Antæus, by *Guercino*. — 6th R. Ceiling-painting: Genius of strength, by *Guercino*.

The adjoining *House of Rossini* (Pl. 59; No. 26) was erected by the great composer in 1825 and adorned with inscriptions from Cicero and Virgil. — The **Palazzo Davia-Bargellini** (Pl. 35; G, 5), No. 44, on the left, is a baroque structure by *Bart. Provaglia* (d. 1672), with a massive portal supported by two 'giganti', a staircase in three arms (1730), and a collection of Bolognese and other paintings.

The fine Gothic church of **Santa Maria dei Servi** (Pl. G, 5), built by *Fra Andrea Manfredi* in 1383 et seq., with a fore-court and a porticus borne by remarkably thin columns placed very far apart, is adorned with 17th cent. frescoes (much damaged) on the façade.

INTERIOR. 2nd altar on the left: *Franc. Albani*, Christ and Mary Magdalen; over the adjacent side-portal is the tomb of *Lod. Gozzadini* (d. 1536), in stucco, by *Giov. Zacchi*. 6th altar: *Innocenzo da Imola*, Annunciation, in an old frame. — Over the high-altar, by *Montorsoli* (1561), the Risen Christ with Mary and St. John, below (l.) Adam, (r.) Moses, at the back, the portrait of the donor. — In the choir-ambulatory, to the left, are the tomb of a cardinal, in the style of *Iac. della Quercia*, and the tomb of Iac. and Andr. Grati (1504); to the right is a (repainted) terracotta relief of the Madonna and SS. Lawrence and Eustace with two angels, by *Vincenzo Onofri* (1503).

The **Palazzo Ercolani** (Pl. G, 5), to the right, by *Ang. Venturoli* (d. 1825), has a noteworthy atrium.

Santi Vitale ed Agricola (Pl. 23; G, 4), in the Via San Vitale, said to have been consecrated by St. Petronius, has been repeatedly restored. The large chapel on the left contains an altar-piece (covered) by *Fr. Francia*. Adjoining is the ancient crypt (restored in 1891) of the church of *San Vitale in Arena*. — Opposite (No. 23) is the **Palazzo Cloetta**, formerly *Fantuzzi* (Pl. 40; G, 4), built by Formigine (1517-22), with a superb baroque staircase by P. Canali (17th cent.).

The northernmost of the streets radiating from the Piazza di Porta Ravennana is the **VIA ZAMBONI** (Pl. F, G, H, 3, 4; tramway No. 8, p. 469), to the right in which is (No. 13) the **Pal. Malvezzi-Medici** (Pl. 49; F, 4), built by *Bart. Triacchini* in 1560. — On the left is (No. 20) the handsome **Pal. Magnani-Salem** (Pl. 48), by *Dom. Tibaldi* (1576-87), with admirable frescoes (History of Romulus) by the Caracci. No. 22, adjoining, is the **Pal. Malvezzi-Campeggi** (Pl. 50), by Formigine (1522), with an interesting court.

Opposite, in the small **PIAZZA ROSSINI**, which is named after the celebrated composer (see above), who attended the neighbouring Liceo Rossini (Pl. 26; music-school) in 1807-10, is —

San Giacomo Maggiore (Pl. F, 4), founded in 1267, consisting

of a nave with barrel-vaulting, with a fine portico erected in 1477-81. The interior, altered in 1493-1509, contains several good pictures.

In the 5th chapel on the right: *Bart. Passerotti*, Madonna enthroned, with five saints and the donor (1565). 7th chapel: *Innocenzo da Imola*, Marriage of St. Catharine (1536), in a fine Renaissance frame by *Formigine*; 11th chapel, erected by *Pellegrino Tibaldi*, and decorated by him with frescoes. — The 3rd chapel in the retro-choir contains a gilded altar with a Coronation of the Virgin and numerous saints, by *Iacopo di Paolo* (1120); to the left, on the wall, a large painted crucifix by *Simone de' Crociffissi* (1370). The 6th chapel, CAPP. BENTIVOGLIO (1486), paved with coloured and glazed tiles, contains a *Madonna with angelic musicians and four saints (1199), the finest work of *Fr. Francia*. In the lunette above is a Vision of St. John (Rev. xvii. 1-8) by *Lor. Costa*. At the sides are frescoes by *Lor. Costa*, representing the Triumph of life and death, after Petrarch, on the left, and the *Madonna enthroned with the Bentivoglio family, on the right (1488; earliest known work of this master). The frescoes above are by unknown artists. The equestrian relief of Annibale Bentivoglio (d. 1415), on the right, is ascribed to *Niccolò dall'Arca* (1458); to the right, by the chapel-entrance, is a small relief-portrait of Giovanni II. Bentivoglio (1497), perhaps by *Vinc. Onofri*. Opposite, in the ambulatory, the *Monument of the jurist Antonio Bentivoglio (d. 1435), by *Iacopo della Quercia*.

The sacristan (fee 50 c.) keeps the keys of the adjacent oratory of **Santa Cecilia** (Pl. 4; F, 4), a rectangular edifice erected about 1504-6 for Giovanni II. Bentivoglio. The fine frescoes (restored in 1874) are by *Lor. Costa*, *Franc. Francia*, and their pupils.

To the left: *1. *Franc. Francia*, Marriage of St. Cecilia with the pagan nobleman Valerian; 2. *Lor. Costa*, St. Urbanus converting Valerian; 3. *Ces. Tamarocci*, Baptism of Valerian; 4. *G. M. Chiodarolo*, Angel crowning SS. Cecilia and Valerian; 5. *Amico Aspertini*, Martyrdom of SS. Valerian and Tiburtius. — To the right: 1. *Am. Aspertini*, Burial of SS. Valerian and Tiburtius, with the Castle of Sant' Angelo in the background (much injured); 2. *Chiodarolo*, Vindication of St. Cecilia before the Roman prefect; 3. *Tamarocci*, Martyrdom of St. Cecilia in the oil-cask; *4. *Costa*, St. Cecilia bestowing alms; 5. *Fr. Francia*, Burial of St. Cecilia.

Farther on, on the left side of the street, is the *Teatro Comunale* (p. 469), which occupies the site of the palace of the Bentivoglio family, one of the most magnificent aristocratic residences in Italy, torn down by the populace in 1507. On the opposite side of the street is the —

University (Pl. G, 3, 4; comp. p. 477), the old *Palazzo Cesesi*, which was built by *Pellegrino Tibaldi* and has a magnificent court by *Bart. Triachini*. This palace, occupied by the university from 1803, accommodates also the *University Library* and, in the tower (1725; view), the *Observatory*.

The extensive **University Library** (adm., see p. 470) contains about 200,000 vols. and 5000 MSS. Among the MSS. are the oldest codex of Lactantius, a Dante MS. of the 14th cent., letters from Voltaire to Frederick the Great, etc. The celebrated linguist *Giuseppe Mezzofanti* (born at Bologna in 1776, died at Naples in 1849) was once librarian here. At the age of 36 he is said to have spoken 18 languages, and at the time of his death no fewer than 42.

We next proceed to the old Jesuits' College, at *Via delle Belle Arti* No. 54, containing the —

Accademia di Belle Arti (Pl. G, 3). On the groundfloor are casts and works of modern art. On the first floor (r.) is the valuable ***PICTURE GALLERY**, or *Reale Pinacoteca*. Adm., see p. 470 (ticket-office on the first floor). Catalogue (1907), 1 fr. Director, *Prof. A. Guadagnini*.

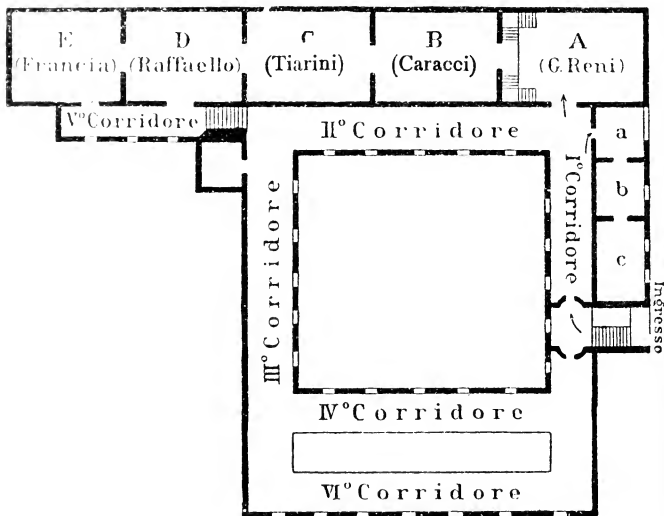
The visitor imbued with the modern taste for the period of the Renaissance will find little attraction in the **BOLOGNESE WORKS OF THE 17TH CENTURY**, which form the chief boast of this gallery. In the department of fresco-painting the works of these Bolognese eclectics (see p. 472) are most numerous at Rome, but they are admirably represented here by a series of oil-paintings. We may first mention several works by *Guido Reni*, the most talented master of this school: No. 131, *Madonna della Pietà*, remarkable for its masterly grouping, which again occurs in No. 136, the *Crucifixion*, and places these two pictures on a level with the finest works of the 16th cent. in point of composition; No. 135, the *Massacre of the Innocents*, exceptionally harmonious and dignified in character; No. 139, *Sant' Andrea Corsini*, an excellent specimen of Guido's powers as a colourist; No. 142, a masterly drawing in chalks for the *Ecce Homo* which was so popular in the 17th century. The most interesting work of *Lodovico Caracci* is probably No. 45, the *Nativity of the Baptist*. *Annibale Caracci's* *Madonna and saints* (No. 36) has the merit of stately architectural arrangement. The *Communion of St. Jerome* (No. 34) by *Agostino Caracci* is very inferior to *Domenichino's* treatment of the same subject in the Vatican. *Domenichino's* scenes of martyrdom are far from pleasing, but *Guercino's* *Madonna with the two Carthusian monks* (No. 13) is a devotional picture of profound sentiment. — The gallery possesses also several valuable works of the **EARLIER PERIOD** of Italian art. Thus No. 78, a *Madonna enthroned*, by *Fr. Francia*, bears important witness to Francia's artistic relation with *Lorenzo Costa*. — The gem of the gallery, however, is *Raphael's* *St. Cecilia* (No. 152), the indelible impression produced by which is doubtless due to the master's unrivalled genius in exalting his figures into the regions of the supernatural, and yet making them human and pleasing. Everything has been maturely considered, the broken instruments, the angels' song, the distribution and graduation of the characters, — and yet the picture appears as simple and natural as if it could not possibly have been arranged otherwise.

We turn to the right from the ticket-office and traverse **CORRIDOR I**, which contains paintings by Bolognese masters of the second half of the 17th and of the 18th cent. (rooms on the right, see p. 488). Straight in front, at the end of the corridor, is —

• **ROOM A** (*Sala di Guido*), containing prominent works of *Guido Reni* (p. 472). To the right of the entrance, *137. *Samson*, victorious over the Philistines, drinking out of the jaw-bone of an ass; 138. *Madonna del Rosario*, painted on silk in 1630 (a processional banner); 140. *St. Sebastian*; **134. *Madonna della Pietà*, below are *SS. Petronius, Carlo Borromeo, Dominic, Francis, and Proculus* (painted in 1616 for the town council); 139. *Sant' Andrea Corsini*; *136. *Crucifixion, with the Madonna, Mary Magdalen, and St. John*; *135. *Massacre of the Innocents*. — In this room are also: *Franc. Albani*, 2. *Baptism of Christ*, 3. *Madonna del Rosario*; 566. *Carlo Cignani*, *Madonna with saints*. By the approach to the next room: 142. *Guido Reni*, *Chalk drawing* for the 'Ecce Homo'; 30. *Simone Cantarini*, *Portrait of Guido Reni*. On a stand in the middle of

the room: 360. *Niccolò da Foligno*, Adoration of the Child, with the Annunciation on the back.

Room B (*Sala dei Caracci*). To the right: 12. *Guercino*, St. William of Aquitaine receiving the robe of the order from St. Felix; 43. *Lod. Caracci*, Transfiguration; 206. *Domenichino*, Martyrdom of St. Agnes; 26. *Ann. Caracci*, Madonna on clouds, with SS. Louis, Alexis, John the Baptist, Francis, Clara, and Catharine; 35. *Ag. Caracci*, Assumption; 13. *Guercino*, St. Bruno and another Carthusian worshipping the Virgin in the desert; 55. *Giav. Cavedone*, Madonna on clouds, with saints; *Lod. Caracci*,



48. Madonna with SS. Jerome and Francis, 45. Nativity of the Baptist; 34. *Ag. Caracci*, Communion of St. Jerome; *Domenichino*, 207. Madonna del Rosario, 208. Death of St. Peter Martyr (p. 185).

Room C (*Sala del Tiarini*) contains works by the *Procaccini* (p. 159) and by *Pellegrino Tibaldi*, *Al. Tiarini* (182. Descent from the Cross), and other Bolognese contemporaries of the Caracci.

Room D (*Sala di Raffaello*). To the right: 294. *Giuliano Bugiardini*, Madonna; 210. Studio-copy of *Raphael's* Youthful St. John (p. 584); 116. *Parmigianino*, Madonna, with SS. Margaret, Jerome, and Augustine.

**152. *Raphael*, St. Cecilia surrounded by four other saints, ordered in 1513 by Cardinal Lorenzo Pucci for the church of San Giovanni in Monte (p. 482), but probably not painted before 1515.

It was at Paris from 1798 to 1815, where it was transferred from panel to canvas, being much 'restored' in the process.

'The youthful and beautiful patron saint of music has just ceased playing the organ to her friends, and a heavenly echo falls upon their ears. Six angels, resting on the edge of a cloud, have caught up the melody and continue it in song. Raphael's painting depicts the impression produced by the celestial music. The saints on earth are silent in presence of the heavenly choir. St. Cecilia lets her hands rest mechanically upon the organ, but, with head and eyes turned upwards, listens entranced to the song. St. Paul, to her left, is differently affected. Sunk in deep meditation, he also seems completely oblivious of the actual world. In pleasing contrast to these two figures, Mary Magdalen, who stands on the right of St. Cecilia and holds a box of ointment in her hand, shows her delight simply and openly. . . . In the second line stand SS. John the Evangelist and Augustine (or Petronius?). . . . A crowning touch is added to the careful distribution of the figures and well-balanced discrimination of expression by the harmonious arrangement of the colours. . . . The toning down and blending of the ground-tints is effected through the two saints in the background, who thus fulfil the same function in regard to the colouring that they do with respect to the expression and composition.' — *Prof. A. Springer's 'Raffaël and Michelangelo'.*

89. *Innocenzo da Imola*, St. Michael; 198. *Giorgio Vasari*, Banquet of Gregory the Great (1540); 197. *Pietro Perugino*, Ma, donna in glory, with SS. Michael, John the Evangelist, Catharine and Apollonia; 61. *Cima da Conegliano*, Madonna (old frame).

ROOM E (*Sala del Francia*), with important works by *Francesco Francia* (p. 472): 371. *Annunciation*, with SS. John the Evangelist, Francis, George, and Bernard (1500); 499. *Madonna and St. Francis of Assisi*; 83. *Christ mourned over by angels*; 586. Two niello works in silver by Francia, specimens of the Pax used in the celebration of the mass; 82. *Adoration of the Shepherds, Holy Family, and Crucifixion*, in a fine landscape; 370. *Madonna enthroned*, with SS. Paul and Francis (a late work); 80. *Madonna enthroned*, with SS. Augustine, John the Baptist, George, and Stephen; 79. *Annunciation*, with SS. John the Baptist and Jerome; 81. *Adoration of the Child* (1499); *78. *Madonna enthroned*, with six saints, an angelic musician, and the donor (1494; early work); 372. *Crucifixion with several saints* (by the entrance). — In this room are also: 84. *Giac. Francia*, Holy Family, with four saints; 778. *Marco Zoppo*, St. Jerome; 204. *Timoteo Viti*, Mary Magdalen (1508); 297. *Amico Aspertini*, Adoration of the Child (ca. 1495; early work); *Lor. Costa*, 65. St. Petronius supported by SS. Francis of Assisi and Thomas Aquinas (1502), 376. *Marriage of the Virgin* (injured); 64. *Franc. Cossa*, Madonna with St. Petronius, St. John, and the donor, chief work of this rare old-Ferrarese master (1474). — We now proceed to the left to —

CORRIDOR V, containing chiefly old paintings. Opposite the passage: 102. *Giotto*, Madonna with SS. Peter and Paul and the archangels Michael and Gabriel, an altar-piece in three sections from the church degli Angioli. On the end-wall: 205. *Aut.* and

Bart. Vivarini, Madonna enthroned, with saints, in a rich Gothic frame (1450). — We descend a few steps and enter —

CORRIDOR II. To the left: 779. *Guido Reni*, Portrait of his mother; 53. *Lod. Caracci*, St. Rochus; 14. *Guercino*, St. Peter Martyr. — CORRIDOR III: 651. *Caravaggio*, Daughter of Herodias; 676. *Luca Giordano*, Pietà. — CORRIDOR IV: 275. *Ant. Raphael Mengs*, Portrait of Clement XIII. — Parallel with this corridor is CORRIDOR VI, containing a rich collection of engravings and wood-cuts.

Of the three Rooms adjoining Corridor I (p. 485), the first contains a number of small pictures by old masters. On the entrance-wall: 562. *Bart. Passarotti*, Madonna and saints; 563. *Garofalo*, Holy Family; 564. *Ortolano*, Madonna with angelic musicians. — The two other rooms contain modern pictures.

The *Geological Museum* (Pl. G, H, 3), Via Zamboni 65, contains a cast of the *Diplodocus Carnigiei* (78 ft. in length, from North America), a mastodon recently found in Piedmont, interesting fossils from the neighbourhood of Bologna, prehistoric anthropological curiosities, etc. — Of the new university-buildings the *Mineralogical Institute* is situated at the end of the Via Zamboni, to the left, the *Anatomical* and the *Physical Institutes* in the Via Irnerio, which here diverges to the W.

Traversing the Via delle Belle Arti (p. 484), we next reach the imposing *Pal. Bentivoglio* (Pl. 36; F, 3), erected in 1620(?). — A little to the S.W., in the Piazza San Martino, is the Carmelite church of **San Martino** (Pl. E, F, 3), in the Gothic style (1313). The façade of 1491-1500 was reconstructed in 1879 by *Gius. Modenesi*.

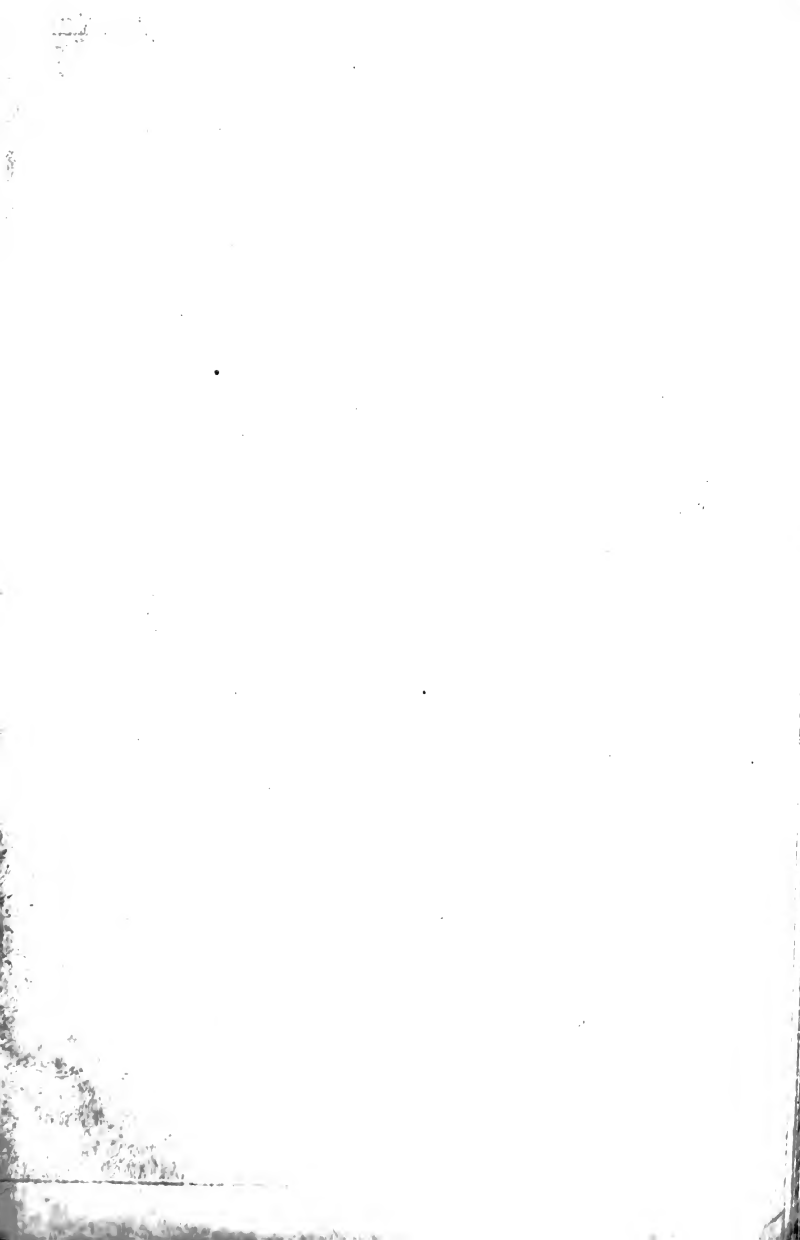
1st chapel on the left: *Enthroned Madonna, with SS. Rochus, Bernardino, Anthony, and Sebastian, by *Fr. Francia*; above, Pietà, below, Bearing of the Cross. The window above represents St. James of Compostella, after a cartoon by *Fr. Francia*. Last altar to the left, an Assumption and a Resurrection in the lunette, by *Lor. Costa* (?); 5th altar on the right, *Amico Aspertini*, Madonna with SS. Lucia and Nicholas. Adjoining the sacristy-door is the tomb of the scholar Beroaldus, with his bust by *Vincenzo Onofri* (1504).

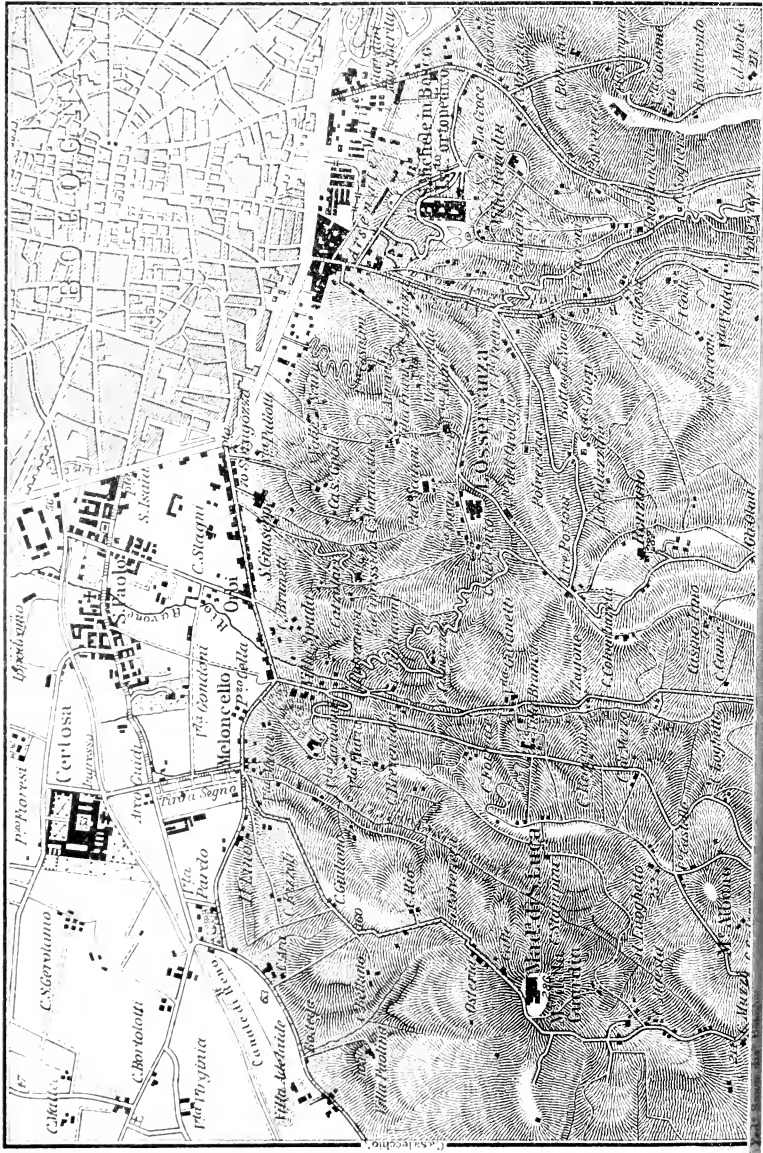
On the N. verge of the old town, on the former site of the *Castello di Galliera*, rises the slight eminence of **La Montagnola** (Pl. E, F, 1, 2), with public gardens and the *Giuoco del Pallone* (p. 469). To the W. is the *Scalea della Montagnola*, a handsome flight of steps, built in 1893-96 by Tito Azzolini, descending to the Via dell' Indipendenza (p. 479) and to the *Porta Galliera* (Pl. E, 1), which was rebuilt by Bart. Provaglia in 1661.

c. Environs of Bologna.

Beyond the Porta Santo Stefano and the Porta Castiglione (tramways Nos. 6 & 12, p. 469), on the foothills of the Apennines, are the beautiful **Giardini Margherita** (Pl. H, G, 7), laid out in 1889, the favourite promenade of the Bolognese. The park contains a pond (rowing-boats) and a music pavilion (concerts, see p. 469).

Outside the Porta Castiglione, to the left, is the former convent-church of the **Misericordia** (Pl. F, 7), rebuilt after 1473.





INTERIOR (when closed ring at the door to the right). 2nd chapel on the right, stained glass designed by *Francia*, Madonna and the Saviour; in the window of the last chapel on the right, John the Baptist, by the same. Above the high-altar a figure of Christ, and at the sides Madonna and Angel of the Annunciation, by *Lor. Costa* (1499). At the 3rd altar on the left, *G. M. Crespi*, St. Nepomuk.

From the end of the Strada Castiglione (comp. Pl. F, 7), the tramway No. 12 (p. 469) ascends in 5 min. to **San Michele in Bosco** (440 ft.), an Olivetan monastery dating from 1437 (suppressed in 1797), now an *Orthopædic Institute*. From the front of the church fine view of Bologna and the plain. To visit the interior, apply to the 'Dimostratore' (custodian) to the right of the church (fee $\frac{1}{2}$ fr.). The church, rebuilt after 1514, has a fine portal by *Bald. Peruzzi* (1523); the aisleless interior contains remains of frescoes by *Bagnacavallo* and others. In the cloisters are scanty remains of frescoes by the *Caracci* and their pupils, from the history of SS. Benedict, Cecilia, and Valerian. — At the crossing of the roads near San Michele lies the *Villa Revedin*, which is shown in the absence of the proprietor; its grounds command charming views.

A few paces from the tramway terminus in the Strada Castiglione the steep Via del Monte (Pl. D, C, 7) ascends to the ($\frac{1}{4}$ hr.) *Villa Mezzaratta* (590 ft.; fine views; adm. free). Close by is the little church of *San' Apollonia*, containing Bolognese frescoes of the 14th cent. (closed).

About $1\frac{1}{4}$ M. outside the former PORTA SANT' ISAIA (Pl. A, 4), to the W. of the town, on the branch of the arcade leading to Meloncello (see below), is situated the **Certosa** (formerly a Carthusian monastery), founded in 1333, and consecrated in 1801 as a *Campo Santo*. Since 1869 the cemetery has been enlarged by the addition of new cloisters and magnificent colonnades. Open daily 8-6 (in winter 9-4). The entrance is on the E. side, 3 min. from the station of the electric tramway No. 5 (p. 469); guide desirable; $\frac{1}{2}$ -1 fr. to the custodian.

The CHURCH contains paintings by *Elisabetta Sirani* (p. 478) and *Bart. Cesi* and carved stalls of 1539 and 1611. — At the beginning of the CLOISTERS are ancient tombstones from suppressed churches, arranged according to centuries. Then, modern monuments, including many illustrious names such as those of the philologist *Gaspere Garatoni* (d. 1817), *Clotilda Tambroni* (d. 1817; p. 471), and *Giosuè Carducci* (d. 1907; p. 482). The monument of *Letizia Murat Pepoli* (1802-59), with a statue of her father Joachim Murat, King of Naples ('propugnatore dell' italiana indipendenza'), was executed by *Vinc. Vela*. A rotunda here contains the busts of celebrated professors: *Mezzofanti*, *Galvani*, *Costa*, *Mattei* (teacher of Rossini), and others. — Near by is the *Forno Crematorio* (for burning the dead).

On the fortified *Monte della Guardia*, an eminence 3 M. to the S.W. of the PORTA SARAGOZZA (Pl. A, 6), rises the handsome pilgrimage-church of the **Madonna di San Luca** (940 ft.), erected by *C. Fr. Dotti* in 1723 et seq., and so called from an ancient picture of the Virgin, ascribed to St. Luke and brought from Constantinople in 1160. The hill is ascended in about $\frac{3}{4}$ hr. by an *Arcade*, or

Porticus, 2 M. in length, consisting of 666 arches with numerous chapels, constructed in 1674-1739. This begins a short way beyond the gate and from the beautiful *Arco del Meloncello* (tramways, see p. 469), designed by Franc. Bibiena, sends a branch, added in 1811, to the Campo Santo (p. 489). A carriage-road (cab ca. 10 fr., bargain necessary) also ascends to the top of the hill, through the valley of the *Rio Ravone*, and then in a wide curve. The *View, particularly from the S. ascent to the portal of the church and from the dome, now used as an observatory (staircase from the roof of the church; adm. 30 c.), is remarkably fine and extends from the Apennines to the Adriatic. In very clear weather the Alps are visible.

The HIGHROAD FROM BOLOGNA TO FLORENCE (65 M.; motor-omn. to San Piero a Sieve), constructed in 1762, leaving the former city by the Porta Santo Stefano (Pl. H, 7), leads through the valley of the *Savena* to (9½ M.) *Pianoro*, and thence ascends viâ *Livergnano*, *Sabbiuino*, (18½ M.) *Loiano* (2360 ft.), and (23½ M.) *Monghidoro* (2705 ft.; inn) to the (28 M.) *Passo della Raticosa* (3175 ft.). It then leads through the upper valley of the *Santerno* to (28½ M.) *Pietramala* (2855 ft.; a little to the E. of which are the subterranean fires known as the *Fuochi di Pietramala*) and along the E. slopes of the *Monte Beni* (4124 ft.) to (30 M.) *La Mazzetta* (Hôt. Montebeni Quisisana, P. 5-7 fr.) and (32 M.) *Covigliaio* (2860 ft.; Gr. Alb. Covigliaio, P. 8-10 fr., two summer-resorts of the Florentines, at the base of the *Sasso di Castro* (4190 ft.). Thence we cross the (36½ M.) *Passo della Futa* (2960 ft.) and descend the valley of the *Sieve* to *San Piero a Sieve* (p. 507). [This point is reached also by another road, diverging a little before Covigliaio and leading viâ *Firenzuola* (1385 ft.; Alb. Quisisana), the pass of *Il Giogo* (2885 ft.), and *Scarperia*.] From San Piero the road follows a hilly course viâ (56 M.) *Vaglia* (p. 508) and *Pratolino* (p. 673) to (65 M.) Florence (p. 545).

A BRANCH-LINE (41 M. in 3-3¼ hrs.) runs to the N.W. from Bologna to *Recere*, viâ (26 M.) *San Felice sul Panaro* (p. 455), (30½ M.) *Mirandola* (comp. p. 455), and (37 M.) *Poggio Rusco* (p. 322).

64. From Bologna to Florence viâ Pistoia.

82½ M. RAILWAY. 'Train de luxe' (Egyptian Express from Berlin, p. 22) in 3½ hrs. (fare 23 fr.); 'lightning express' (dining-car) in 3-3¼ hrs. or ordinary express in ca. 3½ hrs. (17 fr., 11 fr. 90, 7 fr. 75 c.); slow train in 4¾-5¼ hrs. (15 fr. 45, 10 fr. 80, 6 fr. 95 c.). The Berlin to Naples and Vienna to Rome expresses (pp. 22, 30) run viâ Faenza (R. 66). — This is a boldly-constructed line, with fine views of the valleys and ravines of the Apennines (generally to the left) and of the rich plain of Tuscany.

Bologna, see p. 468. — The train crosses the *Reno* (p. 468) and follows the left bank, near the *Monte della Guardia* (p. 489). On an island in the Reno, not far from Bologna, the Second Triumvirate was concerted by Octavian, Antony, and Lepidus, in 43 B.C.

3 M. *Borgo Panigale*. Near (6 M.) *Casalecchio di Reno* the army of Giovanni I. Bentivoglio was defeated by Gian Galeazzo Visconti in 1402, and in 1511 that of Pope Julius II., under the Duke of Urbino, by the French. Steam-tramway, see p. 469.

The valley of the Reno contracts. — 12 M. *Sasso* (420 ft.).

A picturesque HIGHROAD leads from Sasso over the Apennines to (49 M.) Prato (motor-diligence starting from Casalecchio). The road at

first ascends to the S. in the valley of the small river *Setta*, from which a subterranean aqueduct, constructed by Augustus and restored in 1881, leads to Bologna. The chief places on the road are (7 M.) *Vado* (495 ft.), *Lagaro* (17½ M.; 1310 ft.), in the valley of the *Brasimone*, and (25 M.) *Castiglione dei Pépoli* (2265 ft.; *Stabilimento Ruggeri, P. 7-10 fr., fashionable, open June-Aug.), at the foot of the wooded *Monte Gatta* (3800 ft.). Thence we ascend to the (26½ M.) *Serra* (2625 ft.), the crest of the ridge. On the S. side, on the ridge of the *Montepiano*, lies the village of (30½ M.) **Montepiano** (2285 ft.; *Alb.-Pens. Alleanza, Alb.-Pens. Gemmi*, both good, P. incl. wine 6-8 fr.; *Alb. Appennino; Pens. Firenze*), a favourite summer-resort in a wooded neighbourhood. The road then descends in many windings into the valley of the *Fiumenta*, and reaches *San Quirico di Vernio* (885 ft.; *Alb. della Posta*), usually known as *Vernio*, in a picturesque situation. Below Vernio begins the beautiful and industrious *Val di Bisenzio*, in which the road passes (36½ M.) *Mercatale* (810 ft.; rustic inn), *Vaiano* (43 M.; 540 ft.), *Briglia*, *Santa Lucia* (near a gorge known as *Il Cavalciotto*), and *Coiano* (250 ft.). — 49 M. *Prato*, see p. 542.

17 M. *Marzabotto*, with the *Villa Aria* (important art-collections; adm.-tickets at the Casa Aria, p. 480) and the remains of the Etruscan town and necropolis of *Misa*. Between this point and Pracchia there are 22 tunnels. — At (24 M.) *Vergato* the valley expands. — 29 M. *Riola*; on the left rise the steep rocky peaks of *Mte. Ovolo* and *Mte. Vigese* (3580 ft.); a landslip from the latter destroyed the village of *Vigo* in 1851. On the right bank of the Reno is the prettily situated castle of *Savignano*.

36½ M. **Bagni della Porretta** (1155 ft.; *Hôtel Helvetia*, P. 12-16 fr., good, *Hôt. Pallazzina, Gr.-Hôt. Porretta*, all open June-Sept. only; *Hôt.-Pens. Brunetti; Alb. di Roma*, with restaurant, R. 2-4 fr.; *Pens. Morandi*), a village with frequented sulphurous springs and baths. Attractive walks to the (¼ hr.) *Madonna del Ponte* and to (4 hrs.) *Pracchia*. — The narrow and romantic ravine of the Reno above Porretta abounds in waterfalls, particularly in spring.

46 M. **Pracchia** (2020 ft.; **Albergo Appennino*, R. 3-5, P., incl. wine, 8-12 fr.; *Alb. Fiornovelli*, similar charges, well spoken of; *Alb. Orticaia*, plain), the highest point on the line, a pleasure-resort both in summer and in winter.

At *Pontepetri* (2180 ft.), ¼ M. to the S.W. of Pracchia, the road from Bologna joins the old Apennine road (p. 455) from Modena to Pistoia (motor-diligence from Pracchia to Pievepelago). From the latter, beyond Pontepetri in the direction of Modena, a branch leads to the right (diligence from Pracchia twice daily in 1½ hr.) to *Maresca* (2885 ft.; *Alb.-Pens. Villa Bizzarri*, P. 6-7 fr., light extra, good; *Pens. Teso; Pens. Girard*), a summer-resort prettily situated among woods at the foot of *Monte Teso* and the starting-point for the ascents of the *Monte Uccelliera* (5950 ft.) and the *Corno alle Scale* (6380 ft.). The descent from the latter may be made to Gavinana (see below) or viâ the *Rifugio Duca degli Abruzzi* and past the little *Lago Scaffaiolo* (5855 ft.) to San Marcello or Cutigliano (p. 492).

The branch-road goes on to (¾ M.) *Bardalome* (2695 ft.), a small summer-resort at the N. base of the *Piano Pratole* or *Le Lari* (3940 ft.; view of Pistoia, Prato, and Florence), whence a carriage-road leads to the summer-resort of *Gavinana* (2665 ft.; *Alb. Ferruccio; Posta; Pens.*

Minerva, good; Pens. Selvareggi), situated at the S. foot of the *Monte Crocicchio* (4185 ft.), 10 M. from Pracchia (diligence twice daily in 1³/₄ hr.).

The Modena road next passes the summer-resorts of (5¹/₂ M.) *Limestone* and (7¹/₂ M.) *San Marcello Pistoiese* (2045 ft.; Posta; Alb.-Ristorante Filippini; Pens. Villa Vittoria; Pens. Villa Margherita), in the valley of the *Lima*, whence a road leads to the Bagni di Lucea (p. 536). The main road ascends the valley viâ (15 M.) *Cutigliano* (2225 ft.; Alb. Cappel d'Orlando; Pens. Pagnini; Pens. La Salute), a good centre for excursions (to the Corno alle Scale, see p. 491), and (16¹/₂ M.) *Piansinatico* (3115 ft.; Antica Posta), to (20¹/₂ M.) *Boscolungo* (4475 ft.; Alb. Ricci; Hôt. Cimone), situated near the (21¹/₂ M.) *Passo dell' Abetone* (4555 ft.; **Excelsior Hotel*, P. 10-15 fr., of the first class; **Gr. Alb. Abetone*, P. 9-15 fr.). From the wooded summit of the pass the ascents of the *Tre Potenze* (6365 ft.; 2 hrs.) and the *Monte Rondinaio* (6435 ft.) may be made to the S.W.; those of the *Monte Maiori* (5120 ft.) and the *Libro Aperto* (6455 ft.; 1¹/₂-2 hrs.) to the E. Farther on the road, commanding pretty views, descends viâ *Serrabassa* (Hôt. Piramidi, P. 10-15 fr.; Alb. Chiara-fonte) and (25 M.) *Fiumalbo* (3095 ft.; Alb. Ghiacciaio; Alb. il Cimone) to (28 M.) *Pievepelago* (p. 455). Fiumalbo is the starting-point for the ascent of **Monte Cimone* (7103 ft.; 3 hrs.; Rifugio-Osservatorio, wine only), the highest summit of the Northern Apennines, commanding a survey from the Adriatic to the Ligurian Sea.

From Pontepetri (p. 491) the beautiful ROAD TO PISTOIA, a favourite route for motor-cars, ascends to the S.W. in the upper valley of the Reno to (5¹/₂ M.) *Piastre* (2520 ft.; Pens. Corsini e Posta, modest), beyond which it descends to the S.E. into the Ombrone valley (see below) and proceeds viâ (7¹/₂ M.) *Cireglino* (diligence to Pistoia twice daily in 1¹/₂ hr.) and (12¹/₂ M.) *Capo Strada* to (13¹/₂ M.) *Pistoia* (p. 538).

Beyond Pracchia the train crosses the watershed between the Adriatic and the Tyrrhenian Sea by a tunnel about 1²/₃ M. in length, and enters the valley of the *Ombrone* (p. 509), which is traversed by a lofty viaduct. Between this point and Pistoia there are viaducts and tunnels in constant succession. Beautiful *Views. — Beyond (50¹/₂ M.) *Corbezzi* a view is at length revealed of the lovely and populous plain of Tuscany and of Pistoia far below.

61¹/₂ M. *Pistoia* (p. 538); thence to *Florence*, see pp. 542-544.

65. From Bologna to Ravenna.

52 M. RAILWAY in 2-2¹/₂ hrs. (fares 9 fr. 75, 6 fr. 85, 4 fr. 40 c.; return-ticket 14 fr. 20, 9 fr. 95 c.). The train follows the main line to Faenza, Ancona, and Brindisi as far as *Castel Bolognese*, whence Ravenna is reached by a branch-line (change of carriages usually necessary).

Bologna, see p. 468. The train follows the direction of the Via *Æmilia* (p. 432) as far as *Castel Bolognese*. — 7 M. *Mirandola-Ozzano*. — 15 M. *Castel San Pietro d' Emilia* (230 ft.), with a château built by the Bolognese in the 13th cent., on the *Sillaro*.

21¹/₂ M. *Imōla* (140 ft.; *Alb. d'Italia*, good; *Caffè Grande*), on the *Santerno*, an ancient town with 12,100 inhab. and the seat of a bishop since 422, was the Roman *Forum Cornelii*, named after its founder L. Cornelius Sulla, but it is mentioned as *Imolæ* as early as the 8th century. In 1480, after a chequered career, the town, along with Forlì, came into the possession of Girol. Riario,

nephew of Pope Sixtus IV., and after his assassination (1488) it was held by his widow, Catharine Sforza, until her expulsion by Cesare Borgia in 1499.

The *Cathedral of San Cassiano*, built in 1187-1271 but modernized in the 18th cent. by Cos. Morelli, contains the tomb of St. Petrus Chrysologus, Archbishop of Ravenna (d. 499), who was born at Imola. — In the Piazza Vittorio Emanuele are the *Municipio*, another specimen of Morelli's renovations, and the former *Ospedale Vecchio* (now the *Palazzo Sersanti*), built in 1480 in the early-Renaissance Bolognese style. — The handsome *Palazzo Riario-Sforza* (now Pal. Paterlini) in the Via Cavour was built in 1483 by Giorgio Marchissi of Tuscany on the model of the Pal. Riccardi (p. 610). — Other interesting edifices are the picturesque *Citadel* (Rocca) and the church of *Sant' Agostino*, built by Morelli.

The little church of *Madonna del Piratello*, a brick structure by Dom. della Lobia (1492; campanile of 1506), and the elegant chapel known as the *Edicola* or *Tribuna di Giulio Secondo*, two early-Renaissance buildings outside the town, recall the style of Bramante (p. 158).

Beyond Imole the train crosses the *Santerno* to (26 M.) **Castel Bolognese** (135 ft.; *Rail. Restaurant*, good), an ancient stronghold of the Bolognese, where the Florentines under Niccolò da Tolentino and Gattamelata were defeated by the Milanese under Piccinino in 1434. — Hence to *Faenza*, see p. 507.

The line to Ravenna next passes (30 M.) *Solarolo*, with the scanty remains of a castle (altered in 1532) occupied in her old age by Isabella d'Este (p. 315). In the Municipio is a relief of the Madonna by Ant. Rossellino. — 35 M. *Lugo*, with 12,900 inhab. and a castle (Rocca) of the 15-16th cent., is the junction of a line to *Lavezzola* (14½ M.; p. 468), viâ *Massalombarda*. — 38 M. *Bagnacavallo* (36 ft.), with 3700 inhab.; in the church of San Pietro in Silvis, founded in the 5th cent., are the remains of a 7th cent. ciborium and old frescoes of the 14th century. — 52 M. *Ravenna*.

Ravenna. — **Hotels** (bargain advisable; see p. xxi). GRAND-HÔTEL BYRON, Via Giuseppe Mazzini 16, in the former *Palazzo Rasponi* (Pl. 17, D 5; occupied by Lord Byron, see p. 495), with trattoria and garden, R. 4-6, B. 1½, omn. 1 fr., well spoken of; HÔT. ROYAL SAN MARCO (Pl. a; E, 4), Via Luigi Carlo Farini, with trattoria, R. 2½-5, omn. ¾ fr., good; ALB. DEL COMMERCIO (Pl. d; D, 4), Via Mentana, with trattoria, R. 2-2½, omn. 1 fr., clean; ALB. AL PELLEGRINO, Via Ponte Marino 2, well spoken of; ALB. CAPPELLO (Pl. b; D, 3), Via Urbano Rattazzi 9, with trattoria, P. 7 fr.; ALB. CENTRALE (Pl. c; D, 4), same street, with trattoria, R. from 1¼ fr. — The somewhat indifferent drinking-water is brought from Faenza. Mosquitoes troublesome in summer.

Cafés. *Caffè del Commercio*, *Bar Central* (good coffee), both in the Piazza Vitt. Emanuele.

Cabs: per drive 1, two-horse $1\frac{1}{2}$ fr. (at night 30 c. extra); first hour 2 or 3 fr., each additional $\frac{1}{4}$ hr. $\frac{1}{2}$ or $\frac{3}{4}$ fr.; beyond the town 2 fr. 40 c. or 1 fr. per hour, each additional $\frac{1}{4}$ hr. 60 c. or 1 fr.

Steamboat to Trieste or Fiume, every Wed. morning.

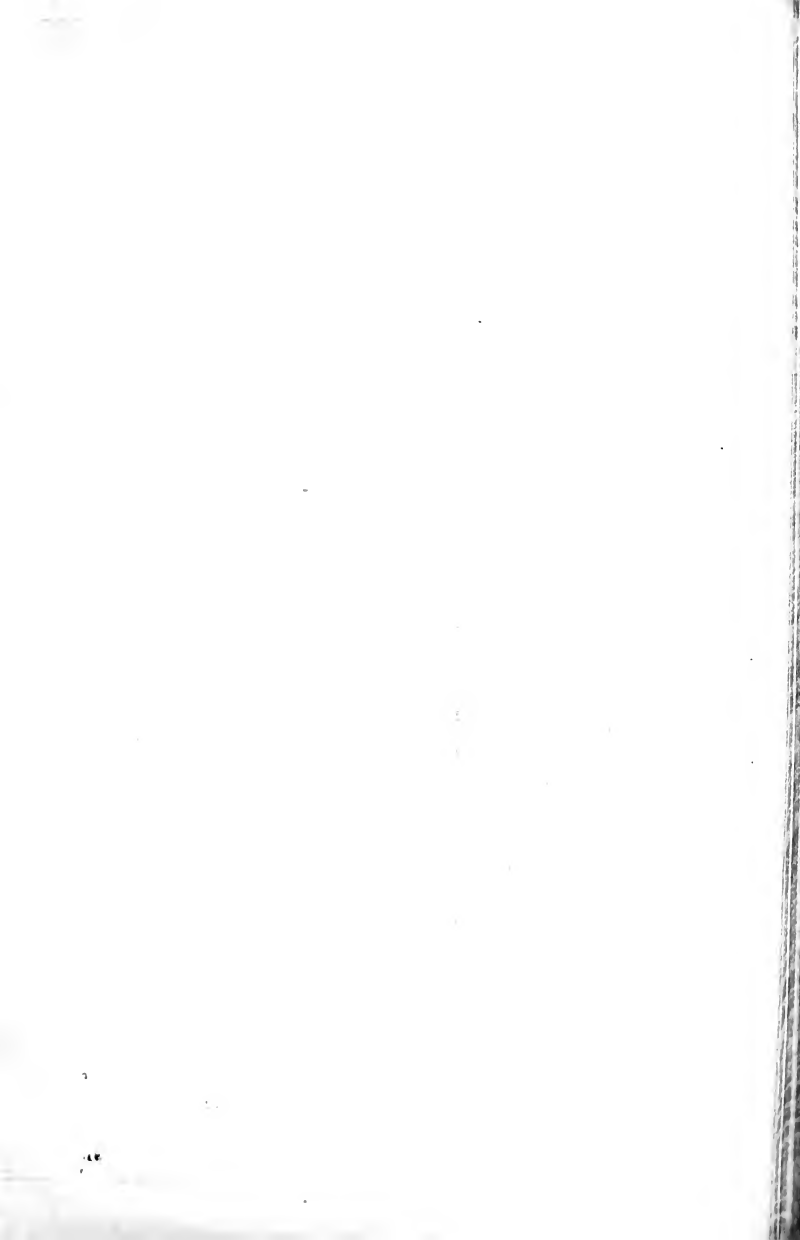
Photographs. Ricci, Via Luigi Carlo Farini 14 (Pl. D, E, 4).

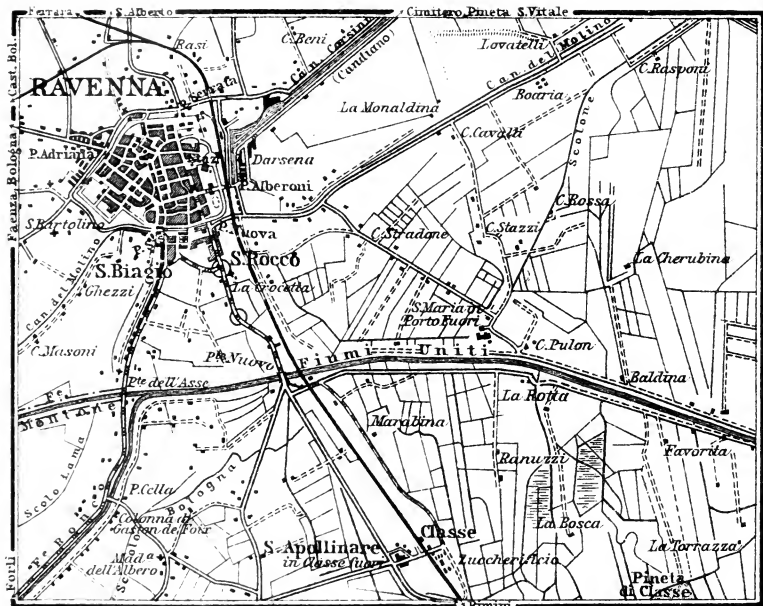
Post Office (Pl. D, 4), Piazza Dante Alighieri. — **Telegraph Office** in the Palazzo Governativo (Pl. 15; D, 4).

Principal Attractions (1 day). Forenoon: Museum (p. 497), Baptistery of the Orthodox (p. 499), Cathedral (p. 499), San Vitale p. 500), Mausoleum of Galla Placidia (p. 501), Mausoleum of Theodoric (p. 503). Afternoon: *Sant' Apollinare Nuovo (p. 503), *Sant' Apollinare in Classe (p. 505), Pineta (p. 506). The churches are closed from 12 to 2 p.m.

Ravenna (13 ft.), a quiet provincial capital, with 11,700 inhab., is situated in a formerly marshy but now drained depression near the united rivers (*Fiumi Uniti*) *Montone* (the Roman *Utis*) and *Ronco* (the Roman *Bedesis*), which at one time washed its wall. Next to Forlì it is the chief town of the *Romagna*. It was originally a town on the Lagune and a seaport, like Venice, but is now nearly 5 M. distant from the sea and is connected with *Porto Corsini*, its foreport (founded in 1736), by the *Candiano* or *Canale Corsini* only, a narrow channel, 6 M. long, beginning at the *Dársena Baccarini* (Pl. G, 3, 4), the small new harbour opposite the station.

Ravenna, one of the most ancient towns in Italy, probably owes its earliest importance to the invasion of Italy by the Celts, when the Umbrians and Etruscans, fleeing from the mainland, settled here on the islands in the Padusa lagoon. It was an early ally of the Romans, but as a punishment for espousing the cause of Marius it was incorporated with Gallia Cisalpina, and sank to the level of a provincial town. Augustus was the first to recognize the advantageous situation of Ravenna. He enlarged the *Portus Classis* till it could accommodate 250 sail, and appointed it the naval base of the Adriatic fleet; an arsenal and large ship-building yards were established in the new town of *Classis*, which rapidly extended, while the industrial suburb of *Cæsarea* sprang up on the *Via Cæsarea*, the road uniting the two towns. When the lagoon began to be filled up by the deposits of the rivers, Ravenna was surrounded by walls by the Emp. Claudius in A.D. 41. Its situation was, however, still regarded as so impregnable that in 402, amid the dangers of the barbarian invasion, the Emp. Honorius transferred his residence thither from Rome. In 439, during the regency of his sister *Galla Placidia* (d. 450), widow of the Visigothic king Athaulf (d. 415) and Constantius III. (d. 421) and mother of Valentinian III., the brilliant imperial city was erected into an archiepiscopal see. According to the legend, Christianity had been introduced in A.D. 44, by *St. Apollinaris*, a disciple of St. Peter. After the fall of the Western Empire in 476 Ravenna, the *Raben* of the 'Nibelungen-Lied', became the residence of the Herulian *Odoacer*, king of Italy, and after 493 that of *Theodoric the Great* (d. 526), king of the Ostrogoths, both of whom were Arian heretics. Belisarius, the general of Justinian, recaptured the city from King *Vitiges* in 539, which then became the seat of the exarch or governor of the Eastern Roman or Byzantine Emperors. But in spite of the numerous privileges lavished on its church by Justinian and his successors, it fell rapidly into decay. The Lombards razed the town of *Classis* to the ground, and in 751 their duke *Aistulf* expelled Eutychius, the last exarch, and took possession of Ravenna. Shortly afterwards, however, it was captured by *Pepin*, king of the Franks (p. 299), and handed over to the pope, along with the whole of the former exarchate (755). The papal rule was at first entirely nominal, for the archbishops, who





Geograph. Anst. v. Wagner & Debes, Leipzig

1:86.100  2 Chilometri

assumed the title of exarchs, also succeeded in making themselves masters of a great part of the Romagna. At a later period Ravenna was usually to be found on the side of the German emperors. In 1297 the Ghibelline *Polentani* family, of whom favourable mention is made by *Dante*, obtained the supreme power, and in 1318 they added also the title of duke. In 1441 Ravenna came into the possession of the Venetians, under whom its prosperity materially increased; in 1509 it was conquered by *Pope Julius II.*; and in 1512, after the battle of Ravenna (p. 506), it was plundered by the victorious French army and lost its prosperity for ever. Thenceforward until 1797, and again in 1815-60, it belonged to the *States of the Church*. In Aug., 1849, Garibaldi found refuge at Ravenna from the pursuing Austrians, while his wife Anita succumbed to the fatigues of the flight.

Lord Byron, who preferred Ravenna to all the other towns of Italy, and was influenced in some measure by his intimacy with the Countess Guiccioli, a member of the Gamba family of Ravenna, spent two years here (June, 1819, to October, 1821) in the Palazzo Rasponi, now the Hôtel Byron (tablet; p. 493).

The only Roman remains at Ravenna are the foundation-walls of the Porta Aurea (Pl. A, B, 6), but in the history of **Early Christian Art** of the 5-8th centuries it is the most important place in Italy next to Rome (comp. p. xxxviii). Most of the other Italian cities fell into decay after the barbarian invasion, but Ravenna saw new and imposing structures rising in her midst at that period. The early-Christian buildings of Ravenna, which, like those of Venice, are built upon piles, belong to two different periods, the first being that of Honorius and his sister Galla Placidia, 402-450 (*San Vittore, San Giovanni Evangelista, Sant' Agata, Santa Croce, Mausoleum of Galla Placidia, Archiepiscopal Chapel, and Baptistery of the Orthodox*); the second a Gothic period from 493 to about 539 (*Cathedral of the Arians or Sant' Apollinare Nuovo, Spirito Santo, Baptistery of the Arians or Santa Maria in Cosmedin, the Palace and Mausoleum of Theodoric, San Vitale, and Sant' Apollinare in Classe*, the last two, however, not completed until the Byzantine period). The palaces and basilicas of Ravenna differ from the Roman in being built of materials expressly brought for the purpose from the quarries of Istria and not from other buildings. Here, as at Constantinople, at that time also the centre of a brilliant architectural activity, the traveller will observe how the capitals of the columns were gradually remodelled and a new style of ornamentation introduced. The round arch is consistently used with, in many cases, corresponding articulation on the external walls (*San Vittore, Baptistery of the Orthodox, Sant' Apollinare in Classe*). This last feature appears also in Diocletian's buildings at Salona. The rich mosaic decorations of the buildings of the earlier period and the sarcophagus-sculptures since the period of Galla Placidia betray the influence of artists from North Africa, who had fled hither from the Vandals; while in the Mausoleum of Theodoric recent critics claim to detect the earliest contact of antique art with isolated elements of Germanic decoration. *San Vitale*, the first purely Byzantine building on Italian soil, connects Constantinople with the domed structures of Lombardy, such as *San Lorenzo* in Milan and the old Cathedral of Brescia. The Palace of Theodoric seems to have served as a model for the palaces of the Carolingian emperors at Aix-la-Chapelle and Ingelheim. And the Palace of the Exarchs, the final link in this long chain of development, exhibits early-Romanesque features. Even the round campanili peculiar to Ravenna, which begin to appear about the middle of the 9th cent. (?), are, like the crypts, already early-mediæval in structure.

From the station (Pl. G, 3), in front of which rises a monument to the Italian patriot *Luigi Carlo Farini* (p. 433), we pass the Piazza Anita Garibaldi, with the church of —

San Giovanni Evangelista (Pl. F, 4), erected in 424 by the Empress Galla Placidia in consequence of a vow made during a voyage from Constantinople, but almost wholly rebuilt in 1747, except the tower (11th and 14th cent.). The court in front has retained the form of the ancient atrium. The reliefs above the beautiful portal of the Gothic vestibule (1316) refer to the foundation of the church.

The INTERIOR (if closed, knock at the door), with its unpleasing barrel-vaulting, consists of nave and aisles borne by twenty-four antique columns. The pavement has been raised about 6 ft. The vaulting of the 4th chapel on the left is adorned with frescoes (retouched) of the four Evangelists, with their symbols above them, and the four Latin fathers of the church, SS. Gregory, Ambrose, Augustine, and Jerome, by *Giotto* (who had come to Ravenna between 1317 and 1320 on a visit to his friend Dante). In the closed chapel of St. Bartholomew (left of choir) are remains of a rude *Mosaic Pavement* of 1213, representing scenes from the Fourth Crusade. The modern crypt contains the ancient altar of the church (5th cent.).

We cross the Corso Giuseppe Garibaldi (p. 502) and proceed straight on through the Via Luigi Carlo Farini (with the Baptistery of the Arians and the Spirito Santo on the right, p. 502) to the —

PIAZZA VITTORIO EMANUELE (Pl. D, 4), the centre of the town. In front of the *Palazzo Municipale* (Pl. 16; built in 1681), in this piazza, rise two lofty *Columns* erected by Pietro Lombardi (p. 350) in 1483 for the Venetian government, bearing statues of SS. Apollinaris and Vitalis (1640). Adjoining is a *Colonnade* of eight columns of granite, perhaps a fragment of the church of Sant' Andrea dei Goti (p. 503). Theodoric's monogram is discernible on four of the capitals.

From the S.E. angle of the piazza we cross the Piazza Dante Alighieri (Pl. D, 4) to the Via Dante Alighieri (Pl. D, 4, 5), in which stands a modernized *Palace of the Polentani* (Pl. 11; D, 5), near another (Pl. 12) at the W. end of the Via Guido da Polenta.

Here is also **Dante's Tomb** (Pl. 23, D 5; adm. 9-12 & 3-5). The poet died at Ravenna, where he enjoyed the protection of Guido da Polenta, on 13th Sept., 1321, at the age of 56, and was temporarily interred in the narthex of the church of San Francesco.

In 1482 Bernardo Bembo, the Venetian governor (father of the celebrated Cardinal Bembo), caused a mausoleum to be erected from designs by *Pietro Lombardi*, but it was entirely rebuilt in 1780 by *Camillo Morigia*. It is a square structure with a dome, embellished with medallions of the poet's teachers and patrons (Virgil, Brunetto Latini, Can Grande della Scala, and Guido da Polenta); opposite the entrance is a half-length relief of Dante, above the sarcophagus, a marble urn in which now contains the poet's remains. The epitaph was composed by *Bern. Canaccio* in 1357: —

*Jura Monarchiæ, Superos, Phlegethonta lacusque
Lustrando cecini, voluerunt fata quousque,
Sed quia pars cessit melioribus hospita castris,
A(uctoremque suum petiit felicior astris,
Hic claudor Dantes, patriis extorris ab oris,
Quem genuit parvi Florentia mater amoris.*

A few paces farther on, in the Via Ant. Santi (Pl. D, 5), is the so-called *Sepolcreto di Braccioforte*, a small court with eleven early-Christian sarcophagi, some of which, however, were found elsewhere. The largest (4th cent.) has a representation of Christ between St. Peter and St. Paul, with the Annunciation and Visitation at the sides. — Adjoining, in the Piazza Byron, rises the church of —

San Francesco (Pl. D, 5), formerly *San Pietro Maggiore*, founded by St. Petrus Chrysologus (p. 493), but entirely modernized (1793) with the exception of the tower and the crypt. The narthex was removed in 1660. The church belonged to the Franciscans from 1261 to 1810.

The INTERIOR consists of nave and aisles, with 22 columns of coloured marble. Unpleasing modern ceiling. At the entrance are several ancient tombstones; on the right that of Ostasio da Polenta, of 1396; on the left that of Enrico Alfieri, who died in 1405, at the age of 92, as general of the Franciscans, below which is a Christian sarcophagus (3rd cent.?), with a relief of the youthful Christ as ruler of the world, with eight Apostles. — In the chapel on the right of the choir is an early-Christian sarcophagus (ca. 300?), used for the interment of Bishop Liberius III. (374-378). At the end of the left aisle is the fine Renaissance monument of Luffo Numai, by *Tomm. Flamberti* (1509). The crypt (10th cent.?) is generally under water.

Sant' Agāta (Pl. D, 6; entrance Via Giuseppe Mazzini 46; if closed, ring at No. 48), a little to the S., a basilica consisting of nave and aisles with an inner vestibule, dates originally from the 5th cent. but was almost entirely rebuilt, including the round campanile, in 1476-94. In 1893 it was restored in the original style. It contains beautiful antique marble columns and an ancient ambo, or pulpit, shaped like the hollowed drum of a column.

The short Via Gasparo Pignata leads hence to the W. to the Via Alfredo Baccarini, No. 5 in which (on the left) is the secularized Camaldulensian monastery of **Classe**, built in 1515 et seq. by the monks of Sant' Apollinare in Classe Fuori. It now contains the *Museum* (Pl. D, 6), which is about to be transferred to the cloisters of San Vitale (p. 500), and the *Library* (Pl. C, D, 6).

On the groundfloor is the **Museo Nazionale** (adm. on week-days 9-3, Sun. & holidays 9-12, free; no catalogue). Director, *Dr. Giuseppe Gerola*.

We first enter the fine CLOISTERS, built by *Giulio Morelli* of Florence in 1620, which contain Greek, Etruscan, Roman, and Byzantine inscriptions and fragments of Roman buildings and statues. E. Walk: 229. Relief representing the Apotheosis of Augustus; fragment of the same work, with procession of sacrificial animals; 295, 296. Capital and fragment of the coffered ceiling of the Porta Aurea (p. 495), pulled down in 1582. N. Walk: 64. Tomb-relief of the Longidiena family; 21, 23. Fragment of a Hellenistic relief of Amphion and Zethos, in the style of the reliefs at the Pal. Spada in Rome. — We now enter (to the right) the VESTIBULE OF THE REFECTORY, with a bust of Pope Innocent X. by *Bernini*. — In the REFECTORY are old furniture, a collection of coins and medals, and a fresco of the Wedding at Cana, by *Luca Longhi* (1580).

In the CORRIDOR leading to the church are architectural fragments, inscriptions, and mosaics from the churches of Ravenna; early-Romanesque terracotta ornaments; Renaissance terracotta cornice. Also a number of early-Christian sarcophagi; 31. Sarcophagus of the 3rd cent., still

with some pagan representations; 47. Christ in glory with SS. Paul and Peter (3rd cent. ?), 533. Christ in the attitude of blessing, Raising of Lazarus, Daniel in the lions' den (5th cent.). — In an adjoining room is a wooden window-frame from Sant' Apollinare in Classe Fuori (6th cent.).

The old CONVENT CHURCH OF SAN ROMUALDO, restored by *Luca Danesi* in the baroque style in 1630, contains early-Christian, Byzantine, mediæval, and Renaissance sculptures in marble. Also, 651. *Pietro Braccio*, Seated figure of Pope Clement XII. (1738), transferred hither from the Piazza Vitt. Emanuele in 1867. — Adjacent are small and tasteful CLOISTERS, brought from Santa Maria in Porto in 1886, and containing some Roman terracottas.

The former SACRISTY contains the main part of the collections. In the middle, Case 1. Parts of a Byzantine set of jewels, found in 1877 in the crypt of San Francesco; remains of a costly suit of gold armour (?), probably Theodoric's, found in the Darsena in 1854. Case 2. Works in ivory, including an early-Christian diptych from San Michele in Murano (6th cent.). On the walls: embroidery (including the Velo di Classe, of the 9th cent., with portraits of bishops of Verona), wood-carvings, bronzes, fine majolica, terracottas, etc. — A SIDE ROOM contains Egyptian, early Italic, and Roman antiquities; municipal seal of the 15th cent. showing the double-towered Porta Aurea.

On the first floor is the **Biblioteca Comunale** (admission daily, 10-2, except on Sun.; closed Sept. 1st-15th), founded in 1707, containing 80,000 vols. (including 760 incunabula) and 800 MSS. Among the latter are the celebrated MS. of *Aristophanes* of the 11th cent.; one of *Dante* of 1369; letters of *Cicero* of the 15th cent.; prayer-book of *Mary Stuart*, with miniatures; *Visitors' Book from the Tomb of Dante*. The rare editions include the *Decretals of Boniface VIII.*, printed by Fust at Mayence in 1465. Here is shown also the chest (rediscovered in 1865) in which the bones of Dante were preserved since 1677 (see p. 496).

The *Tower*, which is used as a meteorological observatory, affords a fine panorama.

In the same street, No. 3, is the **Accadèmia di Belle Arti** (Pl. D, 5), founded in 1827 (open 9-2, Sun. & holidays 9-11; ring at the gate, 50 c.; director, *V. Guaccimanni*).

GROUND FLOOR. Plaster casts; two Roman mosaics; 53. *Thorvaldsen*, Bust of St. Apollinaris (p. 506).

FIRST FLOOR. At the entrance, *Monument with recumbent statue of Guidarello Guidarelli (d. 1501), by *Tullio Lombardi* (head from a death-mask). The rooms straight on contain unimportant paintings and a collection of arms (16-17th cent.); in the last room, *Canova*, Endymion (plaster). — We return to the entrance and pass through a narrow corridor to Room I., in which is a large Roman mosaic found in 1875 at Sant' Apollinare in Classe. Paintings: *Nicc. Rondinelli*, 6. Madonna with SS. Jerome and Catharine, 7. Madonna and saints; 16. *Luca Longhi*, Nativity; 35. *Carlo Cignani*, St. Benedict; 33. *Guercino*, St. Romualdus. — Room II. 102. *Giov. Batt. Uttili* (pupil of Verrocchio), Madonna; portraits by *Luca Longhi*. — Room III. 32. *Al. Tiarini*, St. John the Evangelist.

The short Vicolo Ginanni next leads us to the W. to the Piazza Arcivescovado, No. 1 in which, on the left, is the **Archiepiscopal Palace** (*Palazzo Arcivescovile*; Pl. C, 5), restored at the end of the 16th century. On the first floor are a small *Museum* and the *Cappella di San Pier Crisologo* (p. 493), a square vaulted chamber of the 5th cent. (fee 30-50 c.).

The *Sala Lapidaria*, or anteroom, contains the Museum: ancient and early-mediæval inscriptions; fragments of Roman and early-Christian sarcophagi, including the mutilated sarcophagus of Seda (d. 541), Theo-

doric's chamberlain; Roman torso in porphyry; *Relief with children, a fragment of the frieze of the temple of Neptune (p. 501); the cope of the canonized bishop St. Johannes Angeloptes (?), perhaps dating from the 9th century.

The chapel is adorned with ancient *Mosaics*; in the arches, saints; in the centre, on the groining, four angels holding the monogram of Christ; under them the symbols of the four Evangelists; in the centre of the arch, Christ as a young man without beard. The so-called Throne of the canonized Archbishop Maximian (546-552), in the case to the right, is more probably an Egyptian seat (6th cent. ?) presented by Pietro Orseolo II., Doge of Venice, to the Emp. Otho III. in 1001 and brought by the latter to Ravenna. The throne is adorned with reliefs in ivory, representing John the Baptist in the centre in front, the four Evangelists on the right and left, the history of Joseph (in ten graphic reliefs) at the sides, and the life of Christ on the back, in 7 (originally 16) scenes. The scenes are surrounded with charming ornamentation (animals in rich foliage, including two jerboas, characteristic of the desert).

The archiepiscopal *Archives* comprise about 11,000 documents on parchment.

A few paces to the N.W., adjoining the Cathedral, is the —

***Baptistry of the Orthodox** (*Battistero degli Ortodossi*; Pl. C, 5), or *San Giovanni in Fonte*, an octagonal brick structure, with a cupola constructed of clay-vessels. According to Corrado Ricci this was originally part of a Roman bath, converted to Christian uses by Archbp. Neon (449-452). The building was restored in 1865-85. Custodian, Via del Battistero 2 (see 30 c.).

The INTERIOR, the pavement of which has been raised nearly 10 ft., contains two arcades, one above the other, the lower one with four semi-circular recesses. The **Mosaics* of the 5th cent. (partly restored) are among the best and most ancient at Ravenna. On the lower part of the walls is golden foliage on a blue ground, with figures of prophets(?) at the corners. In the cupola is the Baptism of Christ (the head of Christ with a beard is a later restoration) with the river-god of the Jordan on a gold ground and the twelve Apostles on a blue ground. Under these runs a broad frieze, on which, between the groups of light columns, are represented alternately marble screens and thrones with cushions and crosses, and chairs and altars with the open books of the gospels. The upper arcades of the wall are adorned with sixteen crude figures of prophets(?) and architectonic enrichments, in stucco. The large font in white marble and porphyry is of the 16th cent., but its parapet is ancient.

In the Piazza del Duomo stand a *Granite Column* of 1605 and the —

Cathedral (Pl. C, 5) of *Sant' Orso*, or *Basilica Ursiana*, built in 1734-44 in the baroque style by *Gianfrancesco Buonamici* on the site of a church founded by Bishop Ursus (d. 396). The present building consists of nave and aisles with transept, surmounted by a dome (rebuilt in 1780-82) above the crossing. The campanile and the (inaccessible) crypt are the only relics of the ancient church, which was the oldest and finest in Ravenna.

INTERIOR. 2nd chapel on the right: sarcophagus of the canonized bishop Exuperantius (425-432), in which also the bones of St. Maximian (see above) were deposited in 1809. — In the S. TRANSEPT is the chapel of the *Madonna del Sudore*, built in 1630-59 and containing two early-Christian marble sarcophagi: one, the so-called Rinaldo Sarcophagus, with Christ as

a young man enthroned between St. Paul and St. Peter (ca. 300?), afterwards used for the remains of the canonized Archbishop Rainaldus (d. 1312), the other said to be that of St. Barbatian, confessor of Galla Placidia. — In the CHOR, to the right, is the Croce di Sant' Agnello, a silver cross, originally Romanesque but freely restored in the 16th and 18th cent., with portraits of 37 bishops and 3 archbishops. — In the AMBULATORY, on each side, are several marble slabs with figures of animals, birds, and fishes, dating from the 6th cent., being fragments of a pulpit ('ambo') erected by Archbishop Agnellus (556-569), with the inscription 'Servus Christi Agnellus episcopus hunc pyrgum fecit'. To the left are choir-screen panels of the 5th century. — In the lunette above the entrance to the sacristy, to the right, *Elijah in the desert, fed by the angel, a fresco by *Guido Reni*. — In the SACRISTY is an Easter Calendar from 532 to 626. — The chapel of the Holy Sacrament (1612) in the N. TRANSEPT contains the Shower of Manna, also by *Guido Reni*; the frescoes on the ceiling, Christ in glory, are by his pupils.

We now proceed to the N.E. by the Via Gioacchino Rasponi to the Piazza Venti Settembre (Pl. C, D, 4), in which rises a *Granite Column* of 1609, and thence to the N. by the Via Cavour to the church of *San Domenico* (Pl. C, 3, 4), founded in 1269 and rebuilt by G. B. Contini in 1699-1703; it is adorned with four paintings by N. Rondinelli.

The Via Cavour ends to the W. at the *Porta Adriana* (Pl. B, 3), restored in 1582. — A little to the S.W., at the end of the Via Giambattista Barbiani, is the picturesque little church of *Santi Giovanni e Paolo* (Pl. B, 3, 4), of ancient foundation but rebuilt by Dom. Barbiani in 1758; the lower part of the tower belongs to the original edifice. An ambo of 596 in the interior resembles that in the cathedral (see above). — To the N. of the Via Cavour, at the end of the Via Cesare Grossi, rises the church of —

****San Vitale** (Pl. C, 2, 3), an outwardly unadorned brick edifice, begun, during Theodoric's lifetime, under the superintendence of *Julianus Argentarius* ('the treasurer') by Archbp. Ecclesius (521-534) on the spot where St. Vitalis suffered martyrdom, but not consecrated until 547 (by St. Maximian). The church is an octagonal domed structure in the Byzantine style (38 yds. in diameter), with a choir-apse, three-sided on the exterior and round in the interior, and two circular chapels. The vestibule adjoining the church obliquely on the W. side was originally flanked by two staircase-towers, of which that on the S. was replaced at an early date by a campanile, restored in 1688. Visitors ring at the iron gate (fee 50 c., including the Mausoleum of Galla Placidia).

The INTERIOR, remodelled in 1530-40, was restored by *Corrado Ricci* in 1898-1902 and freed from inappropriate additions, with the exception of the baroque frescoes in the dome. It is divided by eight massive pillars into a central space and a surrounding ambulatory. Between the pillars are semicircular niches with pairs of columns and round arches, opening below on the ambulatory and above on the gallery (Matronæum, see p. 501). The transition from the walls to the dome is effected by means of spherical pendentives, as is the case also in the contemporary church of SS. Sergius and Bacchus at Constantinople, which is, moreover, allied in ground-plan. The dome is constructed of two rows of earthen

vessels. Each of its windows is divided by a mullion into two round-arched lights. The lower parts of the pillars are still incrustated with their original coating of rare marble ('*Affricano*'). The upper columns have composite capitals, the lower columns basket-capitals, all displaying rich plaited-work ornamentation. The arches rise from impostes. The pavement has been raised about 2½ ft. in the course of centuries.

The CHOIR APSE is adorned with *Mosaics* of the period of the Exarchate (a memorial of the Byzantine conquest), admirable in colour but far inferior in style to those of earlier date in the Baptistery of the Orthodox (p. 499) and in the Mausoleum of Galla Placidia (see below): Christ enthroned on the globe, angels on both sides; on the left St. Vitalis, and on the right St. Ecclesius with the church itself. Below, (l.) Emp. Justinian with the Archbp. Maximian and attendants, and (r.) the Empress Theodora with the ladies of her court, both presenting offerings. Above these, under the windows, are represented Jerusalem (on the left) and Bethlehem (on the right). Above, on the walls of the ambulatory, the four Evangelists sitting, with Old Testament scenes beneath: on the left, in the centre, the three angels entertained by Abraham, Sarah at the door, and sacrifice of Isaac; beside it, to the right, Moses receiving the Tables of the Law, to the left, Jeremiah. On the right, in the central scene, the blood-sacrifice of Abel and the bloodless offering of Melchisedech; beside it, to the left, Moses as a shepherd and (above) Moses putting off his shoes before the burning bush, to the right, Isaiah. In the archway, busts of Christ (repainted), the Apostles, and SS. Gervasius and Protasius, sons of St. Vitalis. The beautiful *Altar* of translucent oriental alabaster, intended to be illumined by lights placed within it, was reconstructed in 1898. — At the entrance to the choir-apse, two Roman **Reliefs* from a frieze in a temple of Neptune, representing his throne with three putti holding shells and tridents.

In the AMBULATORY, which was adorned in 1902-3 with antique marble slabs, are placed two early-Christian sarcophagi. — In the N. tower are traces of the old winding-staircase that led to the Women's Gallery (*Matronarum*). The gallery is now reached by a modern staircase in the S.W. angle of the church (apply to the sacristan), behind a vault with Byzantine ornaments in stucco (6th cent.). In the gallery are two 'pozzi tesorari', hiding-places for the church treasures in time of need.

The Cappella Sancta Sanctorum (restored in 1901), to the right of the choir, now contains an early-Christian sarcophagus of the 3rd cent., with reliefs (Daniel in the lions' den, Adoration of the Magi, Raising of Lazarus), afterwards used as the tomb of the Greek Exarch Isaac (d. 611). The remains of ancient glass also may be noticed.

Beyond the court of San Vitale lies the —

***Mausoleum of Galla Placidia** (Pl. 24; C, 2), now *Santi Nazario e Celso*, founded about 440 by that empress (p. 494) beside the church of Santa Croce (p. 502). The mausoleum also is in the form of a Latin cross, 49 ft. long, 41 ft. broad, with barrel-vaulting and a dome. On the exterior walls are blind arcades.

The INTERIOR, the pavement of which is about 5 ft. above the original level, was restored in 1899-1902 and lined with costly marble slabs. It is adorned with beautiful **Mosaics* on a dark blue ground: in the dome, a Latin cross between the symbols of the four Evangelists; in the four arches, eight Apostles, between whom are doves drinking out of a vase; under the vaulting of the right and left transept are the other four Apostles in gilded mosaic; beside them in the lunettes are stags at a spring. Over the door is *Christ as a young shepherd, with long hair; opposite is the triumph of Christian faith, with St. Lawrence (d. ca. 258) on the way to the stake, and an adjacent cabinet containing the gospels. — Behind is the large marble *Sarcophagus of Galla Placidia* (d. 450; gutted by fire in 1577), in which, according to a mediæval tradition, the

empress was interred in a sitting posture. The *Sarcophagus with the three lambs (Christ and SS. Peter and Paul) in the garden of Paradise is said to be that of the emperor Constantius III.; while the third passes for the sarcophagus of Honorius or Valentinian III.

The church of *Santa Maria Maggiore* (Pl. 7; C, 3), founded by Archbp. Ecclesius (p. 500), nearly opposite San Vitale, was rebuilt in 1671, the only relics of the original church being the columns and the campanile.

The basilica of *Santa Croce* (Pl. 2; C, 2), built near her palace as a court church by Galla Placidia, was the first church in Ravenna to have a transept. In 1602 the anterior portion was pulled down to make way for a new street.

The Via Pietro Alighieri leads to the E. from Santa Croce to the church of SAN GIOVANNI BATTISTA (Pl. D, 3), erected by *Baduarius* for Galla Placidia (?) but almost entirely rebuilt after 1683 by *Pietro Grossi*. The substructures of the tower and the interior columns belong to the original church. — A little to the S.W., at the end of the Via Girolamo Rossi, is the *Torre Comunale* (Pl. 26; D, 3), a tower of the 11th or 12th century.

We turn to the E. by the Via Paolo Costa and then take the second turning on the right (Vicolo degli Ariani) to reach the church of —

Spirito Santo (Pl. E, 3, 4), or *San Teodoro*, erected by Theodoric for the Arian bishops, but rebuilt in the 16th century. It is a flat-roofed basilica, with a vestibule and a Renaissance portal, and is adorned with fourteen marble columns in the interior. In the 1st chapel on the left is the ancient pulpit. — The sacristan (in the house No. 8) keeps also the key of the adjacent —

Baptistry of the Arians, afterwards the oratory of *Santa Maria in Cosmedin* (Pl. E, 4). This was originally the octagonal hall of a Roman bathing-establishment (comp. the Baptistry of the Orthodox, p. 499), which occupied also the adjoining house (Casa di Droedone, with Arian crosses built into its walls).

The octagonal dome is adorned with *Mosaics* of the 6th cent. (freely restored): in the centre, Baptism of Christ; on the left, the river-god of the Jordan, surrounded by the Apostles. The present pavement is about 7 ft. above the original level.

At the N. end of the Via Girol. Rossi is the basilica of **San Vittore** (Pl. D, 2), erected for this Milanese saint by Honorius (?), probably the oldest existing church in Ravenna. On the exterior walls are blind arcades. The interior, modernized in the 16th cent. and restored in the original style in 1906-7 (tower and painting of the choir-apse modern), contains the antique sarcophagus of C. Sosius Julianus, a physician.

The CORSO GIUSEPPE GARIBALDI (Pl. E, F, 2-6) traverses a quarter of the town that sprang up under the Ostrogoths. To the E. of it are the picturesque ruins of the *Rocca di Brancaleone* (Pl. F, 1, 2), a citadel built after 1457 by the Venetians with material yielded by

the church of Sant' Andrea dei Goti and a palace of the Polentani. In its turn it supplied building-material for the convent of Classe and for the Ponte Nuovo (p. 505).

About $\frac{1}{2}$ M. to the E. of the *Porta Serrata* (Pl. D, E, 1, 2), the N. town-gate, restored in 1585, beyond the railway and the custodian's house (fee 50 c.), in the N.E. suburb at one time rich in churches, is the ***Mausoleum of Theodoric the Great** (Pl. G, 1), or *Santa Maria della Rotonda*, as it was called after the remains of the heretic were scattered by Belisarius and the church became an orthodox Catholic place of worship. In the middle ages it was the church of the adjoining Benedictine monastery and the central point of the Pantheon of Ravenna, but it was disengaged again from the surrounding buildings in 1719. Probably erected by Theodoric himself (about 520), it is a massive structure in the style of the ancient Roman tombs, of square blocks without mortar, and consists of a decagonal lower story, with ten round-arched recesses separated by pillars, and a somewhat retreating upper story, surmounted by a flat dome, 36 ft. in diameter, formed of a single huge block of Istrian rock, said to weigh 470 tons. The ornamentation is supposed to show traces of Germanic influence. A door within a recess on the W. side admits to a chamber in the shape of a Greek cross, with barrel vaulting. The upper story, accessible since 1776 by a double outside staircase, is occupied by a circular chamber, with a projection for the altar.

In the Corso Giuseppe Garibaldi, to the S. of the Piazza Anita Garibaldi (p. 495), rises —

***Sant' Apollinare Nuovo** (Pl. E, F, 4, 5), a basilica erected after 500 by Theodoric the Great as an Arian cathedral and court-church, and converted by the Archbishop St. Agnellus into a Roman Catholic church (*St. Martinus in Caelo Aureo*) in 560. It has borne its present name since the 8th or 9th century. The campanile is ancient. The atrium and apse were removed in the 16th and 18th cent., but the nave still affords the rare spectacle of a well-preserved interior decoration of the early-Christian period. The ceiling, however, was modernized in 1611. The custodian, who shows also the Palace of the Exarchs, lives in the adjoining house No. 39 (fee 30 c.).

The INTERIOR contains twenty-four marble columns brought from Constantinople. On the right is an ancient ambo. The walls of the nave are adorned with interesting **Mosaics* of the 6th cent., partly of the Arian and partly of the Rom. Cath. period, afterwards frequently restored (most recently in 1898-99); on the left the town of Classis with its Roman buildings, the harbour with two lighthouses, the sea and ships, and twenty-two virgins with the Magi approaching the Madonna enthroned between angels (Byzantine work; the E. half badly restored); on the right the city of Ravenna with its churches (still without towers), the Palatium, the palace of Theodoric, and twenty-six saints with wreaths approaching Christ enthroned between angels (Byzantine; the last group has been

freely restored). These mosaics betray a tendency to the showy style of the later period, but the thirty-two figures of prophets above them, between the windows, are executed in a freer and more pleasing manner. Above the windows, on the upper part of the wall, on each side, are thirteen interesting compositions from the New Testament. On the left, the sayings and miracles of Christ (without a beard); on the right, the history of the Passion from the Last Supper to the Resurrection (Christ with a beard, the earliest instance of this method of representation in Ravenna). The omission of the Crucifixion itself points to the origin of these mosaics at an early period when representations of the kind were abhorred. — The last chapel (*Cappella delle Reliquie*; locked) on the left, in which the marble lining of the walls still remains, contains an ancient marble episcopal throne, pierced marble screens which belonged to the ambo of the nave, and, on the wall, a portrait of Justinian in mosaic, badly restored in 1863. At the altar are four porphyry columns, perhaps from the ancient ciborium.

A portion of the cloisters (16th cent.) is the only relic of the *Convent* founded on the S. side of the church in the 10th cent., now mainly belonging to the Collegio dei Salesiani.

At the corner of the Via Alberoni, a few paces to the S. of Sant' Apollinare Nuovo, are some remains of the **Palace of the Exarchs** (Pl. 10; E, 5), which seems to have adjoined the W. side of the Palace of Theodoric. The remains include a two-storied brick structure, probably the main guard-house, already in the early Romanesque style (8th cent.?). The elaborate façade has a central projection, three round-arched portals, and a central niche in the upper story flanked by blind arcades. The columns have been obtained from earlier buildings. Behind are a colonnade in two stories (excavated in 1898 and freely restored like the rest), the substructures of two round towers, etc.

The foundations of the **Palace of Theodoric** (Pl. F, 4, 5) have been excavated since 1908 in the Via Alberoni behind the cloisters of Sant' Apollinare. Its principal façade fronted the S. and its E. gate gave upon the Gothic town-wall mentioned on p. 505. The palace was plundered by Belisarius in 539 and, owing to the fact that it was not built upon piles, early fell into decay. In 784 Charlemagne removed its treasures of art and most of its columns to Aix-la-Chapelle. The tower, the last fragment left standing, collapsed in 1295. We enter the ruins opposite the house No. 13. So far nothing has been identified except the large central court, once surrounded with a triple colonnade, in which is a statue-base (perhaps for the equestrian statue of Theodoric) and the banqueting-room, with a projection at the N.E. angle perhaps representing the ancient 'trichinium ad mare'.

Still farther to the S. is **Santa Maria in Porto** (Pl. F, 6), a conventual church erected by *Bern. Tavella* in 1553 et seq. from the remnants of San Lorenzo in Cæsarea (p. 494), and embellished with ornamentations from Santa Maria in Porto Fuori (p. 505); it was restored in 1895-96. The façade dates from 1784. The church

consists of nave and aisles with transept and an octagonal dome, the roof borne by columns and pillars placed alternately. In the N. transept is a Byzantine marble relief of the Virgin (10th cent.?).

The adjacent *Lateranensian Monastery*, transferred hither from Santa Maria in Porto Fuori, and now archives, has fine Renaissance cloisters of 1496-1505 (by Pietro Lombardi?) and a handsome loggia of 1508-14, the latter restored in 1903-4. — In the *Ippodromo*, behind the loggia, is preserved a fragment of the *Ostrogothic Town Wall* (6th cent.), which stood close to the sea down to 1098.

About 2 M. to the N.E. of the rail. station, on the Canale Corsini (p. 494) and at the beginning of the *Pineta San Vitale*, is the *Cimitero Monumentale*, laid out since 1879 (fine monuments). The pineta, which is a remnant of the pine-forest mentioned on p. 296, extends nearly to the Valli di Comacchio (p. 468).

About 2 M. to the S.E. of the *Porta Nuova* (Pl. F, 7) and not far from the ancient harbour of Ravenna, which has been entirely silted up since 1736, is the church of **Santa Maria in Porto Fuori**, a basilica with an open roof, erected by the Blessed Pietro degli Onesti ('Pietro il Peccatore') in 1096 et seq. and altered ca. 1300. It afterwards belonged to a Lateranensian monastery (see above). The left aisle contains an early-Christian sarcophagus (3rd cent.?) with reliefs of the youthful Christ enthroned, St. Paul (bearded), and seven Disciples as young men; it was afterwards used for the bones of the founder of the church (d. 1119). The choir and the side-chapels contain beautiful frescoes by masters of the Rimini school (14th cent.). The massive substructures of the lofty square campanile (1173-87) are said to have belonged to a lighthouse. The church is mentioned by Dante (*Paradiso* xxi. 123).

No traveller should quit Ravenna without visiting the church of **SANT' APOLLINARE IN CLASSE**, situated 3 M. to the S.E. of the Porta Nuova. This may be done either by carriage (with one horse, there and back, 3-4 fr.; comp. p. 494), or by the railway between Ravenna and Rimini (station, *Classe*; fares 60, 45, 30 c.). About halfway both the road and the railway cross the *Fiumi Uniti* (p. 494), the former by means of the *Ponte Nuovo* (1736). The church lies a little to the W. of the station.

***Sant' Apollinare in Classe Fuori**, erected under Archbishop Ursicinus (535-38) by *Julianus Argentarius* outside the gates of Classis, was consecrated in 549 by St. Maximian, afterwards belonged for a long period to a Camaldulensian monastery (comp. p. 497), and was restored in 1779. This is the largest and best-preserved of the basilicas still existing at Ravenna and was finally freed from encroaching buildings in 1900-4. It consists of a nave and aisles, with a vestibule at the W. end, and a handsome round campanile. The exterior exhibits traces of an attempt to

relieve the surfaces of the walls with indications of pilasters and arches. (For unlocking the doors, 50 c.)

The spacious INTERIOR (now almost destitute of colour) rests on 24 Proconnesian marble columns, and has an open roof added in the middle ages. The walls of the *Nave* and *Aisles*, which were stripped of their marble panelling by Sigismondo Malatesta in 1449, have been adorned since the 18th cent. with portraits of bishops and archbishops of Ravenna, an unbroken series of 131, from the first successor of St. Apollinaris, who suffered martyrdom in 79 under Vespasian, to the present archbishop. Each aisle contains four marble sarcophagi of archbishops (5-8th cent.). In the left aisle is a mural inscription relating to the penance performed here by Emp. Otho III. in 1001 at the instigation of St. Romuald. Farther on is an ancient capital used as a holy water basin. At the end of the aisle is the tabernacle of St. Eleucadius (9th cent.), with an altar of the 6th century. — The *NAVE* contains a marble altar, in the ancient fashion, said to have been erected by St. Maximian. — The *CRYPT* (12th cent.), a kind of corridor in which the remains of St. Apollinaris were deposited in 1173, has an ancient bronze window-grating, seen also from without. — Above the crypt is the broad flight of steps (restored in 1723) leading to the *TRIBUNA*, with the high-altar. At each end of the choir-bench is a half of the episcopal throne of St. Damianus (688-705), which has been sawn in two. The apse is adorned with *Mosaics* of the 6th and 7th cent. (restored in 1907-8 and many times previously): in the centre, a large cross on a blue ground with gilded stars, with the Transfiguration, at the sides, Moses and Elias, below whom is St. Apollinaris amid his flock; below, on the right, are the sacrifices of Abel, Melchisedech, and Abraham; on the left, the three brothers Constantine IV., Heraclius, and Tiberius, bestowing privileges on Archbishop Reparatus (ca. 671-77); between them are the four archbishops Ursicinus, St. Ursus, St. Severus, and Ecclesius. — The *ROOF ARCH* also is embellished with mosaics: in the centre a bust of Christ, at the sides the symbols of the Evangelists, and below them twelve Apostles (symbolized as sheep) hastening to Christ from the towns of Jerusalem and Bethlehem.

The celebrated *Pine Forest of Ravenna*, or *La Pineta di Classe*, which existed in the time of Odoacer and has been extolled by Dante, Boccaccio, Dryden, and Byron, begins about $1\frac{3}{4}$ M. beyond the church of Sant' Apollinare. In spite of havoc wrought by frost and fire it is still worth a visit. We enter it (carr., see p. 494; driving in the forest forbidden) at the Fosso Ghiaia, near the railway-crossing, $2\frac{1}{2}$ M. to the S.E. of Sant' Apollinare.

About 2 M. to the S. of Ravenna, on the bank of the Ronco and near the *Ponte della Cella* station of the light railway to Forlì (starting at the Piazza Anita Garibaldi; Pl. E, 4), rises the *Colonna di Gaston de Foix*, erected in 1557, a memorial of the victory gained on 11th April, 1512, by the united armies of Louis XII of France and Duke Alphonso I. of Ferrara over the Spanish troops and those of Pope Julius II. The brave *Gaston de Foix* (p. 175) fell at the moment of victory. The poet Ariosto was present at the battle. — Near the station of *San Bartolo*, farther upstream, some remains of an *Aqueduct* built by Trajan may be seen in dry weather in the bed of the Ronco. This structure, which was restored by Theodoric, supplied Ravenna with water from the mountains near Teodorano, $23\frac{1}{2}$ M. distant.

Railway from Ravenna to *Ferrara*, see p. 468; to *Rimini*, see *Baedeker's Central Italy*.

66. From Ravenna (or Bologna) to Florence viâ Faenza.

94 M. RAILWAY in $4\frac{1}{2}$ - $6\frac{1}{2}$ hrs. (fares 17 fr. 55, 12 fr. 30, 7 fr. 90 c.). Carriages are changed at Castel Bolognese and Faenza.

From Ravenna or Bologna to (26 M.) *Castel Bolognese*, see pp. 493, 492.

31 M. **Faenza** (115 ft.; *Corona*, R. 1-2 fr.; *Vittoria*, R. $1\frac{1}{2}$ -2 fr.; *Posta*), the *Faventia* of the Celtic Boii, a pleasant town with 13,300 inhab., on the *Lamone* (the ancient *Anemo*), was famous in the 15-16th cent. for its pottery ('fayence'). The spacious Piazza Vittorio Emanuele is surrounded by the *Torre dell' Orologio*, the *Palazzo del Comune*, and the fine CATHEDRAL OF SAN PIETRO. The latter, a basilica with nave and aisles, was begun in 1474 by Giuliano da Maiano, and contains the tomb of St. Savinus, by Benedetto da Maiano (1472). — See *Baedeker's Central Italy*.

The RAILWAY TO FLORENCE describes a wide curve round Faenza, and by means of a short tunnel passes from the plain into the broad valley of the *Lamone* (see above), which it continues to ascend, frequently crossing the stream, to the ridge of the Apennines.

$39\frac{1}{2}$ M. *Brisighella* (375 ft.), a pleasant town with 3700 inhab., situated, with its pretty villas, on the left bank of the river on a mountain-slope crowned with a castle. The Pieve del Todel (8th cent.) contains Roman columns.

At (53 M.) **Marradi** (1075 ft.) the mountains approach nearer to each other. Between this point and Borgo San Lorenzo we traverse 32 tunnels. On a conical mountain-peak to the right is a ruined castle. — 56 M. *Fantino-Palazzuolo*.

Beyond (59 M.) *Crespino* we enter the main tunnel of the line ($2\frac{1}{2}$ M. long; 5 min. transit), which pierces the ridge of the Apennines beneath the *Poggio Allocchi* (3345 ft.). The highest point of the line (1895 ft.) is reached in its middle. The line now rapidly descends and the long *Monzagnano Tunnel* ($1\frac{1}{4}$ M.) brings us to the narrow, mountain-enclosed valley of the *Rozzolo*, which we soon quit by another series of tunnels to enter the valley of the *Elsa* at the church of *Madonna dei Tre Fiumi*.

Beyond (65 M.) *Ronta* the train leaves the valley of the Elsa, and runs through a fertile hilly district to (70 M.) *Panicaglia*. The beds of several torrents are spanned by large bridges and viaducts.

$72\frac{1}{2}$ M. **Borgo San Lorenzo** (635 ft.; *Alb. Pergola*) is the chief place (5100 inhab.) in the *Mugello*, a beautiful wide valley, enclosed by lofty mountains, on the W. slope of the Central Apennines. The valley is watered by the *Sieve*, which joins the Arno at Pontassieve (p. 655).

The train crosses the stream a little before reaching (76 M.) *San Piero a Sieve* (690 ft.; p. 490) and then, following the monotonous

valley of the *Carza*, ascends the S.W. parallel chain of the Apennines, which culminates in the *Monte Giovi* (3255 ft.) and the *Monte Morello* (3065 ft.; p. 649). — 80 M. *Vaglia* (900 ft.), on the highroad from Bologna to Florence (p. 490). Ascent of the Monte Morello, see p. 649; of the Monte Senario, pp. 654, 653. Between the tunnels we catch a momentary glimpse to the left of the Monte Senario, with its convent.

A tunnel, $2\frac{1}{4}$ M. in length, now pierces the E. spur of the Monte Morello, beyond which we reach (85 M.) *Montorsoli* (855 ft.; p. 653). — Farther on, to the right, is a view of the valley of the *Mugnone*, with the lower part of the railway; in the distance, Florence and its hills. We cross the Mugnone to —

89 M. *Caldine*, on the left bank. Below the station the valley contracts between the hills of *Monterinaldi*, on the right, and *Fiesole* (p. 651), on the left. We finally descend the right bank of the Mugnone to the well-tilled valley of the *Arno*.

94 M. *Florence*, see p. 545.

VII. TUSCANY.

Route	Page
67. Pisa	511
68. From Pisa to Leghorn (Rome)	523
69. From (Genoa) Pisa to Florence viâ Empoli	526
70. From Pisa to Florence viâ Lucca and Pistoia	528
The Baths of Lucca, 535.	
71. Florence	545
a. Piazza della Signoria, Piazza del Duomo, and their Neighbourhood, 562. — b. The Uffizi Gallery, 575. — c. From the Piazza della Signoria to Santa Croce and the Piazza d'Azeglio. National Museum, 590. — d. From the Piazza del Duomo to the Piazza dell'Annunziata. Archæological Museum, 601. — e. From the Piazza del Duomo to the Piazza San Marco and Piazza dell'Indipendenza by the Via Cavour, 609. — f. From the Piazza del Duomo to San Lorenzo and Santa Maria Novella, 619. — g. From the Piazza Vittorio Emanuele to the Piazza Santa Trinità and the Lungarno Amerigo Vespucci, 626. — h. Districts of the City on the left bank of the Arno, 630.	
72. Environs of Florence	642
a. Viale dei Colli. San Miniato, 642. — b. Poggio Imperiale. Torre del Gallo, 644. — c. Certosa and Impruneta, 645. — d. Monte Oliveto. Bellosguardo, 647. — e. The Cascine, 647. — f. Poggio a Caiano, 648. — g. Villa Careggi. Villa Petraia, 648. — h. Fiesole, 651. — i. Monastery of San Salvi, 651. — k. Bagno a Ripoli, 651.	
Excursion to Vallombrosa, 654.	
73. The Casentino	656

Tuscany, which covers an area of 9287 sq. M. and contains 2,567,200 inhab., is divided into eight provinces of very different sizes; *viz.* *Massa-Carrara*, 687 sq. M. in area, long an independent duchy and afterwards united with Modena down to 1859; *Lucca*, 575 sq. M. in area, also long independent, but incorporated with the duchy of Parma from 1814 to 1847; *Florence*, the largest province, 2267 sq. M. in area; *Leghorn*, the smallest, about 126 sq. M. in area; and *Pisa*, *Arezzo*, *Siena*, and *Grosseto*. With the exception of the coast-districts and the valleys the country is hilly, being occupied by the *Apuan Alps* (p. 147) and by ramifications of the *Sub-Apennines*. The various chains are separated by the small rivers *Chiana*, *Pesa*, *Era*, and *Elsa*, while the *Arno* breaks through them, receiving its tributaries from the valleys parallel with the main axis. The plain of the Arno between Florence and Pisa is divided into three sections by the *Monte Albano* and the *Monti Pisani*. The highest section, watered by the *Ombrone*, was at one time a fresh-water lake, while the two lower sections were a bay of the sea, which has been gradually filled up by the deposits of the stream. The part of Tuscany adjoining the Arno is most fertile, the plains and slopes of the hills being covered with farms and richly cultivated, owing in great measure to the metayer system (Ital. *mezzadria*), according to which landlord and tenant share the produce of the land in equal shares. A strong contrast to this smiling region is presented

by the marshy coast district below Leghorn, where malaria has prevailed since the depopulation which took place in the middle ages, but even here agriculture has begun to make some progress. The soil of the inland hill country also is poor, but some compensation is afforded for this by its copper and other mines. Tuscany, indeed, possesses greater mineral wealth than any other part of Italy, and to this circumstance is due the fact that it was earlier civilized than the rest of the peninsula.

Tuscany still retains the name of its first inhabitants known to history, the *Tusci* or *Etrusci* (Greek *Tyrrhenians*). The excellent iron of Elba and the rich copper mines of Volterra afforded them materials for establishing thriving industries, the products of which were in demand far and wide at an early period, as for example at Athens and in Germany. The art of navigation was simultaneously developed. The earliest naval battle in the western part of the Mediterranean handed down by tradition (about B.C. 537) was fought between the Greeks and Etruscans for the possession of Corsica, and resulted in the victory of the latter, who thus obtained supremacy over the sea still known as the Tyrrhenian. The *League of the Etruscan Towns*, which extended from the foot of the Alps to the Bay of Naples, was instrumental in promoting civilization, as it was the means of diffusing a knowledge of writing, as well as of the mechanical arts, and to some extent influenced even Latium and Rome itself. The Etruscan Museum at Florence affords us an opportunity of becoming acquainted with the artistic products of this ancient people and obtaining an insight into their gloomy and realistic disposition. At Piesole our attention will be attracted by the huge stone structures erected by the Etruscans to defend their frontier against the predatory Ligurians of the Apennines. The connection between antiquity and modern times is not very apparent in this part of the country, for the classic soil of Etruria lies somewhat to the S. of the limits prescribed to the present Handbook. None of the twelve great cities which divided among them the supremacy over the whole country lay on the Arno; the beautiful valleys which now delight the eye of the traveller were then exposed to the continual incursions of the Ligurians and remained marshy and desolate down to the 3rd cent. B.C., and did not prosper till the time of the Romans. The history of the ancient Etruscans may nevertheless appropriately be kept in view. If Florence reminds the visitor at every step that modern Italy owes its noblest aspirations and richest intellectual inheritance to this city and this land, the student of history will be interested in remembering that the same office of disseminating civilization among their compatriots was performed by the Etruscans 2000 years before the modern development of the country.

The power of the ancient Etruscans attained its zenith in the 6th cent. B.C.; but owing to the want of political coherence in their widely ramified confederation, they were unable permanently to maintain their supremacy. As Corsica and Sardinia had been conquered by the Carthaginians, the whole of N. Italy by the Celts, and Campania by the Samnites (in 424), so the Romans and Latins from the lower Tiber gradually encroached on Etruria, and after protracted struggles wrested city after city from the confederation. In the 3rd cent. the entire country thus became subject to the authority of Rome, and by the establishment of numerous colonies and abundant grants of the Roman citizenship, it was gradually Latinized. The Etruscan language, which has been handed down to us in several thousand still undeciphered inscriptions, was superseded by Latin. Some of the peculiarities of the Tuscan dialect, such as the slight aspiration of the *c* before *a* (*chasa* for *casa*), are thought to be referable to the old language of the country, but this is matter of mere conjecture. The traveller acquainted with Italian will have little difficulty in understanding the people of the country, as the modern written Italian language (*lingua vulgaris*, *vulgare latinum*, *lingua toscana*) is mainly derived from the dialects of Central Italy, and particularly that of Tuscany. This language is proved to have been used as early as the 10th cent. by the

educated classes, as well as Latin, but Dante and the other great Tuscan poets and prose writers were the first to give it grammatical regularity and precision. Though closely allied with the popular dialect, it is by no means identical with it; 'Pitaliana è lingua letterata, fu scritta sempre e non mai parlata' (*Foscolo*).

During the later imperial epoch the country formed the province of *Tuscia*, and it was afterwards a Frankish margraviate under the same name. The extensive domains enjoyed by the countess *Matilda*, the friend of Pope Gregory VII., were dismembered after her death (1115), even before which municipal liberty had begun to spring up in the towns. Among the rival communities Pisa, owing to its situation, attained the greatest maritime power, and like Milan, Venice, and Genoa, seemed destined to form the centre of a new state. At that time it was by far the most important of the Tuscan cities, and while the citizens were commemorating their victories by the erection of imposing buildings, Florence had hardly begun to exit. **Florence**, not wholly unimportant in the 11th cent., began gradually to come to the front after its wars with Frederick Barbarossa (p. 555). The decline of Pisa and the fall of the Hohenstaufen monarchs transferred the supremacy in Tuscany to the Guelphs of Florence. That city, after establishing a more or less lasting dominion over various smaller Tuscan towns, obtained possession of Prato in 1350, of Pistoia in 1351, of San Miniato in 1369, of Pisa in 1405, of Cortona in 1410, of Leghorn in 1421, and of the Casentino in 1402 and 1440. When at length the free constitutions of the greater part of Italy were superseded by principalities, Florence did not escape the general fate, but the change took place in the most favourable manner possible. Among all the Italian dynasties by far the first in rank was that of the *Medici* (p. 557), not only owing to their munificent patronage of art and science, but to their prudent administration, their endeavours to improve the lower classes, and their care for agriculture, commerce, and the material interests of their subjects. At a later period their example was followed by the princes of *Lorraine* (p. 558), and down to modern times Tuscany enjoyed the enviable lot of being the most enlightened and civilized and the best-governed state in Italy. The fact that Tuscany unreservedly participated in the national aspirations for unity and freedom, and voluntarily recognized the hegemony of a comparatively distant and unsympathetic section of the Italian race, affords the strongest possible evidence of the earnestness of that remarkable revolution which led to the unity of Italy.

67. Pisa.

The **Railway Station** (Pl. D, 7; *Restaurant*) is on the S. side of the town. Hurried travellers may leave their luggage at the station (comp. p. xix) and take a cab (p. 512) or a tramway-car direct to the Piazza del Duomo.

Hotels (bargaining desirable; comp. p. xxi). In the Lungarno Regio, prettily situated: ***HÔTEL VICTORIA** (Pl. b; D, 4), R. from 4, B. 1½, L. 4, D. 6, P. 11-15, omn. (luggage extra) 1 fr., patronized by the English and Americans; **GRAND-HÔTEL & HÔTEL DE LONDRES** (Pl. a; D, 4), R. 4-10, B. 1½, L. 3½, D. 5, P. 10-16, omn. 1 fr.; **HÔT. NETTUNO** (Pl. c; D, 4), R. from 3, heating 1½, omn. ¾-1 fr., Italian, generally well spoken of, with a frequented restaurant. — At the station: **GRAND-HÔTEL MINERVA** (Pl. d; D, 7), with garden, R. 3½-6, B. 1½, L. 3½, D. 5 fr., omn. gratis, good; **ALB. MILANO E COMMERCIO** (Pl. f; D, 7), R. 3 fr., **HÔT. NATIONAL ET DES ÉTRANGERS** (Pl. g; D, 7), R. 1½-2½ fr., **ALB. VENEZIA**, R. 2 fr., these three with restaurants, unpretending. — *Pension Internazionale*, Lungarno Regio 19, P. 6½-7 fr.; *Pens. di Prete*, Lungarno Regio, 7-7½ fr. — The drinking-water at Pisa is good. Mosquitoes troublesome in summer.

Restaurants. *Ristorante il Dado*, Lungarno Regio 5; *Nettuno* (see above).

Cafés. *Ciardelli* (also confectioner's), Lungarno Regio 1; *Fratelli Pietromani*, Lungano Mediceo, near the Ponte di Mezzo. — CONFECTIONER'S & TEA ROOM, *Caffè Bazzell*, Piazza Garibaldi (Pl. D, E, 4).

Cabs. With one horse: per drive in the town (incl. to or from the station) 80 c., at night 1 fr.; first hr. 1 fr. 80 c., each additional $\frac{1}{2}$ hr. 80 c. Each trunk 20 c. With two horses, one-third more.

Tramways. 1. From [the *Railway Station* vià the *Porta a Mare* (Pl. B, 7), *Ponte Solferino* (Pl. B, C, 5), *Lungarno Regio*, and *Lungarno Mediceo* (Pl. E, F, 4, 5) to the *Politeama* (Pl. G, 6, 7). — 2. From the *Railway Station* by the *Via Vittor. Emanuele*, *Ponte di Mezzo* (Pl. D, E, 4), and *Piazza dei Cavalieri* (Pl. D, 3) to the *Piazza del Duomo* (Pl. B, 1),

Light Railways, beginning at the *Stazione Tramvia* (Pl. C, D, 7), run to the W. vià *San Piero a Grado* to *Marina* (p. 522), in $\frac{3}{4}$ hr. (fares 80 c., 50 c.); and to the E. to *Pontedera* (p. 526), in 1- $\frac{1}{4}$ hr. (85 c., 50 c.); a branch, diverging at *Navacchio* (p. 526), runs to the N. across the *Arno* to *Calci* (p. 522; from *Pisa* in $\frac{3}{4}$ -1 hr.; 75 c., 45 c.).

Post and Telegraph Office (Pl. D, 4, 5), on the left bank of the river, below the *Ponte di Mezzo*.

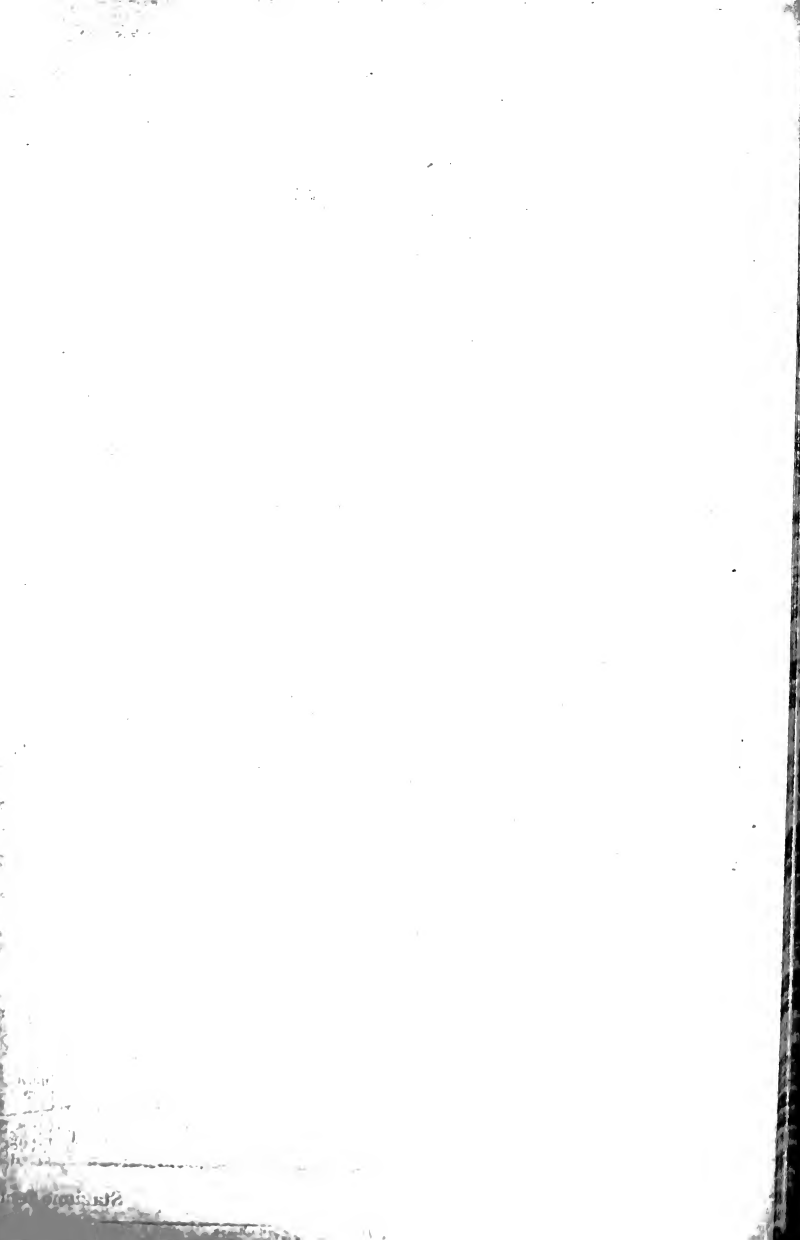
Bookseller. *Enr. Spoerri*, Lungarno Regio 8.

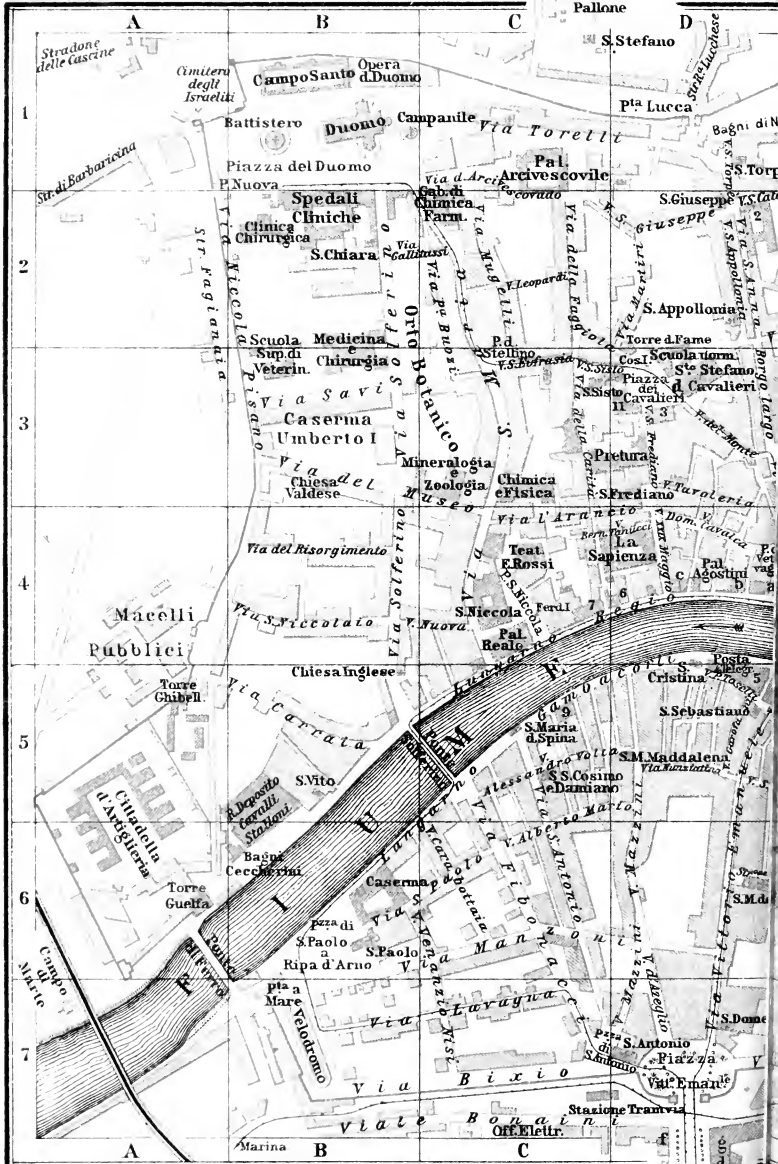
Anglican Church (Pl. B, 5), services at 8, 10.30, & 3 from Oct. to May; chaplain, *Rev. P. G. Howes*. — *Waldensian Church*, *Via del Museo* 9.

Chief Attractions ($\frac{1}{2}$ -1 day). *Cathedral* (p. 513); *Campanile* (p. 515); *Baptistery* (p. 515); *Campo Santo* (p. 515); *Museo Civico* (p. 519). — The numerous guides and beggars in the *Piazza del Duomo* should be ignored.

Pisa, a quiet town with 27,200 inhab., the capital of a province, the see of an archbishop, and the seat of a university, is situated on both banks of the *Arno*, 6 M. from the sea and about 4 M. from the base of the *Monti Pisani* (p. 522). Its climate is fairly mild, but the town has always had the reputation of being rainy. It carries on a few manufactures (cotton, mirrors, porcelain). *Galileo Galilei* (1564-1642) was born at *Pisa*.

Pisa was the *Pisæ* of the ancients and once lay at the confluence of the *Arnus* and *Auser* (Serchio), which last has now an estuary of its own. It became a Roman colony in 180 B.C. Augustus gave it the name of *Colonia Julia Pisana*, and it seems to have been a place of considerable importance throughout the entire imperial epoch, though all its ancient monuments have disappeared with the exception of a few scanty relics of some thermæ ('*Bagni di Nerone*') near the *Porta Lucca* (Pl. D, 1; tablet). In the 11th cent. *Pisa* was one of the greatest commercial and seafaring towns on the Mediterranean and a rival of *Venice* and *Genoa*. It was chiefly indebted for its power to the zeal with which it took the lead in the wars against the Infidels. In 1025, with the aid of the Genoese, the Pisans expelled the Zirites (the Tunisian governors for the Fatimites of Egypt) from *Sardinia* and took permanent possession of the island. In 1030 they again defeated the Zirites at *Tunis*, in 1063 they destroyed their fleet near *Palermo*, and in 1087 they captured *Mehdia*, the Zirite capital. *Pisa* conquered the *Balearic Islands* in 1114 and soon afterwards took a prominent part in the *Crusades*. In the 12th and 13th cent., down to the battle of *Castel del Bosco* (p. 556), the power of the Pisans was at its zenith; their trade extended over the entire Mediterranean and their supremacy embraced the Italian islands and the whole of the coast from *Spezia* to *Cività Vecchia*. In the intestine wars of the peninsula *Pisa* was the most powerful adherent of the Ghibellines, and therefore sustained a severe shock through the downfall of the *Hohenstaufen*. The protracted wars with *Genoa* led to the disastrous *Pisan* defeat at *Meloria* near *Leghorn* in 1284 (p. 100), and the peace concluded in 1300 compelled the Pisans to evacuate *Corsica* and other possessions. In 1323 *Sardinia* was lost to the kings of *Aragon*. The city was farther weakened by internal dissen-

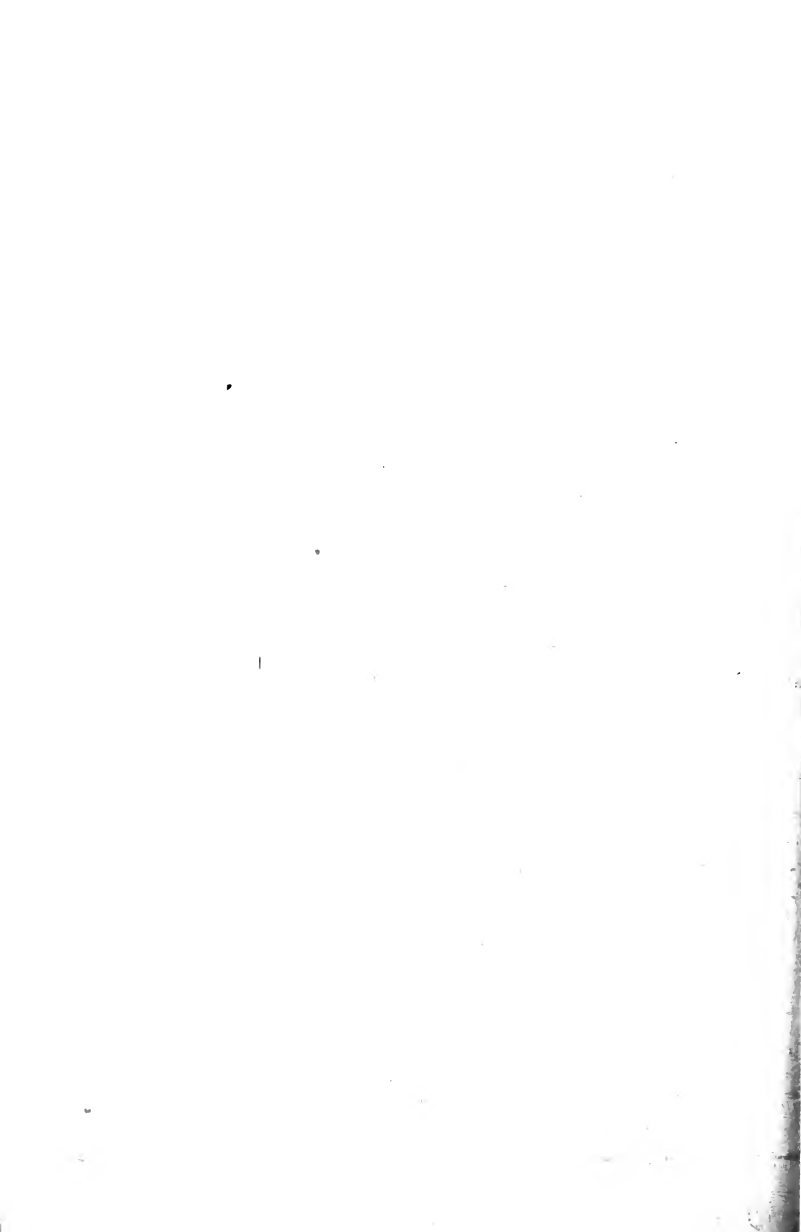




Geograph. Anstalt von

← Genova, Lucca, Pistoia

Stazione Central



sions and fell a victim to the ambition of *Ugucione della Faggiuola* of Arezzo (p. 556) and other condottieri. In 1405 it was sold to Florence, but on the arrival of Charles VIII. (1494) it endeavoured to shake off the yoke of its arrogant neighbour. In 1509, however, it was besieged and again occupied by the Florentines, to whom it thenceforth continued subject.

In the **History of Art** Pisa occupied an important position at an early period, but was obliged to yield its artistic precedence earlier than its political to the more fortunate Florence. Apart from the repeated use of fragments and details from Roman buildings, nothing definite is known of the influence of the ancient monuments; but, be that as it may, the progress of art at Pisa was more rapid than in the rest of Tuscany (comp. p. xl). With the foundation of the CATHEDRAL of Pisa began the dawn of mediæval Tuscan art. This church is in the old basilica style, but with the not unimportant innovation of having a dome over the centre of the cross (perhaps under Lombard influence). The magnificent building operations of the Pisans continued throughout the whole of the 12th cent., and terminated with the erection of the charming church of Santa Maria della Spina (1230), that of Santa Caterina (1253), and the Campo Santo (1278). — In the 13th cent. Pisa was important also as a cradle of SCULPTURE, and gave birth to *Niccolò Pisano* (ca. 1220-ca. 1280), a precursor of the Renaissance (comp. p. xlii). There is a marked difference between his works, with their antique inspiration, and those of his Pisan predecessors (such as *Bonannus*, *Biduinus*, and *Bonusamicus*). His son, *Giovanni Pisano* (ca. 1250-ca. 1331), noted also as an architect, was no less famous than his father, whose antique style, however, he did not follow. Keen observation of nature and a highly picturesque style distinguish his works; his figures are charged with passionate movement and great dramatic force. *Arnolfo di Cambio* (1232-ca. 1301), pupil of Niccolò Pisano, and *Andrea Pisano* (1273-1348), pupil of Giovanni, distinguished for his simple breadth of style, form, together with Giovanni himself, links between the art of Pisa and that of Florence. The last important representative of the school was the son of Andrea, *Nino Pisano* (d. 1368), whose style is more genre in character. — Pisa boasted also of possessing PAINTERS at an early period. The name of *Giunta Pisano* (first half of the 13th cent.), for example, was early famous, but his works are uninteresting except to the student of art. The fact that *Cimabue* was invited from Florence to embellish the apse of the cathedral indicates the decline of native art. The execution of the frescoes in the Campo Santo was committed partly to foreign artists, not indeed to Giotto himself, as Vasari asserts, but to his pupils and to S. Tuscan masters. In the 15th cent. *Benozzo Gozzoli* (1420-97) of Florence, a pupil of Fra Angelico, spent 16 years at Pisa, where the Campo Santo is graced by one of his most important works (p. 517).

The busiest part of the town and chief resort of visitors is the **Lungarno** (see p. 520), particularly the sheltered *Lungarno Regio* (Pl. C, D, 4), on the N. side of the river. The Arno is crossed by four bridges. That in the centre is the old *Ponte di Mezzo* (Pl. D, E, 4); above it is the *Ponte alla Fortezza* (Pl. F, 5); below it are the *Ponte Solferino* (Pl. B, C, 5) and the *Ponte di Ferro* (Pl. A, B, 6).

The chief boast of Pisa is the *PIAZZA DEL DUOMO (Pl. B, 1), to which every visitor first directs his steps. The *Cathedral*, the *Leaning Tower*, the *Baptistery*, and the *Campo Santo* form a group of buildings without parallel, especially as they lie near the ramparts of the town and therefore removed from its disturbing influences.

The ****Cathedral**, founded by Bishop Guido da Pavia (1060-76) after the great naval victory of the Pisans near Palermo (1063),

was built by *Busketus* and *Rainaldus* in the Tuscan-Romanesque style and consecrated by Pope Gelasius II. in 1118. It is a basilica with nave and double aisles, 104 yds. in length and 35½ yds. in breadth, with a transept flanked with aisles and an elliptical dome over the crossing, and was restored in 1597-1604 after a fire in 1595 which seriously damaged the nave. This remarkably perfect edifice is constructed almost entirely of white marble, ornamented with black and coloured bands. The most magnificent part is the *Façade, which in the lower story is adorned with columns and arches attached to the wall, and in the upper parts with four open galleries, gradually diminishing in length. It was imitated at Lucca, Pistoia, and other neighbouring cities. The ancient *Bronze Doors*, destroyed in the fire of 1595, were replaced in 1596-1606 by the present doors, with representations of Scriptural subjects, executed from designs by *Giovanni da Bologna* by Giov. Caccini, Pietro Francavilla, Pietro Tacca, and others. The only one of the old doors now existing, by *Bonannus* of Pisa (1180), bearing 24 scenes from Scripture history, is in the S. transept. The choir is imposing. By the principal façade is the sarcophagus of *Busketus* (see above), with a curious inscription.

The **Interior** (usually entered by the last-mentioned door at the S.E. angle, opposite the Campanile) is borne by 68 ancient Roman and Greek columns captured by the Pisans in war. (The capitals are now covered with stucco.) The nave has a flat coffered Renaissance ceiling, richly gilded, of a date subsequent to the fire; the aisles are vaulted, and above them run triforia which cross the transepts to the choir.

NAVE. Most of the tombstones formerly here have been removed to the Campo Santo. A few still remain by the W. WALL, near the principal entrance, among them that of Archbp. Rinuccini (d. 1582), by *Pietro Tacca*, to the left, and that of Archbp. Giuliano de' Medici (d. 1660), to the right. The large altar-pieces are by *Andrea del Sarto* (Madonna and saints, at the 3rd altar on the right; injured), *Allori*, *Salimbeni*, and other masters of the 16th cent.; the intervening pictures are of the 17th and 18th centuries. The stalls incorporate some remains of the upper parts of the stalls injured by the fire of 1595, including three panels with half-lengths of prophets, by *Giuliano da Maiano* (ca. 1475). — To the left in the nave, opposite the pulpit, is a beautiful inlaid episcopal throne, by *Giov. Batt. del Cervelliera* (1536), with representations of the Adoration of the Magi, etc. The beautiful bronze lamp which hangs in the nave was designed by *Battista Lorenzi* of Florence (1587). Its swaying is said to have first suggested to Galileo the idea of the pendulum. On the last pillar of the nave on the right, **St. Agnes*, by *Andrea del Sarto*. Opposite is a Madonna by *Perin del Vaga*.

RIGHT TRANSEPT: 1st altar on the right, Madonna, by *Perin del Vaga* and *Giov. Ant. Sogliani*. At the end is the gorgeous *Cappella di San Ranieri*, which contains the sarcophagus of the saint (p. 516) by *Foggini* and a freely restored mosaic of the Madonna in the mandorla, by a *Follower of Ciambue*; the relief on the niche and the statues by *Francesco Mosca* (about 1600). The basin for holy water at the entrance is by *Girol. Rosimino* (1518).

CHOIR. The choir-screens are elegant Renaissance works. The two angels in bronze on the right and left are by *Giovanni da Bologna*. The Renaissance choir-stalls, with Apostles, landscapes, and animals, were carved by *Dom. di Mariotto* and others (1478-1515). The high-altar, over-

laden with marble and lapis lazuli, dating from 1774, was restored in 1825. Above it is a bronze Crucifix by *Giovanni da Bologna*. Behind it is a lectern by *Matteo Civitali*. — The mosaics in the dome (Christ and St. John) are by *Cimabue* (1302); the figure of the Virgin was added in 1321. Of the paintings in the choir, SS. Margaret and Catharine on the right in front of the high-altar, and SS. Peter and John on the left, by *And. del Sarto*, are worthy of inspection; behind the high-altar, *Abraham's Sacrifice (1541), and the Entombment by *Sodoma*; the four Evangelists by *Beccafumi*. — The sacristy contains a fine ivory Madonna by *Giov. Pisano*.

LEFT TRANSEPT. Over the *Cappella del Santissimo Sacramento*, the Annunciation in mosaic by a *Follower of Cimabue* (modernized). The altar, richly decorated with silver, is by *Foggini*; behind it, Adam and Eve, a bas-relief by *Mosca*, by whom also the other statues were executed.

The ***Baptistery** (*Battistéro*), begun in 1153 by *Diotisalvi*, but according to the inscriptions not completed till 1278, and with Gothic additions of the 14th cent., is also almost entirely of marble. It is a beautiful circular structure (100 ft. in diameter), surrounded by half-columns below and a gallery of smaller detached columns above, and covered with a conical dome (179 ft. high, restored in 1856). It has four entrances. The main portal, opposite the cathedral, has elaborately adorned columns, with reliefs of the months to the left and sculptures of the beginning of the 13th cent. over the door. Still higher is a Madonna by *Giovanni Pisano*.

The INTERIOR (visitors knock at the principal entrance) rests on eight columns and four piers, above which there is a simple triforium. In the centre are a marble octagonal font, by *Guido Bigarelli* of Como (1246), and the famous hexagonal *Pulpit, borne by seven columns, by *Niccolò Pisano* (1260). The reliefs (comp. pp. xlii, 517) on the pulpit are: (1) Annunciation and Nativity; (2) Adoration of the Magi; (3) Presentation in the Temple; (4) Crucifixion; (5) Last Judgment; in the spandrels, Prophets and Evangelists; above the columns, the Virtues. — Fine echo.

The round ***Campanile**, or bell-tower, begun by the architects *Bonannus of Pisa* and *William of Innsbruck* in 1174 and completed in 1350, rises to the height of 179 ft., with six of its eight stories surrounded with colonnades. Owing to its remarkable oblique position, 14 ft. out of the perpendicular (an increase of ca. 8 inches since 1800), it is usually known as the **Leaning Tower**. The question whether this peculiarity was intentional or accidental has frequently been discussed, but it is now pretty generally believed that the foundations on the S. side sank in the course of building, and that from the third story upwards an inclination in the opposite direction was given. Galileo availed himself of the oblique position of the tower in making his experiments regarding the laws of gravitation. A good staircase of 296 steps leads to the top (adm. 30 c.). The view from the platform is very beautiful, embracing the town and environs, the sea, and the mouth of the Arno to the W., Leghorn and the Tuscan Islands to the S.W., the Apuan Alps to the N., and the Monti Pisani to the N.E.

The ****Campo Santo**, or *Burial Ground*, is open on week-days 8-4, 5, or 6.15, adm. 1 fr.; Sun. and holidays 10-1, free, 2-5 p.m., 1½ fr. (on week-days visitors knock at the door to the left, on Sun.

and holidays at the door to the right). The Tuscan-Gothic structure which surrounds the cemetery was begun about 1270 from the plans of *Giovanni Pisano* and consecrated in 1278, but it was not finally completed till 1463. It is 138 yds. in length, 57 yds. in width, and 49 ft. in height. Externally there are 43 shallow arcades resting on pilasters, the capitals adorned with figures. Over the earlier entrance (to the right) is a marble canopy, with a Madonna of the school of *Giovanni Pisano*.

In the INTERIOR the green quadrangle is surrounded by a spacious cloister, with unglazed, round-arched windows filled with beautiful tracery. Three chapels adjoin the cloister; the oldest is in the centre of the E. side, with dome of later date. The walls are covered with *Frescoes by painters of the Tuscan school of the 14th and 15th cent. (comp. p. xliv), unfortunately in bad preservation and restored by *Botti*. Below these is a collection (under re-arrangement) of Roman, Etruscan, and mediæval sculptures, these last being important links in the history of early Italian sculpture. The tombstones of persons interred here form the pavement.

Paintings. To the right of the chapel, on the E. WALL: Crucifixion, Ascension, the Doubting Thomas, and Resurrection, by a *Follower of Giotto* (14th cent.), said by Vasari to be *Buffalmaco*. All these have been repainted.

On the S. WALL: **Triumph over Death: to the left are represented the retired life of the pious hermit and the worldliness of the wealthy, who on their way to the chase are suddenly reminded by three open coffins of the transitoriness of human pleasures; in the centre is Death, invoked in vain by the poor and wretched; above are devils bearing away the souls of the deceased to a fiery punishment; to the right, the eternal happiness of the blessed, who are seated in a garden, beneath pomegranate trees; above are angels with the souls of the redeemed. — Next are the *Last Judgment (attitude of the Judge celebrated and imitated even by Fra Bartolomeo and Michael Angelo) and Hell (lower half entirely repainted). These three are attributed by Vasari to *Andrea Orcagna*, but modern critics believe that they were executed about 1350 by a Pisan master (perhaps *Franc. Traini*). — The following fresco, representing the Life (temptations and miracles) of the holy hermits in the Theban wilderness, which Vasari ascribes to *Pietro Lorenzetti* of Siena, is by an unidentified hand. Above the entrance is a Madonna 'in excelsis' by *F. Traini*. — Between the two entrances, the life of St. Rainerus, the tutelary saint of Pisa. The four upper scenes (conversion from a worldly life, journey to Palestine, victory over temptation, retirement to a monastery) were completed by *Andrea da Firenze* in 1377 (of which there is documentary proof, though Vasari attributes them to *Simone Martini* of Siena). The four lower and better-executed scenes (return from Palestine, miracles, death, and removal of his body to the cathedral of Pisa, the last much injured) were painted by *Antonio Veneziano* in 1386-7. — Then, above, scenes from the life of St. Ephesus (who as a Roman general, fighting against the heathens, receives a flag of victory from the Archangel Michael, but is afterwards condemned and executed); below, scenes from the life of St. Potitus, admirably portrayed by *Spinello Aretino* in 1391, but now almost obliterated. — Lastly, the *History of Job, by *Francesco da Volterra* (erroneously attributed to *Giotto*), begun in 1370, in bad preservation.

On the W. WALL no paintings of importance.

On the N. WALL the history of Genesis: first the Creation (God the Father holding the world in both hands, 'il mappamondo'); then, in the upper series, Creation of Man, the Fall, Expulsion from Paradise, Cain

and Abel, Building of the Ark, Deluge, and Noah's Sacrifice, by *Pietro di Puccio* of Orvieto, about 1390 (erroneously attributed by Vasari to *Buffalmacco*). — The lower series and all the following paintings on the N. wall are by *Benozzo Gozzoli* of Florence (1469-85), twenty-four Representations from the Old Testament, admirably executed 'a tempera' and important as illustrations of the manners of the painter's contemporaries: *Noah's Vintage and Drunkenness (with the '*Vergognosa di Pisa*', or scandalized female spectator), the Curse of Ham, the Tower of Babel (with portraits of contemporary celebrities, Cosimo de' Medici, his son Piero, and his grandsons Lorenzo and Giuliano), the History of Abraham, Isaac, Jacob and Esau, Joseph, Moses and Aaron, Fall of the Walls of Jericho, History of David, Solomon and the Queen of Sheba; these last much injured. Benozzo's tomb is in the pavement, below the Nereid Sarcophagus No. XXVIII.

Sculptures and Monuments. W. END. In the corner to the left, Etruscan vase on a column. Then, No. 7. Ancient palm frieze with dolphins, the back carved in the 13th century. — XI. Ancient sarcophagus, perhaps originally a bath. — Monument of Carlo Mossotti (1791-1863), the natural philosopher, by *Dupré*. Behind, Monument (No. 46) of Count della Gherardesca (d. 1321) and *Monument of Emp. Henry VII. of Luxembourg, protector of Pisa as a partisan of the Ghibellines (d. 1313 at Buonconvento), by *Tino di Camaino* of Siena (1315), originally erected in the apse of the cathedral. — On the wall, the chains of the ancient harbour of Pisa, captured by the Genoese in 1362 and restored to the Pisans in 1848 and 1860. — LL. Sarcophagus of Bishop Ricci (d. 1418), by *Andrea Guardi* of Florence. — 52 (on a broken column), Late-Greek marble vase with fine Bacchanalian representation, from which Niccolò Pisano borrowed the figure of the High Priest on the pulpit in the Baptistery.

N. SIDE. *56. Attic relief from a tomb, representing a seated lady with her attendant (much injured). — Architrave with sculptures of the 11th cent. (History of St. Sylvester and Baptism of Constantine). — *Madonna, by *Giovanni Pisano*. — Fine Roman sarcophagus with centaurs and Bacchantes. — The CAPPELLA AMANNATI contains remains of a large fresco of the school of *Giotto*, from the church of Santa Maria del Carmine at Florence, which was destroyed by fire. On the left the tombstone of Ligo Amannati (d. 1359), by *Cellino di Nese*. — Farther on: *78. Head of Achilles (replica at Munich). — Roman sarcophagus (with reliefs of Cupid and Psyche), on which are placed two beautiful ancient sculptures (head of a woman, male torso) and a relief-sketch of the Pisan School. — XIX. Roman sarcophagus with Bacchanalian scene, upon it the alleged bust of Isotta, wife of Sigismondo Malatesta of Rimini (15th cent.). — *XXI. Late-Roman sarcophagus with the myth of Hippolytus and Phædra, from which, according to Vasari, Niccolò Pisano copied several figures for his pulpit; the remains of the Countess Beatrix (d. 1076), mother of the celebrated Matilda, were subsequently deposited here. — In the CAPPELLA AULLA are a coloured terracotta altar by *Giov. della Robbia* (1520) and the tombs of two bishops of the 14th century. — XXVI. Roman sarcophagus with relief of a wedding. — 98. Several Egyptian antiquities. — XXIX. Roman sarcophagus with Bacchanalian reliefs and the death of Pentheus on the cover. — 116. Etruscan urn, with contest with a monster (mutilated). — 125. Sitting figure of the Emp. Henry VII., surrounded by four of his counsellors (belonging to the monument mentioned above). — 120. Etruscan urn, with the death of Priam. — XXXI. Roman sarcophagus with the hunt of Meleager; above it, an old relief of the harbour of Pisa and a coat-of-arms of 1157. — XXXII. Roman sarcophagus with a battle of barbarians.

E. END. Griffin in bronze, an Arabian work with Cufic inscriptions. — By the wall, tomb of Ph. Decio (d. 1535), by *Stagio Stagi*. — Monument of Count Mastiani with the sitting statue of his mourning widow ('Inconsolabile'), by *Lor. Bartolini* (1842). — Monument of the singer Angelica Catalani (d. at Paris 1849). — 128. Etruscan altar with rams' heads.

S. SIDE. 152, 154. Inscriptions in honour of Caius and Lucius Cæsar, grandsons of Augustus. — 153, 166, 168. Roman milestones. — XXXIX. Roman sarcophagus on which are placed busts of Cæsar(?), Hadrian, and Agrippa, the last in basalt. — 176. Roman sarcophagus, with amoretti in the circles; on it is placed a head of Venus (freely restored). — XLI. Roman mosaic found near the cathedral in 1860. — 186. Roman sarcophagus with circus games and sculptures of the 13th century. — XLII. Etruscan urns, with Alcestis in the middle. — Beyond the side-entrance, ornamented slabs of the 12th century. — III. Roman sarcophagus-relief with hunting-scenes. — V. Early-Christian sarcophagus with a representation of the Good Shepherd. — VI. Roman sarcophagus, on which are placed statuette of the Pisan School (14th cent.). — VIII. Fragment of a sarcophagus with Bacchanalian representation. — 23. Emblems of the Evangelists (13th cent.). — Towards the entrance: 27. Unfinished statuette of the Virgin, of the school of *Giov. Pisano*. — Monument of the oculist *Andrea Vacca* (d. 1826) by *Thorvaldsen*: Tobias curing his father's blindness. — Opposite, LIV. Imitation of a Roman sarcophagus with lions, by *Biduinus* (12th cent.). — To the left: 32. Architrave with Christ and the emblems of the Evangelists, by *Bonusamicus* (12th cent.). — CC. Monument of the author *Franc. Algarotti* (1712-64), erected by order of Frederick the Great. — In the garden between the arcades are two ancient well-heads.

The hurried traveller will not devote much time to the other works of art at Pisa, but he will be rewarded by taking a short walk through the town in order to obtain an idea of the extent to which building enterprise was carried at Pisa in the middle ages.

Following the *Via dell' Arcivescovado* to the E. from the *Piazza del Duomo*, and taking the *Via della Faggiola*, on the right, we reach the Romanesque church of **San Sisto** (Pl. C, 3), founded in 1089, which was frequently used as a place of assembly by the Great Council. It contains a number of fine ancient columns.

The central part of ancient Pisa, and the forum of the republic, is the **PIAZZA DEI CAVALIERI** (Pl. D, 3), formerly *Piazza degli Anziani*, a few yards to the E. of San Sisto. In this piazza, which was skilfully remodelled in the 16th and 17th cent., rises —

Santo Stefano dei Cavalieri, the church of the knights of the Order of St. Stephen (founded in 1561), built in 1565-96 from designs by *Vasari*; façade designed by *Bern. Buontalenti*. It contains Turkish trophies on the right and left of the door, and ceiling-paintings of the battle of Lepanto (1571) and other victories over the Turks, by *Cristofano Allori*, *Iacopo da Empoli*, and others. Behind the high-altar is a gilded copper bust of St. Lussorius, by *Donatello* (ca. 1429).

The *Palazzo Conventuale dei Cavalieri*, adjoining the church on the left, altered by *Vasari* in 1560, is now a school; above the windows are busts of six masters of the order. In front of the building is a marble *Statue of Grand-Duke Cosimo I.*, designed by *Giov. da Bologna* and executed by *Pietro Francavilla* (1596). Beside it once stood (down to 1655) the ill-famed *Torre della Fame* ('Tower of Hunger'), properly *Torre dei Gualandi alle Sette Vie*, in which the Ghibelline Archbp. *Ruggieri degli Ubaldini* caused

the Guelph Count Ugolino della Gherardesca with his sons and nephews to be starved to death in 1288 (Dante, *Inferno* xxxiii).

On the right, in the Via San Frediano, a little to the S., is the Romanesque church of **San Frediano** (Pl. D, 3; 12th cent.), with ancient columns in the interior, as important as San Pierino (p. 521) for a critical study of Pisan ecclesiastical architecture. — In the Via Ventinove Maggio is the —

University (*La Sapienza*; Pl. C, D, 4), a large edifice of 1493, extended in 1543, with a handsome early-Renaissance court. The *Library* contains 120,000 vols. and several valuable MSS. (including the famous Statuto di Pisa, or fundamental law of the city).

The University, mentioned in history as early as the 12th cent. and extended by Cosimo I. in 1542, is now attended by about 1200 students. *Galileo* (pp. 514, 515) was appointed professor of mathematics here in 1610. — Connected with it are the *Museum of Natural History* (entrance, Via del Museo 6), founded in 1596, chiefly illustrative of the ornithology and geology of Tuscany, and the **Botanical Garden** (Pl. B, C, 2, 3; ring at the gate in the Via Solferino, opposite the barracks), one of the oldest in Italy, founded in 1547, remodelled in 1563 by the celebrated *Cesalpino*, and transferred in 1595 to the present site, which was laid out by *Giuseppe Benincasa*. Fine cedar of Lebanon.

The Via San Lorenzo, beginning behind Santo Stefano dei Cavalieri (p. 518), leads to the N.E. QUARTER of the town. To the left lies the pleasant Piazza di Santa Caterina, shaded with plane-trees, and embellished with a *Statue of Grand-Duke Leopold I.* (d. 1792), in Roman garb, by Pampaloni (1832). — At the N.E. angle of this piazza rises the church of —

Santa Caterina (Pl. E, 2), erected about 1253, with an interesting façade in the Pisan-Gothic style.

INTERIOR. To the left of the entrance, the monument of Archbishop Simone Saltarelli, by *Nino Pisano* (1342). Over the 3rd altar on the left, Apotheosis of St. Thomas Aquinas, by *Francesco Traini* (1341). In the 1st chapel to the right of the choir, a Madonna with SS. Peter and Paul by *Fra Bartolomeo* and *Mariotto Albertinelli* (1511), and a marble group of the Annunciation by *Nino Pisano*.

From the Via San Lorenzo we turn to the right through the Via Santa Elisabetta to the Piazza San Francesco.

San Francesco (Pl. F, 3), a Gothic convent church of the 13th cent., with a handsome campanile, was restored in 1900.

INTERIOR. The choir is adorned with ceiling-frescoes by *Taddeo Gaddi* (1342). In the chapel to the left of the choir is an ancient portrait of St. Francis of Assisi, with representations of his miracles (ca. 1300). — The frescoes in the sacristy (1397; Death and Assumption of the Virgin) are by *Barnaba da Modena* and *Taddeo di Bartolo*.

The chapter-house, to the E. of the first cloister-walk on the left side of the church, is embellished with valuable but much damaged frescoes by *Niccolò di Pietro Gerini* (1392; Scenes from the Passion).

The rest of the monastery of San Francesco is fitted up as the **Museo Civico** (Pl. F, 2), which contains chiefly works of the earliest Tuscan painters and sculptors. Entrance from the garden on the N. side of the Piazza San Francesco. The museum is open on

week-days 10-4 (April to Oct. 7-5), 1 fr.; on Sun. and holidays 10-2, free. Good catalogue (1906), 1 fr. Director, *A. Bellini-Pietri*.

The SECOND CLOISTER-WALK, which we enter first, contains fragments of Pisan sculptures of the 11-15th centuries. — In the Sala del Pulpito, the side-room beside the entrance, are preserved the remains of the old *Cathedral Pulpit, which was executed by *Giov. Pisano* and his pupils in 1302-11, taken to pieces after the burning of the church, and partly destroyed. Among the relics are: in front, Four cardinal virtues, above which is the city of Pisa, with two sucklings as a symbol of fertility; adjoining, Evangelists, above, Christ; behind, Two lions and the central column with allegorical figures of Faith, Hope, and Charity, and on the base, alto-reliefs of the seven liberal arts; on the entrance-wall, Archangel Michael, Hercules; on the side-walls, Seven reliefs from the Passion and the Last Judgment. — In the Sala Garibaldi (locked), on the E. side of the cloisters, are memorials of the revolution of 1848, Garibaldi's travelling-carriage (1866), etc.

A staircase leads from the S.E. angle of the cloisters (opposite the entrance) to the main rooms. In the SALONE DEGLI ARAZZI are tapestries from Florence and Flanders (16-17th cent.) and choir-books of the Pisan, Sienese, and Florentine Schools (14-15th cent.). The central tapestry, to the left, represents Lorenzo il Magnifico and the artists of his court. — ROOM I (to the left): 2. Roll with miniatures upon parchment (11th cent.); 4. Ornamental portions of the old Fascia or Cintola del Duomo, a long scarf of damask that on high festivals was hung all round the cathedral; 8. Embroidered antependium, from the cathedral (1325); 14. So-called Pluvial of Pope Gelasius II., but more probably a Pisan work of the 14th cent.; 15. Reliquary of ivory (11th cent.). — In the following rooms are paintings of the 13-16th centuries. R. II. 17. *Giunta Pisano*, Crucifixion (school-piece; 13th cent.). — R. III. 4. *Deodato Orlandi*, Madonna and saints (1301); 16-23. *Simone Martini*, Parts of the high-altar of Santa Caterina (1320; remaining parts in the Seminario Arcivescovile); 39. *Bruno di Giovanni* (14th cent.), St. Ursula as protector of Pisa. — R. IV. 19. *Franc. Traini*, The Saviour with St. Dominic, from Santa Caterina (1344). — R. V. 6. *Barnaba da Modena* (14th cent.), Madonna in glory, with angels; 22. *Taddeo di Bartolo*, St. Dominus (on the back, Crucifixion); *26. *Gentile da Fabriano*, Madonna. — R. VI. 10. *Florentine School* (?), Triumph of Emp. Vespasian (on the lid of a chest); 21. *Dom. Ghirlandaio*, SS. Sebastian and Rochus; 27. *Masaccio*, Half-figure of St. Paul, fragment of an altar-piece from Santa Maria del Carmine (1426). — CORNER ROOM. *Bruges School*, St. Catharine of Alexandria (ca. 1480). — R. VII. 6. *Raffaellino del Garbo*, Madonna enthroned, with four saints; *19. *Sodoma*, Madonna and saints (1542). — R. VIII. *6. *Guido Reni*, Earthly and heavenly love. — R. IX. Portraits of the 17-18th cent. (mainly by Florentine artists). The adjoining Sala dei Medaglieri contains Tuscan coins and Pisan seals. — R. X. Fragments of sculpture from San Giovanni (14th cent.), the façade of the cathedral (11-12th cent.), and Santa Maria della Spina (14th cent.). In a side-room to the right, Relics and representations of the 'Giuoco del Ponte' (bridge-game), an ancient Pisan game, last played in 1807 at the Ponte di Mezzo. — R. XI (1.). Florentine tapestry (16-17th cent.); female costumes (16th cent.); no numbers, *Dom. Ghirlandaio*, Two Madonnas with saints. — R. XII (entered through R. X). Pisan and other sculptures (12-16th cent.): 25, 26. *Nino Pisano*, Wooden statues of the Annunciation; 14. *Pisan School*, Madonna in marble (ca. 1390). — R. XIII. Sketches for paintings in the cathedral (17-19th cent.).

In and near the LUNGARNO are several other interesting buildings, with which we may terminate our walk.

San Niccola (Pl. C, 4), founded about the year 1000 by Count Hugo of Tuscia as the church of a Benedictine abbey, contains the tomb of John, Duke of Swabia (Johannes Parricida; d. 1313), who

murdered his uncle King Albert I. in 1308. In the leaning campanile, ascribed to *Niccolò Pisano*, is an admirable winding staircase. — The piazza in front of the church is adorned with a *Statue of Ferdinand I.*, by a pupil of Giov. da Bologna (1595).

In the Lungarno Regio (p. 513) are the *Palazzo Lanfreducci*, now *Upezzinghi* (Pl. 6; C, D, 4), a baroque building ascribed to Cosimo Pagliani, and (No. 5) the **Palazzo Agostini* (Pl. D, 4), a fine Gothic brick edifice of the 14th century.

A few paces to the N. of the Piazza Garibaldi (Pl. D, E, 4), in the busy Via del Borgo, rises SAN MICHELE IN BORGO (Pl. E, 4), a flat-roofed basilica, probably of the 11th cent. but much modernized. The upper part of the façade was rebuilt in the Gothic style in 1304-13 by *Fra Guglielmo*, a pupil of Niccolò Pisano.

The mosaic pavement in *San Pierino* (Pl. E, 4; 12-13th cent.), near the Piazza Cairolì, is Romanesque and some of the columns are antique. — The narrow *Via delle Belle Torri*, leading to the E. from the Piazza Cairolì, still preserves a mediæval appearance.

The Lungarno Mediceo leads past the *Palazzo Lanfranchi* (now *Toscanelli*), erroneously attributed to Michael Angelo, and occupied by Lord Byron in 1822, and the Piazza Mazzini (Pl. F, 4, 5) to the Porta alle Piagge (p. 522).

ON THE LEFT BANK OF THE ARNO, near the Porta a Mare, at the W. end of the town, is situated **San Paolo a Ripa d'Arno* (Pl. B, 6), a basilica with nave and aisles, dating in its present form from the 13th cent., with a fine façade embellished with three rows of columns, the finest at Pisa after that of the cathedral. The interior is adorned with badly preserved frescoes of 1400. — Farther to the E., beyond the Ponte Solferino (p. 513), rises —

Santa Maria della Spina (Pl. C, 5), so called from a fragment of the veritable 'Crown of Thorns' once preserved here, an elegant little church in the French Gothic style, erected in 1230 for sailors about to go to sea. It was enlarged in 1323 and adorned with sculptures by pupils of *Giovanni Pisano* and by *Nino*, the son of Andrea Pisano. The interior is plain (key kept at the opposite house; fee 30 c.). The church was restored in 1872 and raised by 3 ft.

In the Lungarno Gambacorti, near the Ponte di Mezzo (see p. 513; Pl. D, 4), are situated the *Loggia dei Banchi* (Pl. 4; D, 5), erected in 1605 by Buontalenti, and the handsome Gothic *Palazzo del Comune* (Pl. 5, D 5; formerly *Gambacorti*). The former contains the *Archivio di Stato*, or the city-archives, which comprise about 16,000 parchment charters from the period of Frederick Barbarossa (1162) onwards, including one granted by Richard Cœur-de-Lion in 1192 and one by Lewis the Bavarian in 1328, with a golden seal on which appear the principal buildings in Rome. The entrance is at Via Pietro Toselli 2; open 10-2.

The octagonal church of *San Sepolcro* (Pl. E, 5), of the 12th cent., with a campanile by Diotisalvi (p. 515), is now largely restored.

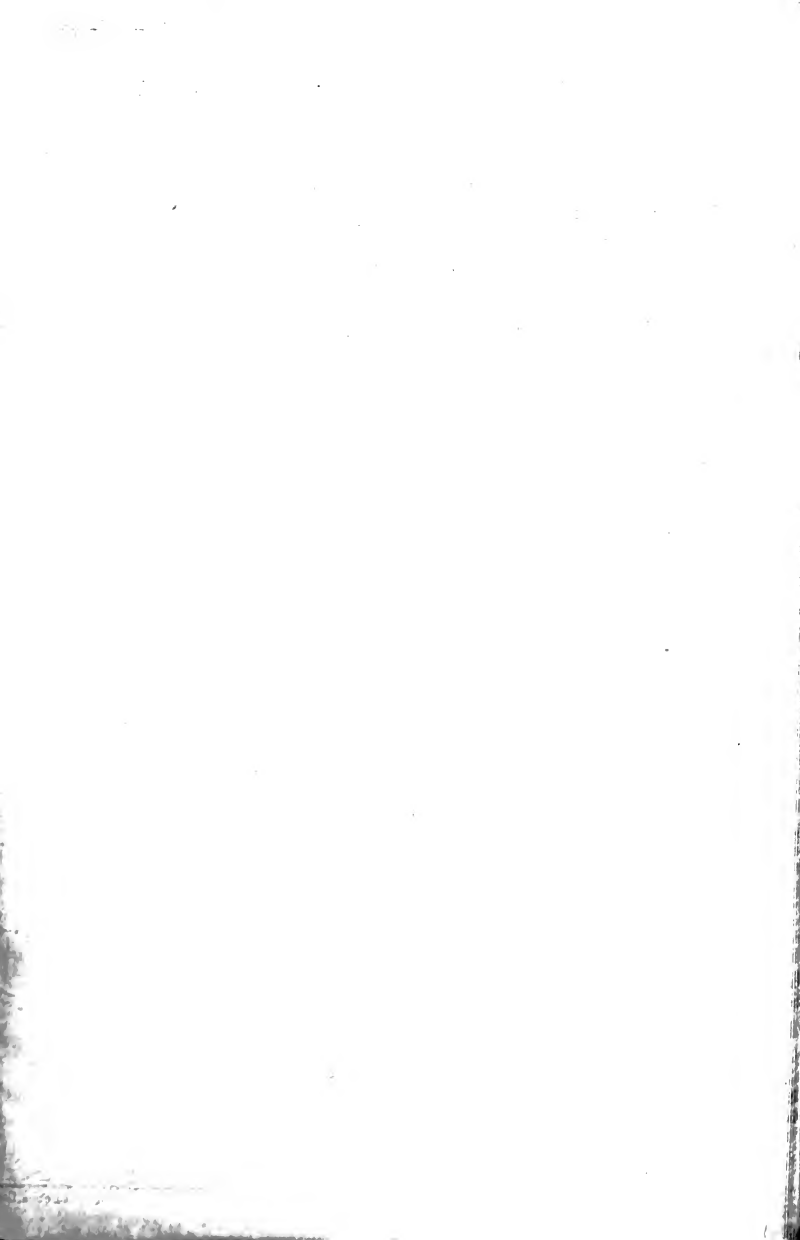
The church of *San Domenico* (Pl. D, 7), at the S. end of the Via Vitt. Emanuele, contains an altar-piece (Crucifixion) by *Benozzo Gozzoli*. The suppressed monastery adjoining has several frescoes by the same master.

ENVIRONS. Outside the Porta alle Piagge (p. 521) the right bank of the Arno is bordered by the pretty gardens of the *Viale Umberto Primo*. Pretty view (to the left) of the Monti Pisani (see below).

Outside the Porta Nuova (Pl. A, B, 1, 2), between the Serchio and the right bank of the Arno, about 3 M. to the W., are situated the **Cascine Vecchie di San Rossore**, a farm founded by the Medici, with fine plantations of pines and oaks, now a royal hunting-château (generally accessible with permesso only). Dromedaries and wild swine are still kept here. — On the coast, about 1½ M. farther on, lies *Gombo*, with a royal château, commanding a beautiful view. The poet Shelley was drowned here on 7th July, 1822. His remains were afterwards burned in presence of Lord Byron, Leigh Hunt, and Trelawney, and the ashes deposited near the pyramid of Cestius at Rome.

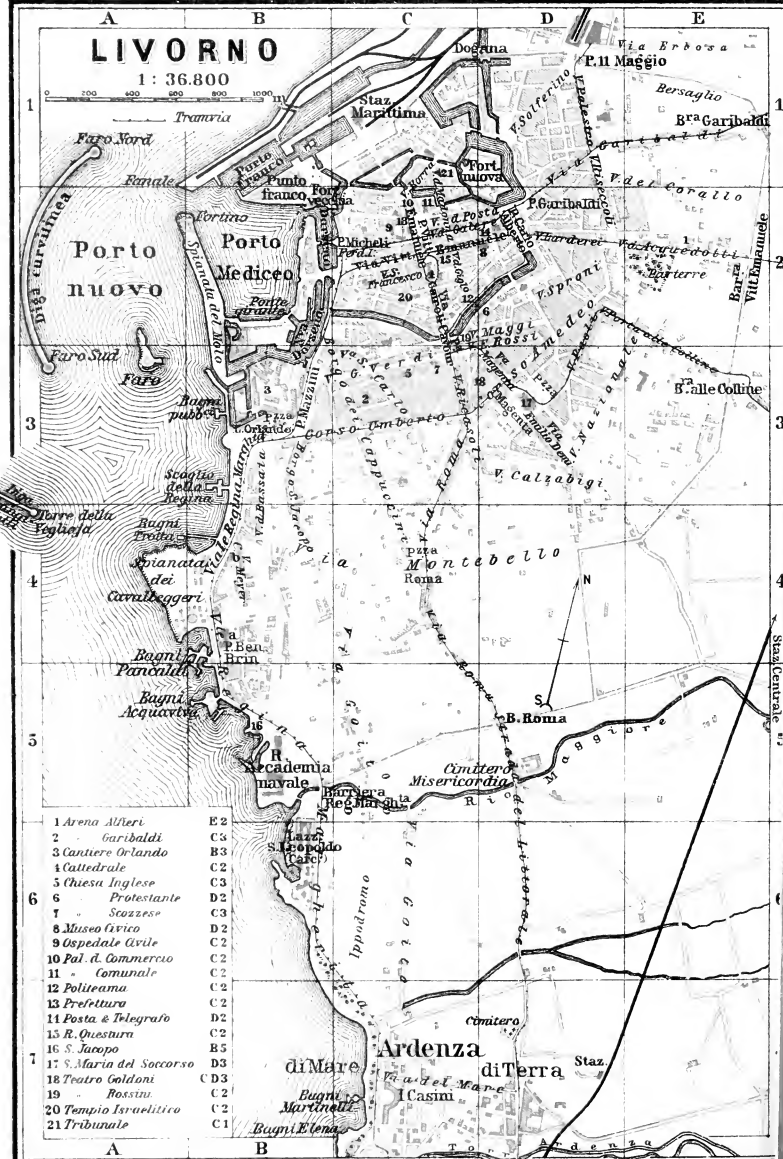
An interesting excursion may be made to (8 M.) *Marina* (light railway, see p. 512). The chief intermediate station on the steam-tramway, which follows the highroad, shaded with plane-trees, skirting the S. bank of the Arno, is (3½ M.) *San Piero*, whence we may visit the *Cascine Nuove di San Rossore* (¼ M. to the N., on the opposite side of the river) and the ancient basilica of ***San Piero a Grado** (½ M. to the S.), occupying the spot where, according to tradition, St. Peter first landed in Italy. It was formerly much frequented as a pilgrimage-church. The W. apse is a relic of the earliest church (before 420), while the E. apse dates from the beginning of the 12th (?) century. The interior contains 26 beautiful antique columns and interesting frescoes (14th cent.), with scenes from the lives of SS. Peter and Paul, and ancient portraits of popes. Small trattoria near the church. The ancient estuary of the Arno, with the harbour of Pisa, must once have been at this spot, before the present coast was formed by alluvial deposits. — The bathing-resort of **Marina di Pisa** or *Bocca d'Arno* (*Hôtel Ascani*, P. 7 fr.; *Pens. Marchionni*, *Pens. Ghilli*, 6-7 fr.) lies near the picturesque mouth of the Arno. The beach is delightfully sandy and fringed with pine-trees. Fine view of Leghorn and the island of Gorgona.

The **Monti Pisani**, a range of hills to the E., are very picturesque. In the *Valle di Calci* (light railway to *Calci*, see p. 512) lies the *Certosa di Pisa* (130 ft.), a Gothic Carthusian abbey, founded in 1366 but rebuilt in the baroque style since the 17th cent., with the exception of the fine cloisters (adm. 50 c.). Round it are groves of olives; and above it rises the *Monte Verruca* (1760 ft.), with ruins of a castle of the 15th cent., commanding a delightful prospect. — The excursion may be continued from the Verruca to the N. to *Monte Pruno* (2855 ft.) and *Monte Serra* (3010 ft.), the highest summit of the Monti Pisani, and thence down to the N.E. viâ *Colle di Compito* (270 ft.) to the highroad midway between Pontedera (p. 526) and Lucca (p. 528). — Extensive views are commanded also by the *Monte Faeta* (2720 ft.) and the *Spuntone di Sant'Allago* (2840 ft.), which is ascended in 3-4 hrs. viâ *Asciano* (40 ft.), to which a carriage should be taken.



LIVORNO

1 : 36.800



- | | | |
|----|-----------------------|-------|
| 1 | Arena Alfieri | E 2 |
| 2 | Garibaldi | C 5 |
| 3 | Cantiere Orlando | B 3 |
| 4 | Cattedrale | C 2 |
| 5 | Chiesa Inglese | C 3 |
| 6 | Protestante | D 2 |
| 7 | Scozzese | C 3 |
| 8 | Museo Civico | D 2 |
| 9 | Ospedale Civile | C 2 |
| 10 | Pal. d. Commercio | C 2 |
| 11 | Comunale | C 2 |
| 12 | Politeama | C 2 |
| 13 | Prefettura | C 2 |
| 14 | Posta & Telegrafo | D 2 |
| 15 | R. Questura | C 2 |
| 16 | S. Jacopo | B 5 |
| 17 | S. Maria del Soccorso | D 3 |
| 18 | Teatro Goldoni | C D 3 |
| 19 | Rossini | C 2 |
| 20 | Tempio Israelitico | C 2 |
| 21 | Tribunale | C 1 |

68. From Pisa to Leghorn (*Rome*).

11½ M. RAILWAY in ¼-½ hr. (fares 2 fr. 25, 1 fr. 55 c., 1 fr.; express 2 fr. 45, 1 fr. 70, 1 fr. 15 c.).

Pisa, see p. 511. — The Leghorn line diverges to the S.W. from the line to Genoa and Lucca and traverses the coast-plain, among fertile meadowland intersected by canals and occasionally relieved by woods. — Beyond (6 M.) *Tómbolo* we cross the *Arno Canal* (p. 524).

11½ M. **Leghorn.** — **Railway Station.** *Stazione Livorno Centrale* (Restaurant, L. 2-3, D. 3-4, luncheon-basket 2½ fr., good), ½ M. outside the *Barriera Vittorio Emanuele* (comp. Pl. E, 2).

Hotels. In the *Viale Regina Margherita*, ca. 2¼ M. from the station, suited for a lengthened stay: ***PALACE HOTEL** (Pl. a; B, 4), a high-class Italian establishment, 200 beds at 6-10, B. 1½, L. 4, D. 6, P. 12-16, omn. 1½ fr.; **GRAND-HÔTEL**, new. — At *Acque della Salute* (p. 524), near the station: **TERMINUS HOTEL CORALLO**, *Piazza della Stazione*, 210 beds at 3-8, B. 1¼, P. 10-15 fr., omn. 60 c.; **PENSION LA SOVRANA**, with garden, adapted also for invalids, 60 beds at 3-3½, B. 1¼, P. 8-10 fr., omn. 80 c., patronized by the English and Italians, open May to Oct. only. — In the old town: **HÔT. D'ANGLETERRE CAMPARI**, 60 beds from 3, B. 1, omn. 1 fr., **HÔT. GIAPPONE**, 150 beds at 3-1, omn. 1 fr., both good, **HÔT. DE FRANCE**, all in the *Via Vitt. Emanuele* (Pl. C, 2), with restaurants.

Café. *Vittoria*, *Piazza Vitt. Emanuele*, good. — **Restaurants.** *Ristorante Tazza d'Oro*, *Via Vitt. Emanuele* 4; *Ristor. Gragnani*, with garden, *Piazza Benedetto Brin* (Pl. B, 4).

Post & Telegraph Office (Pl. 14; D, 2), *Piazza Carlo Alberto*.

Cabs. To or from the station 1, at night 1½ fr., trunk 40, hand-bag 20 c.; per drive in the town, as far as the *Via Montebello* (Pl. B-D, 4), 1 fr., at night 1 fr. 20 c.; per hr. 2 fr., each additional ¼ hr. 1 fr., at night 2½ or 1¼ fr.; per hr. outside the town 3 fr., at night 3½ fr., each addit. ½ hr. 2 or 2½ fr. Night-fares are charged between one hour after sunset and 5 or (from 1st Oct. to 31st March) 6 a.m.

Electric Tramways. The chief lines are as follows: 1 (white board). From the *Piazza Vittorio Emanuele* (Pl. C, 2) to *Antignano*, viâ the *Viale Regina Margherita* (Pl. B, 3-7) and *Ardenza di Mare*; thrice daily, with connection to *Montenero* (see below). — 2 (red board). *Stazione Centrale* (see above) to *San Iacopo* (Pl. 16; B, 5), viâ the *Barriera Vittorio Emanuele* (Pl. E, 2), *Piazza Vitt. Emanuele*, *Piazza Cavour* (Pl. C, 2, 3), *Corso Umberto* (Pl. C, B, 3), and *Viale Regina Margherita*. — 4 (yellow board). *Piazza Vitt. Emanuele* to *Montenero* (p. 525), viâ the *Piazza Cavour*, *Piazza Roma* (Pl. C, 4), and *Ardenza di Terra* (Pl. C, D, 7), in connection with the funicular railway (return-tickets to the *Santuario* in July and Aug. only). — 6 (yellow board). *Piazza Vitt. Emanuele* to the *Stazione Centrale*, viâ the *Barriera Vitt. Emanuel* (Pl. E, 2). Some cars (marked 'Acque della Salute') go on to the *Pens. Sovrana* (see above). — 8 (white and yellow board). *Ardenza di Mare* to *Ardenza di Terra*, by the *Via del Mare*. — 9 (white board). *Piazza Vitt. Emanuele* to *San Iacopo* (see above), by the *Viale Regina Margherita*.

Sea Baths (with restaurants, cafés, and view-terraces): **Stabilimento Pancaldi*, *Scoglio della Regina*, *Bagni Trotta*, *Bagni Acquaviva*, all in the *Viale Regina Margherita* (Pl. B, 3-7); *Bagni Martinelli*, *Bagni Elena*, at *Ardenza*; *Stabilimento Balneario*, at *Antignano*.

Steamers (comp. p. 98 and *Baedeker's Mediterranean*). *Società Nazionale di Servizi Marittimi* (office, *Piazza Micheli*, Pl. C, 2), for *Genoa*, *Bastia* (*Corsica*), *Naples*, *Sicily*, etc. — *Compagnie Fraissinet* (*Via San Sebastiano* 1), for *Nice* or *Marseilles* viâ *Bastia*. The Italian steamers

usually berth at the quay in the Porto Mediceo. Boat to or from other steamers 1 fr. incl. hand-luggage, trunk 30 c. The boatmen have been notorious for ages for their shameless extortion.

Bankers. *Banca Commerciale Italiana*, Via Cairoli 8 (Pl. C, 2); *Banca Tirrena*, Piazza Cavour 2 (Pl. C, 2, 3). — **MONEY CHANGER.** *Gerbi*, Via Vitt. Emanuele 28. — **GOODS AGENTS.** *Fratelli Gondrand*, Via del Porticciolo 1; *Bonenfant*, Via degli Avvalorati.

Physicians. *Dr. Pellegrini*, Piazza dei Legnami 3; *Dr. Cassuto*, Piazza Magenta 9 (both speak English). — **DENTIST.** *Mr. W. E. Barnes* (Amer.), Via degli Scali degli Olandesi 2. — **DRUGGIST.** *Ces. Iacchia*, Piazza Cavour.

Consuls. **BRITISH,** *M. Carmichael*. — **UNITED STATES,** *Frank Deed-meyer*.

Anglican Church (Pl. 5; C, 3), *St. George's*, Via Giuseppe Verdi; services at 8, 10.30, and 4.30. Chaplain, *Rev. P. G. Howes*, Villa Inglesce.

— **Scottish Church** (Pl. 7; C, 3), Via Giuseppe Verdi 3; service at 11; minister, *Rev. John Hardie*.

Leghorn (Ital. *Livorno*, French *Livourne*), which was a very insignificant place in the 16th cent. (in 1551 only 749 inhab.), is now the capital of a province, the seat of the Royal Naval Academy, and a highly important seaport and bathing-resort. Montesquieu calls it 'the masterpiece of the Medicean dynasty', because it is indebted for its size and importance to the Medici, who invited hither the oppressed and discontented from all parts of the continent — Roman Catholics from England, Jews and Moors from Spain and Portugal, and merchants from Marseilles, fleeing from the perils of civil war. The town is uncompromisingly modern and has no important monuments of art. The population amounts to 78,300 (many Jews), exclusive of a fluctuating seafaring community of fully 3000. Leghorn carries on a brisk trade with the Levant in cotton, wool, and raw silk, and with the Black Sea in grain and petroleum. The most important industrial establishments are the ship-building yards (Cantiere Orlando, p. 525, etc.), the Società Metallurgica Italiana (a large copper-foundry), a rolling-mill, glass-works, porcelain-factories, and oil-mills. The town is intersected by canals and connected by the *Fosso d'Arno*, a navigable canal, with the Arno, which flows into the Mediterranean 9 M. to the N.

The railway-station (p. 523; tramways Nos. 2 & 6, p. 523) lies outside the Barriera Vittorio Emanuele, near the *Stabilimento Acque della Salute*, a sanitarium (hotels, see p. 523). To obtain a rapid survey of the town we proceed from the station by the Via degli Acquadotti (Pl. E, 2) and Via Larderel (Pl. D, 2) to the PIAZZA CARLO ALBERTO (Pl. D, 2), which is adorned with colossal statues of *Ferdinand III.* (d. 1824) and *Leopold II.* (d. 1870), the last grand-dukes of Tuscany.

Thence we follow the principal street of Leghorn, the VIA VITTORIO EMANUELE (Pl. D, C, 2), which is rich in shops. Immediately to the left, Piazza Guerrazzi No. 4, is the small *Museo Civico* (Pl. 8, D2; open daily, 10-4, 50 c.), containing pictures (School of Signorelli, Madonna; Neri di Bicci, Crucifixion, etc.), a cabinet of coins, and

miscellaneous antiquities (early-Christian ivory pyx from Carthage, 4th cent.). — The street intersects the spacious Piazza Vittorio Emanuele (Pl. C, 2), on the S. side of which is the *Cathedral* (Pl. 4), on the N. the *Municipio* (Pl. 11) and the *Exchange* (*Borsa* or *Palazzo del Commercio*; Pl. 10), and on the W. the *Prefettura* (Pl. 13), in the former Palazzo Granducale. — To the S. is the handsome *Synagogue* (Pl. 20; C, 2), founded in 1581 and rebuilt in 1603.

The Via Vitt. Emanuele ends at the HARBOUR and the Piazza Micheli, beside a *Statue of the Grand-Duke Ferdinand I.* (Pl. C, 2), by Giov. dall' Opera, with four Turkish slaves ('I quattro Mori') in bronze by Pietro Tacca. The harbour consists of the *Porto Vecchio*, or *Porto Mediceo*, and the *Porto Nuovo*, begun in 1854 and protected by the *Diga Curvilinea* and the *Diga Frangiflutti*. An excursion by boat will be found pleasant in fine weather (1-1½ fr. per hr., bargain necessary). The platforms of the lighthouses (Faro Nord and Faro Sud; Pl. A, 1, and A, 3) afford a good survey of the town and the sea, with the islands of Elba, Gorgona, and Capraia.

The old *Protestant Cemetery*, adjoining the *English Church* (Pl. 5, C 3; p. 524), contains the graves of *Tobias Smollett* (d. 1771) and *Francis Horner* (d. 1817).

A pleasant walk or drive (tramways Nos. 1, 2, & 9, p. 523) may be taken by the roads skirting the coast to the S. of the town, with the sea-bathing establishments mentioned at p. 523. From the Piazza Micheli (see above) we traverse the Piazza Mazzini, passing (right) the *Cantiere Orlando* (Pl. 3; B, 3), where the large armoured cruisers of the Italian navy are built. Thence we follow the VIALE REGINA MARGHERITA (Pl. B, 3-7) to (1¾ M.) *Ardenza di Mare* (Pl. C, 7), with its attractive café on the beach and many villas, frequented especially towards evening in the bathing-season. The Viale Principe di Napoli goes on thence to (3 M.) *Antignano* (Hôt.-Pens. Il Castello, P. 8-9 fr., incl. wine).

Ardenza di Terra (Pl. C, D, 7) and Antignano (tramways Nos. 4, 8, & 1) are stations on the railway from Leghorn (Genoa) to Rome (see *Baedeker's Central Italy*). This railway and the road skirt the coast to the S.W., affording fine views and passing two ancient watch-towers (*Torre del Boccale*, *Torre di Calafuria*) and the *Castello del Rómio*, to (8½ M.) *Quercianella* (Alb. di Salvo) and the little bathing-resort of (13 M.) *Castiglioncello*.

In the hilly district above Ardenza and Antignano lies the famous pilgrim-resort of **Montenero** (825 ft.; *Hôt.-Pens. Monteroso*, P. 7 fr. incl. wine; *Ristorante Padiglione Bleu*), with an image of the Madonna brought from the East, especially venerated by mariners (tramways Nos. 4 & 1; funicular railway to the Santuario, 25 c.).

To the E. of Leghorn, 3 M. from the railway-station, lie the sulphur-baths of *La Puzzolente* (carriage 4 fr.).

From Leghorn to *Elba* and to *Bastia* (*Corsica*), see *Baedeker's Central Italy*.

69. From (*Genoa*) Pisa to Florence viâ Empoli.

48 M. RAILWAY in $1\frac{1}{2}$ -2 hrs. (fares 9 fr. 5, 6 fr. 35, 4 fr. 10 c.; express 10 fr., 7 fr., 4 fr. 55 c.). 'Train de luxe' (Cannes to Rome, p. 116) in $1\frac{3}{4}$ hr.; fare 13 fr. 70 c.

Pisa, see p. 511. — The railway traverses a fertile district. To the left are the *Monti Pisani*, with the Monte Verruca (p. 522). — $4\frac{1}{2}$ M. *Navacchio* (tramway to Calci, see pp. 512, 522). — $7\frac{1}{2}$ M. *Cascina*, near the Arno, where on the festival of San Vittorio, 28th July, 1364, the Pisans were defeated by the Florentines.

The handsome Romanesque church of *San Casciano*, $2\frac{3}{4}$ M. to the N.W. of Cascina ($1\frac{3}{4}$ M. to the N.E. of Navacchio), has portals with sculptures by Biduinus (p. 513; 1180), representing scenes from the Passion and fantastic animals.

The Apennines are visible on the left. We cross the *Arno Canal* (p. 524).

12 M. *Pontedéra* (45 ft.; *Alb. Minerva*, R. $1\frac{1}{2}$ fr.), a small town with 9600 inhab. and cotton-factories, at the confluence of the *Era* and Arno, where the road through the beautiful valley of the *Era* to *Volterra* diverges (see *Baedeker's Central Italy*). Steam-tramway to Pisa, see p. 512.

23 M. *San Miniato* is the station for the little town (4400 inhab.) of *San Miniato* (512 ft.; *Alb. Rossi*; cab from the station $1\frac{1}{2}$ -2 fr.), situated on a commanding hill, $2\frac{1}{4}$ M. to the S., beyond the highroad. Formerly known as *San Miniato al Tedesco*, the town was once a stronghold of Frederick Barbarossa and the seat of the imperial governor of Tuscía. The imposing castle (*Rocca*), built about 1236 by Frederick II., is now represented only by its massive keep (*View). — The *Cathedral*, dating from the 12th cent., was remodelled in 1488 and modernized in 1775. The façade is profusely adorned with plaques of majolica (bacini). The lowest tower of the castle serves as the campanile. — In the church of *San Domenico* are a fine Della Robbia relief, a *Tomb by Mino da Fiesole (1461; last chapel of the right aisle), and some 15th cent. frescoes.

29 M. *Empoli* (78 ft.; *Rail. Restaurant*, unpretending; *Alb. il Sole*, Via Roma, R. 2 fr.; *Alb.-Ristor. La Tazza d'Oro*, Via Giuseppe del Papa; *Aquila Nera*, Via del Giglio), a town with 7000 inhab. and the seat of a bishop, lies in a fertile district on the *Arno*. Straw-plaiting for bottles (damigiane and fiaschi), etc., is a leading industry.

The Via Roma leads from the station to the Piazza Vittorio Emanuele, in which rises the domed church of *Madonna del Pozzo*, or *Santa Maria Fuori*, founded in 1441 and rebuilt by Fracassa in 1621. — We follow the Via Giuseppe del Papa to the W. and then the Via Santo Stefano to the left, beyond the Municipio, to the

church of *Santo Stefano* or *Sant'Agostino*, with the Cappella della Misericordia (to the right of the choir; usually locked), in which there is a marble group of the Annunciation by Bernardo Rossellino (1447). — A cross-street diverging to the right from the Via Gius. del Papa at the Canto del Pretorio, farther on, leads viâ the Piazza Farinata degli Uberti, with a fine marble fountain (1828), to the —

CATHEDRAL (*Collegiata di Sant'Andrea*), with a Tuscan-Romanesque façade, the lower part of which dates from 1093.

INTERIOR. Adjoining the left transept is a small museum (Galleria della Collegiata). In the first room is a Renaissance altar with a marble statue of *St. Sebastian, by *Antonio Rossellino* (1457) and two angels by *Botticini*. In the second room are reliefs of the Madonna by *Mino da Fiesole* and one of the *Della Robbia*; altars by the *Della Robbia*; *Pesellino*, Madonna with saints and angels; *Lor. Monaco*, Madonna and saints (triptych); *Fra Bartolomeo* (?), Madonna (fresco).

From the right aisle we enter the *Baptistery*, with a Renaissance font of 1447 and a Pietà in fresco in the style of Masaccio.

A diligence plies twice daily from Empoli to the N. to (1½ hr.) *Vinci* (320 ft.), the birthplace of Leonardo da Vinci (1452-1519), situated on the S.W. slope of the *Monte Albano* chain (p. 509). A pleasant walk of about 4½ hrs. may be taken viâ the mountain-crest (views) to *Carmignano*, with its ancient castle (Rocca), and thence down to (1½ hr.) *Poggio a Caiano* (p. 618).

Railway to *Siena* and *Chiusi*, see *Baedeker's Central Italy*.

On the left, before reaching Montelupo, we perceive the four towers of the *Castello dell'Ambrogiana*, erected by Ferdinand I. on the site of an ancient castle of the Ambrogi and Ardinghelli. It is now a lunatic asylum (Manicomio penale). — 34 M. *Montelupo* (130 ft.) lies at the junction of the *Pesa* and the Arno. The castle was fortified by the Florentines in 1203 in order to keep in check the hostile *Capraia* on the opposite side. Hence the appellation *Montelupo*, mountain of the 'wolf', which was ready to devour the 'goat' (*capra*).

The train now crosses the Arno and winds through the defile of the *Gonfolina*, by which the Arno pierces the chain of the *Monte Albano*. The heights are clad with pines and cypresses; farther down are quarries of *pietra serena*, a kind of sandstone. The *Ombrone* (p. 509), which falls into the Arno, is next crossed.

39½ M. *Signa* (165 ft.; *Restaurant Sport*, unpretending), founded by the Florentines in 1377 to command the E. end of the *Gonfolina*, is noted for its majolica (comp. p. 551) and, like the opposite village of *Lastra a Signa*, for its straw-hat plaiting. See *Ouida's 'Signa'*. Steam-tramway to Florence (see p. 549). — The valley expands. — Near (42 M.) *San Donnino* is *Brozzi*, with numerous villas which proclaim the proximity of the city.

48 M. *Florence*, see p. 545.

70. From Pisa to Florence viâ Lucca and Pistoia.

6¹/₂ M. RAILWAY in 3-4¹/₂ hrs. (fares 11 fr. 75, 8 fr. 25, 5 fr. 30 c.; express 12 fr. 90, 9 fr. 5, 5 fr. 90 c.). Beyond Lucca the best views are on the left.

Pisa, see p. 511. — The line crosses the *Arno*, skirts the W. side of Pisa (fine view of the cathedral), diverges to the N.W. from the Genoa line, and intersects the fertile plain between the Arno and *Serchio*. — 5¹/₂ M. *Bagni di San Giuliano* (33 ft.; Reali Terme), at the base of the *Monti Pisani*, known to the ancients as *Aquæ Calidæ Pisanorum*, still much frequented in summer. There are several springs varying in temperature from 80° to 104° Fahr.

At (7¹/₂ M.) *Rigoli* the line approaches the *Serchio*, and beyond (9¹/₂ M.) *Ripafraatta* (33 ft.), with its ruined castle, it describes a complete semicircle round the beautifully-formed *Monte San Giuliano* or *Monte Maggiore* (1490 ft.), which, as Dante says (*Inferno* xxxiii. 30), prevents the two towns of Pisa and Lucca from seeing each other. — 15 M. *Lucca*.

Lucca (*Railway Restaurant*, clean). — **Hotels.** *HÔTEL REALE L'UNIVERSO (Pl. a; C, 3), Piazza del Giglio, with restaurant, R. 2¹/₂-3, P. 7, omn. 1/2 fr.; HÔTEL REALE CROCE DI MALTA (Pl. b; C, 3), Via Burlamacchi 18, R. 2¹/₂-3¹/₂, P. 7-10, omn. 3/4 fr.; ALB.-RISTOR. LA TOSCA, Piazza Venti Settembre (Pl. C, D, 3); CORONA (Pl. c; C, 3), Via Nazionale, with trattoria, R. 2-2¹/₂ fr.; CAMPANA (Pl. d; C, 3), Via Nazionale, plain. — At the station: ALB. ITALIA (Pl. e; D, 4); ALB. LA PATRIA (Pl. f; C, 4), Viale Cavour.

Café. *Bar Savoia*, Piazza Napoleone, at the corner of the Via Nazionale (also restaurant). — *Buccellato* is a sweet kind of bread.

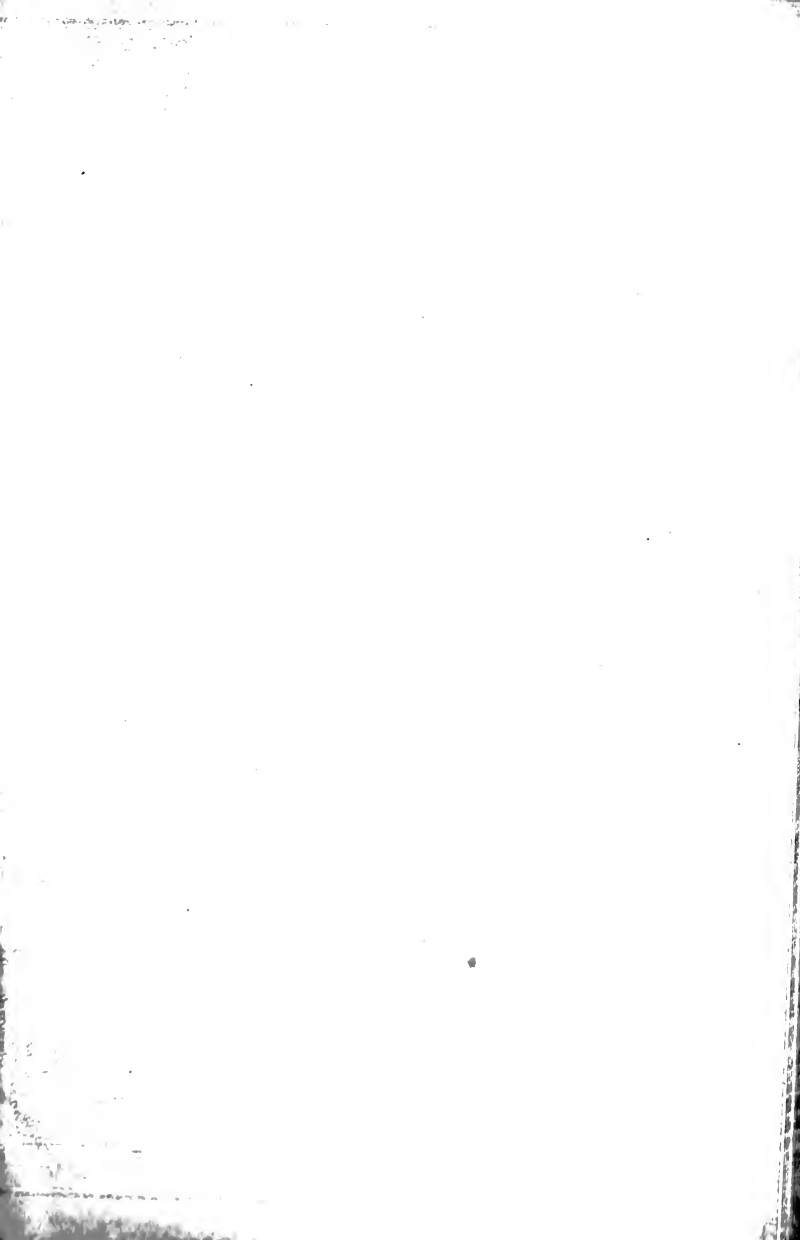
Post & Telegraph Office in the Palazzo Provinciale (Pl. C, 3).

Cabs. Per drive 1 fr., per hr. 2 fr., each addit. hr. 1¹/₂ fr.; from the station to the town, with luggage, 1 fr. Bargain advisable for drives outside the town.

Principal Attractions (1 day): Cathedral; San Michele; San Frediano; Picture Gallery in the Palazzo Provinciale; in the afternoon, Galleria Mansi; Walk or drive on the ramparts.

Lucca (62 ft.), formerly the capital of the duchy of that name and now of a province, and also the see of an archbishop, with 43,600 inhab., is an antiquated place situated in a fertile but hot and shadeless plain between the *Monti Pisani* and the *Alpi Apuane*, with well-preserved fortifications of 1561-1650 and many interesting churches. '*Lucca l'industriosa*' is noted for its silk-factories, a branch of industry introduced from Sicily in the 14th cent., and also for its woollen goods and oil. An aqueduct, built in 1823-32 by *Lor. Nottolini* and recalling with its 459 arches the aqueducts of the Roman Campagna, supplies the city with good drinking-water from the *Pisan mountains*.

Lucca (Roman *Luca*) was founded at a very remote period. It first belonged to Etruria, afterwards to Liguria, and after its capture by the



LUCCA

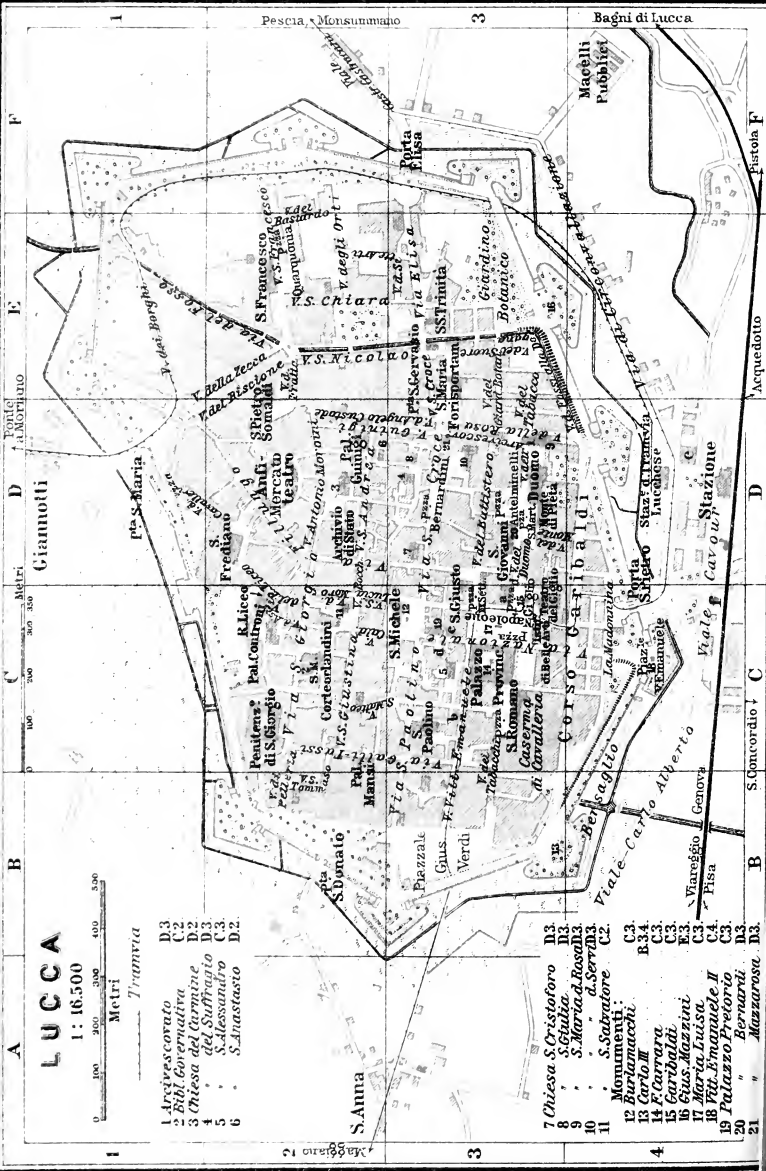
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Metri

Tramvia

- 1 Arcivescovato
- 2 Bibl. Governativa
- 3 Chiesa del Carmine
- 4 " del Suffragio
- 5 " S. Alessandro
- 6 " S. Anastasio



- 7 Chiesa S. Cristoforo
- 8 " S. Giulia
- 9 " S. Maria d. Rosalbi
- 10 " " d. Servati
- 11 S. Salvatore
- 12 Burianacchi
- 13 Carlo III
- 14 F. Carrara
- 15 Garibaldi
- 16 Gius. Mazzini
- 17 Maria Luisa
- 18 Vitt. Emanuele II
- 19 Palazzo Pretorio
- 20 " Bernarini
- 21 " Mazzarosa

Pescia, Monsummano 3

Bagni di Lucca

F

E

D

C

B

A

1

2

3

4

5

F

E

D

C

B

A

1

2

3

4

5

Romans in 177 B.C. it was garrisoned by a Roman colony and was included in the province of Gallia Cisalpina. In 56 B.C. *Julius Cæsar*, who was then governor of Gaul, held a conference here with Pompey and Crassus, with whom he had been associated since 60 B.C., in order to discuss a plan for the administration of the Roman empire for the ensuing five years. The splendour of Lucca at that period is still indicated by the remains of a Roman *Amphitheatre*. After the fall of the Roman Empire Lucca belonged successively to the Ostrogoths, Longobards, and Franks, then became a duchy, and in 1115, after the death of the Countess Matilda (p. 511), a republic. The feuds of the Guelphs and Ghibellines impaired the strength of the place so seriously that in 1314 it was compelled to succumb to *Ugucione della Faggiuola* (p. 513). Dante resided with Ugucione at Lucca between 1314 and 1316, and there became enamoured of the youthful *Gentucca* (*Purgatorio* xxiv. 43), but he does not describe the inhabitants in very flattering terms (*Inferno* xxi. 41). After the expulsion of Ugucione Lucca fell in 1322 into the hands of the powerful *Castruccio Castracani degli Antelminelli* of Lucca, who was master also of Pistoia, Pisa, and the Lunigiana (p. 143). In 1325 he defeated the Florentines at Altopascio and in 1327 he was nominated imperial governor in Pisa, with the title of duke, by Emp. Lewis the Bavarian. On his death in 1328 the power of Lucca declined; its next master was *Mastino II. della Scala*; it subsequently came into the possession of Florence and then (in 1343) of Pisa, but in 1369 it purchased its freedom from Charles IV. for 300,000 florins, and, with the exception of the short rule of the native family of the *Guinigi* (1392-1430), it remained independent till the invasion of the French in 1799. In 1805 Napoleon gave Lucca along with Massa-Carrara (p. 145) as a principality to his sister *Elisa Baciocchi*; in 1814 it came into the possession of the Dukes of Parma of the house of Bourbon (comp. p. 443), who, on succeeding to the throne of Parma after the death of Marie Louise, ceded it to Tuscany in 1847.

In the HISTORY OF MEDIEVAL ARCHITECTURE Lucca occupied an important position from the period of the Longobards onward. The oldest churches have unfortunately preserved their early mediæval character very imperfectly, but their columns, like those of the early-Christian basilicas of Rome, are antique. The taste for building, probably stimulated by rivalry with Pisa, was revived in the 12th cent., when the older churches were altered and restored, doubtless in accordance with Pisan models. — Towards the end of the 15th cent. *Matteo Civitali* (1436-1501), one of the most pleasing sculptors of the early Renaissance, resided and produced numerous works at Lucca. His style, influenced by Antonio Rossellino and other Florentine masters, though full of life, is of a graceful and gentle character, contrasting especially with Donatello.

From the *Railway Station* (Pl. D, 4) we follow the tramway-line to the left, passing through the *Porta San Pietro* (Pl. C, 4; p. 535), to the —

PIAZZA GRANDE or *Piazza Napoleone* (Pl. C, 3), the chief square, laid out under Elisa Baciocchi. In the centre is a monument to the *Duchess Marie Louise*, by Lor. Bartolini (1843). — This piazza is adjoined on the S.E. by the *Piazza del Giglio* (Pl. C, 3), a few yards to the E. of which is the **PIAZZA SAN MARTINO**, with the —

***Cathedral of San Martino** (Pl. D, 3), founded in the 6th cent. by St. Frigidianus (p. 534), but rebuilt in 1060-70 in the Romanesque style by Bishop Anselmo Badagio (later Pope Alexander II.). The choir-apse and the aisles date from the original building, though the latter received Gothic windows and buttresses (chiefly on the

N. side) in the course of an extensive restoration in the 14th cent. (1308 and 1372), when the nave and transepts were rebuilt in the Gothic style. The sumptuous façade (restored in 1903-4), added after 1204 by *Guidetto* of Como, is embellished with a group of St. Martin and the beggar. The labyrinth on the pier to the right symbolises the erring paths of human life. The ornamentation inside the vestibule was begun in 1233; the reliefs represent the history of St. Martin and the emblems of the months. Over the door are an Adoration of the Magi (much mutilated) and a Descent from the Cross, both by *Niccolò Pisano* (p. 513). The church is entered by three Renaissance doors adorned with wood-carvings.

The *INTERIOR (most of the altar-pieces covered on week-days), which has recently undergone a thorough restoration, is in the form of a Latin cross, with nave and aisles 92 yds. in length, transept 48, and nave 30 yds. in width. The nave (92 ft. high) has pillars and round arches, above which, as in Northern Gothic churches, is a triforium (with large windows and rich tracery) over the aisles and carried across the transepts, which it also intersects longitudinally. Stained glass by *Gius. Bertini* (1856).

RIGHT AISLE. On the 3rd altar, Last Supper, by *Tintoretto*. Pulpit by *Matteo Civitali*, with rich ornamentation (1498). Above the adjoining entrance to the sacristy is a baroque organ-screen by *Dom. di Zanobi*. — In the SACRISTY, *Dom. Ghirlandaio*, *Madonna with SS. Clement, Peter, Paul, and Sebastian; above, a Pietà (an early work by *Michael Angelo?*), below, a fine predella.

The RIGHT TRANSEPT contains (r.) the beautiful marble monument of Pietro da Noceto, secretary of Pope Nicholas V., by *Matteo Civitali* (1472); by the same master, farther on, is the simple tomb of Count Domenico Bertini (1479); also in the following CAPPELLA DEL SACRAMENTO (enclosed by a railing) two *Angels in an attitude of adoration (1477) and (adjoining the choir on the right) the Altar of St. Regulus, with St. Sebastian and John the Baptist and beautiful reliefs (1484).

The *Stained glass in the CHOIR is by *Pandolfo di Ugolino da Pisa* (1485); the choir-stalls by *Leonardo Marti* (1452-57). — To the left of the choir the Altar of Liberty (1369; comp. p. 529; inscription: *Christo liberatori atque divis tutelaribus*), with a Resurrection by *Giov. da Bologna* (1579). In the following CAPPELLA DEL SANTUARIO (to the left; locked), dating from 1629-37, a **Madonna with St. Stephen and John the Baptist and a beautiful angel with a musical instrument, by *Fra Bartolomeo* (1509; in excellent preservation): 'a noble picture, full of gentle elegance, Leonardesque in science and in execution, and graced with the prettiest finesses of the brush, bathed in a warm and airy vapour, and firm of outline and touch' (*C. & C.*).

The LEFT TRANSEPT contains the *Monument of Ilaria del Carretto (d. 1405), second wife of Paolo Guinigi, by *Iacopo della Quercia* (1406), one of the earliest works of the Renaissance; the noble figure of the young woman, resting on a sarcophagus, is surrounded by 'putti' with a garland of fruit.

In the LEFT AISLE is Il Tempietto, a small octagonal chapel of marble, partially gilded, erected in 1482-84 by *M. Civitali*, and containing the Volto Santo di Lucca (p. 534) and an ancient crucifix in cedar-wood, said by tradition to have been made by *St. Nicodemus*, and to have been transferred in a miraculous manner from the Holy Land to Luni (p. 143) in 782. The embroidery on the red curtain is a faithful copy of the sacred relic behind it. In front of the entrance is suspended a candelabrum of solid gold, 26 lbs. in weight, presented by the inhabitants of Lucca in 1836, when the approach of the cholera was dreaded. On the opposite

side, a statue of St. Sebastian, also by *Civitali*. — On the pavement close by, inlaid work of coloured stones, representing Solomon's Judgment.

On the ENTRANCE WALL, Descent from the Cross and St. Nicodemus with the Volto Santo, frescoes by *Cosimo Rosselli*.

The cathedral treasury is preserved in the *Amministrazione del Duomo*, on the N. side of the church, Piazza Antelminelli 2. It includes the so-called Croce dei Pisani, in silver-gilt (14th cent.), a Gothic episcopal staff, a Gothic leather casket, etc.

Behind the cathedral, and connected with it by a passage, is the ARCHIEPISCOPAL PALACE (*Arcivescovado*; Pl. 1, D 3), altered in the 18th cent., the court of which commands a good view of the cathedral-apse.

The *Archiepiscopal Library* contains 20 MSS. and 400 rare editions. In the *Archives* are many documents dating from before 1000. — The *Chapter Library* (Biblioteca Feliniana) is rich in mediæval MSS.

The elegant Gothic *Chapel of Santa Maria della Rosa* (Pl. 9; D, 3), in the Via della Rosa, dates from 1309, but the interior was modernized in 1609.

We return to the Piazza San Martino. The Romanesque building (partly restored) next the campanile of the cathedral is now the *Monte di Pietà*. — Opposite, on the N. side of the piazza, rises the *Palazzo Bernardi-Micheletti* (Pl. 20), by Bart. Ammanati.

San Giovanni (Pl. D, 3), to the left of the last, is a basilica of the 12th cent., with aisles and transept. The façade is modern, with the exception of the lowest portion; over the portal is a relief of the Madonna with the Apostles, of the 12th century.

In the INTERIOR the flat coffered ceiling is supported by ten columns, of which the shafts and some of the capitals are ancient. — Adjoining the left transept is a venerable *Baptistery*, with a Gothic vaulted roof (14th cent.). The remains of a font of the 12th cent., more than 6 ft. below the present level of the pavement, were exhumed in the centre in 1887.

A little to the N.W. stands the small church of *San Giusto* (Pl. C, D, 3), with a fine portal of the 12th century. Near it once stood the palace of the Longobard dukes. — The Romanesque church of *San Cristoforo* (Pl. 7; D, 3), in the Via Fillungo, dates from the 11-12th centuries. Pretty façade.

On the W. side of the Piazza Napoleone (p. 529) is situated the **Palazzo Provinciale** (Pl. C, 3), formerly *Pal. Ducale*, begun in 1578 by *Bart. Ammanati* on the site of a palace (burned in 1576) of Castruccio and the Guinigi, continued in 1728 by *Franc. Pini* and *Fil. Ivvara*, with important deviations from the original plan, and still unfinished.

In the archway leading to the S. court is (left) the entrance to the PICTURE GALLERY (*Pinacoteca*), important on account of two paintings (from San Romano) by Fra Bartolomeo (open daily, 9-12 and 1-5, in winter till 3, 1 fr., Sun. 9-1, free; closed on Easter Sun. and Sun. in Christmas week). Catalogue (1909), 1 fr.

From the VESTIBULE, which contains Roman inscriptions and mediæval sculptures, we ascend the staircase to the first floor.

I. Room. 39. *Berlinghieri*, Crucifixion; 40. *Deodato Orlandi*, Crucifixion (1218); 48. *Franc. di Giorgio*, Visitation. — II. Room. *S. Botticelli*, St. Barbara (school-piece); 62. *German School* (16th cent.), Madonna and saints. — III. Room. 72. *Amico Aspertini*, Madonna in glory, with four saints; 75. *Pontorno*, Giuliano de' Medici; 79. *Dom. Beccafumi*, Contenance of Scipio.

IV. Room. *82. *Fra Bartolomeo*, God the Father with Mary Magdalen and St. Catharine of Siena (1509; injured by restoration). 'In this most admirable production for feeling as well as form, a special attractiveness is created by colouring redolent of Venetian richness and brilliancy, and by atmosphere successfully attained in gradations of landscape-tints, and by chiaroscuro after the method of Da Vinci in the Mona Lisa, or of Raphael in the portrait of Leo the Tenth' (*C. & C.*). — Opposite, *91. *Fra Bartolomeo*, Madonna della Misericordia, with portraits of the Moncalieri family (1515; also injured by restoration). 'The classic movement of the principal figure, the varied but always elegant attitudes and action of the remainder are almost matchless instances of the mode in which scientific calculation gives nature as a result. In most of the minutiae unusual power of observation is revealed. Nothing can be more pleasing than the manner of dividing the fingers with their play suggesting unconsciousness. Admirable are the draperies in which the folds are concentrated on the bends' (*C. & C.*). — In this room are also: 84. *Pompeo Batoni*, Martyrdom of St. Bartholomew; 89. *Leon. Marti*, Choir-stalls from the Cathedral (1452); 96. *Ambrogio* and *Nicolao Pucci*, Stalls from the Cappella degli Anziani in the Pal. Provinciale, with views of Lucca (1529); 99. *Domenichino*, Samson.

V. Room. 116. *Tintoretto*, St. Mark releasing a slave (small replica of the painting at Venice, p. 372); 124. *Guido Reni*, Crucifixion, with SS. Julius and Catharine; 144. *A. Bronzino*, Ferdinando de' Medici; 148. *Sustermans*, Archduchess Maria Magdalena of Austria; *Bronzino*, 159. Don Garzia de' Medici, 160. Duke Cosimo I.; 163, *164. *Tintoretto*, Portraits; 190. *Franc. Furini*, Circe. — In the cases are objects found in excavations, coins, and old views of Lucca. — VI. Room. 193. *Leon. Marti*, Choir-stalls and lectern from the former church of Sant' Agostino (15th cent.); 195-197. Mediæval bells (13-14th cent.). — VII. Room. Modern paintings, including 203. *Stef. Tofanelli*, Elisa Baciocchi. — VIII. Room. *210. *Matteo Civitali*, Ecce Homo; 213. *Masseo Civitale* (nephew of Matteo), Assumption. — IX. Room. Ecclesiastical vestments. — X. Room. 221. *Giov. Pisano* (?), Madonna; 223. *Cristoforo da Lendinara*, Panel with intarsia-work (1488); 230. *Pisan School* (14th cent.), Carved altar with marble statues of the Madonna, St. Martin (?), and the Archangel Michael; 225, 235. *Frate Ant. da Lunigiana*, Panels with intarsia-work.

Adjoining the S. court of the Palazzo Provinciale is situated the church of **San Romano** (Pl. C, 3), which dates from 1279 but was remodelled in 1635 by *Vincenzo Buonamici*. At the back of the high-altar are the remains of the monument of St. Romanus, with a Pietà above and a recumbent figure of the saint below with painted armour, by *Matteo Civitali* (1490).

Near the Via Vittorio Emanuele, not far from the Piazza Napoleone, is the church of *Sant' Alessandro* (Pl. 5; C, 3), of the 11th cent., with fine columns, partly antique.

The **Palazzo Mansi** (Pl. C, 2), Via Galli-Tassi 17, a building of the 17th cent., contains a valuable *Picture Gallery*, consisting principally of Dutch paintings, inherited from the Van Diemen family. Admission only by special permission of the Marchese Raffaello Mansi.

From the vestibule we enter (to the left) a glass-roofed SALOON. To the left, *R. van Vries*, Silvan scene; *C. J. van der Laemen*, Seven genre and conversation pieces (1641); **Frans Snyders*, Fruit and game dealer (figures of the school of *Rubens*); **Ferd. Bol*, Abraham's sacrifice, the chief work of the Rembrandtesque period of the artist, influenced by Rembrandt's painting of the same subject (now in St. Petersburg); *Ad. Pynacker*, Dutch farm and ferry. — *H. Averkamp* (not *Brueghel*), Winter-pleasures; *Jac. Jordaens*, Adoration of the Shepherds; *P. Claesz*, Still-life. — **Jan Weenix*, Spoils of the chase; *Nic. Poussin*, Four architectural pieces; *P. Claesz*, The breakfast-table (1653); *Lucas van Leyden* (?), Adoration of the Magi; *Melch. d'Hondecoeter*, Cock and turkey fighting; above, *A. van Dyck* (?), Holy Family; *J. van Huchtenburgh*, Four large battle-pieces. — *G. Terburg* (?), Two portraits of the Van Diemen family; *Rubens*, Satyr and shepherdess (school-piece). — *Fr. Francia*, Madonna; *Domenichino*, Martyrdom of St. Agatha; *Jac. Ochtervelt*, Conversation piece; over the door, *Fr. Snyders*, Still-life.

VESTIBULE. *P. Brueghel the Younger*, Four rustic fêtes; *Mathys Naiveu*, Cherry-seller; *G. Poussin* (*Dughet*), Diana and Actæon.

III. ROOM. To the left: *Hercules Seghers* (not *Rembrandt*), Landscape; *Perin del Vaga*, Holy Family; *Hieronymus Bosch* (?), Temptation of St. Anthony. — Sea-pieces by *J. Lingelbach*, *A. Smit*, *J. Blankerhof* (not *Bakhuysen*), and others.

IV. ROOM. Back-wall: *Jan Vermeijen*, Three scenes from the campaigns of Charles V.: Capture of Tunis, Capture of Rome, Battle of Pavia. Above, *Gysbert d'Hondecoeter*, Peacock and poultry.

From the Piazza Napoleone (p. 529) we proceed to the N., through the busy Via Nazionale, to the PIAZZA SAN MICHELE (Pl. C, 3), the ancient Forum, in which rise a statue of *Franc. Burlamacchi* (d. 1548; p. 558) and the ancient church of **SAN MICHELE**, founded before 795, but altered and restored in the 12th, 14th, and 16th centuries. The over-decorated façade, rising high above the nave, with representations from the mediæval bestiaries, was restored about 1200 and in great part rebuilt in the 19th century. The figure of the archangel at the top is modern. The row of columns on the S. side was added in 1377. The statue of the Madonna at the corner is by *Civitali*. The chapel to the right of the choir contains a Crucifix by *Berlinghieri*; in the chapel to the left of the choir are an altar-piece by *Filippino Lippi* (SS. Rochus, Sebastian, Jerome, and Helen) and a relief of the Madonna by *Raffaello da Montepupo* (1522).

The PALAZZO PRETORIO (Pl. 19; C, 3), in the early-Renaissance style (built after 1492), is situated on the S. side of the Piazza San Michele. In the loggia is a statue of *Matteo Civitali* (1893).

The Via Calderia leads hence to the N. to the *Chiesa del Salvatore* or *Misericordia* (Pl. 11; C, 2), dating from the 11-12th cent., with ancient sculptures on the portals; over the S. side-door is a relief of St. Nicholas, by Biduinus (p. 513).

A little to the E. of this church, in the Piazza Guidiccioni, is the *Archivio di Stato* (Pl. D, 2), where a number of ancient documents and autographs are exhibited. — To the W. of San Salvatore, beside the church of Santa Maria Cortecorlandini, is the *Biblioteca Governativa* (Pl. 2; C, 2), which possesses some interesting MSS. (e.g. Latin poems by Tasso) and early printed works. — To the left of the Reale Liceo is the 16th cent. *Palazzo Controni-Pfanner* (Pl. C, 2), with a handsome staircase.

On the N. side of the town is situated —

***San Frediano** (Pl. D, 2), said to have been originally dedicated to *San Vincenzo* by St. Frigidianus, an Irishman, who was Bishop of Lucca in 560-78. In the 7th cent., however, it became the church of a monastery founded by the Lombard kings Bertharic and Cunibert. In 1112-47 it was rebuilt in the Romanesque style. The exterior deviates from the Tuscan-Romanesque style in having vertical bands and colonnades with straight architraves. The mosaic of the 12th cent. (Christ enthroned, with the Apostles) on the façade was restored in 1829.

INTERIOR. The NAVE was originally flanked with double aisles, the outer of which have been converted into chapels. Eight of the columns are antique. — On the entrance-wall are two frescoes: to the left, *Madonna and saints*, by *Amico Aspertini*; on the right, *Visitation*, by *Rid. Ghirlandaio* (injured).

LEFT AISLE. The CAPPELLA DI SANT' AGOSTINO (2nd) contains two fine frescoes by *Amico Aspertini* (after 1506; restored in 1831). On the ceiling, *God the Father*, surrounded by angels, prophets, and sibyls; in the lunette to the left, the Entombment; below it, to the left, discovery of the *Volto Santo* (p. 530), to the right, *St. Augustine baptized by St. Ambrosius at Milan*. In the lunette on the wall, on the right, *St. Augustine instructing his pupils*, and presenting them with the rules of his order; below, to the left, the *Nativity and Adoration of the Magi*; on the right, *San Frigidiano miraculously checking an inundation of the sea*. — In the CAPPELLA DEL SANTO SACRAMENTO (4th), a marble altar with a **Madonna* and four saints in relief by *Iacopo della Quercia*; above, four prophets in high relief; below, low reliefs of *Martyrdoms*, a *Pietà*, etc. (1422). Opposite are the tombstones (damaged) of *Federigo Trenta*, founder of the chapel, and his wife, by the same artist (1416).

RIGHT AISLE. In front is the ancient font, with stiff reliefs (copied from an early-Christian ivory pyx), according to a doubtful inscription by *Robertus* (1151); by the wall is the more modern font by *Niccolò Civitali*. The 2nd chapel contains the tomb of *St. Zita*, the patroness of Lucca, mentioned by *Dante* (*Inferno* xxi. 38). In the 5th chapel is a painted relief of the *Death and Assumption of the Virgin*, by *Matteo Civitali*, and a fine *Coronation of Mary*, by *Francesco Francia* (both covered).

The *Palazzo Nobili*, No. 14 in the *Piazza San Frediano* (left side), contains a fine *Madonna* by *Giulio Romano*, with the features of *Raphael's Fornarina* in the *Pal. Barberini* at *Rome*. — Leaving the *Piazza San Frediano* we cross the *Via Fillungo* (Pl. D, 2), in which are several old towers of the nobility, and reach the *Piazza del Mercato*, or vegetable-market. The houses enclosing the market stand on the foundations of the Roman **Amphitheatre** (Pl. D, 2) dating from the end of the first or beginning of the second Christian century. Two series of arcades, of 54 arches each, are still visible on the outside; length 135 yds., width 105 yds.; the arena (the present market-place) $87\frac{1}{2}$ by 58 yds.

To the E. of the Amphitheatre is situated the church of *San Pietro Somaldi* (Pl. D, E, 2), founded during the Lombard period, restored in the 13th cent., and modernized in the interior in the 19th century. — Farther on is *San Francesco* (Pl. E, 2), erected in 1228 and restored in 1907, containing the monuments of the poet *Giov. Guidiccioni* (1500-41) and of *Castruccio Castracani* (d. 1328; p. 529).

To the S. of the Amphitheatre, Via Guinigi No. 13, at the corner of the Via Sant' Andrea, stands the *PALAZZO GUINIGI (Pl. D, 2), an Italian-Gothic structure of brick erected about 1400, with a high tower. No. 16, opposite, is another *Palazzo Guinigi*. — The *Palazzo Mazzarosa* (Pl. 21; D, 3), Via Santa Croce 26, contains some good paintings. In the court is a relief by Biduinus (Christ entering Jerusalem).

The church of *Santa Maria Forisportam* (Pl. E, 3), founded in the 8th cent. (?) and rebuilt in the 12th, contains antique columns. — The old *Porta San Gervasio* (Pl. E, 3), rising with its two massive round towers at the E. end of the Via Santa Croce, is a relic of the second town-wall (13th cent.).

The ***Ramparts** ($2\frac{2}{3}$ M. round), now shaded by fine old trees and popularly known as '*lo Arborato Cérchio*', were erected in 1544-1645. They afford, especially on the W. and N. sides, a succession of pleasant views of the town with its numerous towers, and of the beautiful mountains in the vicinity (Monti Pisani, Alpi Apuane, Apennines). There are ten projecting bastions (*baluardi*) and four gates giving upon the Via di Circonvallazione, which, however, is not quite completed. The *Porta San Pietro* (Pl. C, D, 4), *Porta San Donato* (Pl. B, 2), and *Porta Santa Maria* (Pl. D, 1) are old, but the *Porta Elisa* (Pl. F, 3) was built by Elisa Baciocchi (p. 529). On the S.W. bastion is a monument to *Charles III. of Spain* (Pl. 13; B, 3, 4), erected in 1822. The S. bastion, now named *Piazzale Vittorio Emanuele Secondo* (Pl. C, 4), with a pleasant café, is a frequented resort on fine summer evenings.

AN ELECTRIC LIGHT RAILWAY, starting from the Piazza del Giglio (Pl. C, 3), runs in one direction (W.) vià *Ponte San Pietro*, the station for the *Certosa di Farneta* (the mother-house since 1903 of the Carthusians expelled from France), to *Maggiano* (continuation to Massarosa and Pietrasanta under construction); and in the other direction (E.) vià (10 M.) *Collodi* (Alb.-Ristor. Eden), ($12\frac{1}{2}$ M.) *Pescia* (p. 536; branch to the station and to Alberghi-Sei), and ($17\frac{1}{2}$ M.) *Montecatini* (p. 536), to (21 M.) *Monsummano* (p. 537), whence it is to be prolonged to Empoli. — A STEAM TRAMWAY plies from the Stazione del Tramvia Lucchese (Pl. D, 4), vià the *Porta Santa Maria* (Pl. D, 1) and ($2\frac{1}{2}$ M.) *San Pietro a Vico* (see below), to ($5\frac{1}{2}$ M.) *Ponte a Moriano* (see below).

Excursion to the *Monti Pisani*, see p. 522. — Railway from Lucca to ($14\frac{1}{2}$ M.) *Viareggio*, see p. 147.

FROM LUCCA TO THE BAGNI DI LUCCA, 15 M., railway in 1 hr. (fares 1 fr. 80, 90 c.; return-tickets valid on day of issue only). The line ascends the valley of the *Serchio*. — $3\frac{3}{4}$ M. *San Pietro a Vico*, $1\frac{3}{4}$ M. to the N.E. of which lies the *Villa di Martia*, with its beautiful grounds, fine points of view, and fountains, resembling Marly near Paris (whence the name), and with a chapel containing old paintings, etc. — 6 M. *Ponte a Moriano* (115 ft.), opposite the village of *Moriano*. — Charming hill-country. Beyond ($12\frac{1}{2}$ M.) *Borgo a Mozzano* (330 ft.) is the *Ponte della Maddalena* or *Ponte del Diavolo*, which is said to have been built in 1322 by Castruccio. — 15 M. *Bagni di Lucca*, the terminus, is situated a little above the junction of the *Lima* and the *Serchio*.

The **Bagni di Lucca** (season, May 1st to Sept. 15th), which were known as early as the 10th cent. under the name of the 'Baths of Cor-

senà', with springs containing salt and sulphur and varying in temperature from 98° to 130° Fahr., consist of the villages of *Ponte a Serraglio* and *Villa*, situated in the valley of the *Lima*, which is cool and well-shaded, chiefly with chestnut woods. The baths are much frequented by English and American visitors. A motor-omnibus (1 fr.), usually crowded, plies from the station to the baths. Cab to Ponte a Serraglio 1½, to Villa 2 fr.; per hour 2 fr., each addit. hr. 1 fr. (at night 3 and 2 fr.).

PONTE A SERRAGLIO (140 ft.; *Hôtel Reale Casino*; *Pera's Hôtel New York*; *Corona*, R. 2-4, P. from 8 fr., Italian) is picturesquely situated on the bend of the rivulet, up which footpaths extend to the suspension bridge at *Fornoli*. At the BAGNI CALDI, ¾ M. above the village, are the *Hôtel Grande Bretagne*, formerly a château of the Grand-Dukes of Tuscany, and the *Hôtel Savoy* (R. 2-3½, P. 6-8 fr.).

A beautiful avenue ascends gradually from Ponte a Serraglio to the E. to (1 M.) VILIA (510 ft.; *Hôtel Cherubini*, R. 3-5, P. 6-12 fr.; *Hôt. Royal Continental & du Parc*, R. 2-3½, P. 6-8 fr.; *Hôt. de la Ville*; *Hôt. Victoria*, all good and with fine gardens; English chemist), the quiet and fashionable chief village, at one time a residence of the Dukes of Lucca. Villa has a thermal spring (Bagno della Città) and an *English Church* (services in summer at 8, 10.30, & 3; chaplain from Pisa, p. 542).

EXCURSIONS. To the S. to *Lugliano* (1315 ft.); to the S.E. to *Benabbio* (1365 ft.), with an old castle; to the N. to the top of the *Monte Prato Fiorito* (4260 ft.); to the N.W. to (9½ M.) *Barga* (1345 ft.; Alb. il Libano; diligence twice daily in 1½ hr.), a mountain-hamlet, with a late-Romanesque pulpit in the church. — A drive may be taken in the valley of the *Lima* viâ *Fabbriche*, *Palleggio* (790 ft.), near which lies *Lucchio*, a former frontier-fortress of Lucca, at the foot of abrupt rocks, and *Popiglio* (1715 ft.), to (3½-4 hrs.) *San Marcello Pistoiese* (p. 492). — For excursions in the *Apuan Alps*, see R. 24.

The RAILWAY TO PISTOIA traverses the plain to the E. to (23 M.) *Altopascio*, then turns to the N. at the E. base of the fertile *Colle di Montecarlo* (530 ft.) and enters the broad plain of the *Pescia*. Fine view, on the left, of the *Alpi Apuane*; in the distance to the right rise the hills of *Montecatini* and *Monsummano*. — 26 M. *Montecarlo*, the station for the beautifully situated village on the ridge to the left, with an old castle.

29 M. *Pescia* (200 ft.; Alb. *Rossini*, clean, on the light railway mentioned on p. 535), a town with 12,200 inhab., lies on the river of that name, in a beautiful district, with silk and paper manufactories. The *Cathedral* (restored in 1693) has remains of the façade of 1306, a 13th cent. pulpit, and the fine monument of *Baldassare Turini* (d. 1540) by *Raffaello da Montelupo*. The church of *San Francesco* possesses one of the earliest portraits of *St. Francis of Assisi*, by *Berlinghieri* (1235; to the right of the high-altar). In the chapel of *Sant' Antonio* are frescoes of the School of *Giotto*. — We cross the *Pescia* and skirt the S. base of the *Apennines*.

33½ M. **Bagni di Montecatini.** — HOTELS. **Gr. Alb. della Pace*, 200 beds, P. 12-18 fr., of the first class, with central heating, open April to Oct. only, **Locanda Maggiore*, 120 beds, P. 9-12 fr., open May to Sept., *Hôt. Nuove Terme*, P. 8-9 fr. (incl. wine), *Hôt. Europe*, all four in the *Piazza Umberto Primo*; *Hôt. Castello della Querceta*, beside the cable-railway station, P. 12-15 fr.; **Eden Hôtel Italia*, 300 beds, R. 4-7, P. 11-14, unn. 1 fr., *Giusti, California, New York*, all in the *Corso Vitt. Emanuele*;

Gr.-Hôt. Salus, 115 beds, R. 4-6, P. 12-15, omn. 1 fr., *La Regina*, 100 beds, P. 9-14 fr. (incl. wine), *Tosi*, *Nuova Stella d'Italia*, all in the N. quarter of the village, near the baths; *Alb. Tettuccio*, Viale del Tettuccio, 100 beds, P. 9-10 fr. (incl. wine); *Hôt. Grande Bretagne*, 80 beds, P. 10-12 fr. (incl. wine), *Hôt. de Paris*, *Roma*, *Nettuno*, all in the Viale Forini; *Terminus*, at the station. — Numerous *Pensions*. — *Café Excelsior*.

AMUSEMENTS. *Kursaal Teatro*; *Teatro della Varietà*; *Teatro Vitt. Emanuele*, etc.

Bagni di Montecatini (100 ft.), the most frequented health-resort in Italy (60,000 visitors annually, chiefly Italians), is situated in the fertile and sheltered but (in summer) very hot valley of the *Nievole*, with thermal baths and springs, which have been in use since the 14th century. Season, May-Nov., culminating in July and August. At the end of the Viale Forini, a few yards from the station, is the Piazza Umberto Primo, with the parish-church and the station of the light railway (p. 535). The chief resorts of the visitors are the Viale del Tettuccio, in the morning, and the gardens beside the *Torretta Baths*, in the afternoon. The *Terme Leopoldine*, the *Stabilimento del Tettuccio*, and the park (*Parco Regio*) date from the time of Grand-Duke Leopold I. (1784).

In summer a cable-tramway (1 fr.) ascends from the N. end of the Viale del Tettuccio ($\frac{1}{4}$ hr. from the railway-station) to (10 min.) the little town of *Montecatini di Val di Nievole* (1180 ft.; Palace Hotel; Alb. l'Appennino; *Hôt. Bello Sguardo*), near which Ugucione della Faggiuola (p. 513) defeated the Florentines in 1315. The old castle was pulled down in 1554 by Cosimo I. with the exception of one tower.

34 M. *Pieve Monsummano* (Alb.-Ristor. Monti, plain) is the station for **Monsummano** (75 ft.; Alb.-Ristor. *Garibaldi*), a little town $1\frac{1}{4}$ M. to the S.E., at the W. base of the *Monte di Monsummano* (1115 ft.; crowned by a ruined castle). In the Piazza Giusti, the terminus of the light railway from Lucca (p. 535), is a monument to *Giuseppe Giusti* (1809-50), the satirist, a native of the place. In the *Parish Church* are frescoes by Giov. da San Giovanni.

On the S. slope of the mountain, $2\frac{1}{2}$ M. from the station (carr. $2\frac{1}{2}$ fr.; bargain), lies the GROTTA DI MONSUMMANO or GROTTA GIUSTI (260 ft.; 328 yds. long, 13 yds. wide), discovered in 1819. It is filled with hot vapour (91.4° Fahr.) and noted for the cure of rheumatism and gout. Season, April-Nov. (bath 2-3 fr.). *Hôtel Royal Vittorio Emanuele*, at the entrance to the grotto, with central heating, 120 beds, R. $3\frac{1}{2}$ -6, B. $1\frac{1}{2}$, L. 3-4, D. 5-6, P. 12-15, omn. 2 fr.; near it are the plainer dépendance *Hôt. Verdi* (P. 7-10 fr.) and the *Hôt. La Speranza*.

About 3 M. to the S.E. of Monsummano and $1\frac{1}{2}$ M. to the S. of the grotto lies the village of *Montevettolini* (615 ft.), with the Villa Medicea (now Borghese), a castle converted in the 16-17th cent. into a ducal country residence. The neighbouring *Cima Belvedere* (1615 ft.), the most N. spur of the Monte Albano chain, affords a fine view of the valley of the Nievole and the valley of the Arno as far as Florence.

We now pierce the Monte Albano by a tunnel. — $38\frac{1}{2}$ M. *Serravalle Pistoiese* (600 ft.), an important frontier-fortress during the wars between Lucca and Pistoia. — $41\frac{1}{2}$ M. *Pistoia*, see p. 538.

Pistoia (*Railway Restaurant*). — **HOTELS.** *Albergo del Globo* (Pl. a; B, 3), Piazza Cino, with trattoria and caffè, R. 3-3½, omn. ½ fr.; *Albergo-Ristorante Rossini* (Pl. b; C, 3), Via Cavour, R. 2 fr.; *Alb.-Ristor. l'Apennino* (Pl. c; B, 1), Viale Venti Settembre. — *Trattoria la Toscana*, Via Curtatone 16.

POST & TELEGRAPH OFFICE (Pl. B, 3), Via Cino 2.

CAB with one horse 60, with two horses 80 c. per drive; 1st hour 1 fr. 40 or 1 fr. 70 c., each additional hour 1 fr. or 1 fr. 30 c.

PRINCIPAL ATTRACTIONS (½-1 day). San Giovanni Fuorcivitas; Cathedral; Baptistery; Ospedale del Ceppo; Sant' Andrea; Madonna dell' Umiltà.

Pistoia (210 ft.), a pleasant little town with 13,400 inhab., is situated at the N. end of a longitudinal valley of the Apennines, in the vicinity of the *Ombrone*, a small tributary of the Arno, at the junction of the Leghorn-Florence and Bologna-Florence (R. 64) railway-lines. It has broad, well-built streets and important manufactories of guns and iron-ware. Pistols are said to have been invented at Pistoia, and thence to derive their name.

Pistoia, the Roman *Pistoria*, near which Catiline was defeated and slain, 62 B.C., was in the middle ages the centre of the fiercest struggles between the Guelphs and Ghibellines. In the year 1300 the hostile adherents of the *Cancellieri* and the *Panciaticchi* families formed the *Black* and *White* parties, mentioned by Dante (*Inferno* xxiv. 143), whose names were adopted in 1301 by the rival Guelph factions of Florence (comp. p. 556). Pistoia was the birthplace of the celebrated jurist and poet *Cino Sinibaldi* (1270-1336), a friend of Dante, and of the satirist *Niccolò Forteguerri* (1674-1735), author of the '*Ricciardetto*'.

In the HISTORY OF ART Pistoia, which somewhat resembles Florence in miniature, held an important rank in the early part of the middle ages and was foremost among the Tuscan republics in fostering artistic progress. The older churches, such as the *Cathedral* and *Sant' Andrea*, exhibit a leaning to the Pisan style, which was extensively in vogue in the 12th century. At Pistoia we meet also with many of the earliest attempts at sculpture in Tuscany, which are much ruder than contemporaneous German and French works of the same kind, and with several of the names of the oldest artists (*Gruamons* and *Adeodatus*). After the 14th cent. Pistoia became dependent on Florence both politically and in the province of art. The town continued to be wealthy and ambitious enough to patronize artists, but thenceforth those of Florence were always employed. Of the goldsmith's art we have an important specimen in the silver altar in the Cathedral.

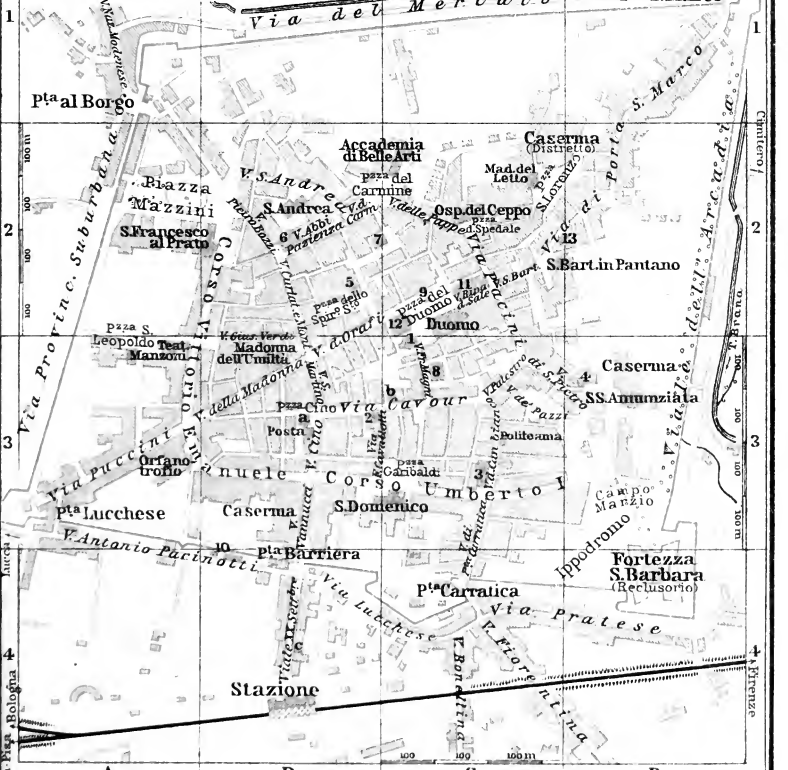
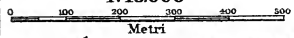
From the railway-station (Pl. B, 4) we proceed straight through the *Porta Barriera* to the (5 min.) little PIAZZA CINO (Pl. B, 3), the main focus of traffic. — A few yards to the right, in the Via Cavour, rises the old Tuscan-Romanesque church of —

San Giovanni Fuorcivitas (*S. Giovanni Evangelista*; Pl. 2), erected outside the city walls before 1200, with a somewhat overlaid facade adorned in Pisan fashion with rows of columns. Over the entrance is a relief representing the Last Supper by *Gruamons*, as an inscription on the architrave records. The interior, restored in 1907-8, exhibits some Gothic features added in the 14th century. The church is closed after 9 a.m.; key at Via Felice Cavallotti 2, close by.

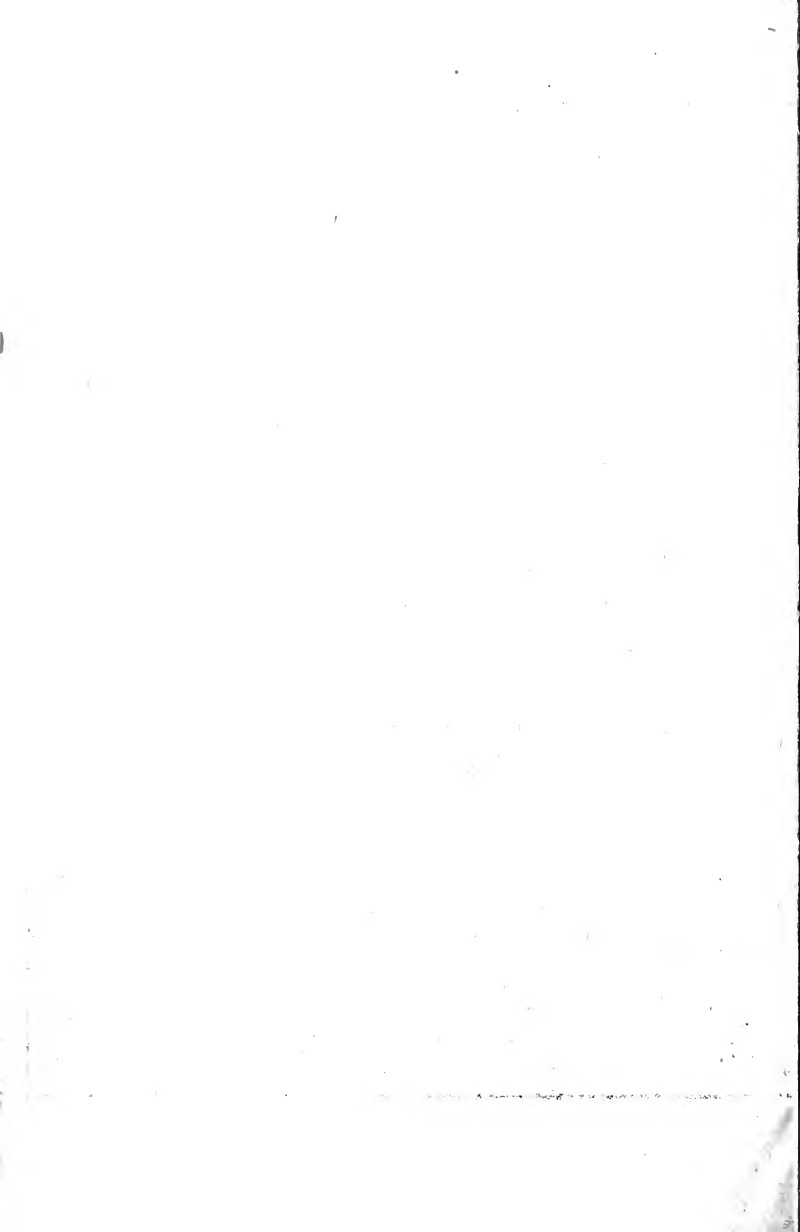
INTERIOR. On the right is the **Pulpit*, adorned with reliefs on three sides, by *Fra Guglielmo*, a pupil of Niccolò Pisano, whose antique style

PISTOIA

1:15.000



Chiese:								
1	S. Giovanni Battista	C2	3	Spirito Santo	B2	9	Monumento Porteguerri	C2
2	S. Giovanni Fuorcivitas	B3	6	Biblioteca Fabbrioniana	B2	10	Officina elettrica	B3.4
3	S. Paolo	C3	7	" Forteguerri	BC2	11	Palazzo del Comune	C2
4	S. Pietro	D3	8	Cassa di Risparmio	C3	12	" Pretorio	C2
						13	" Hospigliosi	D2



he followed (about 1270); in front, the symbols of the Evangelists. Over the next altar, the *Visitation of Mary, a lifesize group in terracotta, by *Luca della Robbia* (ca. 1445), described by Burekhardt as 'the most beautiful group of the Renaissance period'. In the centre, a basin for holy water by *Giov. Pisano* (much injured), supported by the cardinal virtues, with allegorical figures above. The high-altar-piece is by *Taddeo Gaddi* (1353). Adjoining the church is a small Romanesque court (12th cent.).

Opposite is the *Pal. Panciaticchi-Cellesi*. — Following the Via Cavour, and diverging from it by the Via Francesco Magni, to the left, we reach the PIAZZA DEL DUOMO (Pl. C, 2) with the —

Cathedral (*San Zenone*), dating from the 12th century. It was remodelled in the 13th cent., and an apse was added in 1599 by *Iacopo Lafri*. In the vestibule, over the principal entrance, is a medallion (Madonna surrounded by angels) by *Andrea della Robbia* (1505). The barrel-vaulting is adorned with coffering and rich fruit-garlands from the studio of the Della Robbia.

The INTERIOR, sadly marred by alterations, consists of nave and aisles borne by sixteen columns and two piers. — By the wall of the entrance is the font, adorned with five reliefs (History of the Baptist) by *Andrea Ferrucci* (1497-99); to the left the tomb of Bishop Atto (d. 1337), restored in 1786, the reliefs dating from the original monument. — At the beginning of the RIGHT AISLE is the monument of Cino Sinibaldi (d. 1336; see p. 538), the earliest type of an academic tomb, executed by *Cellino di Nese* from the design of a Sienese master (1337). The bas-relief represents Cino lecturing to nine pupils, among them Petrarch(?), who afterwards composed a sonnet exhorting the women to mourn for Cino as the poet of love. — Opposite, in the LEFT AISLE, is the monument of Cardinal Forteguerra (d. 1473; founder of the Biblioteca Forteguerra), designed in 1177 by *Andrea Verrocchio* (whose clay model is in South Kensington Museum). Above is Christ in the mandorla, supported by angels; beneath, Faith, *Hope, and Charity (of which the first and last have been spoiled by *Lorenzetto*). The unattractive sarcophagus, with angels and the bust of the deceased, and the frame round the whole, are later additions.

The CAPPELLA DEL SACRAMENTO (left of the choir) contains a *Madonna with St. John the Baptist and St. Zenobius by *Lorenzo di Credi*, the finest and oldest of his altar-pieces, the figures strongly reminiscent of Da Vinci (1486). To the left, High-relief bust of Bishop Donato de' Medici, ascribed to *A. Rossellino* (1475). — In front of the HIGH ALTAR a fine bronze candelabrum (15th cent.). The choir-stalls were restored in 1623.

In the CAPPELLA SAN IACOPO (right of the choir), added in the 18th cent., is a rich *Silver Altar executed in the 13-15th cent. (covered; sacristan 30-50 c.): at the top is Christ in the mandorla, from the design of the painter *Giov. Cristiani* (1395); in a niche beneath is a sitting statue of St. James, surrounded by apostles and prophets, by *Gilio da Pisa* (1353); below is a large silver tableau with wings; in the centre fifteen reliefs of subjects from the New Testament and Apostles, by *Andrea di Iacopo d'Ognabene* of Pistoia (1316); the wings consist of nine reliefs on the left, from the Old and New Testaments by *Franc. Nicolai* and *Leonardo di Ser Giovanni*, both of Florence (1361-64), and nine on the right from the life of St. James by *Leonardo di Ser Giovanni* (1367-71). The altar, which originally stood in the old chapel of St. James, in the right aisle, was plundered and partly destroyed in 1295 by Vanni Fucci, for which crime Dante gives him a place in the Inferno (xxiv. 124 et seq.).

The CRYPT, borne by six columns, is modernized.

The campanile was originally a fortified tower (1200), called *Torre del Podestà*. The three orders of columns were added in Pisan fashion when the tower was adapted to its present purpose.

Opposite the cathedral is the octagonal ***Battistero** (*San Giovanni Battista*; Pl. 1), erected in 1316-59 in the Italian-Gothic style, according to Vasari from a design by *Andrea Pisano*. On the exterior is a pulpit. The principal portal has a fine early-Renaissance wooden door. The large square font is embellished with richly-decorated panels from the old pulpit of the cathedral, by *Guidetto* of Como (1199; comp. p. 530).

Adjacent is the **Palazzo Pretorio** (Pl. 12), formerly *Pal. del Podestà*, a Gothic building of the 14th cent., with a modern upper story. It now contains the courts of justice. The picturesque ***Quadrangle** is enclosed by four round arches resting upon piers; the arcades and the façade are adorned with numerous painted armorial bearings of the Podestà's, remarkable for their admirable heraldic style, restored in 1844. To the left of the entrance are the stone table and seats of the ancient tribunal, bearing the inscription of 1507:

*Hic locus odit, amat, punit, conservat, honorat,
Nequitiam, leges, crimina, jura, probos.*

Opposite the Pal. Pretorio is the **PALAZZO DEL COMUNE** (Pl. 11, C 2; originally *Pal. degli Anziani*), erected in the Italian-Gothic style in 1295-1395, with a vestibule. The large hall upstairs contains fine wood-work of 1534 and a ***Relief** in marble of the *School of Verrocchio* (1494), representing the arms of the city supported by two angels. The small picture-gallery contains nothing of importance.

The Via Ripa del Sale, passing the S. side of the Pal. del Comune, leads to **SAN BARTOLOMEO IN PANTANO** (Pl. C, D, 2), a basilica in the Tuscan-Romanesque style, with open roof borne by twelve columns, with varied capitals, and two pillars. The sculptures on the façade (Christ and the Apostles) date from 1167. On the pulpit are eight reliefs from the history of Christ, by *Guido* of Como and his pupils *Luca* and *Giannino* (1250), borne by two lions and a statue. — We now return and take the Via Pacini, on the right, to the —

Ospedale del Ceppo (Pl. C, 2), erected in 1277 but afterwards rebuilt. On the vestibule is a long ***Frieze** by *Giov. della Robbia* and *Benedetto* and *Santi Buglioni* (1514-25), consisting of reliefs in terracotta, beautifully coloured and glazed, representing the seven works of mercy (the last relief on the right, unglazed, was added in 1585 by *Fil. Paladini*); between are figures of Caritas and other virtues. The Coronation of the Virgin, in the lunette over the door on the left, is by *Ben. Buglioni* (1511).

A little to the E., in the Piazza San Lorenzo, is the church of the *Madonna del Letto* (Pl. C, 2), containing a miraculous painted bed (14th cent.). — From the Ospedale we follow the Via delle Pappi, Via del Carmine, and Via Abbi Paziienza to the left, then the Via Sant' Andrea to the right, to —

Sant' Andrea (Pl. B, 2), a basilica of the 12th century. On the architrave of the entrance are sculptures of 1166 (?), representing the Adoration of the Magi, with the inscription: 'Fecit hoc opus Gruamons magister bon. et Adeodatus frater eius' (see p. 538). Over the door is a small statue of St. Andrew in *Giov. Pisano's* style.

INTERIOR (closed 9-4, entrance between these hours through the house to the left). The narrow nave and aisles are supported by twelve columns and two piers. The hexagonal **Pulpit* with its numerous figures is one of the chief works of *Giovanni Pisano* (p. 513), who executed it in 1298-1301 in imitation of his father's pulpit at Pisa (p. 515); some of the details are by pupils. On five sides there are reliefs at the top, and at the corners are single figures: Aaron, Birth of Christ, David, Adoration of the Magi, Jeremiah, Massacre of the Innocents, Symbols of three of the Evangelists (the eagle, now wanting, probably served as a wooden lectern), Crucifixion, three Prophets, Last Judgment, four angels blowing trumpets; below these, at the corners, are six figures of Sibyls and in the spandrels twelve Prophets, the whole being borne by seven columns of red marble supported by lions and human figures. — On the choir-screen are some fragments of the pulpit made by *Guidetto* for the cathedral (see p. 540).

At the W. end of the Via Sant' Andrea lies the spacious Piazza Giuseppe Mazzini (Pl. A, B, 2), on the left side of which rises the conventual church of **San Francesco al Prato**, an Italian-Gothic edifice of 1294, with remains of remarkable frescoes by pupils of *Giotto* (14th cent.).

INTERIOR. In the CHOR: Life of St. Francis of Assisi, in a series of free reproductions of Giotto's frescoes at Assisi, by *Puccio Capanna*. Chapel to the left of the high-altar: Apotheosis of St. Augustine, Marriage of the Virgin, St. Paul's vision on the way to Damascus, Death of St. Clara. 1st chapel to the right of the high-altar, various frescoes of the Franciscan legends; 2nd chapel, miracles and martyrdom of San Donnino.

The former CHAPTER HOUSE also contains frescoes of Scriptural subjects and of scenes from the life of St. Francis of Assisi and a few antiquities: 4. Cast of the city arms (p. 540), by *Verrocchio*; 16-21. Decorated panels from the old pulpit of the cathedral (comp. above); 44. Relief of the Resurrection, by *Ben. Buglioni* (1490). The pillar (No. 73) with Lombard ornamentation formerly stood in front of the church of San Pietro (p. 542).

We return through the Via Bozzi and the Via Curtatone (with the *Pal. Cancellieri* on the right, No. 17), and proceed by the Via della Madonna to the right to the church of the —

***Madonna dell' Umiltà** (Pl. B, 3), with an unfinished façade, erected in 1494-1509 by *Ventura Vitoni*, a pupil of Bramante. A fine vestibule, with barrel-vaulting on each side of a central dome (as in the Cappella dei Pazzi, p. 600), leads to the handsome octagonal interior, with its graceful Corinthian wall-pilasters. The dome is by *Vasari*.

In the Corso Umberto Primo, in the S. part of the city, is **San Domenico** (Pl. B, C, 3), a monastic church erected in 1380.

INTERIOR (closed after 8 a.m.; ring at the house on the right). The frescoes at the 2nd altar on the right (Madonna and Child) and the 2nd altar to the left (Crucifixion, with the Virgin, St. John, and St. Thomas Aquinas) are by *Fra Paolino da Pistoia*. Between the 4th and 5th altars on the left, monument of the jurist Filippo Lazzari (d. 1412), by *Bern.* and *Ant. Rossellino* (1462-68). — Right Transept: Cappella Rospigliosi,

with the miracle of San Carlo Borromeo, by *Iacopo da Empoli*, and two tombs (1628 and 1650) attributed to *Bernini*.

Farther on in the same street, to the left, is the church of *San Paolo* (Pl. 3; C, 3), with a Gothic façade. — A little to the N.E. is the church of *San Pietro* (Pl. 4; D, 3), with an early-Tuscan exterior (unfinished), in which as late as the 16th cent. the mystic marriage of the Bishop of Pistoia and the Abbess of the Benedictine convent was celebrated. The interior has been modernized. — The Viale dell' Arcadia (Pl. D, 1-3) commands a beautiful view of the city and the Apennines.

The *Villa Puccini*, $1\frac{1}{2}$ M. to the N. of Pistoia, has beautiful gardens and sculptures by Pampaloni and others. — The church of *Gróppoli*, 5 M. to the W. of Pistoia, possesses a Romanesque pulpit of 1194, with stiff old reliefs.

For the highroad from Pistoia to *Pontepetri* (Pracchia, Pievepelago), comp. p. 492.

The RAILWAY TO FLORENCE intersects a rich tract at the base of the Apennines. $46\frac{1}{2}$ M. *Montale-Aglia*. On the left the picturesque castle of *Montemurlo* comes into view, near which the Florentine republicans Baccio Valori and Filippo Strozzi were defeated and taken prisoners by the troops of Cosimo I. in 1537.

$51\frac{1}{2}$ M. **Prato in Toscana.** — HOTELS. **Stella d'Italia*, Piazza del Duomo, R. $2\frac{1}{2}$, B. $\frac{3}{4}$, L. $2\frac{1}{2}$, D. $3\frac{1}{2}$, P. from 7 fr.; *Alb. Giardino*, Via Magnolfi; *Hôt. Etruria*, Piazza del Comune. — *Trattoria il Commercio*, Piazza del Duomo. — *Caffè del Bacchino*, Piazza del Comune.

Prato (210 ft.), a well-built town of 17,200 inhab., on the *Bisenzio*, with beautiful environs, is a manufacturing place (wool, shoddy, etc.) and is noted also for its excellent bread and biscuits (*mantovane, biscotti, cantucci*). It belonged to Florence and shared its fortunes from 1350 onwards. In 1512 it was stormed by the Spaniards under Cardona. The old town-walls still remain.

In the 15th cent. this small provincial town attracted numerous Florentine artists, so that a visit to it is indispensable for a thorough acquaintance with the EARLY RENAISSANCE style of Florence. An important work by *Donatello* and *Michelozzo*, several compositions by *Andrea della Robbia*, and a superb bronze screen bear testimony to the importance of Prato in the history of Renaissance sculpture. Among the painters of the place were *Filippo* and *Filippino Lippi*, *Sandro Botticelli*, and *Fra Diamante*. The church of the Madonna delle Carceri at Prato is a very striking example of Renaissance architecture. This edifice (erected by *Giuliano da Sangallo*) exhibits the transition from early to high Renaissance, and shows how anxiously the architects of the day directed their attention to the design of a Greek cross covered with a dome.

From the station we follow the *Via Magnolfi*, the first street to the left, to the (4 min.) Piazza del Duomo.

The DUOMO, begun in the 12th cent. in the Tuscan-Romanesque style, was remodelled by *Giovanni Pisano* in 1317-20 in the Gothic style. The campanile, in the Lombard style, is by *Niccolò di Cecco* (1340). On the façade, rebuilt after 1413 by *Niccolò di Piero* of Arezzo, is a pulpit, adorned by *Donatello* and *Michelozzo*, in

1434-38, with *Reliefs (dancing children) and a fine bronze capital. From the pulpit the highly-revered *Sacra Cintola*, or 'girdle of the Virgin', preserved in the cathedral, is periodically exhibited to the people. Over the principal entrance a *Madonna with SS. Stephen and Lawrence in terracotta, by *Andrea della Robbia* (1489).

INTERIOR (very dark). Over the principal entrance the Virgin delivering her girdle to St. Thomas, by *Ridolfo Ghirlandaio* (1514). — The mural paintings in the CAPPELLA DELLA CINTOLA (Presentation of the girdle; Discovery of the girdle in Palestine by a native of Prato) are the best works of the kind by *Agnolo Gaddi* (1392). On the altar is a *Marble statuette of the Virgin by *Giovanni Pisano*; handsome bronze screen executed in 1441 by the Florentine *Bruno di Ser Lapo Mazzei*, the frieze by *Pasquino di Matteo* (1461-64). — In the CHOR, at the back of the high-altar, are the *Histories of John the Baptist and St. Stephen by *Fra Filippo Lippi* (1456-64), in fresco, the finest work of this master (somewhat injured; best light about midday): on the right (above), Birth and Naming of the Baptist; his Withdrawal to the wilderness and his Preaching; Dance of the daughter of Herodias (a portrait of the nun Lucrezia Buti, the painter's mistress); by the window, on the right, Beheading of St. John; above it a saint. On the left wall of the choir (above), Birth of St. Stephen, his Ordination and Care for the Poor, Stoning and Interment (among the admirable portrait-figures are Cardinal Carlo de' Medici, the donor, and, to the extreme right, the portrait of the painter himself, wearing a black cap). The continuation of the scene of Stoning is on the window-wall; above it a saint; on the ceiling Evangelists (best light in the forenoon). — The chapel to the right of the choir is embellished with frescoes (ca. 1430) of scenes from the lives of the Madonna (right) and St. Stephen (left), at one time erroneously ascribed to *Starnina*, teacher of Masolino, and *Antonio Viti*. The Nativity of the Virgin, her Presentation in the Temple, and St. Stephen preaching are by an unknown contemporary of Masaccio; the Marriage of the Virgin, the Stoning of Stephen, and the Mourning over his body are by *Andrea di Giusto* of Florence. — RIGHT TRANSEPT. In a dark Gothic recess in the wall is the Death of St. Jerome, by *Fra Filippo Lippi*; the *Madonna dell' Olivo, a statue in clay, by *Benedetto da Maiano*; and, below, a Pietà (relief, in marble), by his brothers *Giuliano* and *Giovanni da Maiano* (ca. 1480). — In the NAVE, handsome pulpit, resting on sphinxes and snakes, by *Mino da Fiesole* and *Ant. Rossellino*. The latter executed also the admirable reliefs (1473) of the Presentation of the girdle, and of the Stoning and Mourning of St. Stephen (1473).

In the *Tabernaculum* to the left at the end of the Via Santa Margherita, close to the Bisenzio, is an admirable fresco of the Madonna and saints, by *Filippino Lippi* (1497; key at the house No. 293). — A little to the E. of the cathedral, in the Via Giuseppe Garibaldi, is the small church of *San Lodovico* (called also *Madonna del Buonconsiglio*; generally shut, sacristan at Via dell' Accademia 32), with a beautiful relief by *Andrea della Robbia* (Madonna with saints and Annunciation).

The Via Giuseppe Mazzoni leads to the S. from the cathedral to the Piazza del Comune, in which stands a reproduction of the former fountain by *Pietro Tacca*. On the S. side is the PALAZZO PRETORIO (13th cent.), recently restored and containing on the first floor the municipal *Picture Gallery* (Pinatoteca; open 9.30-12 & 2-4, adm. 1/2 fr.; Sun. & holidays 9-11, free). Catalogue 1 1/2 fr.

ROOM I. 3. *Giovanni da Milano*, Madonna and saints; 4. *Bernardo Daddi*, Madonna; 6. *Pietro di Miniato*, Coronation of the Virgin; *7. *Lorenzo Monaco*, Triptych; 10. *Agnolo Gaddi*, History of the Holy Girdle; *Fra Filippo Lippi*, 21. Adoration of the Child, 23. Madonna with St. Thomas and other saints, 29. Predella; *22. *Filippino Lippi*, Madonna with John the Baptist and St. Stephen; *Ghirlandaio*, Portrait; *Vanvitelli*, Roman landscapes. In the centre is *Pietro Tacca's* bronze fountain.

The Corso Principe Amedeo leads hence to the church of *San Domenico*, a Gothic edifice of 1281, restored in the 17th century. — The *Palazzo Novellucci*, Via Benedetto Cairoli 5, a few yards to the E. of the Piazza del Comune, has small bronze dragons by Pietro Tacca on its windows.

The Via Ricasoli, the S. prolongation of the Via Giuseppe Mazzoni, leads to the Piazza Venti Settembre and the church of *San Francesco*; the chapter-house contains mural paintings of the school of Giotto, by Nic. da Piero Gerini and Lor. di Niccolò. The fine cloisters adjoining contain the sepulchral monument of Gemignano Inghirani (d. 1460), by Ant. Rossellino(?). — The street to the left of the church leads to the piazza and church of —

*MADONNA DELLE CARCERI, erected in 1485-91 by *Giuliano da Sangallo*, in the form of a Greek cross, with barrel-vaulting and a dome resting on an attic story. The unfinished exterior of the church is finely adorned with marble. The interior of the dome is adorned with a fine terracotta frieze and medallions of the Evangelists executed by *Andrea della Robbia* (1491) from Sangallo's designs. Handsome choir-stalls by *Mariotto di Domenico*; high-altar by *Sangallo* (1512). — The neighbouring *Fortezza di Santa Barbara*, on the city wall, was built by Apulian architects under Emp. Frederick II. about 1250, but has been greatly altered.

Steam tramway from Prato to Florence, see p. 549 (No. 4). The cars start beside the Madonna delle Carceri. — From Prato to Sasso (Bologna) through the *Val di Bisenzio*, see pp. 491, 490.

About 3 M. to the N.W. of Prato lies the little village of *Figline Val d'Arno* (300 ft.; inn), near which rises the *Monte Ferrato* (1385 ft.), with quarries of serpentine. This stone, known as 'marmo verde di Prato', is much used by the builders of Tuscany. The inn-keeper at Figline provides a guide (1½ fr.) and mules (2 fr.) for the ascent of the *Poggio di Javello* (3055 ft.; 2½ hrs.). The descent may be made to the E. to (1 hr.) *Schignano* (1605 ft.; inn) and thence by the highroad to (¾ hr.) *Vaiano* (p. 491) or to Figline and Prato.

58 M. *Sesto Fiorentino* (180 ft.; Alb. Conti) is the best starting-point for a visit to *Monte Morello* (3065 ft.; p. 649), which rises to the N.E. — 59½ M. *Castello* (p. 649); 61 M. *Rifredi* (p. 648). — 62½ M. *Florence*, see p. 545.

BARRICA LUCE

SETTEBRILIO N

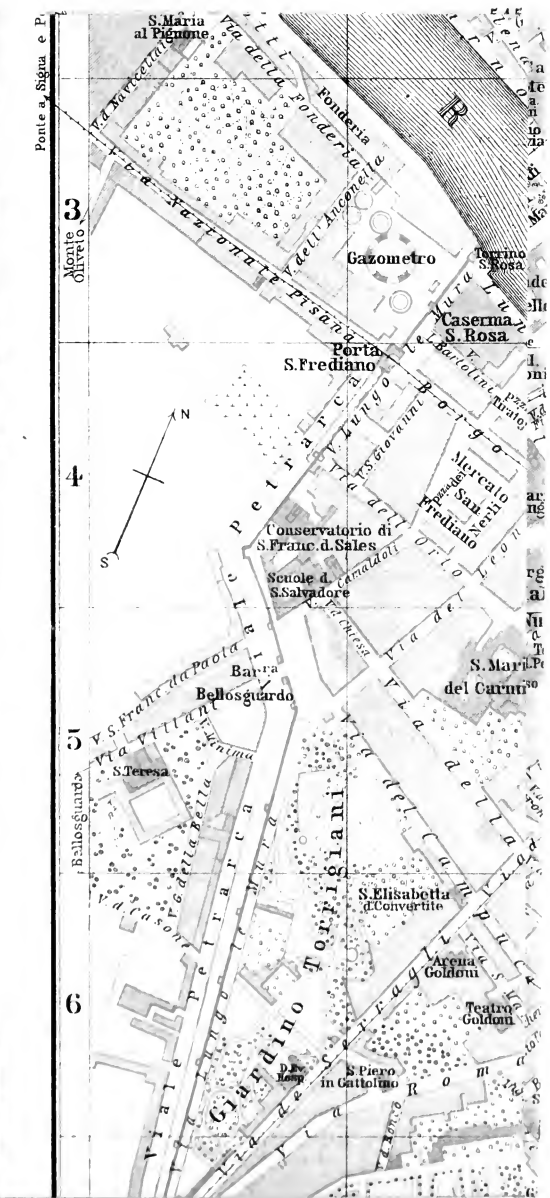
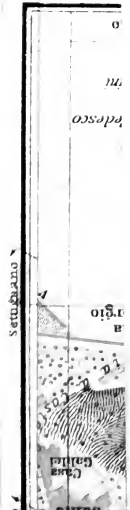
Ponte a Signa e P.

Monte Oliveto 3

4

5

6



S. Maria al Pignone

Gazometro

Torrino S. Rosa

Caserma S. Rosa

Porta S. Frediano

Conservatorio di S. Franc. d. Sales

Scuole di S. Salvatore

Mercato S. Zeri

S. Maria del Carmine

Bellosguardo

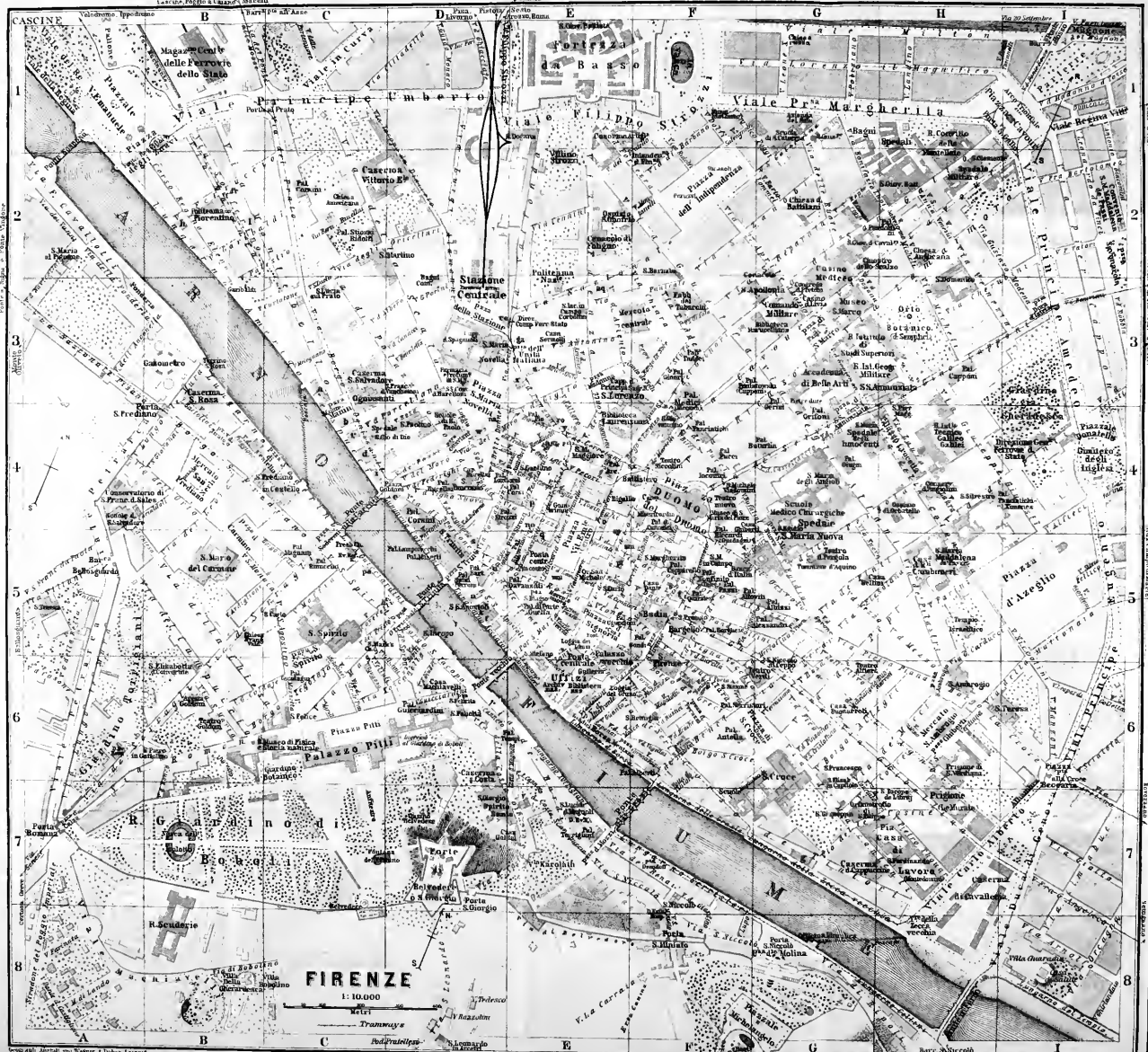
S. Teresa

S. Elisabetta d'Convertite

Arena Goldoni

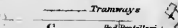
Teatro Goldoni

S. Piero in Gattolino



FIRENZE

1:10.000



— Tramways
— Infrastruttura

71. Florence.

Railway Stations. 1. STAZIONE CENTRALE SANTA MARIA NOVELLA (Pl. D, 3; **Restaurant*; lunch-basket $1\frac{1}{2}$ - $2\frac{1}{2}$ fr.), the principal station, in the Piazza della Stazione, where omnibuses from the larger hotels meet the trains ($\frac{3}{4}$ -2 fr., incl. luggage); there is often a scarcity of cabs (tariff, see p. 548), especially in the evening. — 2. STAZIONE CAMPO DI MARTE, on the E. side of the town, a secondary station for trains to Sant' Elero (Vallombrosa), Arezzo (Rome), Perugia, etc., at which a few express trains stop (Milan to Rome). — TOWN AGENCY of the railways (comp. p. xvii), Via Francesco Ferrer 3 (Pl. E, 4); tickets may be obtained at the tourist-offices mentioned on p. 551 and at *Humbert's* (p. 551). Sleeping Car Co.'s agent at Via Strozzi 2.

Hotels (comp. p. xxi; luncheon usually about 1 o'clock, dinner about 7.30; drinking-water, see pp. xxv, 547). *On the Right Bank of the Arno*, best situation (mosquitoes troublesome): *GRAND-HÔTEL (Pl. a; C, 3), Piazza Manin 1, 200 beds at 8-15, B. 2, L. 5, D. 7, P. 18-26, omn. 2 fr.; *GR.-HÔT. D'ITALIE (Pl. c; C, 4), Lungarno Amerigo Vespucci (principal entrance Borgognissanti 19), 120 beds at 6-15, B. 2, L. 5, D. 7, P. 16-25, omn. 2 fr.; GR.-HÔT. DE LA VILLE (Pl. b; C, 4), Piazza Manin 3, 200 beds at 6-15, B. 2, L. $4\frac{1}{2}$, D. 6, P. 14-25, omn. $1\frac{1}{2}$ -2 fr.; HÔT. ROYAL GRANDE BRETAGNE & ARNO (Pl. f; D, 5), Lungarno Acciaiuoli 8, 100 R. at 7-12, B. $1\frac{1}{2}$, L. 4, D. 6, P. 15-20, omn. $1\frac{1}{2}$ fr.; *HÔT. FLORENCE & WASHINGTON (Pl. d; C, 4), Lungarno Amerigo Vespucci 6, 110 beds at $4\frac{1}{2}$ -9, B. $1\frac{1}{2}$; L. $3\frac{1}{2}$ -4, D. 5-6, P. 10-17, omn. $1\frac{1}{2}$ fr.; *HÔT. EXCELSIOR & BELLINI, Lungarno Amerigo Vespucci 10, P. 12-18 fr., *GR.-HÔT. NEW YORK (Pl. c, D, 4), Piazzetta Goldoni 1, 115 beds at 4-7, B. $1\frac{1}{2}$, L. $3\frac{1}{2}$, D. 5, P. 10-16, omn. 1 fr., *HÔT. PAOLI (Pl. g; G, 7), Lungarno della Zecca Vecchia 12, 105 beds at 5-12, B. $1\frac{1}{2}$, L. 4, D. 6, P. 13-18, omn. 2 fr., closed June-Aug., these four frequented by English and American travellers. All these are of the first class. — Somewhat less pretentious: HÔT. BRISTOL (Pl. i; C, 4), Lungarno Amerigo Vespucci 2, 90 beds at 5-8, B. $1\frac{1}{2}$, L. 4, D. 6, P. 11-16, omn. $1\frac{1}{2}$ fr., variously judged; HÔT. D'ALBION (Pl. k; D, 5), Lungarno Acciaiuoli 10, 65 beds at 3-6, B. $1\frac{1}{2}$, L. $3\frac{1}{2}$, D. $4\frac{1}{2}$, P. 9-12, omn. $1\frac{1}{2}$ fr., well spoken of; HÔT. BERCHIELLI (Pl. n; D, 5), Lungarno Acciaiuoli 16, 110 beds at 3-5, B. 1, L. $3\frac{1}{2}$, D. $4\frac{1}{2}$, P. 8-12, omn. 1 fr.; HÔT. MODERNE, Lungarno Archibuesieri, near the Ponte Vecchio, R. from 4 fr., well spoken of. — *On the Left Bank of the Arno*: *PALACE HOTEL (Pl. pa; C, 5), Lungarno Guicciardini 7, 125 beds at $3\frac{1}{2}$ -10, B. $1\frac{1}{2}$, L. $3\frac{1}{2}$, D. 5, P. 9-15, omn. 1 fr., English clientèle.

Near the Piazza Vittorio Emanuele and the Piazza della Signoria, in the centre of the town: SAVOY (Pl. o; E, 4), Piazza Vitt. Emanuele 7, 150 beds at 6-10, B. $1\frac{1}{2}$, L. 4-5, D. 6-7, P. 12-18, omn. $1\frac{1}{2}$ fr., frequented by Americans; HÔT. DU NORD (Pl. no; E, 4, 5), Piazza Strozzi 5, R. 5-7, P. 9-12 fr., both variously judged; *HÔT. HELVETIA (Pl. p; E, 4), Via dei Pescioni, 150 beds from $3\frac{1}{2}$, P. from 10 fr.; GR.-HÔT. D'EUROPE (Pl. s; D, 5), Piazza Santa Trinità 3; *HÔT. CAVOUR (Pl. t; F, 5), Via del Proconsolo 5, 140 beds at $3\frac{1}{2}$ -6, B. $1\frac{1}{2}$, L. $3\frac{1}{2}$, D. 5, P. 10-14, omn. 1 fr., good; HÔT. MÉTROPOLE & LONDRES (Pl. q; E, 5), Via dei Sassetti 2, 80 beds at $3\frac{1}{2}$ -6, P. 9-14 fr. — *Plainer*: HÔT. PORTA ROSSA & CENTRAL (Pl. u; D, 5), Via Porta Rossa 13, with good restaurant, R. from 3, B. $1\frac{1}{4}$, P. (incl. wine) from $9\frac{1}{2}$, omn. 1 fr.; SPLENDIDE HÔT. PATRIA, Via dei Calzaiuoli 6, R. 2-4, P. 7-10, omn. 1 fr., well spoken of; STELLA D'ITALIA E SAN MARCO (Pl. sm; E, F, 5), frequented by Italians.

Near Santa Maria Novella and the Railway Station: GR.-HÔT. BAGLIONI (Pl. z; E, 3), Piazza Unità Italiana 7, 200 beds at 5-10, B. $1\frac{1}{2}$, L. 4, D. 6, P. from $12\frac{1}{2}$, omn. 1 fr.; HÔT. MINERVA (Pl. v; D, 3), Piazza Santa Maria Novella 16, 140 beds at $4\frac{1}{2}$ -10, B. $1\frac{3}{4}$, L. $4\frac{1}{2}$, D. $5\frac{1}{2}$, P. 12-20, omn. 1 fr., English clientèle; HÔT. DE ROME (Pl. w; D, 4).

Piazza Santa Maria Novella 8, 100 beds at 3½-5, B. 1¼, L. 3½, D. 4½, P. 10-15, omn. 1 fr., good; TERMINUS HÔT. MILAN (Pl. y; E, 4), Via dei Cerretani 12, 100 beds at 3½-6, B. 1¼, L. 3, D. 4½, P. 9-12, omn. 1 fr.; HÔT. NATIONAL (Pl. na; D, 4), Piazza Santa Maria Novella, 85 beds at 2½-4, B. 1, L. 2½-3½, D. 3-4½, P. 8-10, omn. ¾ fr. — Plainier: HÔT. BONCIANI (Pl. x; E, 3), Via dei Panzani 23, with pretty restaurant, 120 beds at 2½-4, P. (incl. wine) 9-10 fr., good; HÔT. DE LA GARE & HÔT. MEUBLÉ (Pl. ga; E, 3), Piazza Unità Italiana 3, R. 2½-5, B. 1¼ fr., for passing tourists, good; HÔT. REBECCHINO-BONCIANI (Pl. re; D, 3), Piazza della Stazione 9, R. 2½-3½ fr.; ALB. AQUILA D'ORO (Pl. aq; E, 3), Via Nazionale 11, R. from 2 fr.; all these are Italian houses.

Near the Cascine, in a quiet situation in the N.W. quarter of the town, at some distance from the chief sights (frequented by English and American travellers): *HÔT. REGINA & VICTORIA (Pl. h; B, 2), Lungarno Am. Vespucci 26, English landlady, R. from 6, B. 1½, L. 4-6, D. 6-8, P. from 12, omn. 1 fr., closed in summer; ANGLO-AMERICAN HOT. (Pl. l; B, 2), Via Garibaldi 7, 120 R. from 5, L. 3, D. 4½, P. from 10, omn. 1 fr., good; HÔT. DE FRANCE ET PENS. ANGLAISE (Pl. fr; B, 2), Via Solferino 6, P. 7-10 fr.

At San Gervasio (p. 650): *HÔT.-PENS. LES LUNES, pleasantly and quietly situated, 35 R. at 3-5, B. 1, P. 7-9 fr., frequented by English and American travellers. — Hotels at *Fiesole*, see p. 651.

Hôtels Meublés. HÔT. MUCKE (Pl. mu; E, 5), Via dei Lamberti 5, with café and birreria (p. 547), R. 2½-4 fr., well spoken of; HÔT. FENICE (Pl. r; F, 4), Via dei Martelli 10, R. 2½-3, omn. 1 fr., good; AQUILA D'ORO, Via Nazionale 14; HÔT. DU PARC, Via Solferino; ALB. DI SPAGNA (Pl. sp; E, 4, 5), Via dei Calzaioli 13, R. 1½-2½, omn. ¾ fr.; ALB. ROMAGNA (Pl. ro; E, 4), Via dei Panzani 4, R. from 1½ fr., well spoken of.

Pensions (comp. p. xxii; rooms facing S. engaged a long time in advance; houses with central heating often full from Dec. on). *In the Lungarno (right bank)*: LUCCNESI, Lungarno della Zecca Vecchia 16, 7-8 fr. SIMI, Lungarno delle Grazie 2; PENS. SCANDINAVIA, Lungarno delle Grazie (entr. Corso dei Tintori 53); PENS. QUISISANA, Lungarno della Borsa 6, 7-8 fr.; RIGATTI, Lungarno della Borsa 2, from 6 fr.; BALESTRI, Lungarno della Borsa (entr. Piazza Mentana 5), 5-7 fr.; CIANFERONI, Lungarno Acciaioi 2bis, 6-8 fr.; BUCCIONI, Lungarno Acciaioi; PALAGI, Lungarno Acciaioi 22; IDONE, Lungarno Acciaioi 24; LOTTINI, Lungarno Corsini 6, 6-8 fr. (central heating); PENS. GIULIA ROSSA, Lungarno Torrigiani 19; PENS. WHITE (*Miss Clark*), Piazza Cavalleggiere 2, adjoining the Lungarno delle Grazie, 6-10 fr.; JENNINGS-RICCIOLI, Corso dei Tintori 37. — *Near the Cascine* (comp. p. 617): AZZERONI, Corso Regina Elena 4 (Pl. B, 2), 6-7 fr.; HÔT. PRIVÉ VILLINO DU PARC, Via Solferino 9 (Pl. B, 2), 8 fr.; FIORAVANTI, Via Solferino 5, 5-7 fr.; PORCINAIO, Via Solferino 7, 5-6 fr.; PENS. GOLDONI, Via Montebello 1 (Pl. B, C, 1-3), 7-8 fr.; MRS. MARKE, Via Montebello 19; PENS. SUISSE, Via Montebello 28, 6-8 fr.; PENS. ELDA, Via Montebello 30, 7-10 fr.; PENS. BEAU-SÉJOUR, Via Montebello 34, from 6 fr.; PRIVATE HOTEL VILLINO MONTEBELLO, Via Montebello 36-38, from 10 fr.; SERI, Via Montebello 52; LUNATI, Via Garibaldi 8 (Pl. B, C, 2), 6-8 fr.; LELLI'S PENS. NOUVELLE, Via Palestro 3 (Pl. B, C, 2); RAVASSO, Via Curtatone 1 (Pl. C, 3), 6-9 fr.; HÔT. DE FRANCE, Via Solferino 8, 7-10 fr. (English); MISS CONSTANTINE, Via Solferino 8, 7-10 fr. (English). — *In the Inner Town*: MADAME ROCHAT, Via dei Fossi 16, 6-8 fr.; PICCIOLI, Via Tornabuoni 1, 8-10 fr.; CONTESSI, Piazza Antinori (Pl. E, 4); MORINI, Via Sant' Antonino (Pl. E, 3), 6-7 fr.; PLUCKNETT, Pal. Ruspoli, Via Martelli 7, 7-8 fr.; PENDINI, Via degli Strozzi 2 bis, cor. of the Piazza Vitt. Emanuele, 6-9 fr.; NARDINI, Piazza del Duomo 7, cor. of the Borgo San Lorenzo, 5-7 fr. (R. 2-3 fr.); SOLIFEN, Via Cavour 2 (Pl. F, G, 3, 4), 6-8 fr.; FONDINI, Via Cavour 11, 6 fr.; CIPOLETTI, Via Cavour 70 bis, 6-8 fr.; ONOFRI, Via dell' Orivolo 33 (Pl. F, G, 5; 2nd floor), 4½-6 fr.; HÔT.-PENS. CHAPMAN, Via Pandolfini 21 (Pl. F, 5), 6-8 fr. — *Northern Quarters*: VILLA TROLLOPE (*R. C. Hope*), Via Salvagnoli 1, well situated, from 8 fr.; CHAMPENDAL, Via Nazionale 10 (Pl. E, F, 2, 3), from

5 fr.; **NORCHI**, Via Nazionale 20 a, 5 fr.; **GAZZERI**, Via di Barbano 1 (Pl. F, 1, 2); **BANCHI** (English; 7-8 fr.), **GOZZOLI** (6-8 fr.), **MOGGI**, **CESARI** (5½-7 fr.), **CASTRI**, Piazza dell' Indipendenza (Pl. F, 2) Nos. 13, 9, 3, 4, 5; **SCHUBERT**, Via Santa Caterina 8 (Pl. G, 1, 2); **GIOTTI**, Via Ventisette Aprile 18 (Pl. F, G, 2). — *Eastern Quarters*: **BIAGGI** (English), Via Cherubini 6; **PENS. MAJOR-FUNAIOLI**, Via Venezia 10; **SANESI**, Via Gustavo Modena (Pl. H, I, 2, 3); **PENS. ERICA** (*Mrs. Murray*), Via Gustavo Modena 7; **BORGAGNI**, Viale Principe Amedeo 18 (Pl. I, 2, 3), 6-8 fr.; **FABBRICHESI**, Via Giuseppe Giusti 18 a (Pl. H, I, 4), 5-7 fr.; **PENS. VILLA BRADLEY**, Via Farini 1 (Pl. H, 5); **ZAMBONI** (*Pens. Russe*), Piazza d'Azeglio 3 (Pl. H, I, 5); **VALLE**, Via Niccolini 10 (Pl. I, 5, 6), 6-8 fr.; **FRATTIGIANI**, Viale Carlo Alberto 5 (Pl. H, I, 7); **MANNELLI**, Via Colletta 11 (Pl. I, 6), from 5 fr.; **CONSIGLI**, Via dei Robbia 54, 7-9 fr., **MARCHIONNI**, Via Masaccio 91 bis, **BACCI**, Via Gian Bologna 1, 5-7 fr., these three to the E. of our plan, in a quiet situation; **MISS PETERS**, Villa Pestellini da Queree, ½ M. beyond the Barriera della Queree (comp. Pl. I, 3). — *On and near the left bank of the Arno*: **KIRCH-CASALI**, Lungarno Serristori 11 (Pl. E, F, 7), 7 fr.; **HÔT.-PENS. BÉNOIT INTERNATIONAL**, Lungarno Serristori 13, 6-8 fr.; **CLARK-MOLINI-BARBENSI**, Lungarno Guicciardini (Pl. C, D, 5), 7-9 fr.; **FRANCIOLI-CROCINI**, Lungarno Guicciardini 11, 5-7 fr.; **ORSI**, Borgo San Frediano 8 (Pl. B, C, 4; 3rd floor), 6-8 fr.; **LAURENT**, Via del Presto di San Martino 7 (Pl. C, D, 5; 3rd floor), 6-7 fr.; **TOFANI**, Piazza Santo Spirito 23 (Pl. C, 5, 6); **DADDI-BORGHIERI**, Via dei Bardi 7 (Pl. D, E, 6, 7), 5-7 fr.; **SAR-TESCI**, Via dei Bardi, 5 fr.; **ORLANDINI**, Via San Niccolò 1 (Pl. F, G, 8; 3rd floor); **PENS. ISOLA**, Via dei Seragli 109.

Furnished Apartments (let even for a few days; comp. p. xxii). **Pacini**, Lungarno Acciaiuoli 22; **Giulia Rossi**, Lungarno Amerigo Vespucci 32 (4th floor); **Brandi**, Via Solferino 14 (Pl. B, 1, 2); **Wackermann**, Via Montebello 52 (Pl. B, C, 2, 3; 4th floor); **Conti**, Via Montebello 17; **Braschi**, Via Garibaldi 10 (Pl. B, C, 2); **Serito**, Via Tornabuoni 10; **Prof. Thurnheer**, Piazza della Signoria 5 (3rd floor); **Lehmann**, Lungarno Torrigiani 9 (Pl. E, 6, 7). Lodgings to let may be found also by application to a house-agent or from the advertisements in the Florence Herald (p. 550) and elsewhere. Two furnished rooms for one person cost on an average 50-60 fr. per month, in summer 40 fr.; attendance about 5 fr. Completely furnished houses, with cooking, may be hired for 250-500 fr. per month on the Lungarno, near the Cascine, in the Piazza Santa Maria Novella, Piazza dell' Indipendenza, Piazza Pitti, etc. Good spring-water (Acqua di Panna) from the Mugello is delivered in glass bottles on application at the office, Via dei Bardi 2.

Restaurants (comp. p. xxii). **Doney et Neveux*, Via Tornabuoni 16, first floor, fashionable, L. 4½, D. (about 7.30 p.m.; wine included) 6 fr. — **TRATTORIE** in the Italian style (generally crowded at midday on Frid., the market-day). **Mellini* (No. 13), **Etruria* (No. 13), **La Toscana* (No. 3), all in the Via dei Calzaioli; **Restaurant Sport*, Via dei Lamberti 3; **Porta Rossa*, Via Porta Rossa 13 (see p. 545); **Bonciani*, Via dei Panzani 23 (p. 546); *Ristorante al Lido*, Via Brunelleschi 4 (Pl. E, 4; good fish-restaurant); *Lapi*, in the cellar of the Palazzo Antinori (p. 627; entr. Via del Trebbio); *Barile*, Via dei Cerchi 10 (Pl. E, F, 5). — **OPEN-AIR RESTAURANTS**. *Ristorante delle Due Terrazze* ("Giofini"), Via Aretina 259, outside the Barriera Aretina (to the E. of Pl. I, 7); *Ristorante Pasquale*, Via Fiorenzuola 3, outside the Barriera della Cure (comp. Pl. I, 1).

Birrerie (comp. p. xxvi). *Birreria Mucke* (see p. 546), Via dei Lamberti 5, *Birreria Restaurant Pilsen*, Piazza Strozzi (Pl. E, 4, 5; band in the evening), both with seats in the open air and with Munich and Pilsener beer. — **Wines** (comp. p. xxv). *Paoli*, Via Tavolini 4 (p. 567), providing plain meals also. — Wine, beer, preserved meats, etc.: *Maruggi*, Via della Spada 4 (Pl. D, 4).

Cafés (comp. p. xxvi). *Caffè Paszkowski*, Piazza Vittorio Emanuele (Italian beer), *Caffè Mucke* (see p. 546), Via dei Lamberti (music in the afternoon and evening), both with seats in the open air; *Caffè del Botte-*

gone, Piazza del Duomo, cor. of the Via dei Martelli (Munich and Pilsener beer); *Bar Manaresi*, Via dei Lambertini. — CAFÉS-RESTAURANTS. *Gambrinus-Halle* (Pl. E, 4), with concert-room (usually crowded in the evening); *Reininghaus*, both in the Piazza Vitt. Emanuele, with seats in the open air (Italian beer).

Confectioners (Pasticcerie). **Doney et Neveux*, Via Tornabuoni 16 (recommended to ladies); **Giacosa* (*Bono*), Via Tornabuoni 11 (good coffee, 70 c.); **Gilli*, Via degli Speziali 6, cor. of the Piazza Vitt. Emanuele, and Via dei Calzaioli 10; *Cloetta*, Via dei Cerretani 10, *Balboni & Mueller*, Via della Vigna Nuova 5bis (Pl. D, 4), Vienna bread at these two. — **Tea-Rooms**. *Giacosa* (see above), Via Tornabuoni 11, 1st floor (open 3-7, music 4.30-6), fashionable and expensive; *Albion Tea Rooms*, Via dei Vecchietti 5 (Pl. E, 4; good confectioner's); *Old Albion Tea Rooms*, Via Calimara 4, Palazzo Arte della Lana (p. 567; 2-7); *Maison Hollandia*, Lungarno Corsini 4 (Pl. D, 4, 5).

Havana Cigars. *Parenti*, Via Tornabuoni 15.

Cabs are stationed in most of the piazzas. The following is the tariff within the Cinta Daziaria or line of municipal imposts. The night-fares are exigible from 9 to 5 (Oct.-March 7-7).

<i>Per Drive</i> (including drive from the station to the town; without stopping)	<i>Day</i>	<i>Night</i>
<i>By Time</i> : 1st $\frac{1}{2}$ hr.	1. —	1. 30
" 2nd $\frac{1}{2}$ hr.	1. 20	1. 50
" each additional $\frac{1}{2}$ hr.	— 80	1. —
	— 75	1. —

Outside the Cinta Daziaria: for the first $\frac{1}{2}$ hr. 2 fr., for each $\frac{1}{2}$ hr. additional 1 fr. — Each large article of luggage 75 c., large hand-bag 25 c., light articles inside the cab free. — Travellers should pay according to the tariff and ignore the demands of the drivers, who are too ready to victimize foreigners; for drives outside the town it is advisable always to make a bargain. Complaints should be made at the police-office at Via Cavour 14, giving the number of the cab. — There are also a number of taximeter and motor cabs, with fixed tariff.

Motor Cars (for excursions). *Garages Riuniti Fiat*, Via Luigi Alamanni 4 (Pl. D, 2, 3); *Central Garage*, Via dei Fossi 14; *Garage M. Ragnini*, Via Venti Settembre 16; *Florence Garage*, Via della Scala 11. — Public excursions, see p. 551.

Omnibus (7 a.m.-9 p.m.; 10 c.) from the *Piazza Beccaria* (*Porta alla Croce*; Pl. I, 6) to the *Porta Romana* (Pl. A, 7) by the *Via dell'Orivólo* (Pl. G, F, 5), *Piazza del Duomo*, *Piazza della Signoria*, and *Piazza Pitti* (Pl. C, 6).

Electric Tramways (comp. p. 154 and the Map at p. 642; 6 a.m.-midnight, on certain holidays till 2 p.m. only, on May 1st not at all). Fare in the early morning 5 c., at other times usually 10 c., transfer-ticket 15 c. Details may be found in the '*Orario dei Tramways fiorentini*' (10 c., obtainable at the office in the *Piazza del Duomo*), as well as in the larger time-tables mentioned on p. xvii.

1. *Piazza della Signoria* (Pl. E, 5)-*Logge del Mercato* (Pl. E, 5; p. 566). *Piazza Vitt. Emanuele*-*Piazza del Duomo* (W. side; on the return journey by the *Via dei Calzaioli*)-*Via dei Martelli* (Pl. F, 4)-*Piazza Cavour* (Pl. H, I, 1)-*Barriera delle Cure*. — 2. *Piazza della Signoria*-*Piazza Vitt. Emanuele*-*Piazza Cavour* (as in No. 1)-*Ponte Rosso* (Pl. I, 1)-*Via Vittorio Emanuele*. — 3. *Logge del Mercato* (Pl. E, 5)-*Piazza del Duomo* (W. side)-*Via dei Cerretani* (Pl. E, 4); on the return journey by the *Via dei Vecchietti* and *Via dei Sassetti*-*Piazza della Stazione* (Pl. D, 3)-*Via Nazionale*-*Piazza dell'Indipendenza* (Pl. F, 2)-*Via Lorenzo il Magnifico* (Pl. G, H, 1)-*Ponte Rosso*-*Via Vittorio Emanuele*. — 4. *Piazza Santa Maria Novella* (Pl. D, 3, 4)-*Piazzetta Goldoni* (Pl. C, D, 4)-*Porta Romana* (Pl. A, 7)-*Via Dante da Castiglione* (cor. of *Via Senese*, to the W. of Pl. A, 8). — 5. *Logge del Mercato* (Pl. E, 5)-*Piazza del Duomo*-*Via dei Cerretani* (see above)-*Piazza Santa Maria Novella*-*Via Borgo Ognissanti* (Pl. C, 4, 3)-*Porta al Prato*

(Pl. B, C, 1) - *Cascine* (p. 647; Giuoco del Pallone). — **6.** *Piazza della Signoria*-Logge del Mercato-Piazza del Duomo (return journey as in No. 1)-Piazza San Marco (Pl. G, 3)-Piazza d'Azeglio (Pl. H, I, 5)-*Via Bernardo Segni* (near Pl. I, 5). — The following are not numbered: **a** (white board). *Piazza del Duomo*-Piazza dei Giudici (Pl. E, 6)-Lungarno della Zecca Vecchia (Pl. G, H, 7)-Viali di Circonvallazione-*Piazza degli Zuavi* (Pl. A, B, 1, 2). — **b** (red and yellow board). *Barriera delle Querce* (p. 650)-Via Masaccio-Stazione Campo di Marte (p. 545)-Piazza Beccaria (Pl. I, 6)-Via dell' Agnolo (Pl. H, G, 6; on the return journey by the Via Ghibellina)-Piazza del Duomo-Piazza della Stazione (Pl. D, 3)-Via Iacopo da Diacceto (Pl. D, C, 2, 1)-Porta al Prato (Pl. B, C, 1)-Via Spontini-*Barriera Ponte all'Asse*. — **c** (green board). *Piazza del Duomo* (Via dei Pecori; Pl. E, 4)-Piazza della Stazione-Porta al Prato-Ponte alle Mosse (comp. Pl. B, 1)-*Cascine* (Piazzale del Re; p. 648); every 17 minutes. — **d** (red and green board). *Linea del Viale dei Colli* (p. 642): *Piazza del Duomo*-Ponte alle Grazie (Pl. E, F, 6, 7)-Barriera San Niccolò (Pl. H, 8; 10 c.)-Piazzale Michelangelo (Pl. F, G, 8; p. 642; 20 c.)-Torre del Gallo (25 c.); below the view-point mentioned at p. 645)-*Gelsomino* (6 min. to the N.E. of Due Strade, see below; 30 c.); every 20 min. until about 8 p.m., in $\frac{1}{2}$ hr.

Light Railways (on certain holidays until 2 p.m. only, on May 1st not at all). **1** (blue board). *Linea del Chianti*: Electric line from the *Logge del Mercato* (Pl. E, 5; p. 566) by the Piazza del Duomo (W. side), Piazza Santa Maria Novella, Piazzetta Goldoni (Pl. C, D, 4), Porta Romana (Pl. A, 7), Via Senese (Pl. A, 7), Due Strade (see above; 15, 10 c.), Galluzzo (20, 15 c.), and Certosa (p. 646; 25, 20 c.) to *Tavarnuzze* (p. 646; 35, 30 c.); to Galluzzo every 12 min., to Tavarnuzze 26 times daily (omn. in connection to Impruneta, p. 646; ticket from the starting-point in Florence 70 c.). Thence steam-tramway by Ponte Falciani (branch-line to San Casciano) and the Passo dei Pecorai to *Greve*. — **2** (white board). Electric line from the *Piazza del Duomo* (Via dei Pecori; Pl. E, 4) by the Piazzetta Goldoni, Porta San Frediano (Pl. B, 4), and Legnaia (branch-line to Vingone) to *Casellina*. Thence steam-tramway by Lastra and Ponte a Signa (comp. p. 527) to *Porto di Mezzo*. — **3.** Electric line from the *Piazza della Stazione* (Pl. D, 3) to the *Ponte alle Mosse* (tramway c, see above); thence steam-tramway by Peretola (p. 648) and Brozzi (p. 527) to (10 $\frac{1}{2}$ M.) *Poggio a Caiano* (p. 648); 7 times daily (85, 65 c.); there and back 1 fr. 30, 95 c.) in $1\frac{1}{2}$ hr. — **4.** Electric line to the *Ponte alle Mosse* (as in No. 3); thence steam-tramway by Peretola (see above) and Campi to (12 M.) *Prato* (p. 542); 7 times daily (1 fr. 75 c., return-ticket 1 fr. 60, 95 c.) in $1\frac{1}{2}$ hr. — **5** (red board). Electric line from the *Piazza della Stazione* (Pl. D, 3) by the Barriera del Rómio and Castello (p. 649; 20 c.; in 35 min.) to *Sesto* (p. 649; 30 c.); every 10-20 minutes. — **6** (green board). Electric line from the *Piazza del Duomo* (S. side; Pl. F, 4) by the Barriera della Querce (comp. Pl. I, 3), Le Lune, San Domenico (p. 550; 30 c.), and Regresso di Maiano (p. 551; 40 c.) to *Fiesole* (p. 551; 50 c.); every 20 min. in $\frac{3}{4}$ hr. (usually crowded in the afternoon). The open extra car stops at San Domenico. — **7** (blue board). Electric line from the *Piazza del Duomo* (S. side) by the Via Ghibellina (Pl. F, G, H, 5-7), Via Fra Angelico (Pl. I, 7, 8), Barriera Affrico, and Ponte a Mensola (p. 653; 20 c.) to *Settignano* (p. 653; 30 c.); every 20 min. in $\frac{1}{2}$ hr. — **8** (orange-coloured board). Electric line from the *Piazza del Duomo* (S. side) by the Piazza Beccaria (Pl. I, 6) and Barriera Aretina to *Rovezzano*; every 20 minutes. — **9** (red and green board). Electric line from the *Piazza del Duomo* (S. side) by the Piazza dei Giudici (Pl. E, 6; on the return journey by Piazza Santa Croce), Ponte alle Grazie (Pl. E, F, 6, 7), Barriera San Niccolò (Pl. H, 8; 10 c.), Bandino, and Badia a Ripoli to *Bagno a Ripoli* (p. 654; 20 c.); every 20 minutes. — **10** (red and green with blue stripes). Electric line to Bandino (as in No. 9), thence by Ponte a Ema (p. 654; 20 c.) to *Grassano* (30 c.); every 20-40 minutes.

Post Office (comp. p. xxviii). Central office (Pl. E, 5, 6) in the Uffizi (to be transferred in 1913 to the new building in the Via Pellicceria, Pl. E, 5), open daily from 8 a.m. to 9 p.m. (poste-restante in the court straight ahead); branch-offices at the railway-station (registered letters accepted up to 10 p.m.), at Via del Prato 65, Piazza Rucellai 1, Piazza dell' Olio, Piazza San Lorenzo 1, Piazza Cavour 5, Via del Proconsolo 15, Via Gius. Verdi Piazza Beccaria, Viale Petrarca 78, and Piazza di Porta Romana 1.

Telegraph Office in the Palazzo Nonfinito (Pl. F, 5; p. 596), Via del Proconsolo 12; also at the above-mentioned branch post-offices.

Consulates. British Consul, *Alfred Lemon*, Via Tornabuoni 4; vice-consul, *G. Placci*. American Consul, *Leo J. Keena*, Via Tornabuoni 4; vice-consul, *W. W. Burt*. — International Lawyer, *W. F. Copinger*, barrister-at-law, Via Domenico Buonvicini 20.

Physicians (hour of consultation generally 2-3): *Dr. Alex. R. Coldstream*, Lungarno Guicciardini 11; *Dr. Edward A. Gates*, Corso Regina Elena 8; *Dr. Mary Harriss*, Hôtel Berchielli; *Dr. Henderson*, Lungarno Guicciardini 1; *Dr. Kirch* (American), Via Montebello 1; *Dr. C. R. Parke* (American), Via Garibaldi 6; *Dr. Krayl* (German), Piazza degli Ottaviani 3 (Pl. D, 4); *Dr. Müller* (Swiss), Via dei Fossi 1 (Pl. D, 4); *Prof. Grocco*, Via dei Vecchietti 9; *Dr. Giglioli*, Via Ferruccio 5 (speaks English); *Dr. Baldelli* (homœopath; speaks English), Via Borgognissanti 38; *Dr. Dotti* (for children; speaks German), Via degli Alfani 50 (Pl. G, H, 3, 4). — **DENTISTS:** *Schaffner* (American), Via dei Cerretani 9; *Helms* (American; in winter only), Via Borgognissanti 1; *Stuart*, Via dei Bardi 19; *Benvenuti*, Via Francesco Ferrer 2. — **HOSPITAL** (*Maison de Santé*) in the *Villa Betania*, outside the Porta Romana, corner of the Viale del Poggio Imperiale and the Via Torricelli, for the sick of all creeds and nationalities; 7-10 fr. per day, poor patients gratis. — **NURSING HOMES.** *English Nursing Sisters* (*Casa di Cura*), Via Bolognese 74; *St. Thomas's Home* (Miss Strangman), Via Dante da Castiglione 10. Nurses may be engaged also through the chemists or by application to the *English Hospital-Trained Nurses* (Miss Fasulo), Via Rondinelli 7, or to the *German Protestant Hospital*, Via dei Serragli 130a.

Chemists. *Roberts & Co.*, Via Tornabuoni 17; *Anglo-American Stores*, Via Cavour; *London Pharmacy*, Piazza Madonna; *Farmacia Anglo-Germanica*, Via dei Pecori 3; *Münstermann*, Piazzetta Goldoni (Pl. C, D, 1); *Farmacia Internazionale*, Piazza Vitt. Emanuele; *Janssen*, Via dei Fossi 10 (Pl. D, 4); *Kernwein*, Piazza delle Cure 1; *Homœopathic Pharmacy*, Via Vigna Nuova 20.

Baths. *Stabilimento Balneario*, Via dei Pecori 3 (Pl. E, 4); *Bagno Comunale*, Via Giuseppe Parini (Pl. D, 3) and Via Sant' Agostino (Pl. C, 5); *Bagni nelle antiche Terme*, Borgo Santi Apostoli 16 (1 fr.). — *River Baths* on the Arno, in summer.

Shops (comp. p. xxxviii). The best shops are to be found in the Via Tornabuoni, Via dei Fossi, and Via dei Cerretani.

Booksellers. *Succ. B. Seeber*, Via Tornabuoni 20 (also antiquities and ordnance maps); *A. Rossini & Co.*, Via dei Panzani 26; *R. Bemporad e Figlio*, Via del Proconsolo 5. Old books: *Leo S. Olschki*, Lungarno Acciaiuoli 4; *De Marinis*, Via dei Vecchietti (Pl. E, 4); *F. Lumacchi*, Via dei Cerretani 8; *Otto Lange*, Via dei Serragli 132 (American books). — **Reading Rooms.** **Vieusseux*, Via dei Vecchietti 5 (Pl. E, 4), open 8 a.m. to 10 p.m., adm. 50 c., per week 3, per month 7, per quarter 14 fr. (also a large circulating library, subscription from a week to a year); *Circolo Filologico*, Via Tornabuoni 4 (subscription for a month 4 fr.). — **News-papers.** *La Nazione*, *Il Fieramosca*, *Il Nuovo Giornale* (each 5 c.), *The Florence Herald* (Oct.-May; 20 c.), *The Italian Gazette* (20 c.), etc. — **Literary Office** (*Miss Meille*), Via dei Serragli 51.

Photographs. *Brogi*, Via Tornabuoni 1; *Alinari*, Via Tornabuoni 20, Via degli Strozzi 1, and Via Nazionale 8; *Anderson*, Via dei Cerretani 10;

Pini, Lungarno Acciaioi 10 (landscapes); *Compagnia Rotografica*, Lungarno Acciaioi 2 bis; *Pineider*, Piazza della Signoria; also at the stationers' (*cartolerie*). — PHOTOGRAPHIC MATERIALS: *Compagnia Rotografica*; *Sbisa*, Piazza della Signoria 4; *Piancastelli & Co.*, Via Calimara.

Antiquities. *Constantini*, Lungarno Guicciardini 7; *Ciampolini*, Via del Sole 11 (Pl. D, 4); *Olivotti*, Via Tornabuoni 14; *Florentina Ars*, in the Palazzo Antinori (p. 627); *Volpi*, Piazza Dora d'Istria (Pl. I, 3); *Volterra*, Via dei Bardi (Pl. D, E, 6, 7).

Works of Art. MODERN PICTURES: *Galleria Pisani*, Piazza Mannin 2; *Masini*, Piazzetta Goldoni 3; *Gadda*, Via Guicciardini 30. Copies of paintings may be obtained at Pisani's or ordered direct from the copyists in the galleries. — SCULPTURES: *Frilli*, Via dei Fossi 4; *Vichi*, Via Borgognissanti 3; *Bazzanti*, Lungarno Corsini 12; *Romanelli*, Lungarno Acciaioi 22. — MAJOLICA: *Società Ceramica Richard-Ginori*, Via Rondinelli 7 (Pl. E, 4); *Cantagalli*, Via Senese 21 (Pl. A, 7; factory, visitors admitted); *Manifattura di Signa* (Bondi, p. 527; reproductions of antiques), Via dei Vecchietti 2 (Pl. E, 4). — WOOD CARVINGS (figures, ornamental works, artistic furniture): *Seghi*, Via Santa Caterina 8. — ARTICLES IN GOLD AND SILVER: *Fratelli Coppini*, Borgo San Iacopo 6 (Pl. D, 5, 6); on the Ponte Vecchio (comp. p. 632). — BOOK-COVERS AND OTHER ARTICLES IN VELLUM: *Cecchi*, Piazza del Duomo 15; *Dori*, Borgo Santi Apostoli 14; *Giannini*, Piazza Pitti 19. — LACE (p. 415) AND ARTICLES IN LINEN: *Navone*, Via Borgognissanti 3C and Via dei Fossi 14; *Casa Guidi* ('Arts and Crafts'), Piazza San Felice 9, 2nd floor (Pl. C, 6; 9-12 & 2-5, closed on Sat. afternoon; also ornaments).

Artists (American and English). PAINTERS: *Prof. Eug. Meeks*, Piazza Donatello 8 (2-4 p.m.); *Henry R. Newman*, Piazza dei Rossi 1. — SCULPTORS: *A. E. Harnisch*, Via del Prato 39; *Prof. L. G. Mead*, Via degli Artisti A: *J. L. Thompson*, Viale in Curva 11.

Art Exhibitions. *Associazione degli Artisti Italiani*, in the Palazzo Strozzi (p. 626), Via Tornabuoni (Nov.-June, daily 9-6; adm. 1 fr.); *Società Artistica*, Piazzale Donatello 5 (Pl. I, 4); *Società delle Belle Arti*, Via della Colonna (Pl. H, 4, 5; in April and May, daily 10-6; 1 fr., Sun. 50 c.). — *Istituto Storico Artistico* (Pl. F, 1), Viale Principessa Margherita 19, second floor; director, *Prof. Brockhaus*.

Goods Agents. *Jacky, Summerer, & Co.*, Piazza Santa Maria Novella 26; *Humbert*, Via Tornabuoni 20; *Anglo-American Supply Stores*, Via Cavour; *Küntzel*, Via dell'Orivolo 15. — HOUSE AGENTS: *Higgs & Co.*, Via dei Pecori 10.; *Bruce*, Via dei Vecchietti 5 A.

Tourist Agencies. *Cook & Son*, Via Tornabuoni 10; *Agence Lubin*, Piazza Santa Maria Novella 6. — ENQUIRY OFFICES. *Associazione Nazionale Italiana per il Movimento dei Forestieri*, Via Strozzi 2 (motor excursions arranged to the environs); *Fratelli Gondrand* (also goods-agents), Via del Campidoglio 6 (Pl. E, 4).

Bankers. *French, Lemon, & Co.*, *Cook & Son*, *Maquay & Co.*, Via Tornabuoni 2, 10, & 5; *Banca Commerciale Italiana*, Via Bufalini 7 (Pl. F, G, 4); *Banca d'Italia* (Pl. F, 5), Via dell'Orivolo 15; *Credito Italiano*, Via dei Vecchietti 7; *Bondi e figli*, Via dei Vecchietti 2; *Steinhäuslin & Co.*, Via Monaldi 2 (Pl. D, E, 5; 9-11 & 2-5); *Kuster & Co.*, Via dei Vecchietti (Pl. E, 4); *Bernct*, Via degli Strozzi 2 D.

Teachers of music and Italian may be enquired for at the chemists', or at the booksellers'. — *English School for Girls and Small Boys* (principal, Miss Penrose), Villa Lalletta, Via San Domenico Buonvicini.

Church Services. Anglican. *Holy Trinity* (Pl. H, 2), Via La Marmora, behind San Marco; services at 8.30, 11, and 5 (Rev. A. Knollys, M.A., Via Cavour 70 bis). *St. Mark's*, Via Maggio 18; services at 8, 10.15, 4.45, and 5 (Rev. H. Tanner). *American Episcopal Church (St. James's)*, Piazza del Carmine 11; services at 8.30, 11, and 4 (Rev. H. R. Wadleigh, B. D.). — *Presbyterian Service*, Lungarno Guicciardini 11 (Pl. C, 5); at 11 and

1 (Rev. J. M. Blake, M.A.). — *Baptist Church*, Via Borgognissanti 6; English serv. from Nov. to May, Sun. 11 a.m. Pastor: Rev. J. Campbell Wall, Via Ugo Foscolo 29. — *Church of St. Joseph* (for English-speaking Catholics), Via Santa Caterina. — *New Jerusalem Church* (English service), Piazza Beccaria.

Clubs. *Florence Club* (English), Piazza Vitt. Emanuele; *Circolo dell'Unione*, Via Tornabuoni 7; *Italian Alpine Club* (Florentine section), Via Tornabuoni 4.

Theatres (comp. p. xxvii; seats for the four first-mentioned theatres may be booked at the office of the Associazione per il Movimento dei Forestiere, p. 551). **Politeama Fiorentino* (Pl. B, 2), Corso Regina Elena 10; **Teatro della Pergola* (Pl. G, 5), erected in 1638, remodelled in 1857, Via della Pergola 12, for operas and ballet, representations usually during a few months only in winter; *Teatro Niccolini* (Pl. F, 4), Via Ricasoli 3, plays; *Teatro Verdi* (Pl. F, G, 6), Via Giuseppe Verdi, operas and ballet; *Politeama Nazionale* (Pl. E, 2, 3), Via Nazionale, operettas and comedies. — **VARIETY THEATRES.** *Folies-Bergère* (Salvini), Via dei Neri 35, near the Loggia del Grano (Pl. E, 6); *Teatro Apollo*, Via dei Cimattori (Pl. E, F, 5).

Popular Festivals. On the eve of the *Feast of Epiphany* (*Befana*; Jan. 6th) the 'street arabs' perambulate the streets with horns, torches, and shouting, and the feast itself is celebrated by a universal exchange of presents. — During the *Carnival* several 'Veglioni' or masked balls are held. — On *Good Friday* there is a procession in ancient Roman costumes in the village of *Grassina* light railway No. 10, see p. 549) and at the church of *San Felice a Ema* (near Galluzzo; every second year only). — *Saturday before Easter.* 'Lo Scoppio del Carro', a chariot laden with fireworks and drawn by four white oxen (from the dairy-farm in the Cascine), is driven to the front of the baptistery, and its contents ignited about noon by a rocket in the shape of a dove ('Colombina'), which descends from the high-altar of the cathedral along a string. The 'dove' is ignited during the 'Gloria' on a stone from the Holy Sepulchre, said to have been brought to Florence by Pazzo de' Pazzi in 1101. Its course is watched with great interest by the thousands of country people assembled in the piazza, as its regularity or irregularity is supposed to presage a good or a bad harvest respectively. The remaining fireworks are let off in the Piazza Vittorio Emanuele. — On *Ascension Day* ('Giorno dei Grilli') the people go out to the Cascine before daybreak, breakfast on the grass, and amuse themselves till evening. — In the old quarters the inhabitants of each street celebrate the day of their patron-saint with music and fireworks. — According to an ancient custom the *Fiorita per Savonarola* takes place on May 23rd, when the spot on which the stake was erected (p. 564) is strewn with flowers. — At the *Festa dello Statuto*, on the first Sunday in Jun, there are a parade in the Cascine and an illumination of the Palazzo Vecchio after dark. — The *Festival of St. John* on 24th June is observed by fireworks and the illumination of the dome of the cathedral. — On June 29th (*SS. Peter & Paul*) the neighbouring villas are illuminated.

Flower Market. On Thurs. 8-2 in the Mercato Nuovo (p. 566).

Diary (comp. pp. xvi, xxvii). The Cathedral (p. 570) and the church of the Santissima Annunziata (p. 602) are generally open the whole day, the other churches are closed from 12.30 to 2 or 3 p.m. — Collections belonging to government are closed on public holidays, which include June 24th and June 29th besides those mentioned on p. xxvii. — No charge is made in the public collections for keeping sticks, umbrellas, etc. — Artists, etc., may obtain free tickets of admission and permission to copy paintings from the secretary in the Uffizi (second floor).

Accademia di Belle Arti, see *Galleria Antica e Moderna*.
Sant'Apollonia, see *Cenacolo di Sant'Apollonia*.

Archæological Museum (p. 603) with the *Galleria degli Arazzi*, week-days, 10-4, adm. 1 fr., Sun., 9-1, gratis.

Bargello, see *Museo Nazionale*.

Biblioteca Laurenziana (p. 620), week-days 8-12 (Oct.-March 10-4).

Bibl. Marucelliana (p. 611), week-days 9-5 (Oct. 9-4, Nov.-Feb. 9-3 and 6-9).

Bibl. Nazionale Centrale (p. 500), week-days 10-4.

Bibl. Riccardiana (p. 610), week-days 9-3 (in summer 7-1).

Bigallo (p. 568), week-days till noon and 1-3, gratuity (30-50 c.).

Boboli Garden (p. 640), open on Sun. & Thurs. afternoons only.

Cathedral Museum, see *Museo di Santa Maria del Fiore*.

Casa Buonarroti (p. 600), week-days, 10-4, 1 fr., Sun., 9-1, free.

Cenacolo di Sant'Apollonia (p. 618), week-days, 10-4, 50 c., Sun., 9-1, free.

Cenacolo di Fuligno (p. 623), week-days, 10-4, 50 c., Sun., 9-1, free.

Chiostro dello Scalzo (p. 617), week-days, 10-4, 25 c., Sun., 9-1, free.

Santa Croce (p. 597), Pazzi Chapel, Museo dell' Opera, and Campanile, daily, 9-12 & 2-5, 1 fr.

Galleria Antica e Moderna (p. 613), week-days, 10-4, 1 fr., Sun., 9-1, free.

Gal. degli Arazzi, see *Archæological Museum*.

Gal. Corsini (p. 628), Tues., Thurs., and Sat., 10-3.

Gal. Pitti (*Gal. Palatina*; p. 632), week-days, 10-4, 1 fr., Sun., 9-1, free. Usually crowded in the morning during the tourist-season.

Gal. degli Uffizi (p. 575; with central heating), week-days, 10-4, 1 fr., Sun., 9-1, free. Crowded in the morning during the tourist-season.

San Lorenzo (p. 619), New Sacristy and Chapel of the Princes, week-days, 9-5, 1 fr., Sun., 9-1, free.

Santa Maria Maddalena dei Pazzi (p. 609; Perugino's frescoes), week-days, 10-4, 50 c., Sun., 9-1, free.

Museo di Fisica e Storia Naturale (p. 611), Tues., Thurs., and Sat., 10-4 (in winter 10-3).

Museo Indiano (p. 612), Wed. and Sat., 9-3, free.

Museo dei Lavori in Pietre Dure (p. 617), week-days, 10-4.

Museo di San Marco (p. 611), week-days, 10-4, 1 fr., Sun., 9-1, free.

Museo di Santa Maria del Fiore (p. 573), daily, 10-4 (Oct.-March, 10-3), 50 c., on Sun. free.

Museo Nazionale (p. 591), week-days, 10-4, 1 fr., Sun., 9-1, free.

Museo dell' Opera di Santa Croce, see *Santa Croce*.

Museo Stibbert (p. 619), Tues., Thurs., & Sat., 10-4, 1 fr. (tickets obtained from the doorkeeper), Sun., 9-1, free.

Museo Storico-topografico Fiorentino, see *Casa Buonarroti*.

Museo degli Strumenti (p. 617), Tues., Thurs., and Sat., 10-12.

Ognissanti (p. 630; Last Supper by Dom. Ghirlandaio), week-days, 10-4, 25 c., Sun., 9-1, free.

Palazzo Davanzati (p. 566), week-days 9-5, Sun. & holidays 9-12, 1 fr.

Palazzo Medici (p. 610), week-days 9-5 (Oct.-March 10-4), Sun. & holidays 9-1, 50 c.

Palazzo Pitti (p. 632; picture-gallery, see above), Royal Apartments and Silver Room, Thurs. & Sun. 9.30-4 (fee in the silver-room 30-50 c., in the royal apartments 1/2-1 fr.); tickets (permessi) issued (free; 9-12 o'clock) at the 'Amministrazione della Real Casa', in the third court of the palace, to the left of the central entrance.

Palazzo Riccardi, see *Palazzo Medici*.

Palazzo Vecchio (p. 562), week-days, 9-5 (Oct.-March 9-4), 1 fr., Sun., 9-1, free.

Pazzi Chapel, see *Santa Croce*.

San Salvi (p. 651; Last Supper by Andrea del Sarto), week-days, 10-4, 25 c., Sun., 9-1, free.

Scalzo, see *Chiostro dello Scalzo*.

Chief Attractions (5 days). 1st Day. Morning: **Piazza della Signoria*, with the *Pallazzo Vecchio* and the *Loggia dei Lanzi* (pp. 562-565); **Galleria degli Uffizi* (p. 575). Afternoon: *Torre del Gallo* (p. 645); **Viale dei Colli* and *San Miniato* (pp. 642, 643). — 2nd Day. Morning: *Or San Michele* (p. 566); **Baptistry* (p. 568); *Cathedral* and *Campanile* (pp. 570-573); *Museo di Santa Maria del Fiore* (p. 573). Afternoon: *Fiesole* (p. 651). — 3rd Day (better on two mornings, if time permit). Morning: **Santa Croce* (p. 597); **Museo Nazionale* (p. 591). Afternoon: *Archæological Museum* (p. 603); **Santissima Annunziata* (p. 602). — 4th Day. Morning: *Pal. Medici* (p. 610); *Monastery of San Marco* (p. 611); **Academy* (p. 613). Afternoon: *San Lorenzo* (p. 619) with the **New Sacristy* (p. 621); **Santa Maria Novella* (p. 623); the *Cascine* (p. 647). — 5th Day. Morning: **Pal. Strozzi* (p. 626); *Via Tornabuoni* and *Piazza Santa Trinità* (p. 627); *Santo Spirito* (p. 630); **Pitti Gallery* (p. 632). Afternoon: **Santa Maria del Carmine* (p. 631); **Boboli Garden* (p. 640). — In summer an excursion should be made to *Vallombrosa* (see p. 654).

Foreigners will find the hawkers, guides, and beggars very troublesome, particularly in the *Piazza della Signoria* and *Piazza del Duomo* and at *Fiesole*.

For farther details than this Handbook affords, visitors may be referred to the *Misses Horner's* 'Walks in Florence', *W. D. Howells's* 'Tuscan Cities' (including 'A Florentine Mosaic'), *Grant Allen's* 'Florence', *Hare's* 'Florence', *Edmund G. Gardner's* 'Story of Florence' (London, 1900), *Ruskin's* 'Mornings in Florence', and *Mrs. Oliphant's* 'Makers of Florence'. See also 'The First Two Centuries of the History of Florence', by *Prof. Pasquale Villari*, 'Romola', by *George Eliot*, 'Literary Landmarks of Florence', by *Laurence Hutton* (1897), 'Tuscan and Venetian Artists', by *Hope Rea* (2nd ed.; London, 1904), 'The Florentine Painters of the Renaissance', by *Bernhard Berenson* (3rd edit.; London, 1909), 'Echoes of Old Florence', by *Leader Scott* (3rd edit., 1907), and 'Rambles in Florence' by *G. E. Troutbeck* (1911).

Florence (165 ft.), Italian *Firenze*, formerly *Fiorenza*, from the Latin *Florentia* (i.e. town of flowers), justly entitled 'la bella', was formerly the capital of the Grand-Duchy of Tuscany, then, in 1865-71, that of the Kingdom of Italy, and is now that of the province of its own name, with the seat of an archbishop and the headquarters of the 8th Italian army-corps. It is situated in 43° 46' N. latitude, and 11° 21' E. longitude, on both banks of the *Arno*, the ancient *Arnus*, an insignificant river except in rainy weather, in a charming valley 1-2 M. wide, picturesquely enclosed by the hill of *Fiesole* and other foothills of the Central Apennines on the N. and by the *Belvedere* and *Bellosguardo* hills on the S. On the left bank of the *Arno* the heights rise more immediately from the river, on the N., where the highest visible peak is the *Monte Morello* (p. 649), they are 3-5 M. distant, while towards the N.W., in the direction of *Prato* and *Pistoia*, the valley expands considerably. The sudden transitions of temperature which frequently occur here are trying to persons in delicate health. The pleasantest months are April, May, the first half of June, the second half of September, October, and November. The winter is disproportionately cold (mean temperature of January 40° Fahr.; minimum 11½° Fahr.); July (mean 75½°; maximum 103°) and August (75½°) are very hot, and colds are most dangerous at this season. The average annual rainfall (111 days with rain or snow) is 35 inches.

Florence ranks with Rome, Naples, and Venice as one of the most attractive towns in Italy. While in ancient times Rome was the grand centre of Italian development, Florence has from the middle ages until modern times been the focus of intellectual life. As early as 1339 Florence contained 92,000 inhab., in 1911 it had about 150,000 besides a garrison of 7300. The Florentines have ever been noted for the vigour of their reasoning powers, for their pre-eminence in artistic talent, and for their mercantile ability. Even in the middle ages Florence was famous for its banks, its woollen industry (*Arte dei mercatanti di calimala*, *Arte della lana*), which employed 30,000 workers in 1338, and its silk factories (*Arte della seta*). At the present day its industrial activity is limited to a few foundries, some sweet factories, and certain branches of industrial art. An amazing profusion of treasures of art, such as no other locality possesses within so narrow limits, imposing monuments, recalling a history which has influenced the whole of Europe, and lastly the delightful environs of the city combine to render Florence one of the most interesting and attractive places in the world. It is annually visited by crowds of tourists and possesses a foreign colony chiefly composed of English and Americans.

History. The discovery of the tombs of a pre-Etruscan race has proved that the site of modern Florence was occupied at a very early date (ca. 1000 B.C.). The Etruscan Florence was founded about 200 B.C. by settlers from *Fesulæ* (Fiesole) and lay a little higher up the river than the modern town, on a now vanished arm of the Arno, between the present Piazza Beccaria (Porta alla Croce) and the convent of San Salvi (p. 654). It was destroyed by Sulla in 82 B.C. The Roman colony of *Florentia* was established in 59 B.C. farther down to guard the passage over the Arno by the bridge, afterwards the Ponte Vecchio. It centred about a forum (Piazza Vittorio Emanuele, p. 626) and a capitol (p. 265), and the line of its walls is traced by the Via del Proconsolo, Via della Condotta, Via Porta Rossa, Via dei Tornabuoni, and Via dei Cerretani.

Christianity was introduced into Florence mainly by Syrian merchants. The city suffered severely during the wars of the Goths (p. 432). In the Carolingian period, however, it began slowly to expand, and the union of the episcopal sees of Florence and Fiesole in the middle of the 9th cent. laid the foundations of its future greatness. The valley of the Arno was sorely harassed by the incursions of the Normans and the Hungarians, but from the time of Otho the Great Florence gave renewed promise of a vigorous development. *Margrave Hugo* (d. 1001) of Tuscany favoured the town at the expense of the more powerful and often recalcitrant Lucca. Efforts for the reform of the church began in Florence earlier than in Lombardy. At the instigation of the monks the citizens of Florence embraced the cause of reform, as represented by Pope Gregory VII. (p. 440), the Margravine Beatrice, and her daughter Matilda (p. 511), who in gratitude enlarged the municipal liberties. Henry IV. attempted to punish Florence in 1082, but seems soon to have abandoned the siege of the town. Florence now extended its activities; it destroyed Fiesole in 1125 after more than two years of warfare, it attacked Siena and Arezzo, and it demolished numerous feudal castles that dominated and disturbed the trade-routes to the sea and to the other cities of Tuscany. The defeat in battle of Archbp. Christian of Mayence, legate of Frederick Barbarossa, by the allied Florentines and Pisans in 1172, brought a great accession of power. At this period the second city-wall (*secondo cêrchio*)

was built to protect the city against the anticipated vengeance of the Emperor. At the death of Emp. Henry VI. (1197) Florence was the influential head of the *Tuscan League* directed against the German empire, and it increased its power during the conflicts for the imperial throne. Pope Innocent III., abandoning the Guelph Otho IV. whom he had at first favoured, raised the Ghibelline Frederick II. of Sicily to the throne, and Florence, combining this imperial question with the bitter family feud between the *Amidei* and the *Buondelmonte*, was divided about 1216 between the hostile camps of the *Guelphs* and *Ghibellines*. This at first purely local difference extended over Tuscany and all Italy in the course of the contests between the Emperor and the Pope. In alliance with Lucca Florence inflicted a severe defeat on the Pisans in 1222 at Castel del Bosco; but in 1238 it was deprived of its independence by Frederick II., who in 1246 appointed his natural son *Frederick of Antioch* as regent. A democratic movement, inspired by the Guelphs, which had begun even before Frederick's death in 1250, led after that event to the establishment of a powerful popular government. Pistoia, Volterra, San Gimignano, and Poggibonsi were all reduced temporarily under the authority of the 'Popolo Fiorentino'; but in 1260 its power was broken at Monte Aperto by the victory of a combined army of Sienese and Ghibelline exiles from Florence, fighting under the banner of King Manfred. *Count Guido Novello* of Poppi (p. 660) entered the city as imperial vicar.

After the death of Manfred at the battle of Benevento in 1266 *Charles I. of Anjou*, King of Naples, in alliance with Pope Clement IV., made himself master of Florence and the Guelphs regained their power. The new government (*Signoria*) found one of its chief supports in the *Capitani di Parte Guelfa*, who, originally appointed to administer the sequestered property of the Ghibellines, soon found means to extend their influence. The papal efforts to reconcile the Guelphs and Ghibellines of Tuscany remained without permanent effect. At the bloody battle of Campaldino (p. 660; described by Dante, *Purg.* v. 92 seq.) in 1289 the Florentine Guelphs defeated the Aretines under their warlike bishop Guglielmo Ubertino and the Tuscan Ghibellines under the craven Count Guido Novello. In 1282 government by the presidents or *Priori* of the 'Arti' or trade-guilds was introduced; six representatives of the chief guilds were annually chosen for two months each. In 1293 a *Gonfaloniere della Giustizia* was added to their number, in consequence of the passing of the 'Ordinamenti della Giustizia', a series of strict regulations due to *Giano della Bella*, intended to keep the nobles (*Grandi*) in check. About 1300 dissensions broke out among the Guelphs of Florence, who ranged themselves in two hostile factions under the families of the *Donati* and the *Cerchi* respectively and in 1301 borrowed from Pistoia the party-names of *Bianchi* and *Neri* (White and Black). The Neri were eventually victorious, and when *Charles of Valois* took possession of the city in 1301 in the name of Pope Boniface VIII., Dante and many others of the Bianchi were condemned to death and forced to save themselves by flight. A serious conflagration, kindled in the course of the party-struggles in 1304, destroyed a considerable part of Florence, with many of the richest warehouses. The Neri, in alliance with Lucca and the Malespina, made themselves masters of the hostile Pistoia in 1306, and six years later successfully defended themselves against a siege by the Emperor Henry VII. Severe struggles then followed against Uguccione della Faggiuola (p. 513) and Castruccio Castracani (p. 529); but after the death of the latter in 1328 Florence entered upon a renewed period of prosperity, interrupted but not checked by the bankruptcies of the *Bardi* and the *Peruzzi* in 1341, the greatest financial failures of the middle ages, and by the fearful ravages of the plague of 1348 described by *Boccaccio* in the introduction to the *Decamerone*. In the meantime an attempt to secure political peace and order had been made in 1342 by invoking the aid of *Gautier de Brienne, Duke of Athens*, who with the

support of the lower ranks of the people endeavoured to set aside the constitution and make himself absolute lord of the city. He was, however, expelled in 1343, by the aid of *Simone da Battifolle*, Count of Poppi, and power now fell into the hands of an oligarchy, mainly consisting of recently enriched commercial families, who exercised an influence on every department of government through the 'Capitani di Parte Guelfa'. An insurrection of the poorer classes — the 'Tumulto dei Ciompi' — in 1378 was followed by three years of anarchy and confusion, until the helm was once more seized by the aristocratic party, headed by the *Albizzi*. *Maso Albizzi* (d. 1417) was succeeded by his son *Rinaldo*, with whom were associated *Niccolò da Uzzano* and *Palla Strozzi*. Under these rulers Florence enjoyed its greatest prosperity; successful campaigns were waged against the Visconti of Milan and Ladislaus of Naples; Pisa was captured in 1406, Cortona in 1411, Leghorn in 1421. The opulence of the city increased, and the lower classes, encouraged by their rapid prosperity, now sought a share in the government. Among the 'Populani', who were carried along on the crest of the wave, now appear the Medici, who had acquired immense wealth by a series of successful financial speculations (see the Genealogy on p. 558).

The founder of the Medici dynasty was *Giovanni de' Medici* (d. 1429). His son *Cosimo* was overthrown by the Albizzi and Palla Strozzi in 1433, but returned after an exile of one year, and resumed the reins of government with almost regal power, without, however, interfering with the outward forms of the republican constitution. A war with Milan was terminated by the victory of Anghiari in 1440. Pope Eugenius IV., who lived in Florence from 1434 till 1413, transferred hither in 1439 the Council of Ferrara (p. 465), by which the union of the Roman and Greek churches was decreed. *Cosimo* employed his wealth liberally in the advancement of art and science, he was the patron of Brunelleschi, Donatello, Fra Filippo Lippi, and Michelozzo, and he founded the Platonic Academy (p. 559) and the Medici Library. At the close of his life he was not undeservedly surnamed *pater patriæ* by the Florentines. He was succeeded by his infirm son *Piéro* in 1464 and in 1469 by his grandson *Lorenzo*, surnamed *Il Magnifico*, who, as a statesman, poet, and patron of art and science, attained a very high reputation. Florence became the centre and focus of the Renaissance, the object of which was to revive the poetry, the eloquence, and the art and science of antiquity. Contemporaneously with the most eminent artists and poets the brilliant court of the Medici was graced by the earliest of modern philologists. The conspiracy of the *Pazzi* (1478), to which *Lorenzo's* brother *Giuliano* fell a victim, did not avail to undermine the power of this ruler, but drew the bloody revenge of the people upon his opponents. *Lorenzo* protected himself against external dangers by prudent alliances with Milan and Venice, etc., and secured his position at home by lavish expenditure and a magnificent style of living, which, however, was partly maintained by the public treasury. He died at Careggi on April 8th, 1492, at the age of 43 years, an absolute prince in all but the name.

After the death of *Lorenzo* the Florentine love of liberty, largely excited by the voice of the Dominican friar *Girolamo Savonarola* of Ferrara (comp. p. 462), rebelled against the magnificent rule of the Medici. *Piéro*, the feeble son of *Lorenzo*, at first opposed *Charles VIII.* of France on his campaign against Naples, but afterwards, awed by the victorious advance of the French, hastened to surrender the frontier-fortresses into their hands. He was therefore, on the king's departure, expelled, with his brothers *Giovanni* and *Giuliano*, and the government was entrusted to a democratic Great Council (1494). *Savonarola*, having attacked Pope *Alexander VI.*, perished at the stake in 1498, but his influence endured. *Piéro Soderini*, elected as gonfaloniere for life in 1502, succeeded in recapturing Pisa, which had been freed by the French; but in 1512 the party of the Medici regained the upper hand and recalled the brothers *Giuliano* and *Giovanni*. The former soon resigned his authority, the

latter became Pope Leo X., and they were followed by *Lorenzo*, son of Piero II. and Duke of Urbino (d. 1519), *Giulio* (elected pope, as Clement VII., in 1523), the son of the Giuliano who was murdered in 1478, and *Alessandro*, a natural son of the last-named Lorenzo. The family was again banished in 1527, but Emp. Charles V., who had married his natural daughter Margaret (afterwards Duchess of Parma) to Alessandro, attacked the town and took it in 1530 after a siege of eleven months, during which Michael Angelo, as engineer on the side of the republic, and the brave partisan Ferruccio greatly distinguished themselves. The emperor then appointed Alessandro hereditary Duke of Florence. The assassination of the latter, perpetrated by his own cousin Lorenzo, 7th Jan., 1537, did not conduce to the re-establishment of the republic. He was succeeded by *Cosimo I.* (b. 1519), son of Giovanni delle Bande Nere (d. 1526), the only soldier of the Medici family, who was a descendant of Lorenzo, brother of the elder Cosimo. The armed revolt of the Florentine republicans in 1537 was suppressed with the aid of Spanish troops (p. 542); and in 1548 *Francesco Burlamacchi*, gonfaloniere of Lucca, who had attempted to organize all Tuscany as a united republic, expiated his failure on the scaffold. Cosimo now succeeded in combining the most varied territories into a single monarchical state, which included the entire basin of the Arno, with Arezzo, Cortona, Montepulciano, Volterra, Pisa, Pescia, Pistoia, and (after a bloody war that ended in 1555) also Siena. In 1569 he obtained from Pope Pius V., instead of the coveted title of King, that of Grand Duke (*granduca*) of Florence. He abdicated in favour of his son *Francesco* (1574-87). Francesco was succeeded by his brother *Ferdinand I.* (1587-1609), who had previously been a cardinal. *Cosimo II.* (1609-21), the son of the latter, *Ferdinand II.* (1621-70), and *Cosimo III.* (1670-1723) were the next princes. With *Giovanni Gastone*, who died in 1737, the house of Medici became extinct.

In the wars between Austria and Spain, the two great powers to which Italy was subject, Tuscany formed one of the principal objects of contention, but eventually fell to the share of the former. The emperor annexed the country as a vacant fief and conferred it on the husband of his daughter Maria Theresa, *Duke Francis Stephen of Lorraine* (1737-65), who by the Peace of Vienna (1735) renounced his native principality of Lorraine in return. In 1745 he ascended the throne of Austria as Francis I.,

GENEALOGY OF THE MEDICI.
Giovanni d'Averardo, 1360-1429.
m. *Piccarda Bueri*.

(1.) *Cosimo*, Pater Patriæ, 1389-1464. m. *Contessina de' Bardi*, d. 1473. (2.) *Lorenzo*, 1395-1440. m. *Ginevra Cavalcanti*; progenitors of the later grand-ducal line.

(1.) *Piero*, 1416-69. m. *Lucrezia Tornabuoni*, d. 1482. (2.) *Giovanni*, d. 1463. (3.) *Carlo* (natural son), d. 1492.

(1.) *Lorenzo il Magnifico*, 1449-92. m. *Clarice Orsini*, d. 1488. (2.) *Giuliano*, 1453-78, whose son *Giulio* (1478-1534) became pope as Clement VII. in 1523. (3.) *Bianca*. (4.) *Nannina*. (5.) *Maria*.

(1.) *Piero*, 1471-1503. m. *Alfonsina Orsini*, d. 1520. (2.) *Giovanni* (1475-1521), who became pope as Leo X. in 1513. (3.) *Giuliano*, 1479-1516, Duc de Nemours. m. *Filiberta of Savoy*. (4.) *Lucrezia*. (5.) *Luisa*. (6.) *Maddalena*. (7.) *Contessina*.

(1.) *Lorenzo*, 1492-1519, Duke of Urbino. m. *Madeleine de la Tour d'Auvergne*, d. 1519. (2.) *Clarice*. *Ippolito* (natural son), d. 1535 as Cardinal.

(1.) *Caterina*, Queen of France, d. 1589. (2.) *Alessandro* (natural son), first Duke of Florence, d. 1537.

and in 1763 he established Tuscany as an appanage of the second sons of the emperors, in order to prevent its being governed in future as one of the immediate dominions of Austria. He was succeeded in 1765 by the *Grand Duke Leopold I.*, who reigned on the same enlightened principles as his brother Joseph II. of Austria and was an active reformer in administrative, judicial, educational, and ecclesiastical affairs. The guilds, which had outlived their usefulness, and innumerable convents and fraternities were suppressed, while the Inquisition was abolished. In consequence of the death of Joseph II. in 1790 Leopold was summoned to the throne of Austria, and his departure proved a severe loss to the duchy. His son, the *Grand Duke Ferdinand III.*, was obliged to renounce Tuscany by the Peace of Lunéville (1801), for which he received by way of compensation the Archbishopric of Salzburg and afterwards Würzburg. Under the name of *Republic*, and afterwards *Kingdom of Etruria*, the country continued to enjoy ostensible independence down to 1807, when it was incorporated with France. In 1814 Ferdinand III. was reinstated, and in 1824 he was succeeded by his son *Leopold II.* (d. 1870), who was temporarily banished by the revolution of 1849 and finally by that of 1859. By the plebiscite of 15th March, 1860, Tuscany was united to the Kingdom of Italy, then in course of formation. From 1865 till 1871 Florence, as a stage ('étape') between Turin and Rome, was the capital of Italy, but it paid for the short-lived honour by a severe financial crisis in 1878.

The traveller interested in historical research should observe the numerous memorial tablets in various parts of Florence, recording important events in the annals of the town.

Art and Science. The proud position occupied by Florence in the history of art and science was first established by *Dante Alighieri*, born here in 1265, author of the 'Divine Comedy', and the great founder of the modern Italian language. In 1301 he was banished with his party, and in 1321 he died at Ravenna. *Giovanni Boccaccio* also, the first expounder of the illustrious Dante, and celebrated for his 'Decamerone', which served as a model for the 'Canterbury Tales' of Chaucer, lived at Florence. Florence, too, was the chief cradle of the school of the *Humanists* (15th cent.), who aimed at a universal and harmonious development of the personal character, and whose contemplative life was far exalted above every-day realities. This was the home of *Salutato*, *Lionardo Bruni*, and *Marsuppini*, the 'Pagan', whose firmly moulded characters recall the personages of antiquity; it was here that the sources of classic literature were rediscovered by *Niccolò de' Niccoli*, *Traversari*, and other enthusiastic collectors of books; it was here that the Platonic Academy developed the study of the antique into a species of religious cult, and most of the humanists, including *Ficino*, *Poggio*, *Landini*, *Pico della Mirandola* (p. 455), and *Politian*, who resided here for longer or shorter periods, received encouragement and distinction at Florence. Even after the decline of 'humanism' Florence continued to surpass the rest of Italy in intellectual culture, as the names of *Machiavelli*, *Varchi*, *Guicciardini*, and *Galileo* testify.

In the development of the FINE ARTS Florence has played so important a part, that her art-history is in many respects nearly coincident with that of the whole of Italy. We therefore refer the reader to our prefatory article on the subject, and shall now merely direct his attention to those points which more specially concern Florence. In the 13th cent., when frequent changes of the constitution and constantly recurring dissensions of factions began to take place, and when private citizens for the first time manifested an interest in public life, a general taste for art gradually sprang up at Florence. With characteristic pride the Florentines proceeded to erect their cathedral, which was begun by *Arnolfo di Cambio* (1232- ca. 1301), and in the form of their Palazzo Vecchio, the restless aspect of their political life is distinctly reflected. The labours of *Giotto* (1266-1337) entitled Florence to be regarded as the headquarters of the Italian painting of the 14th cent., while the journeys

undertaken by him from Padua to Naples were the means of rendering his style predominant throughout the peninsula. Among Giotto's most distinguished pupils we may mention *Taddeo Gaddi* (d. 1366) and *Oragna* (ca. 1308-68), who was noted also as an architect and sculptor, and among his successors *Giovanni da Milano* (flor. ca. 1349-69), *Giottino* (flor. 1360-80), *Agnolo Gaddi* (d. 1396), and *Spinello Aretino* (d. 1410). This school flourished for nearly a century.

The year 1402 may be accepted as the dawn of the RENAISSANCE in Florence, for from that year dates the Abraham's Sacrifice and the competition for the doors of the Baptistery (p. 568). In architecture, however, the new spirit did not find expression until nearly two decades later (comp. pp. 602, 619). While *Brunelleschi* (1377-1446) had adhered to the national traditions in his palatial architecture (Palazzo Pitti), he derived numerous suggestions for his churches from a study of the antique, particularly in the execution of details. His successors were *Leon Battista Alberti* (1404-72), *Michelozzo* (1396-1472), *Benedetto da Maiano* (1442-97), and *Simone Pollaiuolo*, surnamed *Cronaca* (1454-1508). Stimulated by the example of the humanists, the artists of this period aimed at versatility, and were not content to confine their labours to one sphere of art; so that we frequently hear of architects who were at the same time sculptors, and of sculptors and goldsmiths who were also painters. Among the most distinguished Florentine sculptors of the Renaissance were *Lorenzo Ghiberti* (1381-1455), *Luca della Robbia* (1400-82), who has given his name to the glazed reliefs in terracotta, and above all *Donatello* (1386-1466), the greatest and most influential master of the century. The energetic life and strong individuality of his figures are such that their deficiency in gracefulness is well-nigh forgotten. After Donatello's death, *Andrea Verrocchio* (1436-88), noted also as a painter (see below), became the centre of a large artistic circle.

The pioneers of painting in the Renaissance period were *Masaccio* (1401-28), *Andrea del Castagno* (ca. 1410-57), and *Paolo Uccello* (1397-1475), whose immediate successors were *Fra Filippo Lippi* (ca. 1406-69), *Pesellino* (1422-57), and *Alesso Baldovinetti* (1425-99). The chief aims of the school were to master the technical intricacies of the art, to invest each figure with beauty, to arrange the groups harmoniously, and to cultivate a faithful portraiture of real life. In fervency of religious sentiment *Fra Angelico da Fiesole* (1387-1455), by whom *Benozzo Gozzoli* (1420-97) and *Fra Filippo Lippi* were influenced, stands pre-eminent, as the Robbia stand among sculptors. The most famous representatives of the school were *Andrea Verrocchio* (see above), the brothers *Antonio* (1429-98) and *Piero* (1443-ca. 1495) *Pollaiuolo*, *Sandro Botticelli* (1444-1510), *Filippino Lippi* (ca. 1459-1504), a son of *Fra Filippo*, and *Domenico Ghirlandaio* (1449-94). The history of *Leonardo da Vinci*, *Michael Angelo Buonarrotti*, and *Raphael*, the princes of Italian art, is not permanently associated with Florence, but their residence in that city exercised a material influence on their respective careers. Leonardo and Michael Angelo, both Tuscans, may be regarded as belonging to Florence owing to the completion of their studies there, and it was at Florence that Raphael supplemented his art education and shook off the trammels of the Umbrian school. About 1506 the art history of Florence attained its most glorious period. Leonardo, Michael Angelo, and Raphael were then engaged there together, and with them were associated *Lorenzo di Credi* (1459-1537), a master closely allied to Leonardo, the fanciful *Piero di Cosimo* (1462-1521), *Fra Bartolomeo* (1472-1517), an intimate friend of Raphael, and the talented colourist *Andrea del Sarto* (1486-1531), while the last two were rivalled by *Mariotto Albertinelli* (1474-1515), *Franciabigio* (1482-1525), *Pontormo* (1494-1557), and *Rosso Fiorentino* (d. 1541). *Ridolfo Ghirlandaio* (1483-1561) follows the steps of Leonardo and Raphael, at least in his portraits. The union of the greatest masters at Rome, effected by Julius II. and Leo X., at length detracted from the reputation of Florence. After the 16th cent. Florence produced no architecture worthy

of note, and the provinces of painting and sculpture, although cultivated with more success, proved destitute of depth and independence. Florence was the chief headquarters of the mannerist imitators of Michael Angelo, the most eminent of whom were *Angelo Bronzino* (1503-72), *Giorgio Vasari* (1512-74), the well-known biographer of artists (p. lxviii), and *Alessandro Allori* (1535-1607). Among sculptors may be mentioned *Benvenuto Cellini* (1500-1572), eminent also as a goldsmith, and *Giovanni da Bologna* (1524-1608), properly *Jean Boulogne*, of Douai, in French Flanders. In the 17th cent. the principal Florentine artists were *Lodovico Cardi*, surnamed *Cigoli* (1559-1613), *Cristofano Allori* (1578-1621), the gifted *Giovanni da San Giovanni* (1599-1636), *Francesco Furini* (ca. 1600-46), and the sweet *Carlo Dolci* (1616-86).

Florence was originally situated wholly on the right bank of the *Arno*, but it extended early in the middle ages to the opposite bank also. The third city-wall (*terzo cerchio*), which has been almost entirely removed since 1865, was constructed at the same time as the cathedral, between 1285 and 1388. The ancient GATES, however, nearly all altered or added to in 1529, have been spared: *Porta alla Croce* (Pl. I, 6; p. 601); *Porta San Gallo* (Pl. H, I, 1; p. 618); *Porta San Frediano* (Pl. B, 4; p. 631); *Porta Romana* (Pl. A, 7; p. 642); and *Porta San Giorgio* (Pl. D, 7), *Porta San Miniato* (Pl. F, 8), and *Porta San Niccolò* (Pl. G, 8), all mentioned on p. 642. The NEW QUARTERS of the town, on the right bank of the *Arno*, extend to the E. of the old town and to the N.W. to the neighbourhood of the *Cascine* (p. 647). The broad *Viali di Circonvallazione* encircle the town on the right bank under various names and occupy the site of the old fortifications. Since 1888 the narrow and quaint streets in the *Centro*, the quarter bounded by the *Via dei Tornabuoni*, *Via dei Cerretani*, *Via dei Calzaioli*, and *Via Porta Rossa*, have gradually given way to wider and more regular thoroughfares. This part of the city included numerous guild-houses and castellated mansions of the nobility, besides the *Ghetto*, or old Jewish quarter, and the *Mercato Vecchio*, or market-place.

The oldest of the six BRIDGES which connect the banks of the *Arno* is the *Ponte alle Grazie* (Pl. E, F, 7; p. 641), or *Rubaconte*, constructed in 1237, modernized and widened in 1874. The *Ponte Vecchio* (Pl. D, E, 6; p. 632), which is said to have existed as early as the Roman period and was finally rebuilt, after repeated demolition, by Taddeo Gaddi in 1345, consists of three arches. The *Ponte Santa Trinità* (Pl. D, 5; p. 630), erected in 1252, was rebuilt in 1567-70 by Bartolomeo Ammanati. The *Ponte alla Carraia* (Pl. C, 4; p. 629), originally built in 1218-20, destroyed together with the *Ponte Vecchio* by an inundation in 1333, and restored in 1337, was partly rebuilt in 1559 by Ammanati and widened in 1867. Besides these there is an *Iron Bridge* at each end of the town (toll 5 c., carriages 42 c.).

The river is bordered on both sides by handsome quays, called the *LUNGARNO*, of which the different parts are the *Langarno Corsini*, *Langarno Amerigo Vespucci* (formerly *Nuovo*), *Langarno*

Serristori, Lungarno Guicciardini, etc. The most frequented squares are the *Piazza Vittorio Emanuele* (Pl. E, 4, 5), in the Centro, the *Piazza della Signoria* (Pl. E, 5), and the *Piazza del Duomo* (Pl. E, F, 4). The busiest streets are the *Via dei Calzaioli* (Pl. E, 5, 4), the *Via Por Santa Maria* (Pl. E, 5), the *Via degli Strozzi* (Pl. E, 4), the *Via dei Tornabuoni* (Pl. D, 4, 5), and the *Via dei Cerretani* (Pl. E, 4). Many of the other streets also take their names from old families, the guilds, public games, trades, and the like.

a. Piazza della Signoria, Piazza del Duomo, and their neighbourhood.

The picturesque *PIAZZA DELLA SIGNORIA (Pl. E, 5), with the Palazzo Vecchio and the Loggia dei Lanzi, once the forum of the republic and the scene of its popular assemblies and tumults, its festivals and executions, has preserved its present aspect since 1386.

The *Palazzo Vecchio (Pl. E, 5, 6) was mainly built in 1298-1314 from *Arnolfo di Cambio's* designs and extended to the Via dei Leoni by *Vasari, Buontalenti*, and others in 1548-93. The interior was partly reconstructed in 1454 and 1495. Down to 1532 it was, under the name of *Palazzo dei Priori*, the seat of the *Signoria*, the government of the republic; subsequently (1540-50) it was the residence of Cosimo I. (pp. 610, 632), and since 1871 it has been used as a town-hall (p. 628). The oldest part, with a huge projecting gallery and battlements, resembles the castle of the Counts Guidi at Poppi (p. 660). The slender tower, 308 ft. in height, commands the neighbouring streets; the copper spire dates from 1453, and the swallow-tailed ('Ghibelline') pinnacles were added during a restoration in the 17th century. To the left of the door stands a copy of Michael Angelo's David (p. 614); the group of Hercules and Cacus, on the right, is by *Baccio Bandinelli* (p. lx). The statues on either side of the entrance were used as chain-posts. The inscription placed over the door in 1529 ('Jesus Christus Rex Florentini populi s. p. decreto electus') was altered by Cosimo I. to 'Rex regum et Dominus dominantium'. To the left of it is a tablet showing the result of the plebiscite of 1860.

The outer Court was renewed by *Michelozzo* in the Renaissance style in 1454. The elaborate stucco decorations of the columns, the grotesques on the ceiling, and the now faded views of Austrian towns were added by *Marco da Faenza* in 1565, in honour of the marriage of Francesco (afterwards Grand-Duke) to Johanna of Austria. In the centre, above a large basin of porphyry (1555), is a *Boy with a fish, by *Andr. Verrocchio*, originally made for the Villa Medicea at Careggi. In the niche at the back are Samson and a Philistine (a caricature of Michael Angelo) by *Vinc. de' Rossi*. The armorial bearings above the colonnade include those of Florence (lily), the Popolo Fiorentino (cross), the Parte Guelfa (p. 556; eagle), and the Medici (balls), and the combined colours (red and white) of Florence and Fiesole.

Interior (adm., see p. 553; guide, unnecessary, 2 fr.). From the archway we ascend the broad staircase on the left to the FIRST FLOOR

and enter (door on the right) the GREAT HALL (*Sala dei Cinquecento*; always open), 176 ft. long, 61 ft. broad, and 73 ft. high, constructed by *Cronaca* in 1495 for the Great Council, created on the expulsion of the Medici. It was occupied as quarters for the Spanish troops in 1512 and reconstructed by *Vasari* in 1567 et seq. Here the grand-dukes received the homage of their subjects on their accession, and in 1848-49 the hall was used for the sittings of the *Assemblea Toscana*, in 1865-71 for those of the Italian Parliament. — In 1503 *Leonardo da Vinci* and *Michael Angelo* were commissioned to decorate the hall with frescoes from Florentine history. *Leonardo* executed a cartoon of the Battle of Anghiari (p. 557) and *Michael Angelo* designed his 'Bathing Soldiers' (Florentines surprised by the Pisans before the battle of Cascina, in 1364). Both cartoons have perished (*Michael Angelo's* said to have been torn up by *Baccio Bandinelli*), as well as the small portion from *Da Vinci's* fresco on the walls (Battle for the Standard). The hall is now adorned with frescoes (on the walls and the elaborate cassetted ceiling) by *Vasari* and his pupils, representing scenes from the history of Florence and views of the different quarters of the town and of the chief towns of Tuscany, and with tapestry (history of John the Baptist). By the N. end-wall are a statue of Pope Leo X. by *Bandinelli* and *Rossi*, a group representing the Crowning of Emp. Charles V. (p. 474), and portrait-statues of the Medici by *Bandinelli*. By the S. end-wall is a colossal statue of Savonarola, by *Pazzi* (1882).

At the end of the Great Hall we pass to the left into the QUARTIERE DI LEONE DECIMO. The Sala di Leone X, in which is the ticket-office, is adorned with scenes from the life of that pope; the former chapel contains two paintings by *Vasari*, representing SS. Cosmas and Damian (p. 622) with the features of Cosimo the Elder and Cosimo I., and an early copy of Raphael's Madonna dell' Impannata (p. 636). The other rooms, with figures by *Vasari*, grotesque designs by *Bern. Poccetti*, and busts of the Medici by *Alf. Lombardi*, are now occupied by the Ufficio del Sindaco and are therefore seldom accessible.

An attendant conducts visitors from the Great Hall to the stairway and thence along a corridor, passing a fine marble doorway from the Palazzo di Parte Guelfa (p. 566; early 15th cent.), to the SALA DEI DUGENTO, now the meeting-place of the Consiglio Municipale. The fine coffered ceiling, from the designs of *Michelozzo* (?), dates from 1474; the tapestry, after *Bronzino* and *Franc. Salviati* (1546-53), illustrates the story of Joseph. — We return to the Great Hall, at the end of which, on the right, is the former STUDY of Grand-Duke Francis I., with the old book-cases, portraits of Cosimo I. and his consort Eleonora of Toledo by *Ang. Bronzino*, and allegorical ceiling-paintings (Nature and the Four Elements) by *Poppi*. In the niches are eight statues by *Giov. da Bologna*, *Elia Candido*, *Dom. Poggini*, and others. — Beyond is the TESORETTO, the treasury of Cosimo I., with excellent frescoes by *Vasari* (electric light turned on by request). — Returning to the Sala di Leone X we ascend to the —

SECOND FLOOR and enter the QUARTIERE DEGLI ELEMENTI, elaborately decorated with paintings by *Vasari*. In the Sala degli Elementi, the principal room, are represented the Four Elements: Saturn mutilating Uranus (air; ceiling-painting), Birth of Venus (water), Vulcan's forge (fire), the Earth with flowers and fruit, etc. — We pass into a small room on the right of which is the Terrazza del Saturno, commanding a fine view of the hills near the Viale dei Colli (p. 642). — On the left is the Sala di Ercole, with ceiling-paintings, the Labours of Hercules, etc. — On the left we pass through two small rooms containing grotesque designs into the Sala di Giove, with representations from the life of Jupiter and Florentine tapestries (hunting-scenes), designed by *Giov. Stradano*. The ornamental cabinets with Florentine mosaics date from the 17th century. — We return to the Sala degli Elementi and turn to the right into the Sala di Berecinzia, containing representations of the Four Seasons, etc. — On the left is the Sala di Cerere, with similar represen-

tations, a bronze statue of a nude man, by *Dom. Poggini*, tapestries after *Stradano*, and Capodimonte porcelain.

From the Sala degli Elementi we traverse the gallery of the Great Hall and enter the QUARTIERE DI ELEONORA DI TOLEDO. Immediately to the right is the duchess's chapel, with two altar-pieces (Crucifixion, Annunciation) and frescoes (story of Moses) by *Ang. Bronzino*. — From the ante-room we pass straight into the Sala delle Damigelle, with paintings by *Stradano* and a collection of porcelain. — Farther on are the Sala da Pranzo, with a marble wall-fountain, the Salotto da Lavoro, with ornamental cabinets of tortoise-shell (17th cent.), and the Camera della Duchessa, containing frescoes by *Stradano* (views of Florentine piazzas with public games) and an early work by *Sandro Botticelli* (Madonna with an adoring angel). — Passing through a small room we reach the —

QUARTIERE DEI PRIORI, in the oldest part of the building. We first enter the Cappella dei Priori, with a ceiling-painting and a fresco by *Rid. Ghirlandaio*. The next room, the Sala d'Udienza, has a coffered ceiling by *Marco del Tasso* and frescoes (story of Camillus) by *Cecchino Salviati*. — A handsome marble *Doorway by *Ben. da Maiano* (1475-81), with a door adorned with intarsia work (portraits of Dante and Petrarch) by *Giuliano da Maiano* and others, leads into the Sala dei Gigli, which has a fine coffered ceiling. The imposing frescoes here (St. Zenobius and heroes of Roman history, in a fine architectural framework) are by *Dom. Ghirlandaio* (1482). — Straight on is the Guardaroba, with 52 large maps drawn by *Ignazio Danti* (1563). — Farther on we traverse a room with grotesque designs by *Poccetti*, and cross the terrace on the right to the ante-room of the Sala dei Gigli. — The staircase to the left leads hence to the GALLERY (*Ballatoio*), which, like the tower, affords an admirable and instructive *View of Florence and its environs. In the Salone delle Bandiere (entr. on the N. side) are the flags sent by the Italian towns on the occasion of the Dante celebrations mentioned on p. 597.

At the N. corner of the palace is a lion in bronze, the heraldic emblem of the town, a modern copy of the so-called *Marzocco* (p. 592). To the left is a large *Fountain*, with Neptune ('il Biancone') and Tritons by Bartolomeo Ammanati and four sea-goddesses of the School of Giov. da Bologna (1575). In front of it a *Bronze Slab* (1901) marks the site of the stake at which Savonarola (comp. pp. 557, 552) was burned on May 23rd, 1498.

A little to the left is the **Equestrian Statue of Grand-Duke Cosimo I.*, a fine work by Giovanni da Bologna (1594). — Almost opposite the statue, on the N. side of the piazza, is the *Palazzo Uguccioni*, an edifice in the florid Renaissance style by Mariotto di Zanobi Folli (ca. 1550), with a rustica lower story and coupled half-columns between the windows of the upper stories. — The E. side of the piazza is occupied by the former *Mercanzia* (Chamber of Commerce), erected in 1359 on the site of the Roman theatre and restored in 1901-4, and the *Palazzo della Condotta* (14-15th cent.), originally the residence of the officials entrusted with the payment of the condotti and condottieri, i.e. mercenary soldiers of the republic and their leaders.

On the W. side of the piazza rises the *Palazzo Fenzi*, built by Landi (1871) in the early-Florentine style, which has been adopted in many of the newer edifices. — In the S. angle of the piazza, in front of the Palazzo degli Uffizi (p. 575), rises the —

***Loggia dei Lanzi** (Pl. E, 5), so called from the German spearmen or 'lancers' of Cosimo I., but originally called *Loggia dei Signori* or *Loggia dei Priori*. This is a magnificent open vaulted hall of the kind with which it was usual to provide both the public and private palaces of Tuscany, and was designed for addressing the people. This structure was projected in 1356, having perhaps been designed by *Orcagna*, but was not erected till 1376-82. *Benci di Cione* and *Simone di Francesco Talenti* are said to have been the architects. Both the style of the architecture and the sculptures (Faith, Hope, Charity, Temperance, and Fortitude), by *Giov. d'Ambrogio* and *Iacopo di Piero* (1383-87), exhibit an incipient leaning to Renaissance forms.

By the STEPS are two lions; that on the right is antique, the other by *Flaminio Vacca* (1600). — Under the arches, to the right, is the *Rape of the Sabines, a bold and skilful group in marble executed by *Giovanni da Bologna* in 1583, with a lifelike relief on the base; on the left, *Perseus with the head of the Medusa, in bronze, the masterpiece of *Benvenuto Cellini* (1553), who executed also the statuettes and bas-reliefs of the pedestal (one of the reliefs, now in the Bargello, is replaced by a cast). Behind this is the Rape of Polyxena, a group in marble by *Pio Fedè* (1866). To the left of the latter, *Judith and Holofernes in bronze, by *Donatello* (ca. 1440; comp. p. liv), with the inscription 'Salutis Publicæ Exemplum', erected in front of the Palazzo Vecchio after the expulsion of the Medici (1495) but replaced there by Michael Angelo's David (p. 614) from 1504 to 1873. In the centre, *Menelaus with the body of Patroclus, an antique but freely restored copy of the so-called Pasquino at Rome, and brought thence in 1570. To the right of it, Hercules slaying the centaur Nessus, in marble, by *Giov. da Bologna*. By the wall at the back are five antique portrait-statues, and a *Mourning Woman ('Germania devicta': the so-called Thusnelda; 3rd from the left), in which the expression of grief in the noble countenance is admirably depicted.

Between the Uffizi (p. 575) and the Palazzo Vecchio the Via della Ninna leads to the E. to the Via dei Neri, to the right in which are situated the *Loggia del Grano* (Pl. E, 6), erected by Giulio Parigi in 1619, and the old church of *San Remigio* (Pl. F, 6), rebuilt in the 14th cent. as a Gothic basilica with piers. — By the Via dei Gondi to the Bargello, with the *National Museum*, see p. 590.

From the W. side of the Piazza della Signoria the short Via Vacchereccia leads to the busy VIA POR SANTA MARIA (Pl. E, 5), which ends at the Ponte Vecchio (p. 632). In the latter, at the corner of the Via Lambertesca, rises (left) the *Torre dei Girolami*, the tower of an old patrician castle.

The narrow Borgo Santi Apostoli, opposite the tower, leads to the W., passing the *Palazzo Rosselli del Turco* (No. 15; on the left), built for the Borgherini by Baccio d'Agnolo, to the little Piazza del Limbo, in which rises the church of - -

Santi Apostoli (Pl. D, 5), a vaulted Tuscan-Romanesque basilica of the 11th century. The arches in the interior are adorned with a fine border in the antique style and rest upon columns with well-executed composite capitals. At the end of the left aisle is an

elegant ciborium, an early work by *Giov. della Robbia*, adjoining which is the monument of Oddo Altoviti (d. 1507), by *Benedetto da Rovezzano*. The sculptured decoration of the portal is by the latter artist. — Farther on are the *Piazza Santa Trinità* and the *Via Tornabuoni* (p. 627).

The *Via Por Santa Maria* is connected with the *Piazza Santa Trinità* also by the *Via delle Terme*, the gloomy buildings in which date partly from the 13th century. — The houses adjoining the old church of *San Biagio*, between the *Via di Capaccio* (right) and the small *Piazza San Biagio*, now partly used as a fire-station, are the Gothic *Arte della Seta* (14th cent.), with the arms of the silk-weavers' guild (in the *Via di Capaccio*), and the **Palazzo di Parte Guelfa** (Pl. E, 5), the old office of the capitani (p. 557). This was originally a small Gothic building, erected in the 14th cent., but was enlarged by *Brunelleschi* about 1431 and again altered in 1555 by *Vasari*, to whom the graceful *Loggetta* in the *Via di Capaccio* is due. — On the W. side of the *Piazza San Biagio* are the *Palazzo Canacci* (15th cent.; restored in 1903), an early-Renaissance building with an open loggia on the upper story, and the Gothic *Palazzo Giandonati*, with an old outside staircase.

A few steps to the N.W., in the *Via Porta Rossa*, lies the **Mercato Nuovo** (Pl. E, 5; 'Logge del Mercato'), a fine late-Renaissance structure by *Giov. Batt. Tasso* (1547-51), with beautiful arcades, where flowers (especially on Thurs. morning) and straw and woollen wares are now sold. The market is adorned with a good bronze copy of the antique boar (p. 577), by *Pietro Tacca*. In the niches are modern statues of celebrated Florentines. — In the same street (No. 9; on the left) is the **Palazzo Davanzati** (Pl. E, 5; formerly *Davizzi*), dating from the 14th cent., with a picturesque court.

The *Interior (adm., see p. 553), which was restored in the original style in 1909 and fitted up with old furniture and utensils from various sources, presents a faithful picture of Florentine life in the middle ages. In the bedroom on the second floor is a series of frescoes dating from 1395(?), illustrating the old French metrical romance 'La Châtelaine de Vergy' (13th cent.).

From the *Piazza della Signoria* the busy **VIA DEI CALZAIOLI** (Pl. E, 4, 5; 'street of the stocking-makers') leads towards the N. to the *Piazza del Duomo*. Immediately to the left, between the *Via dei Lamberti* and the *Via Orsanmichele*, stands —

***Or San Michele** (Pl. E, 5), so called after the oratory of *San Michele in Orto*, which originally occupied this site and was replaced by a grain market in 1284-91. The present building was erected after the fire of 1304 (p. 556), in 1337-1404. The lower story was probably always used as a church; the upper story served as a corn-magazine down to 1569 and afterwards as a depository for the state archives. The external decoration of the edifice with

statues was undertaken by the twelve guilds, whose armorial bearings, some by *Luca della Robbia*, are placed above the niches.

STATUES. On the E. side, towards the Via dei Calzaioli: (r.) St. Luke, by *Giovanni da Bologna*, 1602 (judges and notaries: the last guild to be founded, comp. p. 596); *Christ and St. Thomas, by *Andrea Verrocchio*, 1483 (merchants; 'strikingly truthful in action and expression, though somewhat overladen with drapery'), in a niche by Donatello which still reveals Gothic forms; (l.) John the Baptist, by *Lor. Ghiberti*, 1414 (cloth-dealers), a serious and powerful figure. — On the S. side: (r.) St. John, by *Baccio da Montelupo*, 1515 (silk-weavers). Beneath the adjacent canopy (physicians and apothecaries) was formerly placed a Madonna which has been removed to the interior of the church. Then, St. James, by *Ciuffagni* (furriers); St. Mark, by *Donatello*, 1413 (joiners; 'it would have been impossible', said Michael Angelo, 'to have rejected the gospel if preached by such a straightforward man as this'). — On the W. façade: (r.) St. Eligius, by *Nanni di Banco*, 1415 (farriers); St. Stephen, by *Lorenzo Ghiberti*, 1428 (wool-weavers; 'of simple but imposing grace in attitude and drapery'); St. Matthew, by *Ghiberti* and *Michelozzo*, 1422 (money-changers); above the last, two charming statuettes (the Annunciation), probably by *Piero di Niccolò d'Arezzo*. — On the N. side: (r.) St. George, by *Donatello* (armourers), a bronze copy of the original figure (1416) now in the National Museum (p. 592); below, a fine marble relief of St. George and the Dragon, by *Donatello*; then four saints by *Nanni di Banco*, 1408 (bricklayers, carpenters, smiths, and masons); St. Philip, by the same (shoemakers); St. Peter, by *Donatello* (?; youthful work), 1408 (butchers).

In the INTERIOR (very dark, best light about 10 a.m.; entrance on the W. side in the morning), which consists of a double nave, divided by pillars, to the right, the celebrated *Tabernacle of *Andrea Orcagna*, in marble and coloured vitreous paste, with numerous statuettes and reliefs from sacred history, completed, according to the inscription, in 1359. The best reliefs are the Annunciation and Marriage of the Virgin in front, and her Death and Assumption on the back. Over the altar is a Madonna by *Bern. Daddi* (1346).

Between Or San Michele and the Via Calimara, and connected with the former by an archway with steps (built by Vasari after 1569), is the **Arte della Lana**, the old guild house of the wool weavers, as the old armorial bearings (a lamb bearing a cross) testify. This building was erected in 1308, reconstructed in 1394 et seq., and restored in 1903-5 by Enrico Lusini; it now serves as the exchange and the seat of the Dante Society (Società Dantesca Italiana), founded in 1888. At the N.E. corner of the exterior, on the new staircase, is the Gothic Tabernacolo della Tromba from the Mercato Vecchio (p. 561), with a much damaged fresco and an altar-piece by *Iacopo del Casentino*; the interior contains sadly injured frescoes of the 14-15th cent., including, on the groundfloor, a tournament-scene, quatrefoils with scenes from the manufacture of woollen and cloth goods, etc. The platform affords a fine panorama.

Opposite Or San Michele, in the Via dei Calzaioli, is the *Oratorio of San Carlo Borromeo* (Pl. E, 5), of the 14th cent., originally dedicated to the archangel Michael.

The Via Tavolini, diverging to the E. by this church, is continued by the Via Dante, in which (left), at the corner of the Via Santa Margherita and opposite the *Torre della Castagna*, an old patrician tower, rises a

block of buildings (tastefully restored in 1904-10) formerly in the possession of the *Alighieri* family. The so-called *Casa di Dante* here (Pl. F, 5; adm. on week-days 11-3) has been arbitrarily described as the birthplace of the great poet only since about the middle of the 19th century.

The Via degli Speciali (Pl. E, 5), diverging to the left beyond Or San Michele, leads to the *Piazza Vittorio Emanuele* (p. 626).

The Via dei Calzaioli ends at the PIAZZA DEL DUOMO (Pl. E, F, 4), in which, immediately to the right, stands the **Oratory of the Misericordia** (Pl. F, 4), belonging to the charitable fraternity founded in the 13th cent., that succours the sick poor and buries the dead. The brothers are frequently seen in the streets garbed in their black robes, with cowls covering the head and leaving apertures for the eyes only. The oratory contains a terracotta relief by *Andrea della Robbia* at the altar; in a side-room on the right are statues of the Virgin and St. Sebastian by *Benedetto da Maiano*.

At the opposite corner of the Via dei Calzaioli is the ***Bigallo** (Pl. E, F, 4; restored in 1881-82 and 1904), an exquisite little Gothic loggia, built in 1352-58 for the 'Capitani di Santa Maria', and in 1480 made over to the 'Compagnia del Bigallo', a similar fraternity, for the exhibition of foundlings to the charitable public. Over the arcades (N.) are a relief of the Madonna by *Alberto di Arnolfo* (1361) and two almost obliterated frescoes representing the foundation of the 'Capitani' (1445).

The INTERIOR (adm., see p. 553) is shown by the custodian who lives next door, on the first floor of the orphanage (Orfanotrófio). The chapel contains a Madonna and two angels, an altar-piece by *Alberto di Arnolfo* (1364); the predella is by *Rid. Ghirlandaio* (1515). — The treasurer's room is adorned with a large fresco-painting of the Madonna della Misericordia, with a view of Florence, by *Giottino*(?). — First Floor: *Early Florentine School*, Crucifixion, in the Byzantine style (ca. 1240); *Bern. Daddi*, *Triptych (1333); *Iac. del Sellaio*, Madonna and two angels; *Sodoma*, Bearing of the Cross; *Style of Verrocchio*, Terracotta bust of Christ.

Opposite the Bigallo is the ***Battistero** (Pl. E, F, 4), or church of *San Giovanni Battista*, an octagonal structure with an octagonal cupola, rising in well-proportioned stories, defined by pilasters and embellished with rich variegated marble ornamentation and handsome cornices. The building, which was extolled by Dante ('mio bel San Giovanni', Inf. xix. 17), was probably founded in the 7th or 8th cent. and replaced San Lorenzo (p. 619) as the cathedral of Florence until 1128; it was remodelled about 1200 at the expense of the wool-merchants' (calimala) guild (p. 555), when the previous vestibule was replaced by the choir-apse and the present portals were added. The pillars on the exterior angles were added by *Arnolfo di Cambio* in 1293. — The three celebrated ***Bronze Doors* were added in the 14th and 15th centuries.

The ***First Door**, the oldest of the three, on the S. side, opposite the Bigallo, was completed by *Andrea Pisano* (p. 513) in 1336 after six years of labour. The reliefs comprise scenes from the life of John the Baptist and allegorical representations of the eight cardinal virtues, square

panels with tastefully executed borders. The figures are full of vigorous life and simple charm. The bronze decorations at the sides are by *Vittorio Ghiberti*, the son of *Lorenzo* (1452-62); above is the Beheading of John the Baptist by *Vinc. Danti* (1571).

The *SECOND DOOR (N.) was executed in 1403-24 by *Lorenzo Ghiberti*, after a competition in which his designs were preferred to those of *Iacopo della Quercia* of Siena, *Niccolò d'Arezzo*, and *Brunelleschi* (comp. p. 593). *Donatello* and *Michelozzo* were among his assistants in making the castings. The reliefs represent in 28 sections the history of Christ. They are quite equal to those of *Andrea Pisano* in clearness of arrangement, nobility of outline, and tenderness of conception, while they surpass them in richness of picturesque life and in the harmony and variety of movement and expression in the individual figures. The technical execution is unsurpassed. The figure of St. John the Evangelist is the grandest in the series. — Above the door, the *Preaching of John the Baptist by *Fr. Rustici*, supposed to have been assisted by *Leonardo da Vinci* (1511).

The *THIRD DOOR, facing the cathedral, also executed by *Lorenzo Ghiberti* (1425-52), is considered a marvel of art. It represents ten different scenes from the Old Testament: (1.) 1. Creation and Expulsion from Paradise; 2. Cain slaying his brother and Adam tilling the earth; 3. Noah after the Flood, and his intoxication; 4. Abraham and the angels, and Sacrifice of Isaac; *5. Esau and Jacob; 6. Joseph and his brethren; 7. Promulgation of the Law on Mt. Sinai; 8. The Walls of Jericho; 9. Battle against the Ammonites; 10. The Queen of Sheba. The artist has here wittingly transgressed the limits of the plastic art and produced what may be called a picture in bronze, but he has notwithstanding shed such a flood of loveliness over his creations that *Michael Angelo* pronounced this door worthy of forming the entrance to Paradise. The beautiful bronze borders also are by *Ghiberti*, who has introduced his own portrait in the central band (the man with the bald head, to the left, fourth from the top). — Over the door the *Baptism of Christ, by *Andrea Sansovino* (1502; completed by *Vinc. Danti*), the fine angel by *Spinazzi* (18th cent.).

The whole arrangement of the *Interior shows that its builder was well acquainted with ancient forms and suggests the influence of the Pantheon at Rome. In front of each of the eight niches below stand two columns of oriental granite with gilded capitals. Above is a gallery with Corinthian pilasters and double windows. The boldly soaring dome, 94 ft. in diameter, afforded *Brunelleschi* a model for that of the cathedral (p. 570). On the pavement are an early niello, with the zodiac and inscriptions, and mosaics (1200). The old font in the middle of the church was removed in 1576; to the left of the choir stands the new font (1568), with *Pisan* reliefs of 1371. To the right of the high-altar is the tomb (frequently imitated) erected by *Cosimo de' Medici* for Pope John XXIII. (d. 1419), who was deposed by the Council of Constance; the recumbent bronze statue is by *Donatello*, the figures of the three Virtues by *Michelozzo*. On an altar between the S. and E. doors is a statue of Mary Magdalen in wood, by *Donatello*, unpleasantly realistic in effect.

The choir-niche is adorned with mosaics (frequently restored) by *Fra Iacopo* (1225-28), a companion of St. Francis of Assisi. — The *Mosaics in the dome are by *Andrea Taft* (d. after 1320) and others, and were last restored and partially supplemented in 1898-1908; they are clearly distinguishable on very bright days only (best about 11 a.m.). They represent Christ as judge of the world, the Resurrection, Hades, the Last Judgment (above the choir-apse); the Archangel Michael (below the lantern); also, Scenes from the Old Testament (above), the Passion (central rows), and the history of John the Baptist (below).

Opposite the N. side of the Baptistery is a column of marble (cipollino), called the *Colonna di San Zanobi*, erected to commemorate the transference of the relics of St. Zenobius to the cathedral

in 1330. — To the W. of the Baptistery, at the corner of the Via dei Cerretani (p. 619), is the *Pal. Arcivescovile* (Pl. E, 4; curtailed on the side towards the cathedral in 1895), with a fine court by G. A. Dosio (1573). At the back, towards the Piazza dell' Olio, is the early-Tuscan façade of the small church of *San Salvatore dell' Arcivescovado*, which is mentioned as early as 1032 (restored in 1737).

The ***Cathedral** (Pl. F, 4), *Il Duomo*, or *La Cattedrale di Santa Maria del Fiore*, so called after 1412 from the lily which figures in the arms of Florence, was erected on the site of the earlier church of St. Reparata, which had been used as a cathedral since 1128. The erection was decreed by a popular vote of 1294. The first architect was *Arnolfo di Cambio*, who superintended the works from 1296 down to his death in 1301. After 1331 the operations were under the direction of the Arte della Lana, who employed *Giotto* (1334-37), *Andrea Pisano* (1337-49), *Franc. Talenti* (1351-69), and other architects. In 1357 the plan was expanded; the nave with its spacious vaulting was begun from a design by Talenti, Arnolfo di Cambio's façade was strengthened, and the exterior was farther ornamented with marble in harmony with the original details. In 1366-68 a commission of four architects and four painters decided the form of the choir and the dome, and their plan has since been adhered to. The three polygonal apses were completed in 1407-21, the drum of the dome in 1410-13. On 19th August, 1418, was announced the public competition instituted by the guilds for the technical execution of the dome, of which Vasari has given so racy an account, and in which the genius of *Filippo Brunelleschi* secured the victory in spite of the jealousy of rivals and the doubts of the cognoscenti. The construction of the cupola took fourteen years (1420-34). The church was finally consecrated on March 25th (the old Florentine New Year's Day), 1436, but the lantern on the top of the dome, also designed by Brunelleschi, was not constructed until 1446-61. — The building (larger than all previous churches in Italy, comp. p. 471) is 555 ft. in length and 341 ft. (across the octagon) in breadth; the octagonal domed space is 300 ft. high, with the lantern 351 ft. The unfinished old façade (comp. pp. 574, 611) was removed in 1587, and its sculptures (ca. 1296-1420) are now scattered, some inside the cathedral, others in museums, private collections, etc. The present façade was erected in 1875-87 from the design of *Emilio De Fabris* (p. 574), which originally had three gables. The bronze central door is by *Ant. Passaglia* (1903), the side-doors by *Gius. Cassioli* (1899).

Above the first door on the S. side is a Madonna of the 14th century. The decoration of the second S. door is by *Piero di Giovanni Tedesco* (1395-99): foliage with naked putti, foreshadowing the Renaissance spirit; in the lunette, the Madonna between two angels. — The corresponding *Door on the N. side was executed by *Niccolò d'Arezzo* (1408). The admirable bas-relief of the Madonna with the girdle (p. 543), over the door,

is by *Nanni di Banco* (1414). On the adjoining pillars are two figures by *Donatello* (early works; 1406 and 1408), who executed also the two prophets' heads in the pediments (1422).

The **Interior** is impressive owing to its grand dimensions, but it is dark and, since the unskilful restoration of 1841, very bare. The gallery detracts from the effect of the arches. The choir is appropriately placed under the dome.

On the **ENTRANCE WALL**, to the right of the main entrance, is the monument of Antonio Orso, Bishop of Florence (d. 1321; seated figure of the deceased), by *Tino di Camaino* of Siena; to the left of the main entrance is a marble statue of Pope John XXII., from the old façade. Over the principal portal: Coronation of the Virgin in mosaic, by *Gaddo Gaddi*; at the sides, frescoes (angels) by *Santi di Tito* (restored). — Over the side-portals, two equestrian portraits (in grisaille) as mural tombs: to the right, John Hawkwood (d. 1394), an English soldier-of-fortune who served the Republic in 1392 ('the first real general of modern times', according to Hallam), by *Paolo Uccello* (1436); to the left, the condottiere Niccolò da Tolentino (d. 1433), by *Andrea del Castagno* (1456). — The designs for the stained glass in the three windows were drawn by *Lor. Ghiberti*; the design of the coloured mosaic pavement is attributed to *Baccio d'Agnolo*.

RIGHT AISLE. Monument of Filippo Brunelleschi (d. 1446), with his portrait in marble, by *Buggiano* (p. 573). Statue of Joshua, by *Ciuffagni* (?); to the left of the latter, bust of Giotto by *Benedetto da Maiano* (1490), with a fine inscription by Angelo Poliziano; (l.) on the pillar a fine receptacle for holy water of the 14th century. On the right (over the door), monument of General Pietro Farnese (d. 1361), by *Agnolo Gaddi* and *Pesello* (1395); farther on, statue of Isaiah by *Ciuffagni*; statues of St. Luke, by *Nanni di Banco*, and St. Matthew, by *Ciuffagni*, executed in 1408-16 along with the two statues of Evangelists on the opposite side and originally intended for the façade. Bust of the learned Marsilius Ficinus (d. 1499), by *A. Ferrucci* (1521). By the pillar of the dome, towards the nave, St. Matthew, a statue by *Vincenzo de' Rossi*; opposite to it, St. James the Elder, by *Iacopo Sansovino* (1513).

RIGHT ARM OF THE OCTAGON. Statues of St. Philip (r.) and St. James the Younger (l.), by *Giovanni dall'Opera*, a pupil of Baccio Bandinelli (St. James more probably an early work by *Tribolo*). Each of the four side-chapels is adorned with two saints, painted *al fresco* by *Bicci di Lorenzo* (1427). The stained-glass windows are from designs by *A. Gaddi*. — Over the door of the S. SACRISTY (*Sagrestia Vecchia*), a relief (Ascension) by *Luca della Robbia* (1446); within, two angels by the same, probably used as light-bearers on his singing gallery (p. 573). In this sacristy Lorenzo il Magnifico sought refuge in 1478, on the outbreak of the conspiracy of the Pazzi (p. 557), to which his brother Giuliano fell a victim while attending mass in the choir.

In the E. part of the **NAVE** (*Tribuna di San Zanobi*), by the piers, statues of (r.) St. John, by *Benedetto da Rovezzano*, and (l.) St. Peter, by *Baccio Bandinelli*. Below the altar of the Tribuna is a bronze *Reliquary containing the remains of St. Zenobius, with representations of his miracles, by *Lorenzo Ghiberti* (1440). The stained-glass windows also are from designs by *Ghiberti*. — The unimpressive **CHURCH** (opened by the sacristan, 30-50 c.) contains a triptych which recalls the style of *Giotto* and two old sarcophagi.

The marble screens of the octagonal **CHOIR**, designed by *Giuliano di Baccio d'Agnolo* and adorned with bas-reliefs of the apostles by *Buccio Bandinelli* (signed B. B. 1555) and *Giovanni dall'Opera*, were erected to replace the original wooden screens of Ghiberti. The crucifix upon the high-altar, by *Ben. da Maiano*, is painted by *Lor. di Credi*. Behind the high-altar, an unfinished group (Pietà) by *Michael Angelo* (late work). — The paintings inside the dome, begun in 1572 by *Vasari* and continued by *Federigo Zuccherò* (prophets, etc.), diminish its impressive effect. The

stained-glass *Windows in the drum of the dome (hard to distinguish) were executed by *Francesco di Dom. Livi* (ca. 1436-45) from designs by *Ghiberti* (Presentation in the Temple, Christ on the Mt. of Olives, Ascension), *Donatello* (Coronation of the Virgin), *Paolo Uccello* (Adoration of the Magi, Annunciation, Resurrection), and *Andrea del Castagno* (Descent from the Cross).

The bronze *Door of the N. SACRISTY (*Sagrestia Nuova*), originally entrusted to Donatello, was executed by *Luca della Robbia*, aided by *Maso di Bartolomeo* and *Michelozzo* (1446-67). In the central panels are Evangelists, fathers of the church, etc., surrounded by portrait-heads. Above it, a bas-relief in terracotta (Resurrection) by *Luca della Robbia* (1413). The intarsia work and frieze of children on the cabinets in this sacristy are by *Giuliano* and *Benedetto da Maiano*.

LEFT ARM OF THE OCTAGON. Statues of St. Andrew and St. Thomas by *Andrea Ferrucci* (1512) and *Vinc. de' Rossi*. In the chapels, frescoes by *Bicci di Lorenzo*. The ten stained-glass windows are ascribed to *Lor. Ghiberti*. In the pavement is a round brass slab, placed here in the year 1511 for the purpose of making solar observations through a corresponding aperture in the dome. In 1755 *P. Leonardo Ximenes* added a graduated dial in order to admit of more accurate observations.

LEFT AISLE. By the side-door is a portrait of Dante, with a view of Florence and scenes from the Divine Comedy, painted on wood by *Domenico di Michelino* in 1465 by command of the republic (much restored). Statue of David by *Ciuffagni* (1434). Statues of St. Mark, by *Niccolò d'Arezzo*, and *St. John, an early work by *Donatello*. Bust of Antonio Squarcialupi, the celebrated musician, by *Benedetto da Maiano*. Farther on, Arnolfo di Cambio, with the design for the cathedral, a medallion in high relief by *Lor. Bartolini* (1843). *Statue of Poggio Bracciolini (?), secretary of state, by *Donatello*, admirably individualised. On the first pillar, St. Zenobius, an easel-picture by *Giov. del Biondo* (of the school of Giotto).

THE ASCENT OF THE DOME (p. 570) is very interesting, both for the sake of obtaining an idea of its construction and for the *View (more extensive than from the Campanile). Entrance by a small door in the left aisle (open 7-12 in summer, 9-12 in winter; adm. 50 c.); 463 steps to the upper gallery.

The *Campanile (Pl. F, 4), or bell-tower, begun by *Giotto* in 1334-37, when he was architect of the cathedral, and carried on by his successors *Andrea Pisano* and *Franc. Talenti*, was completed in 1387. It is a square structure 276 ft. in height, richly decorated with coloured marble. The windows, which increase in size with the different stories, are enriched with tracery such as has never been surpassed in the Italian-Gothic style. On the W. side are four statues, the first three of which are by *Donatello*, viz. John the Baptist (1416; little inferior to the St. George, p. 592), *David(?), the celebrated 'Zuccone' or bald-head, and *Jeremiah. The fourth (Obadiah) is by his assistant *Rosso* (1420). On the E. side are Habakkuk and Abraham's Offering by *Donatello* (the latter, 1421, partly by *Rosso*), and two patriarchs (Moses? and Joshua) by *Rosso* (1421; the former partly by *Donatello*). On the N. and S. are sibyls and prophets. — Below these figures are charming *Bas-reliefs; those on the W., S., and E. sides by *Giotto* and *Andrea Pisano* (mostly from Giotto's designs) and those on the N. by *Luca della Robbia* (1437): the Seven Cardinal Virtues, the Seven Works of Mercy, the Seven Beatitudes, and the Seven Sacraments. In the

lower series is represented the development of mankind from the Creation to the climax of Greek science (among the best are the Creation of Eve, Adam and Eve at work, Dwellers in tents, Astro-nomer, Rider, Weaving, Navigation, Agriculture). The liberal arts are represented by figures of Phidias, Apelles, Donatus, Orpheus, Plato, Aristotle, Ptolemy, Euclid, and a musician.

'The characteristics of Power and Beauty occur more or less in different buildings, some in one and some in another. But all together, and all in their highest possible relative degrees, they exist, so far as I know, only in one building in the world, the Campanile of Giotto.' — Ruskin's '*Seven Lamps of Architecture*'.

The campanile is ascended by an easy staircase of 414 steps (adm. ½ fr.). Beautiful VIEW from the top, embracing the city and the neighbouring heights, studded with vill-s and richly cultivated. — At the summit are seen the piers on which, according to Giotto's plan, it was proposed to raise a spire of 105 ft.

On the S. side of the cathedral is the *Canonry (Palazzo dei Canonici)*, Nos. 31, 32; Pl. F, 4), erected in 1826 by Gaetano Baccani. — Into the wall of the following house (No. 29) is built the *Sasso di Dante*, a stone on which the great poet is said to have been wont to sit on summer evenings.

Opposite the choir of the cathedral is situated the *Opera del Duomo* (Pl. F, 4; No. 24, entrance to the left in the court). Here was opened in 1891 the ***Cathedral Museum**, or *Museo di Santa Maria del Fiore*, containing chiefly works of art from the cathedral and the baptistery (adm., see p. 553). Lists of the works of art are supplied for the use of visitors. Catalogue (1904) ½ fr.

GROUND FLOOR. In the vestibule, a bust of Brunelleschi, from his death-mask, by his pupil *Buggiano*. Above the door (left), God the Father between two angels, a fine coloured relief from the studio of *Luca della Robbia* (ca. 1450). — The hall contains numerous architectural fragments; also, 40. Madonna, by a master of the *Pisan School* (13th cent.); 51 (on the pillar by the staircase), Etruscan relief. — On the staircase are reliefs from the choir-screen of the cathedral, by *Baccio Bandinelli* and *Giovanni dall'Opera*.

FIRST FLOOR. In the large hall, on the end-walls (71 to the right, and 72 to the left), are the SINGING GALLERIES (*Cantorie*) from the cathedral, with the celebrated reliefs of children by *Luca della Robbia* (1431-38) and *Donatello* (1433-38), taken down in 1688 and put together again, with some unnecessary additions, in 1890. The naïve charm of childhood has probably never been better expressed than in the ten clearly and beautifully arranged **Groups of singing and dancing boys and girls by Luca della Robbia, which are equally attractive for their truth and naturalness and for their grace of movement and form. The *Reliefs of dancing Genii by Donatello are full of vigour and expression, and in their exuberant vigour they present a very significant specimen of the master's work. — Also on the right end-wall: 108. Intarsia tablet, repre-

senting St. Zenobius between two deacons, by *Giuliano da Maiano*. On the left side-wall: Model for the façade of the cathedral, by *De Fabris* (d. 1883); 77. Relief of the Madonna, by *Agostino di Duccio*. On the left end-wall are two frames (87, 88) with elegant Byzantine miniatures in wax mosaic (11th cent.); 110. Creation of Eve, a brown glazed terracotta relief by a master of the *Florentine School* (after 1400). On the right side-wall: 92, 93. St. Reparata and Christ blessing, marble statuettes by *Andrea Pisano*; 95, 96. Annunciation, group by *Iacopo di Piero Guidi* (1388); *97. Silver Altar from the Baptistery, with twelve reliefs from the history of John the Baptist. The front was executed in 1366-1402 by *Leonardo di Ser Giovanni* (a pupil of Orcagna), *Betto di Geri*, and others, while the statue of the Baptist was added by *Michelozzo* in 1451. The four side-reliefs, including the Birth of John, by *Ant. Pollaiuolo*, and his *Death, by *Verrocchio*, date from 1477-80. On this altar, 98. Silver Cross by *A. Pollaiuolo* and *Betto di Franc. Betti* (1457-59). Farther on, *105, 106. Two side-reliefs from *Luca della Robbia's* cantoria; history of John the Baptist in embroidery, from designs by *Ant. Pollaiuolo* (before 1470).

The LAST ROOM contains models for the dome of the cathedral, including (164.) *Brunelleschi's* model for the lantern; 167. Plaster cast of the reliquary of St. Zenobius (p. 571). On the back-wall, 131. Drawing (16th cent.) of the original façade of the cathedral (comp. p. 570); 128-130, 132-135. Models for the façade, all from the end of the 16th or beginning of the 17th cent.; numerous modern designs for the façade.

From the Piazza del Duomo the *Via del Proconsolo* leads to the Bargello (p. 590), the *Via dei Servi* to the Annunziata (p. 602) and the Archæological Museum (p. 603), the *Via Ricasoli* to the Academy (p. 613) and San Marco (p. 611), the *Via dei Martelli* to the Pal. Medici (p. 610), the *Borgo San Lorenzo* to San Lorenzo (p. 619), the *Via dei Cerretani* to Santa Maria Novella (p. 623), and the *Via Francesco Ferrer* to the Piazza Vitt. Emanuele (p. 626).

Opposite the *Banca d'Italia* (Pl. F, 5) in the Via dell' Orivolo opens the Via Folco Portinari, leading to the *Piazza Santa Maria Nuova* (Pl. G, 4, 5), with the *Spedale di Santa Maria Nuova*, the oldest hospital in the town, founded in 1285 by Folco Portinari, said to have been the father of Dante's Beatrice. Since the 16th cent. it has been altered several times. The famous picture gallery of the hospital became national property in 1897 (comp. p. 580). The façade of the church of SANT' EGIDIO, reconstructed in 1418-20, is adorned with a portico by *Buontalenti*. Above the door of the church is a terracotta relief of the Coronation of the Virgin, by *Bicci di Lorenzo* (1424). At the back of the high-altar are a tabernacle with a Madonna by *Andrea della Robbia*, and a marble ciborium by *Bern. Rossellino*, with a bronze door by *Lor. Ghiberti* (1450). To the left in the little court of the hospital is a fresco of Caritas by *Giov. da San Giovanni* (p. 561).

b. The Uffizi Gallery.

Adjoining the Pal. Vecchio (p. 562) towards the Arno lies the large **Palazzo degli Uffizi** (Pl. E, 6), erected partly on the site of the church of San Piero Scheraggio in 1560-74 by *Vasari*, for the municipal government. It now contains, on the left, the celebrated *Picture Gallery* (see below) and the *National Library* (p. 590), on the right, the *State Archives* (p. 590) and the *Post Office* (but comp. p. 550). Beneath is the handsome *Portico degli Uffizi*, the niches of which were adorned with marble statues of celebrated Tuscans in 1842-56. On the side next the Arno is a statue of Cosimo I. by *Giov. da Bologna*, with figures of Justice and Power by *Danti*. Fine view hence over the river to San Miniato (p. 643).

Approaching from the Piazza della Signoria, we enter by the second door to the left under the E. portico, and ascend by a staircase of 126 steps (lift, 25 c.) to the ****Galleria degli Uffizi** (adm., see p. 553). The gallery originated with the Medici collections (p. 617), to which numerous additions have been made down to the most recent times, and it is now one of the greatest in the world, both in extent and value. It includes a large number of antique sculptures, a valuable collection of Florentine goldsmiths' work and gems, drawings, wood-cuts, and engravings, besides the famous gallery of about 4000 paintings, which have been systematically re-arranged on modern lines in 1903-10 by Dr. Corrado Ricci. The director is *Dr. Giovanni Poggi* (p. 591). The catalogue (1907; in English, French, or Italian, 3 fr.) has not kept abreast of recent criticism in its attributions of some of the paintings.

As in the Academy (p. 613) and the Pitti Gallery (p. 632) the FLORENTINE SCHOOLS of the 15th and 16th cent. are copiously and favourably represented. *Fra Angelico's* Coronation of the Virgin (No. 1290; p. 581) ranks as his most charming creation; the frequently copied angels at the sides of his winged picture of the Madonna and angels (No. 17; p. 581) are more attractive than the principal picture itself. Special attention should be paid to *Fra Filippo Lippi's* Madonna with angels (1307; p. 582) and four works of *Sandro Botticelli*: a round picture of the Madonna (1267 bis; p. 581), the Adoration of the Magi (1286; p. 581), so much extolled by Vasari, and, as specimens of other subjects, his Birth of Venus (39; p. 581), and his Calumny after Apelles (1182; p. 581). *Filippino Lippi's* Madonna and saints (1268; p. 582) attracts attention by its size and clear colouring, and his Adoration of the Magi (1257; p. 582), is interesting on account of the portrait-like treatment of its numerous figures. One of the best of the early masters was *Domenico Ghirlandaio*, whose beautiful round picture of the Adoration of the Magi (1295; p. 582), and the Madonna with saints (1297; p. 582), are remarkable for excellence of composition and harmony

of colouring. The full importance of this master, who excelled in narrative painting, can be perceived, however, only in the domain of fresco-painting (pp. 624, 628, 629). The mythological works of *Piero di Cosimo* (1312; p. 583, etc.) betray a taste for fantastic subjects, from which Leon. da Vinci himself was not entirely free. The Umbrians, *Piero della Francesca* (1300; p. 582) and *Pietro Perugino* (1217, p. 583; 287, p. 584), Raphael's teacher, are here well represented only by their brilliant portraits. Of *Raphael*, to whose genius the Pitti Gallery owes its chief renown, the Uffizi Gallery possesses several works, including masterpieces both of his Florentine and of his Roman period, viz. the Madonna with the goldfinch (1129; p. 583) and the Portrait of Pope Julius II. (1131; p. 584). The Holy Family by *Michael Angelo* (1139; p. 582), an early work, is the only easel-painting by this master in Italy. A very effective picture, notwithstanding its unfinished condition, is *Leon. da Vinci's* rich composition of the Adoration of the Magi (1252; p. 581). Another very important work, though unfinished, is *Fra Bartolomeo's* Madonna enthroned (1265; p. 582), with its masterly grouping. The Visitation of Mary (1259; p. 582) also, by *Mariotto Albertinelli*, an assistant of Fra Bartolomeo, ranks among the finest creations of Italian art. — Among the works of the other Italian Schools the most notable are *Mantegna's* Madonna among the rocks (1025; p. 580), *Sodoma's* St. Sebastian (1279; p. 582), and the works of *Correggio* (1118, 1134; p. 584); among the numerous Venetian pictures *Iacopo Bellini's* Madonna (1562; p. 579), *Giovanni Bellini's* Madonna by the lake (631; p. 580), *Titian's* Portraits of Beccadelli (1116; p. 579) and the Duke and Duchess of Urbino (605, 599; p. 580), his Flora (626; p. 580), and his so-called Venus of Urbino (1117; p. 584), *Giorgione's* Knight of Malta (622; p. 580), and the so-called Fornarina by *Sebastiano del Piombo* (1123; p. 584).

No other collection in Italy is so rich in works of northern origin. Among the works of the EARLY FLEMISH SCHOOL, which, in spite of the proximity of the more studied Italian pictures, maintain their peculiar charm, owing to their depth of colouring and their unsophisticated realism, an Adoration of the Child, the chief work of the rare master *Hugo van der Goes* (1525; p. 587), and a Madonna by *Memling* (703; p. 588) are specially attractive. Among the principal GERMAN masters, *Dürer*, whose works were highly prized in Italy and whose woodcuts were much used by Italian painters even during his life, is represented by an Adoration of the Magi (1141; p. 584), a portrait of his father (766; p. 585), and two heads of Apostles (768, 777; p. 585). *Holbein's* portrait of Richard Southwell (765; p. 585) is an admirable work. The NETHERLANDS MASTERS of the 17th cent., who, like the German masters, rank high in the collection of portraits of artists (p. 586), are represented by several other excellent works. Among those by

Rubens are the portrait of his first wife (197; p. 584), his own portrait (228; p. 586), and two large pictures of scenes from the life of Henri IV (140, 147; p. 588). The best of *Rembrandt's* works preserved here are the two portraits of himself (451, 452; p. 586). The Storm, by *Hercules Seghers* (979; p. 585), should be noticed. The Dutch genre-painters (p. 585) have enriched the gallery with several important works, such as *G. Metsu's* Lute-player (918) and Huntsman (972) and *Jan Steen's* Family feast (977).

FIRST LANDING of the staircase. To the right, Bust of Hercules with an oak-wreath. — SECOND LANDING. To the right, two good portrait-heads. — FIRST FLOOR. To the left are the rooms occupied by the —

COLLECTION OF DRAWINGS AND ENGRAVINGS, founded by Cardinal Leopoldo de' Medici (d. 1675) and afterwards much extended by the donations of Emilio Santarelli, the sculptor (d. 1866), and others. The collection includes ca. 45,000 drawings and 40,000 engravings (catalogue 1½ fr.). The chief treasures are exhibited in the first room, which is decorated with Florentine tapestry. The second room is for students (adm. only on application to Prof. Nerino Ferri, the curator).

Two other rooms are intended to accommodate the COLLECTION OF PHOTOGRAPHS (ca. 50,000), which is at present in a room beside the director's office on the second floor.

TOPMOST LANDING. Modern bronze statues of Mars and Silenus (the latter a copy of an antique original); portrait-heads (to the left, Demosthenes).

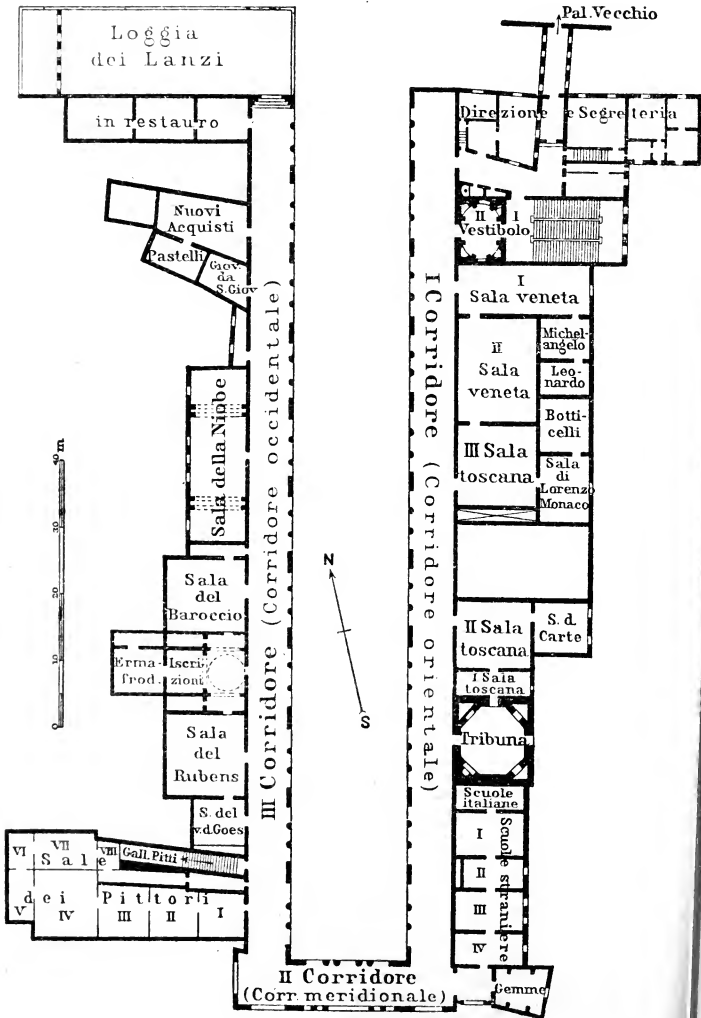
FIRST VESTIBULE (*Primo Vestibolo*). Medici busts; tapestries.

SECOND VESTIBULE (*Secondo Vestibolo*). Ancient Sculptures: to the left, 23. Statue of Augustus; portrait-busts of the Roman imperial period; 20. Statue of Apollo. To the right, 21. Statue of Hadrian; portrait-busts; pillar with the head of the deity of a town; 22. Statue of Trajan. In the middle, two Molossian dogs, a horse, and a *Wild boar. — The —

EAST CORRIDOR (*Primo Corridore*), 177 yds. in length, adorned with charming grotesque paintings (1581), contains antique marble sculptures and paintings of the Tuscan schools (14-15th cent.). On entering we turn to the right and begin at the end of the corridor.

ANCIENT SCULPTURES. In the middle, 38. Hercules slaying Nessus (almost entirely modern); in the left corner, Roman portrait-head; by the window, 43. Julius Cæsar (?); opposite, 39. Sarcophagus with representations from the life of a Roman (from which Raphael borrowed the sacrificial scene for his tapestry of SS. Paul and Barnabas at Lystra); to the right, 37. So-called Pompey. On the left, beyond the entrance, *48. Marcus Agrippa; 52. Copy of the Doryphoros of Polyclethus; *59. Athlete, after an Attic original of the beginning of the 4th cent. (wrongly restored); to the right, 66. Satyr; left, 75. Copy of the Doryphoros of Polyclethus; right, 74. Hora (head and extremities restored in the early-Renaissance period); 76. Julia (?), daughter of Titus; left, *82. Ariadne; right, 81. Perse-

phone (restored as Urania); left, 80. Vitellius (modern); 85. Vespasian; 90. Vestal Virgin; 99. Hercules (after Lysippus); 121. Apollo (head from some other figure).



PICTURES: 8. *Lor. Monaco*, Christ on the Mt. of Olives; *Giov. del Biondo* (p. 572), St. John the Evangelist enthroned above Pride, Avarice, and Vanity; 15. *Pietro Lorenzetti*, Madonna enthroned, with angels (1340); 16. *P. Lorenzetti* (?), Hermits in the Thebaic desert; *27. *Giottino* (?), Pietà; 43. *Masaccio* (here ascribed to *Zanobi Strozzi*), *Giov. Bicci de' Medici*; 63. *Cosimo Rosselli*, Coronation of the Virgin (early work).

SOUTH CONNECTING CORRIDOR (*Secondo Corridore*), with similar decorations. Fine view of the Arno, San Miniato, and the Ponte Vecchio.

ANTIQUES. In the middle, 36. Seated figure of a Roman lady; to the left, 138. Thorn-extractor (head restored); to the right, 137. Round altar with bas-reliefs, representing the Sacrifice of Iphigenia (inscriptions modern); 142. Youthful Minerva; 145. Venus stooping in the bath; in the middle, 35. Figure similar to No. 36, but with modern head.

WEST CORRIDOR (*Terzo Corridore*). Some of the masterpieces of the collection are often brought to this corridor for copying, and placed on easels along the window-wall.

ANTIQUÉ SCULPTURES. To the left, 156. Statue of Marsyas, in red marble, said to have been restored by Donatello; to the right, 155. Marsyas, in white marble; 162. Nereid; to the right, 169. Discobolos, after Myron, wrongly restored; to the left, 168. Caracalla; 204. Æsculapius (copy of a work of the end of the 5th cent.); 209. God of healing, from a group (after an important work of the middle of the 5th cent.); 236. Ceres in mourning raiment; in front, Altar of the Lares of Augustus (Rome). At the end of the corridor, 585. Altered copy of the Laocoon, by *Baccio Bandinelli*; adjacent, to the left, *259. Head of Zeus; to the right, 260. Head of a Triton.

We now return to the E. corridor. The side-door immediately before the entrance leads to the two —

ROOMS OF THE VENETIAN SCHOOLS. ROOM I. To the left, 587. *Paris Bordone*, Portrait; 614. *Titian* (more probably *Gian Paolo*?), *Giovanni delle Bande Nere* (p. 558), painted from a death-mask; 611. *Iac. Bassano*, 607. *P. Bordone*, Portraits; *Iac. Tintoretto*, 646. Sacrifice of Isaac, 613. Portrait; 629, *586, 642. *G. B. Moroni*, Portraits; 1569. *Cariani*, Holy Family. — *1116. *Titian*, Portrait of Beccadelli, papal nuncio in Venice (1552; restored in 1909).

'A magnificent likeness, in which the true grain of what may be called Churchman's flesh is reproduced in a form both clear and fair but with the slight tendency to droop which is characteristic in priests.' — *C. & C.*

571. *Franc. Caroto* (?), Knight and squire; 601. *Iac. Tintoretto*, Admiral Venier. — 648. *Titian*, Catharine Cornaro (p. 349); 1136. *Paolo Veronese*, Holy Family with St. Catharine; *3458. *Seb. del Piombo* (?), A nobleman ('l'uomo ammalato'; 1514); 604. *Carletto Caliani* (son of Paolo Veronese), Madonna with angels, Mary Magdalen, and St. Frigidianus; 638. *Tintoretto*, *Iac. Sansovino*, the sculptor; *589. *Paolo Veronese*, Martyrdom of St. Justina; 615. *Tintoretto*, Portrait; 609. Reduced copy of *Titian's* 'Battle of Cadore', destroyed at the burning of the doge's palace at Venice in 1577.

ROOM II. *1562. *Iac. Bellini*, Madonna, the artist's masterpiece, in excellent preservation; 583bis. *Vitt. Carpaccio*, Fragment of a biblical scene; *1111. *Mantegna*, Altar-piece with the Adoration of

the Magi, the Presentation in the temple, and the Ascension, one of the master's finest and most carefully executed works; *Giorgione*, 630. Judgment of Solomon (studio-piece?), *622. Portrait of a knight of Malta (retouched), *621. Moses when a child undergoes the ordeal of fire, from a Rabbinic legend (early work); 628. *Bonifazio dei Pitati*, Last Supper; *631. *Giov. Bellini*, Madonna by the lake, with saints (ca. 1488): in this highly poetic composition ('Sacra Conversazione') the painter appears as the precursor of Giorgione; *1025. *Mantegna*, Madonna in a rocky landscape, the background finished with the detail of a miniature (ca. 1489); 584 bis. *Cima da Conegliano*, Madonna; 645. *Girol. Savoldo*, Transfiguration; 625. *Titian*, Madonna and St. Catharine; 575. *Lor. Lotto*, Holy Family (1534); 592. *Seb. del Piombo*, Death of Adonis, in a fine landscape (of the master's first Roman period; injured); 1077. *Ant. Canale (Canaletto)*, Grand Canal at Venice; above, 1520. *G. B. Tiepolo* (?), Portrait of a page; *G. B. Tiepolo*, 1521. Erection of an emperor's statue (ceiling-painting), 1522. Two putti (fragment); 1064. *Canaletto*, The Palace of the Doges, Venice; *Franc. Guardi*, 1570. Brenta Canal, 1571. Sea-piece; 3388. *Tintoretto*, Leda; 593. *Iac. Bassano*, Moses and the burning bush.

**605, *599. *Titian*, Portraits of Francesco Maria della Rovere and Eleonora Gonzaga, Duke and Duchess of Urbino.

These noble portraits were executed in 1537, when the Duke was appointed Generalissimo of the League against the Turks. The Duke has a martial bearing, the look of the Duchess is stately but subdued. To make the difference apparent between the blanched complexion of a dame accustomed to luxury and ease and the tanned face of a soldier habitually exposed to the weather, Titian skilfully varied the details of technical execution. Here he is minute and finished, there resolute and broad. Here the tinted and throbbing flesh is pitted against a warm light ground, there the sallow olive against a dark wall. — *C. & C.*

595. *Iacopo Bassano*, Family-concert, with portraits of the painter himself and of his sons Francesco and Leandro. — On an easel: *633. *Titian*, Holy Family with St. Anthony (early work).

On an easel: **626. *Titian*, The so-called 'Flora', painted probably before 1520, and still in Giorgione's manner.

There is nothing in this ethereal Flora to shock the sensitive eye. The proportions and features are of surprising loveliness, reminding us in their purity of some of the choicest antiques. The masterly and clear light scale is attained by the thin disposal of pigments, the broad plane of tinting, and the delicate shade of all but imperceptible half-tones. — *C. & C.*

From this room, or by the next door in the corridor, we enter the five —

NEW ROOMS OF THE TUSCAN SCHOOLS. ROOM III principally contains pictures from the Spedale Santa Maria Nuova (p. 574). To the left, no number, *Franc. Granacci*, Madonna with SS. Francis and Zenobius; 63. *Giov. Ant. Sogliani*, Assumption. — 71. *Fra Bartolomeo* and *Mariotto Albertinelli*, Fresco of the Last Judg-

ment, an early work (1498-99; badly damaged; the adjoining copy in grisaille shows the details). — 60. *Alesso Baldovinetti*, Madonna and saints. — Adjoining is the —

SALA DI LORENZO MONACO. To the right, 39. *Lor. Monaco*, Adoration of the Magi; *1544. *Bart. Caporali*, Madonna with adoring angels; 1309. *Lor. Monaco*, Coronation of the Virgin (1413); 64. *Fra Angelico da Fiesole*, Madonna enthroned, with angels (school-piece); *23. *Simone Martini* and *Lippo Memmi*, Triptych, Annunciation with SS. Ansanus and Juliana (1333); *Fra Angelico*, 17. Triptych with a gold ground, Madonna between two saints, surrounded by twelve *Angels with musical instruments, of surpassing charm (1433), *1294. Predella with St. Peter preaching, Adoration of the Magi, and Martyrdom of St. Mark; 1310. *Gentile da Fabriano*, SS. Mary Magdalen, Nicholas, John, and George (1425). — On an easel, *1290. *Fra Angelico*, Coronation of the Virgin. — To the left is the —

SALA DI BOTTICELLI, containing only paintings by *Sandro Botticelli*: 1299. Strength (from the Mercanzia); 1158, 1156 (farther on), Death of Holofernes; *1182. Calumny, after Lucian's description of a picture by Apelles; 3436. Adoration of the Magi, a late work (executed in grisaille; coloured in the 17th cent.). — 1154. Piero, son of Lorenzo de' Medici; 1179. St. Augustine; *39. Birth of Venus. — 1289. Madonna and angels; *1286. Adoration of the Magi, with portraits of Cosimo de' Medici, his son Giovanni, and his grandson Giuliano (before 1478); 23. Madonna; *1267 bis. Madonna with angels (the heads of great charm), a round picture, known as 'The Magnificat'. — 76. Madonna; 1316. Annunciation (school-piece); 1303. Madonna. — Straight on is the —

SALA DI LEONARDO. *Leonardo da Vinci*, *1288. Annunciation, an early work (according to some authorities the work of an unknown pupil of Verrocchio), *1252. Adoration of the Magi, an early work, probably begun in 1481 for the monks of San Donato at Scopeto, but never finished. Also, 52. *Paolo Uccello*, Cavalry battle (1430; injured); 71, 69, 72. *Ant.* and *Piero Pollaiuolo*, Allegories of the Cardinal Virtues, from the Mercanzia (p. 564); 3452. *Lorenzo di Credi*, Venus; 1305. *Dom. Veneziano*, Madonna enthroned, with four saints (damaged).

SALA DI MICHELANGELO. To the left, 1547. *Luca Signorelli* and *Pietro Perugino*, Crucifixion with SS. Jerome, Francis, John the Baptist, Mary Magdalen, and the Blessed Giovanni Colombini, from the church of the Calza in Florence; 1298. *Luca Signorelli*, Predella, with the Annunciation, Nativity, and Adoration of the Magi. — *Signorelli*, 1291. Holy Family, a fine example of the 'grave, unadorned, and manly style of this painter, showing in the most admirable manner his Leonardo-like mastery of chiaroscuro', *74. Madonna, 3418. Allegory of fertility.

*1139. *Michael Angelo*, Holy Family, the only easel-work of the master in Italy, painted in tempera about 1503, on the commission of Angelo Doni.

The Madonna, a large-framed woman, kneels on the ground and leans to one side, as she hands the Infant over her shoulder to her husband, who stands behind and finishes off the group. In the hollow way of the middle distance walks the sturdy little John the Baptist, who looks merrily back at the domestic scene. Naked figures, which have no apparent connection with the subject of the picture, enliven the background, in obedience to the custom of the 15th cent., when the artist was expected to show his skill in perspective or his mastery of the nude on every opportunity. — *Springer*.

1160. *Lor. di Credi*, Annunciation; 1297. *Dom. Ghirlandaio*, Madonna with saints; *1307. *Fra Filippo Lippi*, Madonna with angels, a late work. — 1295. *Dom. Ghirlandaio*, Adoration of the Magi (1487).

We return to the corridor and pass through the next door into the two —

OLD ROOMS OF THE TUSCAN SCHOOL. ROOM II. To the left, *1265. *Fra Bartolomeo*, Madonna and St. Anna praying to the Trinity, with the tutelary saints of Florence (this picture, painted for the council-hall of the republic, was unfinished at the artist's death in 1517); *1112. *A. del Sarto*, Madonna with SS. John and Francis, a masterpiece of soft, smooth treatment (1517; named the Harpy Madonna from the figures on the pedestal); 1271. *Ang. Bronzino*, Christ in Hades. — Above the door, 1273, 1272. *Bronzino*, Maria de' Medici and Grand-Duke Ferdinand I. as children; *Filippino Lippi*, 1268. Madonna enthroned with four saints (1485), 1257. Adoration of the Magi, with the portrait of Piero Francesco de' Medici (the astronomer on the left; 1496). — 1280bis. *Cosimo Rosselli*, Madonna with SS. Peter and James; 81. *Piero di Cosimo*, Immaculate Conception and six saints; *1259. *Mariotto Albertinelli*, Visitation, with predella: Annunciation, Adoration of the Child, and Presentation in the Temple, the earliest and at the same time the finest work by this artist (1503); adjacent, *Ridolfo Ghirlandaio*, 1275. St. Zenobius resuscitating a dead child, 1277. Transference of the remains of St. Zenobius to the cathedral; *Andrea del Sarto*, 93. Christ as a gardener, 1254. St. James and two children in cowls of the brotherhood of St. James (injured). — On an easel, *1279. *Sodoma*, St. Sebastian, on the reverse a Madonna in clouds with SS. Rochus and Sigismund (originally the banner of the brotherhood of St. Sebastian in Siena). — Beyond is the little —

SALA DELLE ANTICHE CARTE GEOGRAFICHE DELLA TOSCANA, a model of uniformity in decoration, with a cassetted and painted ceiling and cartographical frescoes of the grand-duchy of Tuscany (ca. 1600). — On an easel, *1300. *Piero della Francesca*, Federigo

da Montefeltro, Duke of Urbino, and his Duchess, Battista Sforza (on the back charming allegorical triumphal processions of the princely pair).

'Neither (of the portraits) are agreeable types, but nothing can exceed the Leonardesque precision of the drawing or the softness and fusion of the impasto.' — C. & C.

On easels, 1563, 1564. *Melozzo da Forlì(?)*, Annunciation. Also, 208. Marble group of Bacchus and a satyr (the torso of the god only is antique; restorations perhaps by *Benv. Cellini*). — We retrace our steps and turn to the left out of Room II into —

Room I. *Fra Angelico*, 1178. Sposalizio, 1184. Death of the Virgin; between these, *1153. *Ant. Pollaiuolo*, Contests of Hercules with Antæus and the Lernean hydra, with a beautiful landscape; 30. *Piero Pollaiuolo*, Portrait of Galeazzo Maria Sforza (p. 151; damaged); 34. *Lor. di Credi*, Portrait. — Opposite, 1167. *Filippino Lippi*, Portrait (fresco); *1217. *Pietro Perugino*, Portrait; *1162. *Fra Angelico*, Birth of John the Baptist; 1161. *Fra Bartolomeo*, Adoration of the Child and Presentation in the Temple, on the reverse the Annunciation in grisaille; 1175. *Santi di Tito*, Portrait; 1198. *Pontormo*, Birth of John the Baptist; 1148. *Pontormo(?)*, Leda. — 1312. *Piero di Cosimo*, Perseus delivering Andromeda (showing Leon. da Vinci's and Raphael's influence). — We now enter the —

TRIBUNA, an octagonal room constructed by *Bernardo Buon-talenti* and decorated by *Bernardino Poccetti*, which has ever since contained the masterpieces of the collection.

In the centre are placed five celebrated *Antiques: *Satyr* pressing the *scabellum* or *krupezion* with his foot, originally snapping his fingers and forming part of a group ('Invitation to the dance') with a seated nymph (the admirable head and the arms with the cymbals are restored). *Group of the Wrestlers*; the heads, which resemble those of the Children of Niobe, do not belong to the figures and the greater part of the legs and arms is modern; the right arm of the victor is erroneously restored. *Medici Venus*, found at Rome in the 16th cent. and brought to Florence in 1680; the affectedly held fingers and the inscription on the base are modern and the head has been retouched. *Grinder*, a Scythian whetting his knife to slay Marsyas, found at Rome in the 16th cent. (from the same group as the Marsyas, No. 156, mentioned on p. 579). *Apollino*, or young Apollo (much worked over).

On the wall to the left of the entrance from the corridor: **1129. *Raphael*, Madonna and Child with the goldfinch ('cardellino'), painted about 1507, pieced together again in 1547 after an injury.

The 'Madonna del Cardellino', the 'Madonna al Verde' at Vienna, and 'La belle Jardinière' in the Louvre form a group nearly allied in point of conception. To the earlier and simpler representations of the

Madonna, in which Mary and her Son alone appear, the child John the Baptist has been added. This not only admits of the delineation of additional features of child-life, but also makes possible the construction of a regularly-arranged group. The two children, standing at the feet of the Madonna, form a broad base for the composition, which tapers upwards easily and naturally to the head of the Virgin. This arrangement first found expression within the realms of sculpture, whence it was eagerly adopted by the Florentine painters. — *Springer*.

1127. *Raphael*, The young St. John (belonging to the master's Roman period; executed by pupils); 1125. *Franciabigio*, Madonna del Pozzo, so called from the well; above, *Fra Bartolomeo*, 1130. Job, 1126. Isaiah; *1123. *Sebastiano del Piombo*, Portrait, formerly erroneously called the Fornarina (comp. p. 633), dated 1512; *1120. *Raphael*(?), Portrait, formerly called Maddalena Doni (retouched); 1124. *Franc. Francia*, Giov. Evangelista Scappi (retouched).

*1131. *Raphael*, Pope Julius II. (painted about 1512).

'This striking figure, with the arms resting lightly on the chair, the deep-set eyes, the compressed lips, the large nose, and the long white beard descending to the breast, vividly recalls the descriptions of this powerful pope left us by his contemporaries.' — *Springer*.

Above, *1117. *Titian*, Venus of Urbino (so called; 1538), painted for Guidobaldo della Rovere, Duke of Urbino.

'Not after the model of a Phryne, nor yet with the thought of realizing anything more sublime than woman in her fairest aspect, did Titian conceive this picture. Nature as he presents it here is young and lovely, not transfigured into ineffable noblesse, but conscious and triumphant without loss of modesty.' — *C. & C.*

1122. *Pietro Perugino*, Madonna, with John the Baptist and St. Sebastian (1493); 1115. *Van Dyck*, Count John of Montfort; *287. *Perugino*, Francesco delle Opere, the architect (1494).

*1141. *A. Dürer*, Adoration of the Magi (1504), one of the first important easel-paintings by this master, carefully and minutely finished, and in good preservation.

Both the aerial and the linear perspective are faulty, but the technical handling is as perfect as in Dürer's latest and finest works. The treatment and the colouring are both in the characteristic style of the northern school of painting. The colours are fluent but sharply defined, laid on at first a tempera and then glazed with oil-pigments. The tone is extraordinarily lively and clear. — This gem of German art was formerly in the imperial gallery at Vienna, whence it came to Florence by exchange in the 18th century. — *Thausing's 'Dürer'*.

1104. *Ribera*, St. Jerome; above, 1108. *Titian*, Venus and Cupid; *197. *Rubens*, Isabella Brant, his first wife (ca. 1625); 1128. *Van Dyck*, Equestrian portrait of Charles V.; *1109. *Domenichino*, Cardinal Agucchia; above, *Lucas Cranach*, 1142. Adam, 1138. Eve; *Correggio*, *1118. Rest on the Flight into Egypt, an early work, *1134. Madonna worshipping the Child, with a beautiful landscape background.

ROOM OF VARIOUS ITALIAN MASTERS ('Maestri diversi Italiani'). On the left, *1557. *Cosimo Tura*, St. Dominic; *1559. *Lor. Costa*,

St. Sebastian; *Mazzolino*, 1030. Nativity, 995. Massacre of the Innocents, 1032. Holy Family; 1149. *Cristof. Allori*, Mary Magdalen; 1021. *Paolo Veronese*, St. Agnes (sketch); 1057. *Franc. Albani*, Rape of Europa; above, 1031. *Caravaggio*, Medusa. — 1006. *Parmigianino*, Holy Family; 3417. *Boltraffio*, Portrait of a youth crowned with laurel (as Narcissus?), in a rocky landscape by night; *1002. *Correggio*, Madonna and Child, with angelic musicians (youthful work of his Ferrara period); 1044. *Fr. Albani*, Dancing genii. — Next come the four —

ROOMS OF THE FOREIGN SCHOOLS ('Scuole Straniere'). — ROOM I (Dutch Schools). On the right, 926. *Gerard Dou*, Pancake-seller; 922. Early copy of *Rembrandt's* Holy Family (the famous 'Carpenter's Family' in the Louvre). — 957, 949. *Netscher*, Sacrifice to Venus; between them, *979. *Hercules Seghers*, Thunderstorm; *958. *Gerard Terburg*, Lady drinking; 961. *Rachel Ruysch*, Flowers. — *977. *Jan Steen*, Family feast; 854. *Frans van Mieris*, The charlatan. — 3449. *Jan van Huysum*, Flowers; 877, 900. *Corn. van Poelenburg*, Landscapes; *972. *Metsu*, Lady and huntsman. — *918. *Metsu*, Lute-player. — On an easel, 882. *Jacob van Ruysdael*, Cornfield.

ROOMS II & III (Flemish and German Schools). ROOM II. To the left, 788. *Amberger*, Portrait of C. Gross; *765. *Hans Holbein the Younger*, Richard Southwell (1536), with an expression blended of stolidity and slyness; above, *758. *Adam Elsheimer*, Landscape, with a shepherd playing on the panpipe; 812. *Rubens*, Venus and Adonis, the landscape by *J. Brueghel* (studio-piece); 895. *North German School* (not *Lucas van Leyden*), Ferdinand I. (1524). Opposite, *Dürer*, 851. Madonna (studio-piece), 768, 777. The Apostles James and Philip (1516), 851. Madonna (studio-piece; 1526), *766. Portrait of his father, painted in the artist's 19th year (1490; the clever face and hands are wonderfully lifelike); 842. *Rubens*, The Graces (sketch); 793. *Elsheimer*, Landscape, with the triumph of Psyche. — ROOM III. To the right, 730. *Herri met de Bles* (*Civetta*), Mine; 706. *Teniers the Younger* (?), St. Peter weeping; also, above, a series of eight excellent pictures from the lives of SS. Peter and Paul, by *Hans von Kulmbach*, a pupil of *Dürer*.

ROOM IV (French Schools). To the right, 679, 689. *Fabre*, Portraits (1794) of the poet Vittorio Alfieri (p. 61) and his mistress, the Countess of Albany (till 1780 the wife of Charles Edward, the Young Pretender). — 744. *Nic. Frumenti* (*Froment*), Triptych with the Raising of Lazarus, and, on the exterior, Mary as Queen of Heaven and a fine portrait of the donor (1461); *667. *Jehan Clouet*, Equestrian portrait of Francis I.; 668. *Gaspard Poussin*, Wooded landscape; 680. *Nic. Poussin*, Theseus at Træzen. — 674. *Nic. de Largillière*, Jean Baptiste Rousseau; *671. *Lancret* (not *Watteau*), The flute-player (garden-scene); *774. *Claude Lorrain*, Sea-shore,

with a villa copied in parts from the Villa Medici at Rome; 684. *H. Rigaud*, Portrait of Bossuet; 695. *Phil. de Champaigne*, Portrait; 848. *Claude Lorrain*, Landscape at evening-light; 651, 652, 654. *Bourguignon*, Cavalry engagements. — To the left at the end of the S. corridor is the —

CABINET OF THE GEMS (closed on Sun.), containing goldsmiths' work of Florentine origin and carved gems.

The 1st, 3rd, 4th, and 6th cabinets each contain two small columns of Sieneſe agate and rock crystal. On the right, in the 1st cabinet: Two reliefs in gold on a ground of jasper, by *Michele Mazzaſtrri*; vase of rock-crystal, ascribed to *Benvenuto Cellini*; goblet of onyx, with the name of Lorenzo il Magnifico; large vase of lapis lazuli. — 2nd Cab.: Crystal vase, with cover in enamelled gold, in the style of *Benvenuto Cellini*, executed for Diana of Poitiers, with her ciphers and half-moons; relief of Grand-Duke Cosimo II. kneeling before an altar, in Florentine mosaic (1619). — 4th Cab.: below, to the right, Venus and Cupid, in porphyry, by *Pietro Maria Serbaldi*. — 5th Cab.: Fantastic vase of jasper, with a Hercules in massive gold upon it, by *Mazzaſtrri*; small vase of emerald; bas-relief in gold and jewels, representing the Piazza della Signoria, by *Gasparo Mola*; vase of lapis lazuli. — 6th Cab.: Two reliefs in gold on a ground of jasper, like those in Cab. 1: head of Tiberius in turquoise. — In the centre: Casket of rock-crystal with 24 scenes from the life of Christ, executed by *Valerio Belli* of Vicenza in 1532 for Pope Clement VII. — The finest carved gems are exhibited in the desk-case in front: *3200. Portrait of Savonarola; 1083. Cosimo the Elder; 489. Lorenzo il Magnifico; 509. Leo X.; 502. Clement VII.; 497. Bianca Cappello (p. 630).

In the W. Corridor the first door leads to the eight —

ROOMS OF THE PAINTERS ("Sale dei Pittori"), containing a collection of portraits of artists by themselves, founded by Cardinal Leopoldo de' Medici (p. 577). — Room I (English, German, Spanish, and French of the 16-18th cent.). On the left, 752. Romney; *540. Reynolds. — *442. Zoffany (d. 1795); 555. Raphael Mengs; 434. Dürer (1498; copy of the original in Madrid); *232. Hans Holbein the Younger (damaged, and restored by another hand); 224. Lucas Cranach the Elder (a late work, 1550); 436. Georg Pencz (not by himself; 1544); above, 432. Elsheimer; 471. Angelica Kauffmann; 535. Liotard (1744). — 216, 217. Velazquez (not by himself). — 474. Rigaud; 549. Madame Le Brun; 473. Nic. de Largillière.

Room II (Dutch; 16-17th cent.). On the left, *223. A. van Dyck; *462. Sir Anthony More (1558); *445. F. Pourbus the Elder (1591). — 455. F. Mieris the Elder; 441. G. van Honthorst; 453. B. van der Helst. — 233. Rubens (ca. 1615); 238. Jac. Jordaens; *228. Rubens (ca. 1625). — 452. Rembrandt (ca. 1655); *451. Rembrandt (as an old man, ca. 1665). — On an easel, Rembrandt (as a youth).

Room III (Tuscan; 15-17th cent.). On the left, 1176. Andrea del Sarto (not his own portrait; replica of a picture in the Pitti, No. 66, p. 637). — 290. Michael Angelo (not by himself); 280. A. del Sarto; 292. Leonardo da Vinci (copy of the red chalk drawing mentioned on p. 38); 1163. Lor. di Credi, portrait of Verrocchio, his teacher; 291. Vasari; 286. Filippino Lippi (fresco). — 269. Al.

Allori; 262. Carlo Dolci; 298. Lod. Cardi, surnamed Cigoli; 263. Cristof. Allori; 305. Giov. da San Giovanni; 318. Franc. Furini.

Room IV (other Italian masters; 16-18th cent.). On the left, painters from the Emilia: 380, 374. Ann. Caracci; 386. Parmigianino; 397. Lod. Caracci; 402. Domenichino; 403. Guido Reni. — On the right, Venetians: 401. Iac. Bassano; *378. Tintoretto; 384, 384 bis. Titian; 385. Paolo Veronese. — Also, *288. Raphael (injured); 534. Pompeo Batoni; frame with miniature portraits.

Room V (Italians; 19th cent.). 573. Canova; 561. Andrea Appiani; 523. Fr. Hayez; 708. Giov. Boldini; 729. Dom. Morelli. — Room VI (English; 19th cent.). *585. Watts; 722. Alma Tadema; 746. Holman Hunt; 764. Sargent; 588. Millais; 600. Leighton; 715. Orchardson; 724. Herkomer. — Room VII (French and German; 19th cent.). On the right, 713. David; 776. Em. Blanche; 589. Puvis de Chavannes; 682. Corot; *531. Ingres; 575. J. Bréton; 718. Fantin-Latour; 594. Bonnat; above, 751. Constant; 785. A. Besnard (and wife). On the left, 518. Overbeck; 699. F. Preller; 777. Max Liebermann; 779. Lenbach; 754. Franz Stuck; 582. Ed. von Gebhardt. — Room VIII (modern Dutch, Spanish, and Scandinavian). On the right, 720. Chr. Bisschop; 728. José Villegas; *615. Anders Zorn; 605. Kroyer; 636. Eilif Petersen.

The PASSAGE TO THE PITTI PALACE is closed on Sun. and festivals, except the first two sections. Sticks and umbrellas left at the entrance to the Uffizi Palace are conveyed (on week-days) to the exit of the Pitti Gallery (or vice versa) for a fee of 25 c., for which a receipt is given.

A staircase descends to a long corridor, built by *Vasari* in 1564 for the marriage of Prince Francesco de' Medici (p. 562), which leads over the Ponte Vecchio to the Palazzo Pitti, a walk of 10 minutes. The STAIRCASE and the CORRIDOR (1st & 2nd sections) contain numerous portraits of famous men, of more historical interest than artistic value, copies after *Cristof. dell' Altissimo* and others, from the originals in the collection of Paolo Gioivo; also, portraits of members of the Medici family. — In the third section of the corridor, on the left bank of the Arno, are views of Italian towns (17th cent.); farther on, to the left, portraits of popes and cardinals, to the right, celebrated natives of Portugal. — We then ascend two flights of steps, pass through a passage (to the left, the Boboli Garden, p. 640), ascend four other short flights of steps, and finally reach the copying room and the entrance of the Pitti Gallery (comp. p. 634).

The next door in the W. Corridor admits to the —

SALA VAN DER GOES, containing paintings of the Early Netherlandish Schools (15-16th cent.). To the right: 769, 778. *Hans Memling*, Benedetto Portinari and his patron-saint St. Benedict (1487), belonging to a triptych, of which the central portion is in Berlin; between these, 795. *Rogier van der Weyden*, Entombment. — **1525. *Hugo van der Goes*, Adoration of the Child, with shepherds (admirable popular types) and angels; on the wings, the family of the donor, Tommaso Portinari, agent of the Medici in Bruges, and their patron saints, SS. Thomas, Anthony the Hermit, Margaret, and Mary Magdalen. — 846. *Gerard David*,

Descent from the Cross; 801 bis. *Style of Memling*, Portrait; 708. *Gerard David*, Adoration of the Magi (damaged). — *703. *Memling*, Madonna with angels, replica of the original now at Vienna; 761. *A. Dürer*, Crucifixion, a green drawing relieved with white (1505), with a copy in colours by *J. Brueghel* (1604); *237. *Master of the Death of the Virgin* (not *Quinten Matsys*), Double portrait (1520). — 698. *Herri met de Bles (Civetta)*, Madonna enthroned (early work).

The SALA DI RUBENS contains two huge paintings by *Rubens* (unfinished and much restored): to the left, *140. Henri IV at the battle of Ivry; to the right, **147. Entry of Henri IV into Paris. They were painted for Queen Maria de' Medici in 1627, for an (unexecuted) series of scenes from Henri IV's life, intended as companion-pieces to the paintings of the Luxembourg Palace (now in the Louvre). — On the back-wall, 210. *Madrid School*, Equestrian portrait of Philip IV. (copy of a lost picture by Rubens of 1628); 1523. *Copy of Van Dyck*, Lords John and Bernard Stuart (original in England); 1536. *Flemish School (Van Dyck?)*, Portrait of a lady; 238. *Jac. Jordaens*, Portrait. — On an easel, *Sustermans*, Claudia de' Medici.

The CABINET OF INSCRIPTIONS (*Sala delle Iscrizioni*) contains Greek and Latin inscriptions and some sculptures (nearly all misnamed), most of them from Rome.

The INSCRIPTIONS are arranged in twelve classes according to their subjects (the gods and their priests, the Cæsars, the consuls, dramas, military events, private affairs, etc.).

SCULPTURES. In the middle, 262. Bacchus and a satyr; to the left, 263. Mercury; to the right, 266. Venus Urania (?); by the door, 265. Venus Genetrix; 264. Draped female figure; 305. Chrysippus; 302. Cicero (?); 301. Greek portrait-statue; 300. Demosthenes; 299. Mark Antony (?); in front, good Roman portrait-statue, described as Cicero; 295, 296. Greek heads of gods; 294. Greek portrait-statue (not Socrates); 293. Modern. — Let into the wall in the passage to the Cab. of the Hermaphrodite: Relief of a wanderer; above, *Fragment of a Greek votive relief with a biga, of the time of Phidias; 287. Sophocles; 282. Roman relief of a warrior. — 280-270. Portrait-busts; 269. Jupiter Ammon.

CABINET OF THE HERMAPHRODITE. In the centre, 306. Hermaphrodite. — By the walls: 319. Roman portrait-bust; 307. Torso of an excellent copy of the Doryphoros of Polycleetus (in basalt); *347. Hermes of a Hellenistic poet; 316. Antinous; 312. Alexandrian portrait; 314. Hera; *315. Torso of a satyr (once belonging to Lor. Ghiberti), *318. The celebrated 'Dying Alexander', really a giant's head, both Pergamenian originals; 321. Roman portrait. — Let into the wall: above the entrance-door, 14. Roman sacrifice; 12, 11, and (opposite) 9, 8. Reliefs of a Roman procession, from the Ara Pacis, erected by Augustus at Rome in 13-9 B.C., to which the ornamental fragments also belong; above the second door, 328. Mask of Jupiter Ammon; 336. Mænads; 329. Roman sacrifice (a work of the 15th cent.); 327. Relief with three women; 10. Relief

representing Earth, Air (l.), and Water (r.); 331. Relief of Mænads with a bull. — We retrace our steps and enter the —

SALA DEL BAROCCIO. Five tables of Florentine mosaic; that by the entrance-wall has a view of the old harbour of Leghorn. On the right, 211. *Andr. Salaino*(?), Madonna with St. Anna (copy of Leonardo da Vinci's Madonna and Child with St. Anna in the Louvre); *1583. *Rosso Fiorentino*, Moses protecting the children of Jethro. — 180. *Cornelis de Vos*, Portrait; 163. *Sustermans*, Galileo; 169. *Fed. Baroccio*, The Virgin interceding with the Saviour, below, the members of a charitable fraternity (Madonna del Popolo, 1579). — 1114. *Guercino*, Samian Sibyl; 190. *G. van Honthorst*, Adoration of the Shepherds; 196. *Van Dyck*(?), Margaret of Lorraine; *172. *Ang. Bronzino*, Eleonora of Toledo (p. 563) and her little son; 1269. *Vasari*, Lorenzo il Magnifico. — 167. *Bronzino*, Portrait of a widow (not the poetess Vittoria Colonna), with Michael Angelo's statue of Rachel; 1578. *Pontormo*, Holy Family; *Bronzino*, *159, *154. Bartolomeo and Lucrezia Panciátichi, 1266. A sculptor; *188. *Andrea del Sarto*, Portrait. — 1144. *Giulio Romano*, Madonna; 1119. *Fed. Baroccio*, Francesco Maria II., Duke of Urbino. — 220. *Frans Snyders*, Boar-hunt.

The SALOON OF NIOBE, constructed in 1775, contains seventeen antique marble statues, including twelve Roman copies of statues from the far-famed group of the Niobidæ, which King Seleucus I. Nicator caused to be made for the town of Seleucia in Cilicia by unknown Greek artists about 295 B.C. The original group, which at one time stood in the open air and consisted of the goddess Niobe with her seven sons and seven daughters and their pedagogue, who were slain by Apollo and Diana, was carried off to Rome by Sosius, the Roman legate, about 38 B.C. and erected in the temple of Apollo Sosianus founded by him.

Eight of the statues were found at Rome, in the vicinity of the Læran, and two (Nos. 250, 247) were found elsewhere. Two of the youths are each represented twice. The following have no connection with the Niobidæ: to the right, 243. Apollo Citharædus (restored as a woman); 242. So-called Trophós (nurse); to the left, 251. Psyche tormented; 249. Muse (so-called Anchyrrhoë); 245. So-called Narcissus.

SALA DI GIOVANNI DA SAN GIOVANNI, with several pictures by that master (p. 561): 1555. Love-scene (so-called Quadro della Sposa); 1151. Venus and Cupid (fresco). Also, 137. *Bald. Franceschini* (*Il Volterrano*), Adventure of Arlotto, the country clergyman (piovano), at Consuma (p. 657; fresco); 114, 123, 135, 149. Portraits of ladies of the English court (after *Sir Peter Lely's* originals at Hampton Court); 3462. *Bucciarelli*, Stanislaus II. of Poland; 3542. *Angelica Kauffmann*, Fortunata Salgher-Fantastici, the poetess. — The —

ROOM OF THE NEW ACQUISITIONS (*Sala dei Nuovi Acquisti*) follows. — Adjoining on the left is the **ROOM OF THE MINIATURES**

AND PASTELS. On the walls: 3363-3368. *Angelo Bronzino*, Portraits of the Medici; 3355. *Hans Holbein the Younger*(?), Portrait. — In the middle: 3445. *Style of P. Brueghel the Younger*, Peasants dancing; 3341. Investiture of a nun (miniature of the 15th cent.); 544i. Portrait of Emp. Frederick III.

The door (closed on Sun.) at the end of the corridor gives upon the roof of the Loggia dei Lanzi (p. 565), which commands a beautiful view of Florence, the heights of Fiesole, and Monte Morello (p. 649).

The first floor of the Uffizi contains the **Biblioteca Nazionale Centrale** (adm., see p. 553; entr. by the 8th door from the piazza), which has been formed since 1860 by the union of the grand-ducal *Biblioteca Palatina* and the still more extensive *Biblioteca Magliabechiana* (founded by *Antonio Magliabechi*, d. 1714). The library (librarian, Dr. Sal. Morpurgo) contains about 500,000 vols., 20,000 MSS., 400,000 autographs, and 9000 drawings, engravings, and etchings (incl. many by Albrecht Dürer). There are also several very rare early books: Cicero ad Familiares (Venice, 1469); Dante, by Landino (Florence, 1481; in a handsome binding adorned with niellos); Piero de' Medici's presentation copy of the *Anthologia Græca* ed. Lascaris; the first printed Homer (Florence, 1488); etc.

The staircase to the right of the library leads to the STATE ARCHIVES of Tuscany (*Reale Archivio di Stato*), founded in 1582; it occupies 200 rooms and includes about 200,000 documents and 3-400,000 volumes. Director, Dr. Demetrio Marzi.

c. From the Piazza della Signoria to Santa Croce and the Piazza d'Azeglio. The National Museum.

Quitting the Piazza della Signoria (p. 562) we follow the Via dei Gondi to the right, which leads us to the PIAZZA SAN FIRENZE (Pl. F, 5), with the church of that name. No. 1, on the W. side of this Piazza, is the *Palazzo Gondi*, begun about 1490 by Giuliano da Sangallo and remodelled in 1874 by Gius. Poggi, with a rustica façade tapering towards the top and a handsome court. In one of the rooms on the first floor is a chimney-piece, with a relief by Sangallo.

Immediately on the right in the VIA DEL PROCÓNSOLO (Pl. F, 5), which leads hence to the N. to the Piazza del Duomo, rises (No. 2) the Gothic *Palazzo del Podestà*, commonly known as the ***Bargello** (Pl. F, 5), begun in 1255 for the Capitano del Popolo and from 1261 (?) the residence of the Podestà, or chief magistrate of Florence. The building was repeatedly damaged by riots, fire (1332), and water (1333) during the 14th century. From 1574 it served as a prison and office of the head of the police (Bargello). The oldest part of the building, next the Via Proconsolo, is of ashlar, the upper story and the extension towards the E. (1333-45) are of unhewn stone. Between 1857 and 1865 the imposing structure was

restored by *Franc. Mazzei* and fitted up for the ****National Museum** (*Museo Nazionale*), illustrative of the mediæval and modern history of Italian culture and art, and containing admirable Renaissance bronzes and marbles (comp. pp. lii-lv). Admission, see p. 553; no catalogue. Director, *Dr. Giov. Poggi*.

The two front rooms of the **GROUND FLOOR** contain a rich collection of weapons, comprising many pieces of great value and beauty formerly in the possession of the Medici. In the **MAIN ROOM**, to the right, an interesting monster cannon in bronze, cast in 1638 by *Cosimo Cenni*; in the middle cabinet at the S. end of the room, wheel-lock muskets inlaid with ivory; in the last cabinet on the left, helmet and shield by *Gasparo Mola* (17th cent.). The adjoining room in the tower contains armour and a Turkish saddle.

We then enter the picturesque ***COURT**, embellished with the armorial bearings of former Podestà's, and forming with its massive colonnades and fine flight of steps (built in 1345-67) a dignified and eloquent picture of the spirit of the 14th century. The walls under the colonnades are painted with the armorial bearings of the different quarters of the town (quartieri). On the N. side: 3. *Niccolò d'Arezzo*, St. Luke (1404), 5. *Piero di Giovanni Tedesco*, St. John (two statues from Or San Michele, p. 566). On the E. side: 9. *Giov. da Bologna*, Architecture, on a fine pedestal by *Nicc. Tribolo*; above the last door, *Luca della Robbia*, Madonna with angels, a terracotta relief from the Via dell' Agnolo. On the S. side: no number, *Giov. da Bologna*, Oceanus, a colossal statue from the Boboli gardens; 15. *Vinc. Danti*, Dying Adonis; 16. *Giov. da Bologna*, Virtue triumphant (1570).

Opposite the tower-room are two rooms containing sculptures. In the **VESTIBULE** are architectural fragments and inscriptions. Also: *Paolo di Maestro Giovanni*, 51. Madonna, 50. St. Peter, 52. St. Paul, three statues from the Porta Romana (1328); 67. Romanesque font from Santa Maria Novella (1302). In the middle, large Romanesque font from the neighbourhood of Lucca.

MAIN ROOM. On the entrance-wall: 91, 137. *Benedetto da Rovizzano*, Two marble niches from the Palazzo Cepparello. — On the left wall: *128 (revolving), *Michael Angelo*, Drunken Bacchus, a youthful work of masterly modelling, executed at Rome for Iac. Galli (1497); 94, 95, 101, 104, 108. *Benedetto da Rovizzano*, History of St. Giovanni Gualbardi (p. 655; 1505). — On the end-wall: *111. *Michael Angelo*, Bust of Brutus, unfinished (for the reason given in the inscription alluding to the suppression of liberty at Florence); 112. *Benedetto da Rovizzano*, Chimney-piece from the Pal. Rosselli del Turco (p. 565). — On the right wall: 117. *Pierino da Vinci* (nephew of Leonardo), Death of Count Ugolino (p. 519); *Michael Angelo*, *123. Holy Family, an unfinished relief, unique among his youthful works for its calm beauty, *224 (revolving), Statue of David

(unfinished), begun in 1529 for Baccio Valori (p. 542); 132. *Bart. Ammannati*, Leda (after Michael Angelo).

The STAIRCASE ascends to the —

FIRST FLOOR. The loggia, known as VERONE, contains eight church bells, the oldest dating from 1184. — On the right is the —

I. SALOON (*Salone Donatelliano*), containing many original sculptures by *Donatello* and casts of other works by him (comp. p. liv). In the centre, Cast of the equestrian statue of Gattamelata at Padua (p. 335). In front of it, the 'Marzocco' (p. 564). The other originals are by the back-wall: in a niche, **St. George, in marble, a chivalrous figure breathing cheerful and courageous youth, posted firmly and defiantly, with a huge shield and simple armour (1416; brought hither from Or San Michele, p. 566, in 1891); to the left of it, David, somewhat ungainly but full of a youthful consciousness of victory (1416; marble), recalling the St. George; San Giovannino (*i.e.* the Baptist as a child), an alto-relief in sandstone; to the right, marble statue of the Baptist (ca. 1412), a pendant to the Magdalen in the Baptistery (p. 569); Crucifixion, a relief (partly gilded). In front, to the left, **David, a slender and youthful figure in bronze, of great charm and noble bearing (ca. 1430?); to the right, Bronze figure of a genius (*Attis*) trampling on a snake (the so-called 'Amor'). Between these: Bronze bust of a young patrician (the so-called youthful Gattamelata); coloured *Terracotta bust of Niccolò da Uzzano, a masterly and strikingly lifelike work (colouring partly restored).

II. SALOON (dark): valuable tapestries and fabrics on the walls.

III. SALOON: *Carrand Collection, bequeathed in 1888.

Paintings (14-16th cent.). On the entrance-wall: 4. So-called *Carrand Master* (*Pesello*?), Triptych, Madonna enthroned, with four saints (ca. 1460); 27. *Dirk Bouts*, Madonna; 34. *H. van der Goes*(?), Madonna; 38. *Hans Baldung Grien*, Scene from the Dance of Death; 41. *French School*, Diptych, Adoration of the Child and Crucifixion (15th cent.). — 1st Case, Fine bronze statuettes: 217. *Bonacolsi*(?), Cybele(?); 221. *Venetian School* (16th cent.), Fortuna; 226. *Giov. da Bologna*, Architecture; also, 254, 258, 259. Venetian candelabra; numerous Renaissance plaquettes (393. *Donatello*, Silenus and mænad, an allegory of spring, the so-called *Pàtera Martelli*) and implements. On a stand: 155. Ivory chess-board with scenes from court-life (Burgundian; 15th cent.). — 2nd Case: Limoges and other enamels, ecclesiastical articles, table-cutlery, etc. — 3rd Case, *Ivory carvings (2nd-17th cent.): 24. Byzantine diptych (8th cent.); 26. Byzantine reliquary (10th cent.?); 80. Norman-Moorish panels in relief from a casket, with musicians, dancers, vintage, hunting-scenes, etc., from Sicily (12th cent.). Not in a case: 31. French ivory fan (*flabellum*), used for keeping off flies during divine service (12th cent.?). — 4th Case, Medals, seals, French watches (16-17th cent.), enamels, carved gems, and wood-carvings. On the walls are tapestry, majolica, and tiles. — Beneath a coloured relief of the Madonna with a worshipping Podestà is the entrance to the —

IV. SALOON, originally a chapel, afterwards (from about 1630) a prison for those condemned to death, adorned with sadly damaged frescoes, ascribed to *Giotto* but perhaps executed after the fire in 1337 by his pupils (restored after 1840).

Opposite us: *Paradise*, with a portrait of Dante as a youth (to the right). To the right and left, below, Madonna and St. Jerome, by *Bastiano Mainardi* (1490). On the side-walls, the history of St. Mary of Egypt and Mary Magdalen. Over the entrance, the Infernal Regions.

The choir-stalls date from 1493. In the centre is an inlaid choir-desk of 1498; on the back-wall is the alleged death-mask of Dante. — The SIDE ROOM, to the right, contains specimens of weaving and embroidery and handsome ecclesiastical vestments (Carrand Collection).

V. SALOON. In front are beautiful shields and weapons (86. Sword, Venetian work of about 1500), bequeathed by C. Ressimann (1900), the statesman. The two central cases contain carvings in ivory. In the first are a triptych by *Baldassare degli Embriachi* (p. 192); leaf of a consular diptych of Basilius (541); Byzantine reliquary; crook of a bishop's staff (14th cent.); statuette of the Madonna (French; 15th cent.). Adjacent on the left, by the second window, two ivory saddles (Italian; about 1400). By the exit-wall, goldsmith's work; among the niellos are a pax (Crucifixion) formerly ascribed to *Maso Finiguerra* and one by *M. Gherardo*, the miniature-painter (15th cent.). — The door to the left in this saloon leads to the second floor (see p. 594).

VI. SALOON: Bronzes of the 15th century. Entrance-wall: 21. *Lor. Ghiberti*, Reliquary of SS. Protus, Hyacinthus, and Nemesius (1428); 19. *Bertoldo* (p. 617), Ancient battle-scene in relief. In the case: *280. *Ant. Pollaiuolo*, Hercules and Antæus (below, to the left); *87. *Donatello*, Dancing angel (replica of one of the putti on the font of San Giovanni at Siena); 382. *Riccio*, Rape of Europa; imitations of antique and Renaissance statuettes. — Exit-wall: *12, 13. Abraham's Sacrifice by *Lor. Ghiberti* and the same by *Fil. Brunelleschi*, the earliest Renaissance sculptures, produced in their competition for the execution of the N. gate of the Baptistery in 1402 (p. 569). The composition of Ghiberti is the less harmonious but the calmer of the two; its figures are full of a true antique feeling for beauty, while in Brunelleschi's relief the principal figures are represented in violent movement, and Isaac is besides remarkably ugly. The subordinate figures, including the ram, are also in positions of over-strained activity. In technical execution Ghiberti is superior. 14, 15. Crucifixion (relief) and a small Frieze of children with Silenus, by *Bertoldo*; 16. Tomb-figure of Mariano Sozzino, a jurist of Siena (1467), by *Vecchiotta*. — Opposite, cabinet with statuettes of the school of *Giov. da Bologna*. — In the revolving case, medals and plaquettes. — In the centre, *22. *Andrea Verrocchio*, David (1476), attractive for its truth, the tender handling of the youthful limbs, and the Leonardesque head.

VII. SALOON: Bronzes of the 16-17th centuries. Left side: 23. *Benvenuto Cellini*, Ganymede; 37. *Daniele da Volterra*, Bust of

Michael Angelo; two cabinets with imitations of ancient and Renaissance statuettes (in Case 2, *Giov. da Bologna*, Hercules and the Erymanthian boar, etc.). Between them, *Benvenuto Cellini*, 39. Bust of Cosimo I. (1546), 38, *40. Models in bronze and in wax (1545) for the Perseus, 42. Pedestal-relief of Perseus and Andromeda (comp. p. 565). — 45. *Elia Candido*, Æolus, the wind-god; *Giov. da Bologna*, 47. Galatea, 57. Apollo; between them, *53. *Vinc. Danti*, Bronze door with allegorical representations. — In the desk-cases by the window-wall, admirable Renaissance plaquettes. — In the centre, *Giov. da Bologna*, *77. Eagle, *79. Turkey, *82. Mercury, a bold but thoroughly successful work, executed in 1564, the graceful and free movement of the figure being convincing and attractive in spite of the baroque pedestal (a wind-god with expanded cheeks). — We return to the V. Saloon and ascend to the right to the —

Second Floor. I. ROOM. On the walls are numerous glazed terracotta reliefs by *Luca, Andrea*, and *Giovanni della Robbia*, some white upon a blue ground, others entirely coloured. On the main wall, 10. *Luca della Robbia*, So-called Genoese Madonna; on the end-wall to the right, 21. *Luca della Robbia*, Adoration of the Child; 23. *Andrea della Robbia*, Same subject, in a beautiful frame. The desk-cases contain a collection of seals. — II. ROOM (right). Continuation of the Della Robbia Works. On the end-wall to the right, **Luca della Robbia*, no number, Madonna, from Santa Maria Nuova, 26. Madonna, 28. Madonna with the apple, 29. Madonna between angels, from San Pierino, 31. Madonna in a bower of roses. On the entrance-wall, 25. *Giov. della Robbia*, Large altar, with an Adoration of the Child (1521); *Andrea della Robbia*, 76, 74, 71. Three Madonnas (the second with a fine sandstone pedestal by *Franc. di Simone*), 75. Bust of a child. On the opposite wall, 44. *Giov. della Robbia*, Relief of the Madonna, in which the flesh parts are left unglazed. — In the centre are a collection of fine majolica (chiefly from the manufactories of Urbino, Gubbio, and Faenza) and articles of rock-crystal. On a stand, Goblet with painting in enamel of the Triumph of Justice, from Murano (15th cent.). — The III. ROOM (tower-room) contains the collection of Baron Giulio Franchetti, consisting of valuable stuffs dating from the 6th cent. onwards, partly of Sicilian origin (including the so-called sudarium of St. Germain), ecclesiastical vestments, etc. — We now return to Room I and pass into the —

IV. ROOM, containing terracotta sculptures. By the entrance-wall, 163. *Florentine School* (*Tasso?*), John the Baptist as a boy (16th cent.); 168. *Michelozzo*, John the Baptist as a boy; no number, *Florentine School*, Statue of the Madonna (15th cent.); no numbers, *Pietro Francavilla*, Moses and Aaron, sketches in terracotta for the statues mentioned on p. 599. On the right wall, no

numbers, *Florentine School*, Painted relief of the Madonna (15th cent.), *Andr. Sansovino*, Painted statuette of the Madonna, **Verrocchio*, Painted relief of the Madonna, from Santa Maria Nuova. In the centre: 165. *Verrocchio*, Bust of Piero, son of Lorenzo de' Medici; 161. *Ant. Pollaiuolo*, Bust of a young warrior. Then works in marble: 139. *Style of Orcagna*, Angel with a musical instrument; 160. *Ant. Rossellino*, Bust of Matteo Palmieri (1468); 153. *Benedetto da Maiano*, Bust of Pietro Mellini (1474); 147. *Ant. Rossellino*, Bust of Franc. Sassetti.

V. Room (l.): Works in marble. Left side-wall, *Verrocchio*, 146. Tomb-relief of Francesca Pitti, wife of Giov. Tornabuoni (p. 624), who died in child-bed (1477; perhaps executed by *Franc. di Simone*), *181. Bust of a young woman, with a nosegay, *180. Madonna in relief; 191. *Ant. Rossellino*, John the Baptist as a boy (bust); *Luca della Robbia*, *201. Crucifixion of St. Peter, 219. St. Peter's Liberation, two unfinished reliefs (1438); between them, *Ant. Rossellino*, 179. John the Baptist as a boy (statue; 1477), 214. Bust of a boy; 198. *Desiderio da Settignano*, Bust of a girl. — *Matteo Civitali*, no number, Faith, 185. Ecce Homo; no numbers, *Gian Cristof. Romano* (?), Relief-portraits of Francesco Sforza and Federigo da Montefeltro (pp. 582, 583); between them, 190. *Ant. Rossellino*, Adoration of the Child (round relief). — Window-wall, 222. *Ben. da Maiano*, Relief of the coronation of an emperor (partly restored in plaster). — By the entrance-wall, *Mino da Fiesole*, *234, 236. Busts of Piero (1453) and Giovanni di Cosimo de' Medici, 235. Bust of Rinaldo della Luna (1461), 232. Relief of the Madonna. — In the centre, no number, *Benvenuto Cellini*, Antique torso of a youthful Apollo restored as Ganymede; *225. *Iac. Sansovino*, Bacchus (injured), from the master's early Florentine period; *227. *Lor. Bernini*, Bust of Costanza Buonarelli.

From the IV. Room we proceed to the right to the VI. Room, which contains a valuable assortment of Renaissance plaquettes and of medals (15-19th cent.). By the rear-wall, dies for coins. On the walls, French Gobelins of the time of Louis XV.

On the opposite side of the Via del Proconsolo is the church of **La Badia** (Pl. F, 5), originally a Benedictine convent, founded by Willa, the mother of Margrave Hugo of Tuscia (p. 555). The church was chiefly erected by *Segaloni* (1625), who left nothing of the original edifice (built in 1285 by *Arnolfo di Cambio*?) except the termination of the choir.

The main portal (almost entirely restored), opposite the Bargello, and the two chapels in the adjoining colonnade (now walled up) are by *Benedetto da Rovezzano* (1495). Over the portal is a terracotta relief by *Benedetto Buglioni*, in the style of Andrea della Robbia. A chapel on the right of the side-entrance contains a good painting of the 14th century.

INTERIOR (entr. to the left at the end of the colonnade). Immediately to the right, a Madonna and saints in relief; in the right transept, mou-

ument of Bernardo Giugni (d. 1466); in the left transept, monument (1481) of the Margrave Hugo (p. 595; wrongly named 'of Andeburg' in the inscription; anniversary of his death celebrated on Dec. 21st); all these by *Mino da Fiesole*. In a chapel to the left of the last, *Madonna attended by a company of angels, appearing to St. Bernard, by *Filippino Lippi* (1480), an early work and the most beautiful painting of the master. Close by, in the former chapel of the Giochi and Bastari (locked), are fragments of curious frescoes (14th cent.; ascribed by Vasari to *Buffalmacco*) representing the Scourging of Christ, Bearing of the Cross, Death of Judas Iscariot, and Pilate in the cell. The beautiful wooden ceiling of the church is by *Segaloni*. — The CLOISTERS contain remains of monuments of the mediæval noblesse and frescoes of the 15th century. — The graceful CAMPANILE (1330) was restored in 1895.

A few paces farther on, opposite the Via Dante Alighieri (p. 567), to the right (No. 6), is the *Arte dei Giudici e Notai*, the old guild-house of the judges and notaries, which dates from the 15th cent. but was modernized in 1822.

Close by (No. 10) is the *Palazzo Quaratesi (Pl. F, 5; formerly *Pal. Pazzi*), said to have been begun by *Brunelleschi* in 1445, but completed in 1462-70 by *Giuliano da Maiano*. The court is handsome. At the corner ('Canto dei Pazzi') are the armorial bearings of the Pazzi (p. 557). Adjacent, the PALAZZO NONFINITO (Pl. F, 5; now the telegraph-office), begun in the late-Renaissance style for the Strozzi in 1592 by *Bern. Buontalenti*. The upper story is said to have been added by *Vinc. Scamozzi* (1602) and the court to have been extended by *Luigi Cigoli*(?).

Between these two palaces diverges (E.) the quaint VIA BORGO DEGLI ALBIZZI, in which are several other interesting mansions. No. 24 (left), the PALAZZO PAZZI (Pl. F, 5), rebuilt after 1568 for Ramirez de Montalvo by *Bart. Ammanati*, has handsome windows and well preserved graffito decorations. No. 18 (left), the *Palazzo Altoviti* (Pl. F, 5), formerly the *Pal. Valori*, is adorned with the busts of celebrated Florentines ('I Visacci', i.e. 'the caricatures'; 1570). The *Palazzo Albizzi* (No. 12; Pl. G, 5) was the last residence of the powerful family of that name (p. 557). The Gothic *Palazzo Alessandri* (No. 15; Pl. G, 5), opposite, dates from the 14th cent., but the interior was altered in the 18th.

In the Via Ghibellina (which comes from the Bargello), a little to the S. of the Borgo degli Albizzi, is the building occupied by the *Società Filarmonica* (No. 83), which contains an ancient fresco (ascribed to *Giottino*) from the chapel of the mediæval debtors' prison ('Le Stinche'), representing the 'Expulsion of the Duke of Athens (p. 556) from Florence on the festival of St. Anne, 1343' (interesting also on account of the view it contains of the Palazzo Vecchio; custodian 30 c.). — A few paces from here, in the little piazza of the same name, stands the church of *San Simone*, which contains an early-Florentine fresco (St. Peter enthroned; 1307) and a graceful Gothic ciborium (1363; to the left of the high-altar).

The neighbouring Via Torta and Via dei Bentaccordi and the

partially *Gothic Houses* on the N. side of the Piazza dei Peruzzi (Pl. F, 6), formerly the residence of the commercial family of that name (p. 556), still show the curve of the Roman amphitheatre.

In the spacious PIAZZA DI SANTA CROCE (Pl. F, G, 6), which was the scene of tournaments up to the time of the Medici, rises **Dante's Monument**, in marble, by *Enrico Pazzi*, unveiled in 1865 on the 600th anniversary of the birth of the great poet; at the corners are shield-bearing lions with the names of his four most important works after the Divina Commedia: the Convito, Vita Nuova, De Eloquentia Vulgari, De Monarchia. — To the right (No. 23) is the *Palazzo dell'Antella*, formerly the *Pal. Cerchi* (1620), with a façade decorated with frescoes executed within the short space of 27 days by Giovanni da San Giovanni (p. 561) and twelve other masters. To the N.W. (No. 1) is the *Palazzo Serristori*, a graceful structure of 1469-74. The upper story overhangs at the sides.

The Gothic church of ***Santa Croce** (Pl. G, 6), the largest church belonging to any of the mendicant orders, was begun in 1294, from a design by *Arnolfo di Cambio*, for the Franciscans, who at that time were the popular favourites among the monkish bodies. It was completed in 1442, with the exception of the unattractive façade, which was executed in 1857-63 by *Niccolò Matas*, at the expense of Mr. Francis Sloane (d. 1871), from a design said to be by *Cronaca*. The tower has been well restored.

The INTERIOR, consisting of a nave 128 yds. in length, 21 yds. in width, and 56 ft. in height, flanked by aisles 9 yds. wide, with a transept $14\frac{1}{2}$ yds. in width and an open roof, rests on 14 octagonal piers placed at considerable intervals, and produces an impressive effect, enhanced by the frescoes of Giotto and his successors (p. 559) Taddeo Gaddi, Giovanni da Milano, Giottino, Agnolo Gaddi, etc. (best light in the morning). The church is interesting also on account of the numerous monuments of celebrated Italians of ancient and modern times. The baroque altars were erected by *Vasari* in 1566, by order of Cosimo I.

ENTRANCE WALL. Over the central door is a window with fine stained glass (Descent from the Cross) from drawings ascribed to *L. Ghiberti*.

RIGHT AISLE. Beyond the first altar, Tomb of Michael Angelo (d. at Rome, 1564), erected in 1570 from *Vasari's* design, the bust by *Battista Lorenzi*, the fine figure of Architecture (on the right) by *Giovanni dall'Opera* (p. 571), Painting and Sculpture by *Lorenzi* and *Valerio Cioli*. — On the pillar opposite, the so-called 'Madonna del Latte', a relief by *Ant. Rossellino*. — Beyond the second altar, Monument to Dante (interred at Ravenna, p. 496), with the inscription 'Onorate l'altissimo poeta!', by *Stefano Ricci* (1829). — Tomb of Alfieri (d. 1803; p. 61), by *Canova* (erected at the expense of the Countess of Albany; comp. p. 585). — *Marble Pulpit, by the pillar to the left, by *Benedetto da Maiano* (ca. 1475), with beautiful ornamentation and five reliefs representing the Confirmation of the Franciscan Order, the Burning of the books, the 'Stigmata', the Death of St. Francis of Assisi, and Execution of brothers of the Order; below are *statuettes of Faith, Hope, Charity, Fortitude, and Justice*. — *Machiavelli* (d. 1527), by *Innocenzo Spinazzi*, erected in 1787, with inscription, 'Tanto

nomini nullum par elogium'. — Lanzi (d. 1810), the writer on art. — Adjacent are a fresco by *Dom. Veneziano*, representing John the Baptist and St. Francis, and an *Annunciation, a sandstone relief by *Donatello* (ca. 1425-30); above, four charming putti. — *Monument of the statesman Leonardo Bruni (d. 1444), surnamed Aretino from his birthplace, by *Bern. Rossellino*, one of the first of the large Renaissance tombs. The figure of the deceased upon the bier supported by eagles is especially fine. Adjacent, the remains of frescoes representing a 'Trionfo della Morte', probably by *Orcagna*, were discovered in 1911. — Tomb of Gioachino Rossini, the composer (b. at Pesaro, 1792; d. in Paris, 1868).

RIGHT TRANSEPT. — THE CHAPEL OF THE CASTELLANI OR DEL SANTO SACRAMENTO (1st on the right) is adorned with frescoes (much injured), on the right from the lives of St. Nicholas and John the Baptist, on the left from those of St. John and St. Anthony of Padua, by *Agnolo Gaddi* (ca. 1380-90); on the left, the monument of the Countess of Albany (d. 1824; p. 585), by *Luigi Giovannozzi*, the two angels and the bas-relief (Faith, Hope, and Charity) by *Emilio Santarelli*. — Farther on, CAPPELLA BARONCELLI, now *Giugni*. To the right of the entrance is a Gothic monument of 1327. The chapel is decorated (left side) with frescoes from the life of the Virgin, the principal work of *Taddeo Gaddi* (1332-38).

The door of the corridor leading to the sacristy is next reached. The SACRISTY (entrance by the first door to the left) contains *Cabinets and doors with fine intarsia work by *Giov. di Michele* (1440-50). On the wall to the left is a terracotta bust of Christ praying, by *Andrea della Robbia*. On the wall to the right are frescoes of scenes from the Passion, by *Niccolò di Pietro Gerini* (ca. 1400); missals with ancient miniatures. — The CAPPELLA RINUCCINI (separated from the sacristy by a beautiful railing) is adorned with *Frescoes (scenes from the life of Mary Magdalen and the Virgin) by *Giovanni da Milano* (1365). — At the end of the corridor is the CAPPELLA DEI MEDICI, erected about 1434 by *Michelozzo* for Cosimo the Elder (unlocked by the sacristan; 25-30 c.). By the right wall are a marble ciborium, by *Mino da Fiesole*, and a relief of the Madonna, of the *School of Donatello*. Above the door, Christ with two angels, on the left wall, Madonna (after Verrocchio), and *Madonna enthroned with saints above the altar, all terracotta reliefs of the *School of the Robbia*. On the left wall is also a Coronation of the Virgin by *Giotto* ('opus magistri Jocti'): — Note the calm kindness, the tender solicitude in the action of the Saviour, the deep humility in the attitude and expression of the slender Virgin Let the student mark also how admirably the idea of a heavenly choir is rendered; how intent the choristers on their canticles, the players on their melody, how quiet, yet how full of purpose, how characteristic and expressive are the faces; how appropriate the grave intentness and tender sentiment of some angels; how correct the action and movements of other; how grave yet how ardent are the saints, how admirably balanced the groups (C. & C.).

CHAPELS BY THE E. WALL. In the 1ST CHAPEL on the right are damaged frescoes of the *School of Giotto*, representing the Contest of the Archangel Michael. — The 3RD CHAPEL belongs to the Bonaparte family; monument (l.) of Carlotta Bonaparte (d. 1839) and (r.) that of Julia Clary-Bonaparte (d. 1845), by *Lor. Bartolini*.

We now come to the chapels of the Peruzzi and the Bardi families (p. 556), containing *Giotto's* **Principal paintings, the work of his ripest years, full of intellectual life and unadulterated truthfulness, and wholly free from superfluity or exaggeration. These fine works were discovered by G. Bianchi in 1853 and have been extensively restored. In the CAPPELLA PERUZZI Giotto has portrayed the life of the two St. Johns: (to the left, beginning at the top) Zacharias at the altar, *Nativity of the Baptist (with a very fine figure of Elizabeth), *Dancing of the Daughter of Herodias; (on the right) Vision of the Evangelist in Patmos, from the Apocalypse, Resuscitation of Drusiana, and *Ascension of the Evangelist, whose tomb his disciples find empty. — In the CAPPELLA BARDI (the next),

which Ruskin calls 'the most interesting and perfect little Gothic chapel in all Italy', *Giotto* depicts scenes from the life of St. Francis of Assisi: (to the right, above) Confirmation of the rules of his order, St. Francis before the Sultan challenging the Magi to the ordeal of fire, St. Francis blessing Assisi on his death-bed, and St. Francis appearing in a vision to the Bishop of Assisi; (on the left) St. Francis flees from his father's house, He appears to St. Anthony at Arles, and his *Burial (a masterpiece, distinguished by variety of character and harmony of composition). On the ceiling are figures representing Poverty, Chastity, and Obedience, the three chief virtues of the order, and the saint in glory. The vaultings above the windows are embellished with the figures of saints, including the attractive form of St. Clara. For a farther discussion of the frescoes in this chapel see *Ruskin's* 'Mornings in Florence'.

The CHOIR is adorned with frescoes by *Agnolo Gaddi* (ca. 1380), from the legend of the Finding of the Cross; on the ceiling the Evangelists and saints.

In the 4TH CHAPEL (Cappella dei Pucci), adjoining the choir on the left: Martyrdom of SS. Lawrence and Stephen, frescoes by *Bernardo Daddi* (1324); over the altar, Madonna enthroned, with saints, a coloured relief in terracotta, by *Giovanni della Robbia*. — The 5TH CHAPEL (San Silvestro) contains frescoes by *Giottino* (ca. 1368), Conversion of the Emp. Constantine and Miracles of St. Sylvester; on the N. wall, above the sarcophagus of Uberto de' Bardi, Christ as Judge (retouched), with the deceased kneeling before him; to the right, Fresco of the Entombment.

LEFT TRANSEPT. The Cappella Niccolini, built by *Giov. Ant. Dosio*, contains statues of Moses and Aaron by *Pietro Francavilla*. — At the corner of the transept and left aisle is the monument of the composer L. Cherubini (b. at Florence 1760, d. 1842); in front, in the left aisle, is the tomb of the Florentine engraver Raffaello Morghen (1758-1833). On the opposite pillar the monument of the architect Leon Battista Alberti (1405-72), a marble group by *Bartolini* (unfinished).

LEFT AISLE. *Monument of Carlo Marsuppini (d. 1455), secretary of state, by *Desiderio da Settignano*, surpassing the tomb of his predecessor Brunni (p. 598) in wealth of ornament (cast in South Kensington Museum). Monument to Donatello, by *Urbano Lucchesi*. Near the entrance, monument to Galileo Galilei (p. 512), by *G. B. Foggini*. Adjacent, fragments of frescoes (Crucifixion, etc.) of the *School of Giotto*. — On the entrance-wall is the monument of the savant Gino Capponi (1792-1876). — In the middle of the nave, near the choir, the marble tomb of John Catrick, Bishop of Exeter, who died at Florence in 1419 when on an embassy from King Henry V. to Pope Martin V.

The FIRST CLOISTERS, erected by *Arnolfo di Cambio*, are now entered from the Piazza di Santa Croce, through a gate to the right of the church. Above the door is a fresco of the *Coronation of the Virgin, of the *School of Giotto* (discovered in 1911). The cloisters contain the tomb of Gastone della Torre, patriarch of Aquileia (d. at Florence in 1317), old monuments of the Alamanni, Pazzi, and other families, numerous coats-of-arms, and modern tombs.

Opposite the entrance from the Piazza is the *CAPPELLA DEI PAZZI (p. 557), one of the first creations of modern architecture, erected by *Brunelleschi* about 1430 and restored in 1899-1900 (adm., see p. 553). The vestibule has a barrel-vaulted roof, supported by columns, once connected by a parapet, and interrupted in the middle by an arch and cupola adorned with glazed and coloured lacunars. In front is a charming frieze of angelic heads by *Donatello* and *Desiderio da Settignano*. The interior, roofed with a

flat dome, forms one of the earliest examples of the principle of architectural centralization, which is so characteristic of the Renaissance. The terracottas of the spandrels, representing the four *Evangelists and twelve Apostles (below), are by *Luca della Robbia*.

The old refectory of the Franciscan convent, on the entrance-side of the cloisters, contains the MUSEO DELL' OPERA DI SANTA CROCE (adm., see p. 553). On the rear-wall is a fresco of the Last Supper, probably by *Taddeo Gaddi*; above, the Crucifixion, with a genealogical tree of the Franciscans and the legend of SS. Francis and Louis of Toulouse by an inferior hand. On the side-walls: two Crucifixions of the *School of Giotto*; a bronze figure of *St. Louis, by *Donatello* (1423; with remains of gilding), recalling the St. George (p. 592; in a recess on the bishop's staff are three humorous putti); relief of the Maries at the Tomb, by a Florentine follower of *Nicc. Pisano* (p. 513). On the end-wall to the left, a Crucifixion (fresco) by *Michele Ghirlandajo*, formerly on the Porta San Gallo. — The adjoining winter refectory contains the Miracle of St. Francis (multiplication of the loaves), a fresco by *Giovanni da San Giovanni*.

The SECOND CLOISTERS, by *Brunelleschi*, one of the finest colonnaded courts of the early Renaissance, are entered from the Corso dei Tintori (fee).

Leaving the Piazza Santa Croce, we proceed to the S.W. through the Via dei Benci, at the end of which, on the right, No. 1, is the *Palazzo Alberti* (once the residence of Leon Batt. Alberti; restored in 1850), and reach the Ponte alle Grazie (see p. 641).

From the N.E. side of Santa Croce, the Via delle Pinzochere leads to the VIA Ghibellina (p. 596), No. 64 in which, at the corner of the Via Buonarroti, is the **Casa Buonarroti** (Pl. G, 6), purchased by Michael Angelo for his nephew Leonardo. The building contains the *Galleria Buonarroti*, a collection of memorials of Michael Angelo founded in 1620 by Leonardo's son, the poet Michael Angelo Buonarroti the Younger; to this two other collections have been added since 1909, the *Museo del Risorgimento* (p. 176; on the groundfloor; adm. Thurs. 10-4, Sun. 10-1) and the *Museo Storico-Topografico Fiorentino*.

On the first floor is the **Galleria Buonarroti** (adm., see p. 553; catalogue out of print). — Room I. 16. *Venetian School* (copy after an early work by Titian?), Love-scene; *12. Battle of the Lapithæ and Centaurs, in relief, an early work by *Michael Angelo* (ca. 1492), whose delight in bold movements, defiant attitudes, and the representation of vehement passion is already apparent. Opposite, 1, 2. Portraits of Michael Angelo, by *Giul. Bugiardini* and by *Marcello Venusti*; 5. *Carrand Master* (p. 592), Predella representing the Legend of St. Nicholas of Bari. — To the left is Room II, with *Drawings by *Michael Angelo*. On the walls, architectural sketches. The best drawings in the upper frames are: by the entrance, to the left, Head looking down, in red chalk; in frame 9, First design for the façade of San Lorenzo (p. 619); 12, 13. Studies for the Last Judgment in the Sistine Chapel; *15. Madonna (partly executed in colours). — We return through Room I to Room III. By the window-wall: 20. *Ant. Novelli*, Statue of Michael Angelo in a sitting posture (1620); also, scenes from the great master's life, and on the ceiling similar scenes and allegories by *Iac. da Empoli*, *Crist. Allori*, *Franc. Furini*, and other artists (1620). Exit-wall: Madonna and saints, for which *Michael Angelo* is said to have drawn the design. — Room IV. Family pictures, etc. — Room V (chapel). To the left, *72. Madonna on the Steps, a bas-relief in marble, another early work of *Michael Angelo* (ca. 1492). 'In the Madonna on the

Steps the traces of his apprenticeship are still very evident. The dignified figure of the Madonna, who is nursing the Child, the flowing drapery, and the corporeal forms recall the powerful women of Domenico Ghirlandai; while the technical execution, with the outlines fading into the background and the gentle raising of the inner planes, suggests the influence of Donatello' (*Springer*). Opposite, 79. *Daniele da Volterra* (not *Giov. da Bologna*), Bronze bust of Michael Angelo. — Room VI. MSS. of Michael Angelo and clay models and autographs of the master (to the left 1, and to the right 10, *Models in terracotta and wax of the David, p. 614). — Room VII contains majolicas.

From Room I we proceed along a corridor to the **Museo Storico-Topografico Fiorentino** (catalogue 50 c.). — Rooms I & II. Plans and general views of Florence, of various dates. — Room III. Views of the walls and gates of the town. — Room IV. The Arno and its bridges. — The rest of the collection is on the second floor and includes old views of streets, squares, towers, private houses, and churches, representations of festivals and historical events, and views of the environs.

From this point the Via dei Macci leads to the N.E. to the piazza and the church of **Sant' Ambrogio** (Pl. H, 6). Simple inscriptions on the pavement of the church indicate the graves of Cronaca (right), Andr. Verrocchio, and Mino da Fiesole (left). In the Cappella del Miracolo, to the left in the choir, are a Tabernacle by *Mino da Fiesole* (1481) and a large fresco of the Transubstantiation miracle at Sant' Ambrogio in 1229, the chief work of *Cos. Rosselli* (1486; the sacristan turns on the electric light if requested, fee 30-50 c.). — The Borgo la Croce, beside the church, leads to the Piazza Beccaria and the *Porta alla Croce* (Pl. I, 6), dating from 1284 and adorned with frescoes by Michele Ghirlandai.

The Via Giosuè Carducci, on the left side of which is a *Synagogue* (*Tempio Israelitico*; Pl. H, 5), leads to the PIAZZA D'AZEGLIO (Pl. H, I, 5; tramway No. 6, see p. 549), with its *Gardens. — For the neighbouring church of *Santa Maria Maddalena dei Pazzi* and the *Archæological Museum*, see pp. 609, 603.

From the N.E. corner of the Piazza d'Azeglio the short Via Alfieri leads to the Piazzale Donatello, in which is the old *Protestant Cemetery* (*Cimitero degli Inglesi* or *Cimitero Svizzero*; Pl. I, 4), opened in 1828 and containing the graves of Mrs. E. B. Browning, W. S. Landor, Arthur Clough, and Theodore Parker; also the tomb of Mrs. Duvenceck, with a beautiful recumbent figure by Frank Duvenceck. The Viale Principe Amedeo, mentioned on p. 618, runs hence to the N.

d. From the Piazza del Duomo to the Piazza dell' Annunziata. Archæological Museum.

Leaving the Piazza del Duomo (p. 568) by the VIA DEI SERVI (Pl. F, G, 4) we pass the *Palazzo Fiaschi* (No. 10), on the right (fine windows on the groundfloor), and the *Palazzo Buturlin* (Pl. G, 4; formerly *Pal. Niccolini*), on the left (No. 15), with its handsome court and modern painting. The former was erected by B. Ammanati(?), the latter by Domenico, son of Baccio d'Agnolo. We then reach the Piazza dell' Annunziata to the N.E.

The large block of buildings in the adjacent Via dei Pucci is

the *Palazzo Pucci* (Pl. F, 4), dating from the 15th cent. but partly rebuilt by Bart. Ammanati and Paolo Falconieri (ca. 1700).

In the Via degli Alfani, to the right, a little short of the piazza, rises the former Camaldulensian convent of SANTA MARIA DEGLI ANGIOLI (Pl. G, 4; right), founded in 1295, with an unfinished octagonal oratory with niches, by *Brunelleschi*. — Opposite (No. 50) is the *Palazzo Giugni*, built by Ammanati in 1560, with a fine portal and court.

At the left corner of the PIAZZA DELL' ANNUNZIATA (Pl. G, 3, 4) is (No. 1) the *Palazzo Grifoni* (Pl. G, 4; formerly *Pal. Riccardi-Mannelli*), a brick edifice with ornamentation in Fiesole stone, erected by Bern. Buontalenti (ca. 1557). — The piazza is embellished with two baroque fountains, by *Pietro Tacca* (1629), and the bronze *Equestrian Statue of Grand-Duke Ferdinand I.*, by Giovanni da Bologna (his last but not his best work), cast in 1608. The pedestal was adorned in 1640.

On the S.E. side of the piazza rises the **Spedale degli Innocenti**, or *Foundling Hospital* (Pl. G, 4; adm. on week-days 1-6 p.m.), the initial work of Renaissance architecture, begun in 1419(?) by *Brunelleschi*, continued after 1427 by his pupil *Francesco della Luna*, and completed in 1451, at the expense of the guild of silk weavers. The medallions with charming *Infants in swaddling clothes, between the arches, are by *Andrea della Robbia*. To the left in the court, over the door leading to the church of SANTA MARIA DEGLI INNOCENTI, is a good Annunciation by *Andrea della Robbia*. The interior contains an altar-piece (covered), the *Adoration of the Magi, by *Domenico Ghirlandajo* (1488). On the right side of the court is a small picture-gallery (paintings by Piero di Cosimo, etc.; Relief of the Madonna by Luca della Robbia). — Opposite the Spedale is the hall of the *Servi di Maria* brotherhood, erected by Antonio da Sangallo the Elder and Baccio d'Agnolo (1518).

The church of the ***Santissima Annunziata** (Pl. G, H, 3), on the N.E. side of the piazza, was founded in 1250 on the site of the Romanesque church of *Santa Maria della Pace*, and was enlarged and redecorated by *Michelozzo* (1444-60) and others. Michelozzo's handsome portico was rebuilt by *Caccini* in 1601. The first door on the left leads to the old Servite monastery and the cloisters, that in the centre to the church, that on the right to the chapel of the Pucci, founded in 1300 and restored in 1615.

The ANTERIOR COURT contains, in addition to the celebrated *Frescoes by *Andrea del Sarto* and his contemporaries, two older frescoes: Adoration of the Shepherds, by *Alessio Baldovinetti* (1460; to the left of the church door), and Investiture of Filippo Benizzi, founder of the order, by *Cosimo Rosselli* (1476). Then to the left follow five early works by *Andrea del Sarto* (ca. 1510): San Filippo clothing the sick (beside it, bust of Andrea, by *G. Caccini*); Gamblers struck by lightning while mocking S. Filippo; Cure of a possessed woman; Dead man raised to life by the corpse of S. Filippo; Boy healed by the saint's robe. 'Carried away by his feeling for harmony

of colour, and charmed whenever he could realize a vague and vaporuous twilight of tone (see especially the Death of the Saint), Andrea was unable to combine that appearance with absolute neutral contrasts . . . but the balance was almost restored by the facility with which he obtained transparency, gay colours, and smoothness in the melting of tints into each other' (C. & C.). Del Sarto appears as a finished master in the frescoes on the other side: Arrival of the Magi, executed with a still more running hand (than the following) but with less chastened sentiment, the figures characterised by a self-confident swing (C. & C.), and the *Nativity of Mary, painted in 1514 'on the highest level ever reached in fresco'. In the right foreground of the former, facing the spectator, is a portrait of Iac. Sansovino, while the painter himself is shown pointing towards the front. The dignified woman in the centre of the other fresco is Lucrezia del Fede, A. del Sarto's wife. The remaining frescoes are by Del Sarto's contemporaries and pupils: *Franciabigio*, Nuptials of Mary (1513), damaged by the painter himself in his cholera at its premature uncovering by some of the monks; *Pontorno*, *Visitation (1516; his best work); *Rosso Fiorentino*, Assumption (1517).

In the Interior the ceiling is decorated in the baroque style by *Ciro Ferri* (1670). To the left, before the 1st chapel, under a kind of canopy of later date, is the *Cappella della Vergine Annunziata*, erected in 1448-52 by *Pagno di Lapo Portigiani* from *Michelozzo's* design and afterwards sumptuously decorated by the Medici; it contains a 'miraculous' picture of the Virgin, a fresco of the 14th century. — 3rd Chapel: Copy of *Michael Angelo's* Last Judgment (behind it a fresco by *Andr. del Castagno*, St. Jerome) and frescoes by *Al. Allori*; Head of Christ, by *A. del Sarto*. 5th Chapel: *Pietro Perugino*, Assumption. — The large ROTUNDA OF THE CHOR is peculiar, though its effect has been marred by the later baroque decorations. It was begun in 1451 by *Michelozzo* and completed in 1470-76 from designs by *Leon Battista Alberti*. To the left at the entrance is the monument of Angelo Marzi-Medici, by *Francesco da Sangallo* (1546). In the 3rd chapel is a Madonna enthroned, with saints, by *Perugino* (injured). The 5th chapel contains a crucifix and six reliefs by *Giovanni da Bologna* and his pupils, with the tomb of the former.

A door in the left transept leads to the Cloisters. Adjoining this door, on the outside, opposite the entrance from the street, is a *Fresco by *Andrea del Sarto*, the Madonna del Sacco (1525), remarkable for the calm and dignified composition and the beauty of the colouring, which is still discernible in spite of its damaged condition. On the same side is the chapel of the guild of painters (Cappella dei Pittori or di San Luca; closed), containing a crucifix by *Ant. da Sangallo* (1514), statues of Moses, David, and Paul by *Montorsoli* (1536), a fine fresco of the Madonna and saints by *Pontorno* (an early work), and the tomb of Benvenuto Cellini (p. 561). Farther on in the cloisters is an equestrian statue of Guglielmo Amerighi, by an early Florentine artist, in the style of Niccolò Pisano (p. 513). — In the Second Cloisters (opened by the sacristan), to the left, is an admirable terracotta statue of John the Baptist, by *Michelozzo*.

The Via della Sapienza leads hence to the *Piazza San Marco* (see p. 611).

In the *Palazzo della Crocetta* (Pl. H, 4), Via della Colonna 26, a straggling building erected in 1620, are the *MUSEO ARCHEOLOGICO and the COLLECTION OF TAPESTRY (director, *A. Milani*; adm., see p. 553). Most of the objects have explanatory labels. Old catalogue for the Egyptian Museum, by Schiaparelli, in the second room; comp. also 'Il Museo Topografico d'Etruria', by *A. Milani* (1898).

ON the GROUND FLOOR is the **Etruscan Topographical Museum**, formed in 1897. — ROOMS I-IV. TOMBS OF VETULONIA. ROOM I. Tombs

of the earliest period (8-7th cent. B.C.), usually containing incinerated bodies in large one-handled urns, with a stone as the cover (by the left wall and in the garden). Also, tombs with skeletons (e.g. by the entrance-wall, below the plan of Vetulonia). — Room II. Articles from circular tombs (tombe a cerchio; 7-6th cent.). The central case contains the wooden coffin from the so-called Tomba del Duce, with bronze plates and hammered reliefs in silver (E. Greek work); model of the wooden portions



beneath the case. In the case by the window and against the walls are sepulchral offerings in metal and terracotta (note the large bronze bath in the window-case). — Room III. Articles from tumuli (7-6th cent.). Remains of primitive statues in soft sandstone, copies of embossed bronze figures. In the middle, remains of beautiful gold ornaments (imported from E. Greece). — Room IV. Bronze articles, including a large bronze cauldron with animals' heads. In the centre, apparatus for the Etruscan game of kottabos (comp. the sarcophagus from Tarquinii in R. XI). The case by the exit-wall contains bronze helmets and coins from Vetulonia.

Room V. POPULONIA (*Populuna*). By the entrance wall are two red-figured Attic vases. In the case to the right of the exit, Suicide of Ajax, fine Greek bronze statuette (6th cent. B.C.).

Room VI. CORTONA, VOLATERRE (*Volterra*), PERUSIA (*Perugia*), and ARETIUM (*Arezzo*). In the first case (entrance-wall), fragments of red-glazed pottery from Arezzo. The first central case contains two perfect vases and two moulds, with modern casts (with reliefs in imitation of Greek work in metal); the 2nd case contains figures of warriors and other bronzes from Broglio, in the Valle di Chiana. — By the rear-wall, tombstone with a primitive relief of a warrior (almost life-size); in the corner to the right, quaint terracotta vase with a group representing master and man at table. To the left are articles from the archaic tombs at La Guerruccia.

Room VII. VAGONVILLE COLLECTION OF VASES, mainly from Clusium, including native ware of black clay (*bùcchero*) and Greek imported ware with painting.

Room VIII. CLUSIUM (*Chiusi*). Cinerary urns with human heads. By the first window, large cinerary urn of yellow sandstone, with the goddess of death; by the rear-wall, bronze cinerary urn on a bronze throne. To the left, urn from Chianciano, with a man and a winged Parca; to the right, alabaster sarcophagus with a man and woman (with gold ornaments).

Room IX. VOLSINI (*Orvieto* and *Bolsena*), to which the community was transferred after the destruction of the mother-town in 263 B.C.). In

the middle, helmeted head of nenfro. In the case by the left wall, Panathænic prize amphora, with the feats of Theseus by the Athenian painter *Chachrylion*; remains of an ivory casket (Ionic work). By the right wall, terracotta antefixæ from a temple at Bolsena (Minerva and other deities; to the right, portions of an alabaster bedstead. To the right, fine mould for an antefixa, with the head of Ariadne.

Rooms X & XI. **TARQUINI** (*Corneto*). In Room X are cinerary urns of terracotta (in the centre, one with a bronze helmet as lid). In Room XI, by the entrance-wall, sarcophagus from Nenfro, with a relief of a court of law; above, lid of a tomb, with reliefs recalling work in metal. In the centre is a sarcophagus with the recumbent figure of the deceased on the top and reliefs on the sides (banquet-scene, with the game of kottabos; geni). On the left wall is a tomb-painting (banquet-scene) from Corneto.

Room XII. **TUSCANIA** (*Toscanella*). Terracotta sarcophagi with recumbent figures on the lid, some dating from the Roman period and illustrative of the decline of Etruscan art. — We return to R. V and pass thence to the left into —

Room XIII. **LUNA** (*Luni*; p. 143). By the side-wall, remains of three temple pediments in terracotta (to the right and in the centre, groups of gods; to the left, Destruction of the Niobidæ), of the 2nd cent. B.C. — From this room we may enter the —

GARDEN (apply to an attendant; adm. every ½ hr.), where there are a number of interesting subterranean tomb-chambers (some with their original contents) and the objects discovered in a temple of the goddess Nortia, near Volsinii. By the N. wall are Roman sculptures, including figures of the Muses from the temple of Ferento, near Viterbo. — The three rooms in an adjoining building were not open to the public in 1912. — From R. XIII we next enter —

Room XIV, with plaster-casts (like the following rooms, usually locked; apply to a custodian). — Room XV. **SUANA** (*Sovana*), with terracottas. — Room XVI. **VISENTIA** (*Bisenzio*), with vases and bronzes.

Room XVII. **TELAMON** (*Talamone*). Opposite the entrance, remains of a temple-pediment of terracotta (Amphiaraus and Adrastus). In the glass-cases below, bronze weapons and small bronze models of weapons and utensils (votive offerings; among others, a plough). In the middle, good replica of an archaic statuette of Artemis at Naples (cast to the left). — We return through R. XIV to —

Room XVIII. **CÆRE** (*Cerveteri*), **CAPENA**, **VEII**, and **FALERII** (*Civita Castellana*). Terracottas and other objects from the tombs at Narce. Beside the entrance, fragment of a coffin made of a tree-trunk.

Room XIX. **VOLCEI** (*Vulci*), **STATONIA** (*Poggio Buco*), and **COSA**. In the centre, stone sculptures, including a capital with figures, perhaps from a temple of Nortia. — Left end: remains of a terracotta pediment, with a relief of Dionysos and Ariadne. — In the wall-cases: remains from various necropolises.

Courts XX & XXI. **FLORENTIA**. In the smaller court are remains of Roman thermæ, including the floor of a room heated from below (suspensura) and a well-head. — In the large court are remains of street-paving, baths, and architectural fragments from the Centro (p. 561). — Room XXII has other remains of thermæ from Florence. On the walls are a mediæval plan of the city (13th cent.) and a view of the city of about 1490. — Room XXIII. **FLORENTIA-FÆSULÆ**. Cinerary urns, cippi, and steles from the earliest days of Florence and Fiesole.

On the **FIRST FLOOR** to the left is the Egyptian Collection, to the right the older portion of the Etruscan Museum.

Egyptian Museum. I. **HALL OF THE GODS**. At the door, en-signs, used in battle; votive pyramid (15th cent. B.C.). — Entrance-wall, mummies of ibises, hawks, and cats; images of sacred animals. Statuettes of gods. In the desk-cases are amulets, scarabæi, etc. — By the 2nd window is a table for votive gifts to the dead. — In the centre, the goddess Hathor suckling King Horemheb, a statue from Thebes (15th

cent. B.C.). — To the left of the exit, mummy of an ape; to the right, fragment of a statue of the god Bes, in limestone.

II. HALL OF INSCRIPTIONS. To the left, by the walls, sepulchral reliefs from the ancient empire. *Porphyry bust, fragment of a colossal statue of a king (ca. 3300 B.C.). Under glass, wooden statuettes of two female slaves making bread (Memphis, ca. 3300 B.C.). Beside the columns, statues of the high-priest Ptahmes from Memphis (15th cent. B.C.), the first in quartzite. — In the centre, limestone sarcophagus and various remains of frescoes. By the walls, sepulchral reliefs and inscriptions (16th to 6th cent. B.C.); in the case by the entrance-wall, reliefs with representations of animals, and the statue of a deceased woman (ca. 1600 B.C.). On the opposite wall, funeral rites (14th cent. B.C.); artisans (16th cent. B.C.); Seti I. receiving the necklace from the goddess Hathor, a large coloured relief in limestone (15th cent. B.C.); coloured relief of Ma, the goddess of truth; fragment of a relief, with four scribes (16th cent. B.C.). — In the case by the window; fresco from a tomb at Thebes (16th cent. B.C.), representing two Asiatic princes bringing tribute of gold and ivory. — At the door (right), the minister Uahabra, fragment of a statue from Saïs (6th cent. B.C.).

III. LARGE HALL OF MUMMIES. By the window-wall, to the left, case with mummy-ornaments. — To the right, mummy of a woman (7th cent. B.C.), on a modern death-bed imitated from a wall-painting. Underneath are four canopi or vessels containing the intestines. — Nos. 1 & 2 of the papyri contain a representation of the judgment of the dead. — We pass through the door to the left, at the opposite end of the room, into the —

IV. SMALL HALL OF MUMMIES (with painted mummy-cases) and —

V. ALEXANDRIAN HALL (specimens of Hellenistic art in Egypt). In the middle, two mummies of the 2nd cent. A.D. — In the cases, mummy of a child, with the head exposed; portrait of a woman from a mummy-coffin of the 2nd cent. A.D.; specimens of textile industry, etc. By the window-wall, Coptic steles. — We retrace our steps through RR. III and II, and enter the —

VI. HALL OF SEPULCHRAL AND DOMESTIC OBJECTS. By the entrance wall, vessels from Memphis and Thebes; small jar with lid of the Mycenaean period (imported); remains of eggs, fruit, etc. — Window-wall, vessels of metal and glass-paste (the latter imported). — Exit-wall, alabaster vessels bearing the names of kings (ca. 3000 B.C.); painted vessels. — Last Wall, chairs, baskets, etc. — In the 1st case, prehistoric weapons and implements of stone; remains of plants (2500-1400 B.C.); 2nd case, rings and other articles in blue enamel.

VII. ROOM OF THE CHARIOT. In the middle, *War Chariot, found in a Theban tomb of the 14th cent. B.C. — Entrance-wall, textile fabrics, baskets, harp. — Rear-wall, bast shoes, ornaments, mirrors, basket, comb, vase with black pigment for the eyebrows. Exit-wall, weapons, etc. — The door in front leads to the —

Etruscan Museum. VIII. ROOM OF THE BUCCHERO VASES (p. 604). Cases 1. Earliest ware; period of the hut-urns; Italic bucchero. — Cases 2 and 3 illustrate the gradual development of the art. — Cases 4 & 5. Vases from W. Etruria, showing Greek influence, with stamped friezes (6th cent. B.C.). — Cases 6-9. Vases from Chiusi, showing Oriental influence (6-5th cent. B.C.); applied bas-reliefs, baroque forms. — Cases 10-12 illustrate the gradual decay. — We pass through R. IX to the —

X. BRONZE ROOM. In the central glass-case, bronze situla (small bucket-shaped vase), with a low relief showing Dionysos conducting Hephestos back to Olympus (3rd cent. B.C.); silver situla, with engraved design (Phœnician; 7th cent. B.C.); leaden tablet from Magliano, with an Etruscan ritual inscription (3rd cent. B.C.). — Cases 1 & 2. Candelabra, cists, etc. — Case 3. Rings, scrapers, razors, needles, etc. — Cases 5-7. Weapons. In Case 5, 405. Helmet with engraved design, found at Verona (6th cent.); in Case 7, 407. Helmet of Corinthian form; 406. Etruscan helmet, found at Cannæ (battle B.C. 216). — Case 8, Articles

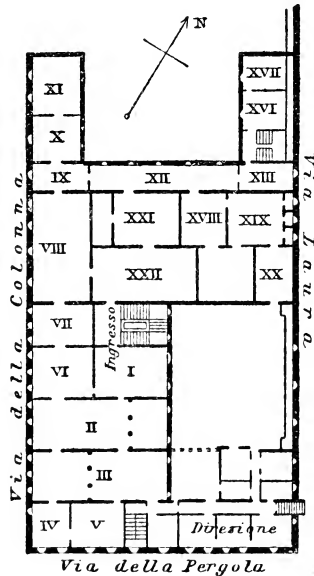
of the 4th & 3rd cent. B.C., from Telamon. — Case 9. Objects from Todi (3rd cent.). — Case 10. Iron weapons. — Case 11. *69. Silver vessel (paterna ombelicata).

XI. ROOM OF THE CHIMÆRA. In the central case, **Chimæra, an early Greek work of the 5th cent. B.C., found at Arezzo in 1554. — In the corners, Athena, also found at Arezzo, after an original of the school of Praxiteles (4th cent. B.C.): *Statue of an Orator, the so-called 'Aringatore', of the latest period of the Roman republic, found near the Trasimene Lake in 1566. — Case 5. Mirrors and mirror-cases, the case in the middle especially fine. — In the desk-cases are mirrors and objects in bone, including a statuette of a pygmy with a crane. — By the first window are remains of a large bronze group of Selene in her chariot and Apollo, found at the springs of Chianciano.

— In the middle of the rear-wall, Dionysos with a boy on his shoulder; above, the neck and wings of a swan, probably from a candelabrum. — The statuettes in the cases are unimportant; the best specimens are in the case opposite the second window (Vertumnus, the Italic god of harvest, etc.). — We return to Room IX.

IX, XII, XIII. ROOMS OF THE VASES. ROOM IX. By the walls: Case 1. Earliest vases, without glaze, most of them Italic. Cases 2 & 3. Corinthian vases (7-6th cent. B.C.), with a few Italic imitations. Case 4. Black-figured vases of the 6th cent. B.C. (none Attic). View of the garden (p. 605) from the window. — Room XII. Case 1, in the middle of the room, contains Corinthian vases. Cases 5-10. Large Attic vases, with black figures, for water, wine, and oil (6th cent. B.C.). Cases 11 & 12. Black-figured tazze and crateræ. The central case on the floor of the room contains a potsherd of Chalcidian origin (below); above, pyxis by the painter *Nikosthenes*. At the top is the *François Vase (so named from its finder), a cratera by the Attic painter *Klitias* (6th cent. B.C.).

In 1900 this vase was shattered by a miscreant, but it has been pieced together again. It is decorated with (first section) the Calydonian Hunt, Theseus and Ariadne triumphing after the death of the Minotaur; (2nd section) Funeral games in honour of Patroclus, Lapithæ and Centaurs; (3rd section) Marriage of Peleus and Thetis; (4th section) Death of Troilus, Dionysos and Hephæstus in Olympos; (5th section) Figures of animals; (6th section, at the foot) Battle of pygmies and cranes; (on the handle) Artemis, Ajax with the body of Achilles, and demons of battle. The next detached case contains (at the top) a beautiful white-ground vase, with a coloured representation of Aphrodite and two Amorettes in the interior. Cases 13-15. Red-figured tazze (5th cent.). Cases 16-19. Large and small vessels of diverse kinds. In the passage are two fine Apulian amphoræ. The cases by the window-wall contain Etruscan imitations. — ROOM XIII. Cases 22-28. Vases from Apulia, Lucania, and Campania (4th-3rd cent. B.C.). Case 29. Silvered and gilded vases with reliefs,



from Volsinii (p. 604; 3rd-2nd cent. B. C.). — We return to R. XII and pass to the left into the —

XXI. ROOM OF THE SARCOPHAGI. To the left, under glass: **Terracotta sarcophagus* from Chiusi, with abundant traces of painting and a figure of the deceased on the bed (2nd cent. B. C.). — By the wall behind, stone door of a tomb; cinerary urns in the form of houses; part of a pediment. — By the exit, two cinerary urns in the form of seated figures.

XXII. ROOM OF THE CINERARY URNS. Extensive collection of cinerary urns with mythological designs in relief, arranged according to subjects (Etruscan works after Greek models). In the centre, **Alabaster sarcophagus* from Corneto, with a painting of a battle of Amazons (4th cent. B. C.). — We return to R. XII and pass through the next door to the right into the —

XVIII. ROOM, with archaic vases and terracottas from Cyprus (right wall), Crete, and Rhodes. — To the left is the —

XIX. ROOM OF THE CAMEOS AND INTAGLIOS. Drawers beneath the intaglios contain casts. In the 1st Case, to the left of the first window, the cameo No. 3, with the Sacrifice of Antoninus Pius, is remarkable for its size; 7. Cupid riding on a lion, with the name of the artist (*Protarchos*); 9. Cupid tormenting Psyche; 31. Nereid on a hippocampus. — 2nd Case. 36. Judgment of Paris; 51. Zeus of Dodona; 63. Hercules and Omphale. — 3rd Case. 86. Youthful Augustus; 100, 101. Tiberius. — 4th Case. 148. Wounded stag. — 5th Case (by the second window). 28. Apollo; *51. Hercules and Hebe, with the name of the artist (*Teukros*); 72. Satyr and child. — 6th Case. 101. Mourning Cupid; 145. Apollo. — 7th Case. 176. Bacchante; 185. Pluto; 190, 191. Leander (?). — 8th Case. Chiefly portrait-heads. — By the third window is the collection bequeathed by Sir William Currie to the Uffizi in 1863. Case 1: 5. Hermaphrodite; 20. Dancing satyr. — Case 2: 46, 50. Fine heads. — Case 3: 106. Ajax and Achilles. — The glass-case by the first window contains a Head of Alexander the Great in rock-crystal, and the so-called signet-ring of Augustus. — In the cabinets beside the first window are specimens of Phœnician and Roman glass, mostly found in Etruria; in the cabinet to the left note the small Phœnician amphora, from Tharros in Sardinia. — Beside the second window are tasteful Etruscan gold ornaments. — In the other cabinets is a valuable collection of Florentine and foreign coins. — We return to R. XIII and cross the lobby to the —

XVI. ROOM OF THE SMALL BRONZES (apply to an attendant). Among the statuettes we may note: 2285. Serapis; 2792. Sleeping Erinny; 2505. Hephæstus (restored wrongly with a sickle); no number, Tyche, tutelary deity of Antioch; Wrestler; *Zeus, a Greek original of the 5th cent. B. C. — In corner-case 4, early-Christian lamps; honorary shield of Flavius Ardeburius Asper, the Alan, of the year of his consulate (A. D. 434).

XVII. ROOM OF THE IDOLINO. In the middle, on a revolving stand, so-called **Idolino*, an honorary statue of a young athlete, a Greek original of the 5th cent. B. C., found at Pesaro in 1530; the beautiful base dates from the 16th century. — By the rear-wall, to the right, **Torso* of a youth, a Greek original of the end of the 6th cent. B. C.; to the left, fine horse's head. Also, four Greek portrait-heads (7. Sophocles; 8. Homer).

Ascending the staircase from the landing outside Room XVI to the second floor, we enter the **GALLERIA DEGLI ARAZZI**, a valuable but very unadvantageously exhibited collection of tapestry. Catalogue in English (1891) 2 fr., in Italian (1884) 1 fr.

The first rooms contain ancient woven and embroidered stuffs of the 14th and 15th cent. (in the first room, Madonna enthroned with numerous saints, an antependium of ca. 1500; to the left in the second room, on the entrance-wall, Life and Coronation of the Virgin) and fine specimens of velvet, gold-brocade, and damask of the 16-18th centuries. — Then come the **ARAZZI**, the produce of the Florentine tapestry-factory which was

founded in 1545 under Cosimo I. by Nicolaus Karcher and Jan van Roost of Brussels, and which prospered and fell (1737) with the house of Medici. The word *Arazzi*, like the English *Arras*, is derived from the town of Arras in French Flanders, one of the most celebrated ancient seats of tapestry-manufacture; the French term 'Gobelins' is elsewhere more general. The cartoons for the tapestry exhibited here were designed in the 16th cent. by *Bronzino* (Nos. 117, 122, 123), *Salviati* (Nos. 111, 118-120), *Bacchiacca* (Nos. 13-23), *Allori* (Nos. 26, 28, 33, 49), *Stradano*, *Pocchetti*, *Cigoli*, and others. The imitation of painting in tapestry was carried to an extreme in the 17th cent. by *Pierre Fevère* of Paris, in whose hands the decorative character of the produce deteriorated (Nos. 21, 25, 31, 37, 39-43, 92, 99, 112-116, 124. History of Esther, 75-80). — Here are also some German tapestries of the 15th cent. (60-65. David and Bathsheba), and some from the Netherlands of the 15th (66. Baptism of Christ) and 16th cent. (67-69. Henri III and Catherine de' Medici).

In the same street, at the corner of the *Via dei Pinti*, is situated the conventual church of **Santa Maria Maddalena dei Pazzi** (Pl. H, 5). The graceful anterior court was designed by *Giuliano da Sangallo* (1479); the capitals of the columns were modelled after an antique capital found at Fiesole. In the 2nd chapel, on the left, is a Coronation of the Virgin by *Cosimo Rosselli* (1505); the richly decorated chapel of the high-altar is by *Ciro Ferri*, the altar-piece by *Luca Giordano*. — In the *Via della Colonna*, No. 1 (third door), is the entrance to the chapter-house of the monastery belonging to the church (now barracks), with an excellent *Fresco by *Perugino*: the Crucifixion, with SS. Mary and Bernard and SS. John and Benedict at the sides (ca. 1495). Adm., see p. 553.

In the *Via dei Pinti*, No. 62, farther to the N.E., is the *Palazzo Panciàtichi-Ximènes* (Pl. H, I, 4), erected by Giuliano da Sangallo about 1499 and enlarged about 1605 by Gherardo Silvani.

For the neighbouring *Piazza d'Azeglio*, see p. 601. — To the *Piazza Santa Maria Nuova* and the *Piazza del Duomo* by the *Via della Pergola*, see p. 574.

e. From the Piazza del Duomo to the Piazza San Marco and Piazza dell'Indipendenza by the Via Cavour.

The *VIA DEI MARTELLI* (Pl. F, 4), beginning at the Baptistery (p. 568), and its continuation, the wide *VIA CAVOUR* (Pl. F-II, 3, 2; formerly *Via Larga*), together form the most important thoroughfare in the N. part of the city.

At the corner of the *Via dei Martelli* and the *Via dei Gori* rises the church of *San Giovannino degli Scolopi* (i.e. of the *Padri delle Scuole Pie*; Pl. F, 4), erected in 1352, remodelled after 1579 by B. Ammanati, completed in 1661 by Alfonso Parigi the Younger, and in the possession of the Jesuits from 1557 to 1775. The church contains pictures by Allori, Franc. Currado, and others.

Opposite, to the right, at the beginning of the *Via Cavour*, is the *Palazzo Panciàtichi* (Pl. F, 4), built about 1700 by Carlo Fontana, with a relief of the Madonna by Desiderio da Settignano at the corner.

The adjoining building on the left, which has been in possession of the government since 1814 and is now occupied by the prefettura, is the ***Palazzo Medici** (Pl. F, 3, 4), sometimes called the *Pal. Riccardi* after its later owners. It was erected beside the unpretentious old residence of the Medici about 1444-52, under Cosimo Pater Patriæ, by *Michelozzo*, who here introduced the practice of tapering the rustica in the different stories. The unsymmetrical façade is surmounted by a rich and heavy cornice. Here Lorenzo il Magnifico maintained his brilliant establishment, and here his sons Piero, Giovanni, and Giuliano were born. Giulio, Ippolito, and Alessandro de' Medici subsequently resided here, as well as Cosimo I. (1537-40; as successor to the older line, comp. p. 558). Even after the removal to the Palazzo Vecchio and the Pal. Pitti the family retained possession of the palace, until it was sold in 1659 by the Grand-Duke Ferdinand II. to the Riccardi family, who extended it towards the Via dei Ginori in 1617-80 and towards the N. in 1714, enclosing within its precincts the Strada del Traditore, where Duke Alessandro was assassinated by Lorenzino de' Medici in 1537. The original structure, however, is still in great part recognizable, particularly its court and the staircases.

An imposing gateway leads into the beautiful COURT, surrounded by arcades, ancient busts, sarcophagi, Greek and Latin inscriptions from Rome, etc. The sarcophagus in the S.W. corner, with the representation of the Calydonian Hunt, formerly contained the remains of Guccio de' Medici, who was gonfaloniere in 1299. The relief-medallions above the arcades, designed by *Donatello* from antique gems, were executed, according to Venturi, by *Bertoldo* (p. 617).

The first staircase on the N. (right) side leads to the private CHAPEL of the Medici (adm., see p. 553), embellished with **Frescoes* by *Benozzo Gozzoli*, painted about 1459-63, representing the journey of the Magi, with numerous portraits of the Medici. Benozzo 'shaped the various episodes of a pompous progress into one long series filling the walls of the body of the building. The kings, in gorgeous state, are accompanied on their march by knights and pages in sumptuous dresses, by hunters and followers of all kinds, and the spectator glances by turns at the forms of crowned kings, of squires, and attendants with hunting leopards, all winding their solemn way through a rich landscape country' (*C. & C.*). On the window-walls are charming angels in paradise, of admirable design. — The altar-piece, an Adoration of the Magi by *Fra Filippo Lippi*, is now in Berlin, but there is a replica of it in Sant' Apollonia (p. 618).

The second staircase on the right ('Ingresso agli Uffizi della Reale Prefettura') leads to the GALLERY (adm., see p. 553), a sumptuous apartment in the newer part of the palace, with a large ceiling-painting by *Luca Giordano*, representing the Medici as gods of light among the deities of Olympus (1684). Here, also, is a Madonna by *Fra Filippo Lippi*.

In the wing near the Piazza San Lorenzo (p. 619; Via dei Ginori 4) is the BIBLIOTECA RICCARDIANA, founded about 1600 by *Riccardo Riccardi* and purchased by the state in 1812. The collection comprises about 33,000 vols. (many historical works) and 3900 MSS., including a Virgil illustrated with miniatures by *Ben. Gozzoli* and MSS. of Dante, Petrarch, Machiavelli, Galileo, etc. Admission, see p. 553.

The *Palazzo Ginori* (Pl. F, 3), Via dei Ginori 13, was built by Baccio d'Agnolo.

Farther on in the Via Cavour (No. 45; left) is the *Biblioteca Marucelliana* (Pl. G, 3; adm., see p. 553), founded in 1703 by Francesco Marucelli and purchased by the state in 1752 (librarian, Carlo Bruschi); it contains ca. 200,000 vols. (numerous works on the history of art), 1500 MSS., and a collection of engravings.

Close by, on the right, opens the PIAZZA SAN MARCO (Pl. G, 3), a pleasant square with gardens, on the N.E. side of which rises — **San Marco**, an old monastic church, founded in 1290, several times rebuilt (once by *Giov. da Bologna*), and provided with a façade in the classicist style in 1780.

INTERIOR. Entrance-wall: over the central door, *Giotto*, Crucifixion. Right wall: 2nd altar, *Madonna with six saints, by *Fra Bartolomeo* (1509; injured); 3rd altar, Early-Christian mosaic from Rome (modernized). — In the SACRISTY (erected by *Michelozzo*, 1437), a recumbent statue of St. Antoninus (p. 612) in bronze, by *Portigiani*. — In the left transept, the CHAPEL OF ST. ANTONINUS: architecture (ca. 1588) and statue of the saint (above the entrance-arch) by *Giovanni da Bologna*; the six statues of other saints by *Pietro Francavilla*. Frescoes, representing the burial of the saint, by *Passignano*. — This church contains (between the 2nd and 3rd altars of the left wall) the tombs of the celebrated scholar *Giovanni Pico della Mirandola* (p. 455), who died in 1491 at the age of 31, and of the learned poet *Angelo Poliziano* (*Politian*; 1454-91; p. 559).

Adjacent to the church is the entrance to the once far-famed ***Monastery of San Marco** (Pl. G, 3), suppressed in 1867, now restored and fitted up as the *Museo di San Marco* (adm., see p. 553). The building was originally occupied by Silvestrine monks, but was transferred under Cosimo the Elder to the Dominicans, who were favoured by the Medici. In 1437-43 it was restored from designs by *Michelozzo* and was decorated by *Fra Angelico da Fiesole* with those charming *Frescoes which to this day are unrivalled in their portrayal of profound and fervent piety. The painter *Fra Bartolomeo della Porta* (1475-1517) was a monk in this monastery from 1500, and the powerful preacher *Girolamo Savonarola* (p. 557) also once lived here.

The FIRST CLOISTERS, which are entered immediately from the street, contain a fresco by *Poccetti* in the 5th lunette to the right of the entrance, showing the original façade of the cathedral (comp. p. 570), and four other smaller lunettes with frescoes by *Fra Angelico*: to the left of *Poccetti's* fresco, over the entrance to the 'ospizio' (see below), *Christ as a pilgrim welcomed by two Dominican monks ('No scene more true, more noble, or more exquisitely rendered than this, can be imagined.' *C. & C.*); at the end of the S.E. arm of the cloisters, over the door to the refectory, Christ with the wound-prints, the head of elevated beauty and divine gentleness; on the N.E. side of the cloisters, over the door to the chapter-house (p. 612), St. Dominic with the scourge (much damaged); in the N. corner, over the door to the sacristy, St. Peter Martyr (p. 185), indicating the rule of silence peculiar to the order by placing his finger on his lips. To the right of the last is a fifth fresco by *Fra Angelico*, Christ on the Cross, with St. Dominic.

The OSPIZIO (apartments devoted to hospitality) contains numerous pictures of the 14-15th cent. from suppressed churches. Two small easel-

pictures by *Fra Angelico* (*Coronation of the Virgin and *Adoration of the Magi with the Annunciation), formerly in the cells 33 and 34 of the upper floor, are now placed here. — The second door on the N.E. side of the cloisters leads to the CHAPTER HOUSE, which contains a large *Crucifixion (Christ between the thieves), surrounded by a group of twenty saints, with busts of Dominicans below, by *Fra Angelico*. The sympathetic grief of the saints is most poignantly expressed. — The door in the E. corner of the cloisters leads to a vestibule beyond which is the GREAT REFECTORY, in which is a collection of altar-pieces of the 16-17th cent.; the back-wall is adorned with the so-called *Providenza* (the brothers and St. Dominic seated at a table and fed by angels) and a Crucifixion by *Giov. Ant. Sogliani* (1536).

The door to the left of the chapter-house leads to the SECOND CLOISTERS, which, with the rooms on the right, accommodate the architectural fragments (chiefly mediæval), coats-of-arms, inscriptions, sculptures, and frescoes removed from the demolished churches, palazzi, and guild-houses of the Centro (p. 561). Here, also, is the *Piagnona* ('wailing woman'), the bell of San Marco, presented by Cosimo the Elder about 1436 and adorned with a frieze of putti executed in *Donatello's* workshop. It was this bell that summoned the populace in crowds (*piagnoni*, wailers) to the stern sermons of Savonarola (p. 557). — To the right of the passage are the SMALL REFECTORY, containing a fresco (Last Supper) by *Dom. Ghirlandajo*, and the staircase to the —

UPPER FLOOR, the corridors and cells of which are adorned with a succession of frescoes by *Fra Angelico* and his pupils. In the 1st CORRIDOR, immediately opposite the staircase, the Annunciation, a work of very tender feeling; to the left of the entrance, Christ on the Cross, with St. Dominic. — In the CELLS: 3rd (to the left), Annunciation; 6th, Transfiguration; opposite, in the corridor, Madonna enthroned, with saints; 8th, The two Mariæ at the Sepulchre; 9th, *Coronation of the Virgin, whose humble joy is beautifully depicted. — The LAST CELLS in the adjoining corridor were once occupied by Savonarola. In No. 12 are a bronze bust of Savonarola by *Dupré*, a copy of an old picture representing his burning at the stake (original at the Palazzo Corsini, p. 629), and three frescoes by *Fra Bartolomeo*: Two Madonnas, and, on the left wall, Christ as a pilgrim received by two monks (portraits of two priors of the monastery). The bust of *Giov. Bastianini* (d. 1868) is a deceptive imitation of Florentine early-Renaissance sculpture. Cell No. 13 contains a portrait of Savonarola by *Fra Bartolomeo*, autographs, etc., No. 14 his crucifix. — We now return to the staircase, at the head of which are the cells (No. 31) of *St. Antonine* (Ant. Pierozzi: d. 1459), archbishop of Florence for 14 years. — Opposite is the LIBRARY, the first public library in Italy, built by *Michelozzo* in 1441 for Cosimo the Elder, who presented it with 400 MSS. The glass-cases in the middle contain ritual books, with miniatures by *Fra Benedetto*, the brother of Angelico, and other artists of the 15th century. — The LAST CELL on the right, embellished with a fine Adoration of the Magi, al fresco, by *Fra Angelico*, is said to be that which Cosimo Pater Patriæ caused to be fitted up for himself, and where he received the Abbot Antoninus and Fra Angelico: it contains his portrait by *Pontormo* and a terracotta bust of St. Antonine.

The *Accademia della Crusca*, founded in 1582 to maintain the purity of the Italian language, occupies part of the monastery. Its dictionary, begun in 1843, is still only about half finished.

On the S.E. side of the piazza, at the corner of the Via della Sapienza (leading to the Piazza dell' Annunziata, p. 602), lies the REALE ISTITUTO DI STUDI SUPERIORI (entr. Piazza San Marco 2), the first floor of which contains the *Indian Museum*, founded in 1886 (adm., see p. 553; catalogue 60 c.), and *Mineralogical* and *Geological Collections*. — This building is adjoined on the N.E. by

the *Botanical Garden* (Pl. H, 3; entr., Via Lamarmora 6), founded by Cosimo I. in 1543, usually called the *Giardino dei Semplici*.

The VIA RICÁSOLI leads from the S. angle of the Piazza di San Marco to the Piazza del Duomo. No. 52 in this street is the entrance to the **Accademia di Belle Arti** (Pl. G, 3; very cold in winter), containing the **GALLERIA ANTICA E MODERNA*, founded in 1783. Admission, see p. 553; catalogue 2 fr.; curator, *Dr. Nello Tarchiani*. The building was originally the *Ospedale di San Matteo*.

The collection of ancient masters contains few pictures to strike the eye or imagination of the amateur, but it is a most important collection for students of the development of Florentine art. We have the advantage here of being able to concentrate our attention on the characteristic features of the Tuscan and Umbrian schools, to the productions of which this collection is restricted. The small pictures of *Giotto* (Room I, No. 103, etc.) and *Fra Angelico's* Life of Christ (R. VII, Nos. 233 et seq.) are merely to be regarded as supplementary to the much more important labours of these two great masters in the department of fresco-painting; the Last Judgment (R. VII, No. 266), however, affords a good idea of Fra Angelico's works. The excellent narrative-painter *Francesco Pesellino* (R. V, No. 72) appears here as the heir of *Masaccio*, who is by no means well represented in this gallery (R. V, No. 70). *Fra Filippo Lippi's* Coronation of the Virgin (R. V, No. 62) belongs to his later period. In this work the master obviously aims at sensuous beauty in his female forms; he departs from the strictly ecclesiastical style and borrows various effects from the province of sculpture. *Verrocchio's* Baptism of Christ (R. V, No. 71), which, according to Vasari, was finished by his pupil *Leonardo da Vinci*, betrays a certain crudity in the figure of the Baptist, while the landscape and the two angels distantly recall Leonardo's technical skill and sense of form. *Sandro Botticelli's* Spring (R. V, No. 80), which transports us to the realm of antique myth, is the most popular picture in the gallery, owing to its fairy-like charm. *Domenico Ghirlandaio's* Madonna and angels (R. IV, No. 66) suggests an instructive comparison between his simplicity of style, the outcome of a mature imagination, and the elaborate and exaggerated manner of many old masters. Among *Fra Bartolomeo's* pictures, Mary appearing to St. Bernard (R. IV, No. 97) is particularly worthy of notice as affording an insight into the master's method of painting. *Mariotto Albertinelli* (p. 576) is well represented by a Trinity (R. IV, No. 63).

This gallery is important also to the student of Umbrian art in the 15th century. *Gentile da Fabriano* (p. lvi), an Umbrian master closely allied to Fra Angelico in his modes of thought, is represented by his masterly Adoration of the Magi (R. I, No. 165). This work affords distinct evidence of the unity of sentiment which

existed between the schools of the North and South of Europe in the beginning of the 15th cent., notwithstanding their external independence. *Perugino's* pictures, *Pietà*, *Assumption*, and *Mount of Olives* (R. IV, Nos. 56, 57, 53), are of more than average merit.

From the vestibule, in which is the ticket-office, we proceed straight on to the somewhat depressing *DOMED ROOM*, the first arm of which is hung with fine Flanders tapestry (scenes from the Creation), in the style of *Barend van Orley* (d. 1541). Here are some works by *Michael Angelo*: a statue of *St. Matthew*, an unfinished early work (1503), one of a series of the twelve apostles intended for the cathedral but never executed; four marble statues of captives, also unfinished, from the *Boboli Garden* (p. 640); and a group representing the *Conquest of Virtue over Vice*, from the tomb of *Pope Julius II.* (comp. p. lx).

Beneath the cupola at the other end of the room stands the celebrated **David* ('*Il Gigante*') by *Michael Angelo*, shaped by the youthful artist in 1501-1503 from a gigantic block of marble, which had been abandoned as spoiled. The statue formerly stood in front of the *Palazzo Vecchio* (1504-1873; comp. p. 565).

'No plastic work of *Michael Angelo* earned such a harvest of laudation among his contemporaries as the '*David*'. *Vasari* sings the praises of the miracle-worker, who raised the dead, spoiled block to new life, and assures us that *Michael Angelo's David* is vastly superior to all ancient and modern statues whatever. The boldness and assured touch of the great sculptor certainly awake our admiring astonishment. Not only the subject was prescribed to him, but also its size and proportions, added to which he was confined to the narrowest limits for the development of the attitude and motion. Yet this constraint is not perceptible, and the history of the statue could by no means be divined from its appearance. Outwardly the demeanour of the young hero is composed and quiet; but each limb is animated by a common impulse from within, and the whole body is braced up for one action. The raised left arm holds the sling in readiness, the right hand hanging at his side holds the handle of the sling; next instant he will make the attack.' — *Springer*.

On the right is a *Torso* of a river-god, a terracotta sketch by *Michael Angelo* for one of the *Medici tombs*. This part of the room contains also a collection of casts of the great master's works, and photographs of his drawings (right transept) and of the *Sistine frescoes* (left transept). — The steps at the end of the left transept lead to the —

ROOMS OF THE TUSCAN SCHOOLS (I-III). — I. ROOM. Works of the 13-15th centuries. Left wall: 102. *Cimabue*, *Madonna enthroned*, with angels (13th cent.). [On the wall behind this picture is a fresco (shown by the custodian on request), by *Andrea del Sarto*, representing the *Care of the sick in the Ospedale di San Matteo* (see p. 613).] Then, 103. *Giotto*, *Madonna enthroned*, with angels; *School of Giotto*, 104-115. Scenes from the life of *Christ*, 117-126. Scenes from the life of *St. Francis*; 127. *Bern. Daddi*, *Madonna enthroned*, with saints. End wall: *Ambrogio Lorenzetti*, *134.

Presentation in the Temple (1342), *132, *136. Four scenes from the life of St. Nicholas of Bari; 147. *Florentine School* (15th cent.), Portion of a chest, with the representation of a wedding (Adimari-Ricasoli), of historical interest to art-students; 166. *Fra Angelico*, Descent from the Cross (retouched). Opposite, 164. *Luca Signorelli*, Madonna enthroned, with saints; below, predella with Last Supper, the Mount of Olives, and the Scourging of Christ. In the middle, on easels: *165. *Gentile da Fabriano*, Adoration of the Magi (1423), with pleasing episodes in the background (the predella, Presentation in the Temple, is here replaced by a modern copy, the original being in the Louvre); *195. *Dom. Ghirlandajo*, Adoration of the Shepherds (1485), from the Cappella dei Sassetti (p. 628). — II. ROOM. Works of the 15-16th centuries. To the left: 168. *Fra Bartolomeo*, Christ and saints (frescoes; the monk's head in the centre especially fine); 169. *Albertinelli*, Annunciation (retouched); 172. *Fra Bartolomeo*, Savonarola as St. Peter Martyr (copy); 179. *Angelo Bronzino*, Cosimo I.; 167. *Albertinelli*, Madonna enthroned, with saints (1510); 183. *Bronzino*, Pietà; 198. *Al. Allori*, Annunciation. On an easel: 159. *Alessio Baldovinetti*, The Trinity. — III. ROOM. Works of the 16-18th centuries. To the left, 206. *Cigoli*, Martyrdom of St. Stephen.

We return to the Domed Room and pass through the first door to the right into the —

ROOM OF PERUGINO (R. IV). To the left: *Pietro Perugino*, *57. Assumption of the Virgin, with SS. Michael, Giovanni Gualbardi, Dominic, and Bernard, brought from Vallombrosa (1500); *56. Pietà (early work); *241, 242 (on an easel), Portraits of two monks of Vallombrosa; 53. Christ on the Mt. of Olives; 97. *Fra Bartolomeo*, Apparition of the Virgin to St. Bernard, with a beautiful landscape (1506; injured). Opposite, *66. *Dom. Ghirlandajo*, Madonna enthroned, with angels and four saints, with predella (No. 67; studio-piece); 76. *Andrea del Sarto*, Four saints, belonging, like No. 77, to No. 61 (see p. 616); 63. *Albertinelli*, Holy Trinity (1500). — The Perugino Room is adjoined on the right and left by the —

BOTTICELLI ROOMS (V, VI). — V. ROOM. To the right: 65. *Luca Signorelli*, Crucifixion and Mary Magdalen (striking in her expression of absolute despair); *71. *Verrocchio*, Baptism of Christ, finished by *Leonardo da Vinci*; *62. *Fra Filippo Lippi*, Coronation of the Virgin, one of the master's best works (the monk below to the right, with the inscription 'is perfectit opus', is a portrait of the painter himself); 72. *Franc. Pesellino*, Predella with the Adoration of the Holy Child, the Beheading of SS. Cosmas and Damian, and Miracles of St. Anthony; above, 75. *Andrea del Sarto*, The Risen Christ (fresco); 73. *Sandro Botticelli*, Coronation of the Virgin, with predella (No. 74); 77. *Andrea del Sarto*, Predella

with scenes from the lives of the saints in No. 76 (p. 615); 70. *Ma-saccio*, Madonna enthroned, with St. Anna; 78. *Perugino*, Crucifixion; 79. *Fra Filippo Lippi*, Adoration of the Holy Child; *80. *Sandro Botticelli*, Allegorical representation of Spring: on the left, Mercury and the Graces, Venus and Cupid with the bow in the middle, and on the right, the Goddess of Spring and Flora (Chloris), accompanied by Zephyr, the spring-wind; 82. *Fra Filippo Lippi*, Adoration of the Child. — VI. Room. To the right: 98. *Filippino Lippi*, Descent from the Cross, finished by *Pietro Perugino*. Opposite, 84. *School of Verrocchio* (*Franc. Botticini?*), Tobias with the three archangels; 85. *Botticelli*, Madonna enthroned, with angels and six saints; *86. *Fra Filippo Lippi*, Predella with scenes from the legends of SS. Frigidianus and Augustine; 55. *Fra Filippo Lippi*, Madonna enthroned, with four saints; *Botticelli*, 88. Madonna enthroned, with six saints, 161. Daughter of Herodias, 157. Resurrection, 162. Vision of St. Augustine, 158. Death of St. Augustine (the last four predelle); *Filippino Lippi*, 91. St. Jerome, 93. John the Baptist; 92. *Lor. di Credi*, Adoration of the Holy Child. On an easel: *61. *Andrea del Sarto*, Two angels.

We return to the front part of the Domed Room (p. 614) and pass through the door to the left into the —

ROOM OF BEATO ANGELICO (R. VII). Right: *Fra Angelico*, 246. Pietà; 243. History of SS. Cosmas and Damian; 233-237, 252-254. Life of Christ in eight pictures and 35 sections (executed with the aid of other painters; No. 233 an early work of *Alesso Baldovinetti*); separating these, 250. Crucifixion, with Mary and John; 251. Coronation of the Virgin; above, 227, 265. Madonna enthroned, with saints; beside the door, to the left, *266 Last Judgment (the representation of the blessed, to the left, full of grace and feeling). Also, 271. *Bern. Daddi*, Madonna enthroned, with saints and angels. — Adjoining are the —

ROOMS OF THE EARLY FLORENTINE SCHOOLS (VIII and IX), with works of the 14th and 15th centuries. — VIII. Room. Beside the entrance: 259. *Giov. da Milano*, Triptych. To the right: 281. *Fra Angelico*, Madonna with saints and angels. On an easel: 263, 264. *Fra Filippo Lippi*, Annunciation, with John the Baptist and St. Anthony the Hermit. — IX. Room. 9. *Pacino di Bonaguida*, Crucifixion (1310); 138. *Orcagna*, Madonna with St. Bernard; 128. *Spinello Aretino*, Madonna with saints (1391).

A staircase in the vestibule ascends to the first floor, on which is the unimportant GALLERY OF MODERN PICTURES. — On the staircase: 15. *Pietro Benvenuti*, Hector chiding Paris. — From the ante-room we turn to the left. 1st Room. 10. *Franc. Hayez*, The two Foscari; 19. *Rod. Morgari*, Death of Raphael; 25. *Cassioli*, Battle of Legnano. — 2nd R. 39. *Ussi*, Expulsion of the Duke of Athens (p. 556); 53. *Ademollo*, Battle of Solferino in 1859. — 3rd R. 70. *Castagnola*, Fra Filippo Lippi and the nun Lucrezia Buti; 82. *Bezzuoli*, Entry of Charles VIII. of France into Florence; 88. *Sabatelli*, Murder of Buondelmonte (p. 556). —

4th R. 109. *Sabatelli*, Ciambue discovers the talent of the shepherd-boy Giotto (p. xliii). — 5th R. 122. *Fattori*, Episode after the battle of Magenta; 161. *Giovacchino Toma*, Shower of ashes at Naples. — 6th R. 148. *Fattori*, John the Baptist before Herod.

The Academy harbours also the **Conservatorium of Music** (*Reale Istituto Musicale*; entr. Via Ricasoli 50), which possesses an interesting collection of old musical instruments (*Museo degli Strumenti*). Adm., see p. 553.

The same building (entr. Via degli Alfani 82) contains the **Manufactory of Mosaics**, founded under Ferdinand I. (p. 558) and transferred from the Uffizi to this site in 1797. To the left is the *Museo dei Lavori in Pietre Dure* (adm., see p. 553), containing a collection of the materials used (Rooms 1-3) and of finished works (Rooms 4 & 5).

At the corner of the Via Cavour (p. 609) and the Via degli Arazzieri, on the N.W. side of the Piazza San Marco, stands the *Casino di Livia* (No. 59; Pl. G, 3), a small but tasteful structure by Bern. Fallani (1775). — Adjacent is the **CASINO DI SAN MARCO** or *Casino Mediceo* (No. 63; Pl. G, 2, 3), erected in 1576 by *Buontalenti* on the site of the Medici gardens, where Lorenzo il Magnifico preserved some of his treasures of art. *Bertoldo*, the heir and pupil of Donatello, was appointed keeper, and round him clustered a troop of eager students. Leonardo da Vinci, Lorenzo di Credi, Giovanni Francesco Rustici, Andrea Sansovino, Pietro Torrigiani, and, last but not least, Michael Angelo, all owe their artistic education to the garden of the Medici. Cosimo I. afterwards transferred the collection to the gallery of the Uffizi.

A little farther on, Via Cavour 69, on the same side of the street, are the former cloisters of the barefooted monks, or Recollets, the **Chiostro dello Scalzo** (Pl. G, 2), an elegant court of the early Renaissance, surrounded with colonnades and adorned with admirable *Frescoes in two shades of brown from the history of John the Baptist, with allegorical figures and rich ornamentation, by *Andrea del Sarto* and *Franciabigio* (ca. 1515-26). Adm., see p. 553.

On the right: 1. Allegorical figure of Faith (ca. 1520); 2. The Angel appearing to Zacharias (1523); 3. Visitation (1524); 4. Nativity of the Baptist (1526; with the noble figure of Zacharias writing); 5. Departure of John from his father's house, and 6. His meeting with Christ (these two by *Franciabigio*, (1518-19). — 7. Baptism of Christ (the earliest and weakest of all); 8. Allegorical figure of Maternal Love (ca. 1520). — 9. Allegorical figure of Justice (1515); 10. John preaching in the desert (1515?). — 11. John baptizing (1517); 12. John made prisoner (1517); 13. Dance of Salome (1522); 14. Death of John. — 15. His head brought in on a charger; 16. Allegorical figure of Hope (the last three, painted in 1523, mark the zenith of Florentine monumental painting). — It is interesting to remark in several of these frescoes the influence of *Albert Dürer* (comp. p. 576). For example, in the Sermon of John, the Pharisee in the long robe and the woman with the child are borrowed from the engravings of the German master.

Proceeding farther to the N.E. we follow the Via Salvestrina,

to the left, to the Via San Gallo, No. 74 in which, a corner house, is the **Palazzo Pandolfini* (Pl. G, H, 2), erected in 1516-20 by Giov. Franc. da Sangallo, from designs of Raphael. — A little to the S., on the left (No. 40), is the tasteful *Loggia dei Tessitori*, the former guild-house of the weavers, erected about 1500 by Giuliano da Sangallo (?).

Close by, at Via Ventisette Aprile A, is the **Cenacolo di Sant'Apollonia** (Pl. F, G, 3), the refectory of a monastery of that name (founded in 1339), now used as a military store. Since 1890 it has contained a small picture-gallery (adm., see p. 553).

In the ANTE-ROOM are paintings of the 15th cent., including the reproduction of *Filippo Lippi's* Adoration of the Magi, mentioned at p. 610. The other works are chiefly from the studio of *Dom. Ghirlandajo*. — The MAIN ROOM contains several works by *Andrea del Castagno*. On the entrance-wall, Pietà (fresco) and Crucifixion, an altar-piece from Santa Maria degli Angioli (an early work). On two of the walls are the remains of a series of frescoes (ca. 1435 ?), transferred to canvas and removed from the Villa Pandolfini at Legnaia. These consist of decorative paintings (putti, etc.) and nine portrait-figures ('uomini famosi'; freely retouched) of celebrated men and women, presenting impressive ideal types of the commanding personalities of the Renaissance: Filippo Scolarì, called Pippo Spano, *i.e.* 'Obergespan' or supreme count of Temesvár, the conqueror of the Turks; Farinata degli Uberti, the Ghibelline, one of the victors at Monte Aperto (p. 556; completely repainted); Nic. Acciaiuoli, mentioned on p. 616; the Cumæan Sibyl; Esther; Tomyris; Dante; Petrarch; and Boccaccio. On the wall to the right is an admirably preserved *Fresco of the Last Supper, with figures charged with life (a late work of the master; ca. 1450 ?); above is another fresco, the Crucifixion, with the Entombment on the right and the Resurrection (beardless Christ) on the left.

The Via Ventisette Aprile ends on the N.W. at the large PIAZZA DELL'INDIPENDENZA (Pl. F, 2; tramway No. 3, see p. 548), which is embellished with statues of the statesmen *Bettino Ricasoli* (1809-80) and *Ubaldo Peruzzi* (1822-91; sindaco of Florence from 1864 to 1878).

The Via della Fortezza leads hence to the N.W. to the Viale Filippo Strozzi (tramway a, see p. 549) and to the *Fortezza San Giovanni Battista* (*Fortezza da Basso*; Pl. E, F, 1), built by Duke Alexander in 1534-35 to overawe the city. — From the E. side of the fort pleasant public gardens extend along the *Mugnone* (p. 650) as far as the picturesque *Viale Milton* (Pl. F-H, 1). Here rises the *Russian Church* (Pl. G, 1; 1903), which is richly adorned with mosaics on the exterior. — In the PIAZZA CAVOUR (Pl. H, I, 1), at the N.E. corner of the Old Town, where the Viale Principessa Margherita and the Viale Principe Amedeo (p. 601), two of the outer boulevards, meet, stand the *Porta San Gallo* (1330) and a triumphal arch, the latter commemorating the entry of Grand-Duke Francis II. (1739).

From the neighbouring Ponte Rosso (Pl. I, 1) we may proceed to the N.W. along the Via Vittorio Emanuele (tramway No. 2, see p. 548), which leads towards Rifredi (p. 648), passing (right) the *Villa Fabbrocotti*, with

its numerous cypresses; farther on we follow the Via Montughi to the right, and in 12 min. reach the **Villa Stibbert**, prettily situated on the hillside. This villa, formerly the property of Mr. Frederick Stibbert, an Englishman, was acquired by the town in 1906. It contains the *Museo Stibbert* (adm., see p. 553; no catalogue), a large and crowded collection of European, Oriental, and E. Asiatic weapons and armour (many forgeries, most of the other specimens restored), bronzes, majolica, textiles, costumes, wood-carvings, artistic furniture, and pictures (including a replica of Titian's portrait of Vinc. Zeno). The *Park is one of the finest round Florence.

f. From the Piazza del Duomo to San Lorenzo and Santa Maria Novella.

From the Piazza del Duomo (p. 568) the piazza and church of Santa Maria Novella (p. 623) are reached by the Via dei Cerretani (Pl. E, 4) and the Via dei Banchi or the Via dei Panzani (Pl. E, 4, 3), all busy streets.

To the left in the Via dei Cerretani, in the piazza of the same name, stands the ancient church of **Santa Maria Maggiore** (Pl. E, 4), mentioned as early as the 10th cent., converted into a Gothic church with pillars by *Arnolfo di Cambio* (?) in the 13th, and since 1521 the church of a Carmelite convent. In the interior are old mural paintings (14th cent.), two marble tabernacles (15th cent.), and the tombs of Brunetto Latini (1210-94), the encyclopædist, and Salvino d'Armato (d. 1317), the inventor of spectacles.

A few paces to the N. of the Via dei Cerretani, in the Via Fernando Zannetti (Pl. E, 4; right), rises the **Palazzo Martelli** (No. 8; adm. by special introduction only), with a coat-of-arms by *Donatello* and some other art-treasures.

The Via Borgo San Lorenzo, running to the N.E. from the Piazza del Duomo at the Baptistery, ends in the **PIAZZA SAN LORENZO** (Pl. F, 4). Here, near the Via dei Ginori (p. 610), is a seated statue of *Giovanni delle Bande Nere* (p. 558), by Baccio Bandinelli (1540), on a pedestal ('Base di San Lorenzo'), with reliefs referring to Giovanni's victories.

***San Lorenzo** (Pl. E, F, 3, 4), the earliest cathedral of Florence and one of the most ancient churches in Italy, was consecrated by St. Ambrose (p. 150) in 393 and restored in the 11th cent. in the Romanesque style. The present early-Renaissance structure, on a much larger scale, is in the form of an early-Christian basilica, consisting of a nave and aisles terminated by a transept, the nave being covered with a flat ceiling and the aisles being flanked with low chapels resembling recesses. It was begun in 1419 by the Medici and seven other families, who employed *Filippo Brunelleschi* as their architect from 1421 until his death in 1446, when, however, the Old Sacristy alone was completed. Brunelleschi's successor, *Ant. Manetti the Elder* (d. ca. 1460), finished the choir and the transept and constructed the cupola, which rests upon the cross without the interposition of a drum. The rebuilding of the nave was begun in 1461, after the consecration of the high-altar,

and was carried out by *Ant. Manetti the Younger*. The inner wall of the façade is by *Michael Angelo*, who added also the New Sacristy (p. 621) and the Laurentian Library. His design for the outside of the façade was never executed, but is preserved in the Galleria Buonarroti (p. 600). The latest addition was the Chapel of the Princes (p. 622). The campanile in the Via del Canto dei Nelli was re-erected in 1740 by *Fern. Ruggieri*.

INTERIOR. Over the 2nd altar in the RIGHT AISLE is a picture by *Rosso Fiorentino*, Marriage of Mary; at the end is the tomb of the painter Pietro Benvenuti (d. 1844), said to be by *Thorvaldsen*. The bronze bas-reliefs on the two pulpits were put together again in the 17th cent. and completed by some reliefs in wood; they represent scenes from the Passion, by *Donatello* (late work) and his pupils *Bertoldo* and *Bellano*, and show a grandly passionate style. — In the RIGHT TRANSEPT, on the altar at the end, beside the entrance to the New Sacristy, is a marble *Tabernacle by *Desiderio da Settignano*. — A simple inscription beneath the dome, at the foot of the steps leading to the CHOR, marks the tomb of Cosimo the Elder, selected by himself, in which he was laid on Aug. 2nd, 1464, according to his own request without any funeral pomp. The slab is a copy of the original by *Verrocchio*. The Signoria honoured Cosimo's memory by passing a decree which gave him the title of 'Pater Patriæ'. Donatello is buried in the same vault. — The square *OLD SACRISTY (*Sagrestia Vecchia*), to the left, built in 1421-28 by *Fil. Brunelleschi*, is one of the earliest achievements of Renaissance architecture. It is covered with a polygonal dome, the projection with the altar having a small flat dome. The admirable plastic decoration (now whitewashed) is by *Donatello*. The two pairs of bronze *Doors (beside the altar), which are adorned with reliefs in the classic style, with two figures of saints in each panel, display an inexhaustible wealth of subjects. Above the doors are two saints, beneath a frieze of angels' heads; in the lunettes are the Evangelists and on the spandrels are scenes from the life of John the Baptist (all in stucco). *Donatello* executed also the beautiful terracotta bust of St. Lawrence on the altar between the bronze doors. The marble monument of Giovanni d'Averardo de' Medici and Piccarda Bueri, the parents of Cosimo, beneath the table in the centre, are by *Buggiano* (1429). Beside the entrance is the *Monument of Piero de' Medici (father of Lorenzo il Magnifico) and his brother Giovanni, by *Andrea Verrocchio* (1472). In the small chamber, to the left, is a marble fountain also by *Verrocchio*. — In the 2nd chapel beyond the sacristy (Capp. Martelli) are a Monument to Donatello, by *R. Romanelli* (1896), and an *Annunciation, by *Fra Filippo Lippi*. Close by is the door leading to the cloisters (see below). — In the LEFT AISLE is the Martyrdom of St. Lawrence, a large fresco by *Angelo Bronzino*. Adjacent is a beautiful cantoria by *Donatello*.

The simple CLOISTERS, with double arcades attributed to *Brunelleschi*, are always open (main entrance Piazza San Lorenzo 3).

From the passage to the right of the entrance to the church, in which stands a statue of Paolo Giovo (1483-1552), the historian, by *Francesco da Sangallo* (1560), a staircase ascends to the upper story of the cloisters and to the **Reale Biblioteca Laurenziana** (Pl. E, F, 4; adm., see p. 553), the private library of the Medici, founded by Cosimo the Elder in 1444 and acquired by the state in 1571 (librarian, *Guido Biagi*). Its chief treasure consists of about 10,000 MSS. of Greek and Latin classical authors, many of which are extremely valuable. The building was begun

in 1523-26 from the design of *Michael Angelo*, who built the portico (very effective in spite of several eccentricities, such as the columns inserted in the walls, with massive volutes below). The staircase, originally intended to be of wood, was completed in 1571 by *Vasari* from a drawing (1558) by *Michael Angelo*; the rotunda containing the *Biblioteca Delciana* was erected in 1841 from *Pasquale Poccianti's* design.

The wooden ceiling of the Library was executed by *Batt. del Tasso* and *Ant. Carota* (after 1529?), from *Michael Angelo's* designs. The last furnished also the design for the 88 'plutei' to which the MSS. are attached. Among the most valuable MSS., some of which are now preserved in two exhibition rooms, are the following: most important MS. of *Æschylus*, and best MS. of *Cicero's Epistolæ ad Familiares*; *Virgil* of the 4th or 5th cent.; *Pliny* of the 10th or 11th cent. (from the *Ashburnham Collection*); *Tacitus*, two MSS. of the 10th and 11th cent., the older, brought from Germany, being the sole MS. containing the first five books of the *Annals*. *Syrian gospels* with miniatures (6th cent.). The *Pandects*, of the 6th or 7th cent., said to have been carried off from *Amalfi* by the *Pisans* in 1135, the oldest existing MS. of this collection, on which the study of *Roman Law* almost entirely hinges. Sumptuous codex of *Dante* of the end of the 14th century. *Decamerone* of *Boccaccio*. *Petrarch's Canzone*, with portraits of *Petrarch* and *Laura*. Document of the Council of *Florence* (p. 557). Prayer-book of *Lorenzo il Magnifico*, with charming miniatures (1485). Tractate on architecture and mechanics (15th cent.), with pen-and-ink drawings by a Florentine artist and marginal notes by *Leonardo da Vinci*. MSS. of *Vittorio Alfieri* (p. 61). *Codex Amiatinus*. Maps of *Ptolemy*. — Catalogues by *Asseman* (*Oriental MSS.*) and *Bandini*, continued by *Del Furia* and others.

The so-called ****New Sacristy** (*Sagrestia Nuova*; Pl. E, F, 3; adm., see p. 553), adjoining the right transept of the church, was built by *Michael Angelo* for *Cardinal Giulio de' Medici* (who became *Pope Clement VII.* in 1523) in 1520-24, as a mausoleum for the house of *Medici*. It is a simple quadrangular edifice surmounted by a dome and articulated by pilasters, canopies, and recesses, and in form it corresponds with the old sacristy by *Brunelleschi*. The sculptures with which it was to have been filled (monuments to *Lorenzo the Magnificent* and his brother *Giuliano*, mentioned on p. 571, to *Popes Leo X.* and *Clement VII.*, and to the younger *Giuliano* and *Lorenzo de' Medici*) have been confined to the monuments of the two last-named: *Giuliano de' Medici* (d. 1516), created *Duc de Nemours* by the *King of France*, and *Lorenzo de' Medici* (d. 1519), who became *Duke of Urbino* under *Leo X.* The great master worked at his task full of bitter feelings at the abolition of the republic by *Alessandro de' Medici* (p. 558), and in 1534 left it unfinished, as he feared the tyrant's hate after the death of the *Pope*. In spite of these unfavourable circumstances *Michael Angelo* has here produced a congruous whole of the greatest beauty. Architecture and sculpture are as harmonious as if the master had modelled sarcophagi and statues, cornices and niches, doors and windows out of one and the same clay.

On the right is the ***MONUMENT OF GIULIANO DE' MEDICI**, who is represented as *General of the Church*, holding the commander's baton in

his hand. Full of proud confidence and energy he gazes before him, ready to start up at the approach of danger. Below is the sarcophagus, containing the remains of the deceased and adorned by the *Statues of Day and Night, the latter especially admired. A contemporary poet, Giovanni Battista Strozzi, wrote upon it the lines:

<i>La Notte, che tu vedi in sì dolci</i>	'Tis Night, in deepest slumber; all
<i>atti</i>	can see
<i>Dormire, fu da un Angelo scolpita</i>	She sleeps (for Angelo divine did
	give
<i>In questo sasso, e perchè dorme</i>	This stone a soul), and, since she
<i>ha vita;</i>	sleeps, must live.
<i>Destala, se no'l credi, e parlaratti.</i>	You doubt it? Wake her, she will
	speak to thee.

Michael Angelo, in allusion to the suppression of political liberty (see p. 621), answered:

<i>Grato m'è'l sonno e più l'esser</i>	Ah! glad am I to sleep in stone,
<i>di sasso,</i>	while woe
<i>Mentre che'l danno e la vergogna</i>	And dire disgrace rage unprovéd
<i>dura,</i>	near —
<i>Non veder, non sentir m'è gran</i>	A happy chance to see not nor to
<i>ventura.</i>	hear.
<i>Però non mi destar; deh! parla</i>	So wake me not! When passing,
<i>basso!</i>	whisper low.

Comp. Swinburne's fine sonnet 'In San Lorenzo', beginning 'Is thine hour come to wake, O slumbering Night?'

Opposite is the *MONUMENT OF LORENZO DE' MEDICI, who in contrast to Giuliano is represented in profound meditation (hence called *il penseroso*); below it his sarcophagus, which contains also the body of Duke Alessandro, assassinated in 1537, with *Statues of Evening and Dawn (*Crepusculo ed Aurora*). The original significance which Michael Angelo meant to convey before the siege of Florence by the allegorical figures is somewhat obscure and artificial. The periods of the day represent as it were the various members of the universe, which are sunk in grief at the death of the heroes. The statues are not portraits, but ideal forms, in which are reflected the two chief sides of a heroic nature, — self-devoted absorption in noble designs and confident energy. It is certain that sorrow at the fate of his country, scourged by pestilence and war, which delayed the completion of the statues, exercised a great influence on the master's chisel, though the theory that Michael Angelo was from the beginning bent upon producing a purely political monument cannot stand the test.

The remaining statues in the chapel, an unfinished Madonna, by *Michael Angelo*, and the two patron saints of the Medici, St. Damian, (l.) by *Raffaello da Montelupo*, and St. Cosmas (r.) by *Fra Giovanni Angiolo da Montorsoli* (who also assisted Michael Angelo in 1533 on the statue of Giuliano), were originally intended for the mausoleum of Lorenzo the Magnificent and his brother Giuliano (comp. p. 558). These two members of the Medici family are buried beneath the figure of the Madonna, in coffins renewed in 1895.

A corridor leads from the New Sacristy to a vestibule, under which are graves of some of the Medici, and to the **Chapel of the Princes** (*Cappella dei Principi*; Pl. E, 3), the burial chapel of the grand-dukes of the Medici family. This huge octagonal edifice, which is gorgeously decorated with marble and valuable mosaics in various kinds of Tuscan stone, was erected in 1604-40 by *Matteo Nigetti*, from the designs of *Giovanni de' Medici*. The painting in the dome are by *Pietro Benvenuti* (1828-38). In six niches below are the granite sarcophagi of the princes, some

of them with gilded bronze statues, from Cosimo I. (d. 1575) to Cosimo III. (d. 1723; comp. p. 558). On the dado round the chapel are placed armorial bearings of Tuscan towns in exquisite stone-mosaic. A new floor was begun in 1888.

In the Via Faenza, to the N. of the Piazza Madonna degli Aldobrandini, stands (left) the Gothic church of *San Iacopo in Campo Corbolini* (Pl. E, 3), consecrated in 1206 (restored in 1910), with a colonnaded fore-court and several sepulchral monuments of the 13th and 14th cent.; at one time it belonged to the Templars. — Farther on, to the right (No. 38), is the former refectory of the convent of *Sant' Onofrio*, with the so-called **Cenacolo di Fuligno** (Pl. E, 2), a fresco of the Last Supper by *Perugino* (retouched), and some paintings (most of them unimportant) from the Galleria Ferroni (adm., see p. 553).

In the Via Nazionale (Pl. E, F, 2, 3), to the left, opposite the beginning of the Via dell' Ariento, is a large group of the Madonna and saints, by *Giovanni della Robbia* (1522).

From the W. side of the Piazza Madonna degli Aldobrandini the Via del Giglio (Pl. E, 3, 4) leads to the Piazza di Santa Maria Novella.

The PIAZZA DI SANTA MARIA NOVELLA (Pl. D, 3, 4) was the frequent scene of church festivals and public games in former times. The *Palio dei Cocchi*, the chief of these, instituted by Cosimo I. in 1563, took place on the eve of the festival of St. John and consisted of a race of four four-horse chariots. Two marble obelisks of 1608, standing on brazen tortoises, perhaps by *Giov. da Bologna*, served as goals. — To the right in the LOGGIA DI SAN PAOLO, an arcade opposite the church, erected in 1489-96, is a good terracotta-relief by *Andrea della Robbia*, representing the meeting of St. Francis and St. Dominic.

The church of ***Santa Maria Novella** (Pl. D, 3), begun by the Dominicans after 1279 on the site of an earlier edifice and completed in the interior after 1350 by *Fra Iac. Talenti*, is 'perhaps the purest and most elegant example of Tuscan Gothic'. In 1456-70 it was furnished with a beautiful marble façade (begun in the lower, Gothic portion as early as about 1350) and a fine portal, executed by *Giov. Bertini* from the designs of *Leon Battista Alberti*, who first employed volutes here to connect the nave and aisles. A quadrant and two concentric meridians on the right and left were constructed by *P. Ignazio Danti* in 1572. — The pointed arcades ('avelli', i.e. vaults) of black and white marble, which adjoin the church on the E., were originally constructed in the 14th cent., and were restored in 1870; they were used as tombs for the nobility. — The best view of the mediæval parts of the building, with its tasteful campanile (restored in 1895), is obtained from the N.E. side.

The spacious **Interior**, in the form of a vaulted Gothic basilica, consists of nave and aisles resting on 12 alternately thin and thick piers. It is 325 ft. long and 93 ft. wide; the transept is 202 ft. in length. The unequal distances between the pillars, varying from 37 ft. to 49 ft., are

an unexplained peculiarity. (The visitor is warned not to overlook the two steps halfway up the church.)

NAVE. On the entrance-wall are two frescoes: to the left of the central door, the *Trinity with the Virgin and St. John and two donors (much injured), by *Masaccio*; to the right, the Annunciation (14th cent.). Over the door, a crucifix in the style of *Giotto*. — The altar-pieces are by *Vasari*, *Iac. Ligozzi*, etc. — The pulpit, by the second central pillar on the left, is by *Lazzaro Cavalcanti*; the reliefs are said to have been executed from designs by *Brunelleschi*. — In the right aisle is the tomb of Beata Villana, by *Bern. Rossellino* (1451).

RIGHT TRANSEPT. To the right, Gothic monument of Tedice Aliotti bishop of Fiesole (d. 1336), by *Tino di Camaino*. Adjacent, the Gothic monument of the Patriarch Joseph of Constantinople (d. 1440), who died while attending the Great Council of 1439 (p. 557). Above the monument is a Madonna by *Nino Pisano*. — We ascend the steps to the CAPPELLA RUCCELLAI, which contains (right) a large altar-piece, Madonna enthroned with angels, according to *Vasari* by *Cimabue*, according to other authorities by *Duccio* of Siena (1285; best light early). This is the picture which according to *Vasari*, was borne in solemn procession from the painter's studio to the church (ca. 1280), 'followed by the whole population, and with such triumph and rejoicings that the quarter where the painter dwelt obtained the name, which it has ever since retained, of Borgo Allegri' (*Lindsay's* 'Christian Art'). In this chapel are also (l.) a Martyrdom of St. Catharine by *Bugiardini* (partly after a drawing by *Michael Angelo*).

CHAPELS OF THE CHOIR WALL. The CAPPELLA DEI BARDI, the second chapel to the right of the choir, contains frescoes illustrating the life of St. Gregory, in the style of *Spinello Aretino*; above are two lunettes with sadly damaged frescoes of the 13th cent., the oldest in the church. — The CAPPELLA FILIPPO STROZZI, adjoining the choir on the right, contains the *Tomb of the founder (d. 1491), by *Ben. da Maiano*, and frescoes by *Filippino Lippi* (1502): on the left, St. John resuscitating Drusiana, and Martyrdom of St. John in a cauldron of boiling oil; on the right, St. Philip exorcising a dragon; above is a fine stained-glass window after a cartoon by *Filippino*.

The CHOIR contains *Frescoes by *Domenico Ghirlandaio*, which form that master's most important work. According to the inscription they were painted 'anno 1490, quo pulcherrima civitas opibus victoriis artibus, ædificiisque nobilis copia salubritate pace perfruebatur'. The upper pictures, which are sadly damaged, were executed almost entirely by pupils. On the upper part of the wall of the altar is a Coronation of the Madonna; adjoining the windows are SS. Francis and Peter Martyr (p. 185), the Annunciation, and John the Baptist, and below all these, Giovanni Tornabuoni and Francesca Pitti (p. 595), his wife, at whose expense these works were executed. — On the left wall, in seven sections, is represented the life of Mary: below, Expulsion of Joachim from the Temple, Nativity of Mary (the architecture of the interior beautifully enriched), Presentation in the Temple, Nuptials, Adoration of the Magi, Massacre of the Innocents, and Death and Assumption. — The right wall is devoted to the life of John the Baptist. The first *Scene, below, Zacharias in the Temple, is celebrated for the number of portraits which are introduced in a remarkably easy and lifelike manner. The figures below to the left are said to be portraits of Cristoforo Landini, Angelo Poliziano, and Marsilio Ficino, distinguished scholars and humanists. The other scenes are the Visitation, Nativity of John, the Naming of the child, the Baptist preaching repentance (in which the master shows his art in grouping and individualizing the figures); Baptism of Christ, and Dancing of the Daughter of Herodias. — The stained glass (1492) was executed by *Alessandro Fiorentino*. — The choir-stalls, by *Baccio d'Agnolo*, are partly restored by *Vasari*.

The CAPPELLA GONDI to the left of the choir, by *Giuliano da Sangallo*, contains, over the altar, a wooden *Crucifix of *Brunelleschi* (injured), which gave rise to the rivalry between him and his friend Donatello.

In the pavement is the much damaged sepulchral slab of Leonardo Dati (d. 1424), by *Lor. Ghiberti*. — The following GADDI CHAPEL, by *G. A. Dosio*, is adorned with bas-reliefs by *Giov. dall' Opera* (p. 571).

LEFT TRANSEPT. The older **CAPPELLA DEGLI STROZZI**, to which steps ascend, contains celebrated *Frescoes by *Andrea Orcagna* and his brother *Nardo di Cione* (badly lighted, best 4-5 p.m.): (l.) Paradise, over the figures in which broods a truly celestial repose; (r.) Hell according to Dante (by Nardo); on the end-wall, the Last Judgment (among the elect, to the left in the top row, Dante praying and Petrarch in priestly dress). Altar-piece, Christ with SS. Thomas Aquinas and Peter, by *Orcagna* (1357). — The next door, in the corner, leads to the SACRISTY, the most interesting object in which is a fountain by *Giov. della Robbia* (1497), a magnificent work of its kind. On the entrance-wall is a fresco of the Last Supper, from the refectory, by *Al. Allori* (painted under the influence of Michael Angelo). In the 1st case on the left are some fine Spanish vestments of the 14th century.

A door to the right of the steps to the Strozzi Chapel (opened by the sacristan; 15-20 c.) admits to the so-called SEPOLCRETO, a burial vault with an open colonnade and frescoes of the 14th century.

To the left we enter the **Ancient Cloisters**, called *Il Chiostro Verde*, restored in 1895. The E. wall is adorned with much injured frescoes in terra verde (different shades of green; partially restored in 1908). Those in the three first lunettes, representing the Creation, the Expulsion from Paradise, Cain and Abel, and the Building of the Ark, are by followers of *Giotto* (?). Those in the fourth lunette, the Deluge (in which the helplessness of man in presence of the fury of the elements is depicted with great power) and the Offering and Drunkenness of Noah, are by *Paolo Uccello* (ca. 1446). — To the right (N.) in the cloisters is the —

***Cappella degli Spagnuoli** (Pl. D, 3; best light, 10-12), formerly the chapter-house, and bearing its present name because assigned to the Spanish residents of Florence in 1566. It was built about 1355 and restored in 1895. The frescoes (restored) of *Giotto's School* are attributed by Vasari to *Taddeo Gaddi* and *Simone Martini* (?), but by more modern critics to *Andrea da Firenze* (ca. 1370). Most of them are merely secondary works, though interesting to the student of art. Their subjects follow the doctrines of Thomas Aquinas, the great Dominican saint. On the wall of the altar is a large and crowded painting of the Crucifixion, and below it, to the left, Bearing of the Cross, to the right, Christ in Hades; on the ceiling, the Resurrection, Ascension, Descent of the Holy Ghost, Christ and Peter on the water. — On the E. side (r.) the Church Militant and Triumphant, suggested by Thomas Aquinas's commentary on the Song of Solomon: beneath, to the left, in front of the cathedral of Florence (an ideal representation of the then unfinished building), appear the pope with his flock and the members of the church, and the emperor with the representatives of secular power; to the right, the heretics are represented as wolves hunted by the Dominicans in the form of black and white dogs ('Domini canes'), also their conversion; above, the joy of the blessed and admission to heaven; at the top, Christ in glory. — On the W. side (l.), Triumph of Thomas Aquinas, the saint seated upon a throne, surrounded by angels, prophets, and saints; at his feet the discomfited heretics Arius, Sabellius, and Averrhoës. Below, 28 figures representing arts and sciences approved by the church. — On the wall of the door, Histories of St. Dominic and St. Peter Martyr. — Ruskin devotes Nos. IV and V of the 'Mornings in Florence' to the frescoes in this chapel.

Adjoining the Old Cloisters are the **GREAT CLOISTERS**, the largest at Florence, with frescoes by *Cigoli*, *Al. Allori*, *Santi di Tito*, *Poccetti*, and others. — The three smaller courts date from different parts of the 15th century. — Opposite the above-mentioned Sepolcreto, adjoining the tomb of the Marchesa Ridolfo, are two small frescoes by *Giotto*, representing the Meeting of SS. Joachim and Anna at the Golden Gate and the Birth of the Virgin (see No. II of the 'Mornings in Florence').

The *Farmacia di Santa Maria Novella* (Pl. D, 3), or laboratory of the monastery (entrance in the Via della Scala, No. 12 A), contains in a former chapel frescoes (retouched) of the 14th cent. (the Passion), by *Spinello Aretino*. The Spezeria is celebrated for the perfumes and liqueurs prepared in it, especially 'Alkermes', a speciality of Florence, flavoured with cinnamon and cloves.

Farther on in the Via della Scala (No. 89) is the 17th cent. *Palazzo Ridolfi* (formerly *Pal. Stiozzi*; Pl. C, 2). The adjoining garden, the *Orti Oricellari*, was the seat of the Platonic Academy (p. 559) from 1498 to 1522 and afterwards belonged to Bianca Cappello (p. 630). It contains some statues from the old façade of the cathedral (p. 570) and a colossal figure of Polyphemus by *Novelli*.

In the Via di Palazzuolo, close by, is the church of *San Francesco dei Vanchetoni* (Pl. D, 3), with two beautiful busts of children by Ant. Rossellino and Desiderio da Settignano. Key at the neighbouring shop, No. 17 (fee 30 c.).

g. From the Piazza Vittorio Emanuele to the Piazza Santa Trinità and the Lungarno Amerigo Vespucci.

The uninteresting new PIAZZA VITTORIO EMANUELE (Pl. E, 4, 5) now forms the focus of the *Centro* (p. 561) and is especially animated in the evening. It occupies part of the site of the Roman Forum (p. 555) and of the Mercato Vecchio (p. 561). In the middle, facing the Via degli Speciali (p. 568), rises a bronze equestrian statue of *Victor Emmanuel II.*, by Zocchi (1890). — On the W. side of the piazza is a portico with an imposing arch forming the entrance to the VIA DEGLI STROZZI (Pl. E, 4), with its shops. Adjacent to the left, in the narrow Piazza degli Strozzi, rises the magnificent —

**Palazzo Strozzi* (Pl. D, E, 4), begun in 1489 for Filippo Strozzi, perhaps from designs by *Benedetto da Maiano* (d. 1497), continued until 1504 by *Cronaca*, and completed, with the exception of the S. side, where it was intended to have a park, in 1533-36. It presents an example of the Florentine palatial style in its most perfect development. The three imposing façades are constructed of regular courses of heavy rustica-work, with narrow intervening cornices, immediately above which are the handsome windows, with their columnar mullions. The celebrated top cornice (unfinished), by *Cronaca*, is an enlarged copy from an antique Roman fragment. The *fanali* or corner-lanterns (by *Caparra*), the link-holders, and the rings are among the finest specimens of Italian iron-work of the period. The court, by *Cronaca*, also is impressive. The ground-floor and first floor are partly used for art-exhibitions (p. 551); Princess Strozzi resides on the second floor (no adm.).

Nearly opposite, on the E. side of the piazza, is the *Palazzo Strozzi* (Pl. E, 5), a smaller building in a similar style, with a fine court, ascribed to Giuliano da Maiano (ca. 1460).

The back of the Pal. Strozzi abuts on the VIA TORNABUONI (Pl. D, 4, 5), the most fashionable street in Florence ('corso'), with handsome palazzi and fine shops. On the right (No. 20) is the *Palazzo Corsi* (Pl. D, E, 4), formerly *Pal. Tornabuoni*, built by Michelozzo, but remodelled in 1867. No. 19, on the left, is the fine PALAZZO LARDEREL (Pl. D, 4), formerly *Pal. Giacomini*, in the developed Renaissance style, by Giov. Ant. Dosio (1558-80). No. 3, also on the left, facing the Piazza Antinori (Pl. E, 4), is the *Palazzo Antinori*, with its elegant early-Renaissance façade, said to have been built by Giuliano da Sangallo. — Opposite is the church of *Santi Michele e Gaetano*, rebuilt by Matteo Nigetti in 1604-48. Adjacent, to the left, is the *Cappella San Gaetano* (sacristan in the lane to the left), containing a relief of the Madonna by Andrea della Robbia.

Two streets lead to the W. opposite the Pal. Strozzi: the Via della Vigna Nuova, to the left, and the Via della Spada, to the right. In the former (No. 20; right) is the ***Palazzo Rucellai** (Pl. D, 4), erected in 1446-51 by *Bern. Rossellino* from a design by *Leon Battista Alberti*, who for the first time here employed a combination of rustica and pilasters. Opposite, but now built up, is the *Loggia dei Rucellai*, designed by Alberti (1468). — In the Via della Spada are the former church of *San Pancrazio* (now a cigar-factory), in the Piazza San Pancrazio, and the little *Cappella dei Rucellai* (key kept by the porter of the Pal. Rucellai; fee 30-50 c.). The chapel contains an ideal imitation in marble of the Holy Sepulchre at Jerusalem, a charming early-Renaissance structure, also by Alberti (1467). — The continuation of the Via della Spada, *Via di Palazzuolo*, see p. 626.

The Via Tornabuoni ends on the S. in the long PIAZZA SANTA TRINITÀ (Pl. D, 5). The N. end of the square is adorned with an antique *Granite Column* from the Baths of Caracalla at Rome, erected here in 1563 and furnished in 1570 with an inscription in honour of Cosimo I., who had just been made grand-duke (comp. p. 558). On the summit is placed a statue of Justice in porphyry, by *Fr. Tadda*, added in 1581. The figure was afterwards considered too slender, and consequently draped with a robe of bronze.

The church of ***Santa Trinità** (Pl. D, 5; pronounced *Trinita* by the Florentines), on the right, was in the possession of the monks of Vallombrosa (p. 655) towards the end of the 11th cent.; in the 13-15th cent. it was renewed in the Gothic style from plans ascribed to *Niccolò Pisano*(?), but it was modernized by *Buontalenti* in 1593 and furnished with its present façade.

The **Interior**, restored since 1884 in the style of the 14th cent., consists of nave and aisles with transept, and has chapels at the sides and adjoining the high-altar. — **RIGHT AISLE**. 4th chapel (closed): Frescoes by *Lorenzo Monaco*; Annunciation, altar-piece, by the same. 5th chapel: Fine marble altar by *Benedetto da Rovizzano* (1552). — **LEFT AISLE**.

3rd chapel: Tomb of Giuliano Davanzati (d. 1444), an early-Christian sarcophagus. 5th chapel: Wooden statue of Mary Magdalen, by *Desiderio da Settignano* (completed by *Benedetto da Maiano*).

CHOIR WALL. The 2nd chapel to the left contains the fine *Monument of Benozzo Federighi, bishop of Fiesole (d. 1450), by *Luca della Robbia*, completed in 1457 (formerly in San Pancrazio). The recumbent figure of the deceased and the border of painted and glazed garlands of fruit are especially admired. — In the spandrels of the CHOIR are four frescoes of the Patriarchs by *Alessio Baldovinetti*. — The CAPPELLA DEI SASSETTI, the second on the right from the high-altar, is adorned with *Frescoes (some much injured) from the life of St. Francis of Assisi, by *Dom. Ghirlandaio* (1485), arranged in double rows on three walls. In the upper row: 1. St. Francis banished from his father's house; 2. Pope Honorius confirms the rules of the order, with excellent portraits of Lorenzo il Magnifico, his children (right), and the learned men at his court (to the right, on the stairs, Ang. Poliziano); 3. St. Francis in presence of the Sultan. Lower row: 1. St. Francis receiving the stigmata; 2. Resuscitation of a child of the Spini family; 3. Interment of the saint. The donors near the altar and the sibyls on the ceiling also are by *Ghirlandaio*. The altar-piece (Adoration of the Shepherds) is a modern copy of *Ghirlandaio* (comp. p. 615). At each side are handsome tombs of the Sassetti by *Giul. da Sangallo*.

In the SACRISTY, adjacent on the right, formerly the Chapel of the Strozzi, is the tomb of Onofrio Strozzi, father of Palla Strozzi (p. 557), the celebrated adversary of the Medici, by *Piero di Niccolò d'Arezzo* (1417).

Opposite the church, at the corner of the Borgo Santi Apostoli (p. 565), rises the *Palazzo Bartolini-Salimbeni* (No. 8), a late-Renaissance building by Baccio d'Agnolo (1517-20). — Also to the left (No. 4), near the Arno, is the imposing *Palazzo Spini* (Pl. D, 5), now usually called the *Pal. Ferroni*, dating from the beginning of the 14th cent., and still retaining the aspect of a mediæval stronghold. It was used as the town-hall in 1846-71, restored in 1874, and is now the headquarters of the 'Circolo Filologico' (p. 550) and of the Alpine Club (p. 552). — *Ponte Santa Trinità*, see p. 630.

Proceeding along the bank of the Arno from the S. end of the Piazza Santa Trinità by the pretty LUNGARNO CORSINI (Pl. D, 5, 4), we pass on the right (No. 2) the *Palazzo Masetti* (Pl. D, 5), formerly *Pal. Fontebuoni*, where the dramatist Alfieri (p. 61) resided and died (Oct. 9th, 1803). No. 10 in the same street is the —

Palazzo Corsini (Pl. D, 4), remodelled in 1656 by *Pier Francesco Silvani*, with a magnificent staircase by *Ant. Ferri* (1695). It contains a valuable PICTURE GALLERY (adm., see p. 553; entrance at the back of the court, to the right; fee 1/2 fr.; lists of the pictures furnished).

I. ROOM. 7. *Dosso Dossi*, Nymph and satyr (original in the Pitti Gallery, p. 639); 15. *Luca Giordano*, Venus healing the wounds of Æneas; 13, 14, 21, 24. *Sustermans*, Portraits of the Medici. — II. ROOM. Battle-pieces by *Borgognone* (47, 54) and *Salvator Rosa* (49, 51, 74, 76, 82, 84); sea-pieces by *Salv. Rosa* (55, 63). — On the side next the Arno, III. ROOM. 95. *Carlo Dolci*, Madonna (in crayons); 105. *Giulio Romano* (?), Copy of Raphael's Violinist (1518?); 199. *Italian School* (not *Van Dyck*), Portrait of Ottavio Piccolomini; 121. *Iac. da Empoli*, Madonna, after a lost fresco by *A. del Sarto*; 122. Copy of *Titian's* 'Madonna with the cherries', in the Hof-Museum at Vienna; above the door, 126. *Caravaggio*, Still-life; 129. *Rid. Ghirlandaio*, Portrait; 128. *Rembrandt*, His own portrait as an old man (copy). On an easel, *Sustermans*, *Marquis Geri della

Rena. — IV. ROOM. Over the door, 180. *Artemisia Gentileschi*, Judith; 167. *Botticelli*, Madonna with angels (studio-piece); *162. *Filippino Lippi*, Madonna and angels, the finest private devotional painting by this master; *157. *Luca Signorelli*, Madonna and SS. Jerome and Bernard; 408. *Giov. Santi* (father of Raphael), Muse; 154. *Crist. Allori*, Judith (copy?); 148. Alleged cartoon for Raphael's portrait of Julius II. (not genuine); 141. *Pontorno*, Madonna. — V. ROOM. 99. *Sustermans*, Cardinal Neri Corsini. — VI. ROOM. 179. *Carlo Dolci*, Poetry; 241. *Andrea del Sarto* (?; more probably *Franciabigio*), Apollo and Daphne; 236. *Salvator Rosa*, Landscape; 232. *Guido Reni*, Lucretia; opposite, 209. *Memling*, Portrait. — We pass through the VII. and VIII. Rooms to the IX. Room. 270. *Guido Reni*, Pinabella and Bradamante. — X. ROOM. 292. View of the Piazza della Signoria of 1498, with the burning of Savonarola (p. 564). — Recrossing Room III, we enter the XI. Room (unimportant). — In a cabinet to the right (XII), in a very dark corner, 483. *Seb. del Piombo*, Pope Clement VII. (unfinished).

The Lungarno Corsini ends at the PIAZZETTA GOLDONI (Pl. C, D, 4), adorned with a statue of *Goldoni* (p. 380). Hence the *Ponte alla Carraia* (p. 561) spans the Arno and the Via dei Fossi, with its numerous shops, branches off on the N.E. to the Piazza di Santa Maria Novella (p. 623).

The continuation of the Lungarno is known as the LUNGARNO AMERIGO VESPUCCI, after *Amerigo Vespucci* (1451-1512), the navigator, a native of this neighbourhood, whose name was given to America in 1507 by the German geographer Waldseemüller. Near the beginning of the Lungarno Amerigo Vespucci, which ends at Piazza degli Zuavi, at the entrance to the Cascine (p. 647), expands the PIAZZA MANIN (Pl. C, 3, 4), bounded on the N.E. by the Via Borgo Ognissanti, which runs parallel with the Lungarno; in the centre of the piazza is a bronze statue of *Daniele Manin* (p. 350).

The suppressed Minorite monastery of *Ognissanti* (now barracks) on the E. side of the Piazza Manin was occupied from 1256 by members of the Lombard order of Humiliati, who did much to improve the woollen-manufacture. Beside it is the church of **San Salvatore d'Ognissanti** (Pl. C, 3), erected in 1554, remodelled in 1627, the baroque façade by *Matteo Nigetti* (restored in 1882), with lunette by *Ben. Buglioni*, representing the Coronation of Mary (relief).

The INTERIOR consists of a nave and transept with flat ceiling. By the 2nd altar to the right, Descent from the Cross and Madonna della Misericordia, two frescoes by *Dom. Ghirlandaio* (1480), with several portraits of the Vespucci family. On the wall to the left are the arms of the family, and in the pavement in front is the sepulchral slab of the grandfather of the navigator, with the inscription: 'Amerigo Vespuccio posteris suis 1471'. Between the 3rd and 4th altars are frescoes on both sides: on the right St. Augustine, by *S. Botticelli*, on the left, St. Jerome, by *Domenico Ghirlandaio* (1480). — A chapel in the left transept contains a crucifix by *Giotto*. In the sacristy is a fresco of the Crucified, with angels, monks, and saints, of the school of *Giotto*. — Beside the steps is the entrance to the CLOISTERS, in the style of *Michelozzo*, adorned with frescoes by *Giovanni da San Giovanni*, *Ligozzi*, and others. The old REFECTORY (adm., see p. 553), in the N.E. angle, contains a fresco (end-wall) of the Last Supper, by *Dom. Ghirlandaio* (1480), and a charming *Ciborium (over the entrance) by *Agostino di Duccio*.

h. Quarters of the City on the left bank of the Arno.

About one-fourth part of Florence lies on the left bank.

We traverse the **Ponte Santa Trinità** (Pl. D, 5; p. 561), adorned with allegorical statues of the seasons, and cross the Piazza Frescobaldi to the **VIA MAGGIO** (Pl. C, 5, 6). No. 26 in this street is the house of *Bianca Cappello*, the second wife of Grand-Duke Francis I. (1579) and well known for the romantic vicissitudes of her history.

The *Pal. Elliott Rinuccini* (Pl. C, 5), No. 31 in the Via Santo Spirito, the first turning to the right, contains the *Museo Galileiano*, a collection of Roman inscriptions (open on week-days 10-3). In the Borgo San Iacopo, the first turning to the left, are the *Torre dei Marsili* and the *Torre Ridolfi*, two old patrician towers, and the small church of *San Iacopo Soprarno* (Pl. D, 5), with a Tuscan-Romanesque vestibule of the 11th cent., brought hither from the convent-church of San Donato in Scopeto.

The Via dei Michelozzi, the second turning to the right, leads to the quiet **PIAZZA SANTO SPIRITO** (Pl. C, 5, 6), which is laid out in gardens. Here, to the right, is the conventual church of the —

***Santo Spirito** (Pl. C, 5), a basilica in the form of a Latin cross, with a dome and 38 chapels. It was begun about 1436, on the site of a Romanesque building, from an early-Renaissance design by *Brunelleschi* and was completed in 1487, with numerous modifications, by the two *Manetti* (p. 619), *Salvi d'Andrea*, and others. The noble proportions of the interior, which is borne by 31 Corinthian columns and 4 pillars, render it one of the most attractive structures in Florence. The nave has a flat roof, while the aisles are vaulted. The campanile, erected by *Baccio d'Agnolo* about 1543, was restored in 1896.

Interior. Over the entrance is a good stained-glass window (15th cent.). — **RIGHT AISLE.** 2nd altar: Pietà, a group in marble, after Michael Angelo (original in St. Peter's at Rome), by *Nanni di Baccio Bigio* (1519). — **RIGHT TRANSEPT.** 5th altar: *Madonna with saints, an early work by *Filippino Lippi*, in a handsome frame. 6th altar: Madonna appearing to St. Bernard, an early copy from *Perugino* (original at Munich). 7th altar (right wall): Monument of Neri Capponi (d. 1457), with his portrait in relief, from the studio of the brothers *Rossellino*. — The **CHOIR** has a screen of marble and bronze; high-altar with canopy and statues by *Giov. Caccini* (ca. 1600). — At the back of the choir, 5th altar: The adulteress before Christ, by *Alessandro Allori*. — **LEFT TRANSEPT.** 4th altar (del Sacramento), sculptured in marble by *Andrea Sansovino* (youthful work). 5th altar: Trinity with saints (fine predella), by *Giov. di Michele*, surnamed *Il Grassione* (?; ca. 1500). Over the 8th altar, fine stained glass with Christ and the unbelieving Thomas (generally covered). — In the **LEFT AISLE** is the entrance to the ***SACRISTY**, a graceful octagonal structure, with four corner-niches, erected by *Giul. da Sangallo*, *Cronaca*, and *Ant. Pollaiuolo* (dome) in 1489-96, behind a finely-vaulted portico, the ceiling of which is by *A. Sansovino*. — Farther on in the church, beside the 2nd altar from the entrance, is a copy of Michael Angelo's statue of Christ in Santa Maria sopra Minerva at Rome, by *T. Landini*.

The **CHAPTER HOUSE** contains a fresco by *Giottino*.

The **FIRST CLOISTERS** were erected by *Alfonso Parigi the Elder* (about 1600; entrance by the sacristy). — The **SECOND CLOISTERS** are by *Ammanati* (1564-69), the paintings by *Pocchetti*. — The monastery is now in part a barrack.

At the S. angle of the piazza rises the **Palazzo Gnadagni** (Pl. C, 6), now *Pal. Dufour-Berte*, a charming early-Renaissance edifice by *Cronaca* (?), with a loggia in the upper story and a flat wooden roof (1503-6). — The Via Mazzetta leads hence to the left to the church of *San Felice* (p. 641) and the *Casa Guidi* (p. 641) and to the *Palazzo Pitti* (p. 632). We, however, follow, in the meantime, the Via Sant' Agostino and the Via Santa Monaca, to the right, to the PIAZZA DEL CARMINE (Pl. B, 4, 5), to the left in which rises the church of —

Santa Maria del Carmine (Pl. B, 5; closed 12-2), formerly the church of a Carmelite monastery. Originally a Gothic structure of the 13-15th cent., it was burned down in 1771 and rebuilt without aisles in 1782. Among the parts which escaped destruction is the BRANCACCI CHAPEL in the right transept, embellished after 1423 (?) by *Masaccio*, with the assistance of *Masolino*, with celebrated **Frescoes from the traditions regarding the Apostles, especially St. Peter, to which *Filippino Lippi* added others about 1484. These frescoes have served as models to artists of all succeeding ages (comp. p. lv; best light 11-4 or 5 p.m.).

On the piers of the ENTRANCE, above, on the right the Fall of Man (*Masolino*?), on the left the *Expulsion from Paradise (*Masaccio*), imitated by Raphael in the Logge of the Vatican. LEFT WALL: above, *Peter taking the piece of money from the fish's mouth, a masterpiece of composition (*Masaccio*); below, Peter and Paul resuscitating a dead youth on the challenge of Simon Magus, and Peter enthroned, with numerous portraits (*Filippino Lippi*). WALL OF THE ALTAR: above, Peter preaching (*Masolino*?; 'combines, more than any other fresco in the Brancacci, the grandeur of style which marks the group of philosophers in the School of Athens at Rome, and the high principle which presided over the creation of the Vision of Ezekiel in the Pitti gallery'. *C. & C.*), and Peter baptizing; below, Peter healing the sick, and distributing alms (these three by *Masaccio*). RIGHT WALL: above, Healing the lame man (*Masaccio*) and Raising of Tabitha (*Masolino*?). — Besides the above-mentioned scenes the following also are by *Filippino Lippi*: on the right wall, below, the Crucifixion of Peter, and Peter and Paul before the proconsul; on the entrance-pillars, below, to the left, Peter in prison comforted by Paul, to the right, Release of Peter.

The CHOIR of the church contains the tomb of Piero Soderini (p. 557), by *Benedetto da Rovezzano* (1513; restored in 1780). — The CORSINI CHAPEL, in the left transept, built by *Silvani* in 1670-75, contains the tomb of St. Andrea Corsini (1301-73), bishop of Fiesole, and three large reliefs in marble by *Foggini*, in celebration of the saint; painting in the dome by *Luca Giordano*. — In the SACRISTY (entered from the right transept) are remains of the old woodwork of the roof and frescoes from the history of St. Cecilia and St. Urban, by a follower of *Giotto*.

The CLOISTERS of the monastery (entrance to the right, from the nave of the church) contain a fine fresco of the Madonna with saints and donors, of the *School of Giotto*, and remains of frescoes by *Masaccio* (?), representing a 'procession. — In the former Refectory (locked) is a Last Supper by *Al. Allori* (good light t noon only).

From the Piazza del Carmine the Via dell' Orto (Pl. B, 4) leads to the *Porta San Frediano* (Pl. B, 4; p. 647), erected by Andrea Pisano (?) in 1332.

The quaint and picturesque **Ponte Vecchio** (Pl. D, 6; pp. 561, 565), over which the covered passage mentioned at p. 587 is carried, forms the most direct communication between the Piazza della Signoria, with the Uffizi, and the Palazzo Pitti. Since the time of the Medici the bridge has been flanked with goldsmiths' shops, and in 1901 it was embellished with a bust of *Benvenuto Cellini* (1500-72; p. 561).

The line of the Ponte Vecchio is continued by the **VIA DEI GUICCIARDINI** (Pl. D, 6), which passes a small piazza adorned with a column dating from the 14th century. Behind it is the church of *Santa Felicita* (Pl. D, 6), restored in 1736 and containing an *Entombment by Pontormo (1st altar to the right); in the sacristy is a Madonna with four saints by Taddeo Gaddi, and in the chapter-room an Annunciation and Crucifixion of the School of Giotto. — Farther on, to the left (No. 17), is situated the *Palazzo Guicciardini*, where the historian Francesco Guicciardini (1482-1540) lived; opposite to it, on the right (No. 16), is the *Casa Campigli* or house of Machiavelli (15th cent.; modernized).

The imposing ***Palazzo Pitti** (Pl. C, 6), in the Piazza dei Pitti, which lies on the slope of the Boboli hill (p. 640), occupies a conspicuous position. It was originally only of the width of the present top story, and is said to have been designed by *Brunelleschi* about 1440 and begun by *Luca Fancelli*, by order of Luca Pitti, an opponent of the Medici. The failure of the conspiracy against Piero de' Medici in 1466 cost Luca the loss of his power and influence, and the building remained unfinished till it was sold in 1549 by a great-grandson of Luca to Eleonora of Toledo (p. 564). The palace, which shows 'a wonderful union of Cyclopean massiveness with stately regularity' (*George Eliot*), is remarkable for its bold simplicity. Its effectiveness is mainly produced by its fine proportions (comp. p. xlvi); the unadorned blocks of stone are hewn smooth at the joints only. The façade is 119 ft. high. About the year 1568 *Bartolomeo Ammanati* inserted the beautiful Renaissance windows of the groundfloor, and added the waterspouts in the form of lions' heads. In 1558-70 he constructed the colonnaded court at the back, which is adjoined by a grotto with niches and fountains, and the Boboli Garden beyond them. The wings of the palace were added by *Giulio Parigi* and his son *Alf. Parigi the Younger* in 1620-31, thus extending the length of the façade from 350 ft. to 672 ft. The two projecting pavilions were added by *Gius. Ruggieri* after 1764, while the entrance-hall and the main staircase, by *Pasquale Poccianti*, date from 1852.

In 1550 the Pitti Palace superseded the Palazzo Vecchio (p. 562) as the residence of the reigning sovereign, and it is now occupied by the King of Italy when at Florence. The upper floor of the left wing contains the far-famed ****Pitti Gallery** (*Galleria Palatina*),

which was formerly the property of the Cardinals Leopoldo and Carlo de' Medici, and of the Grand-Duke Ferdinand II.

The Pitti Gallery (very cold in winter), tastefully rearranged since 1904, contains about 500 paintings, and may be regarded as an extension of the Tribuna (p. 583) in the Uffizi Gallery. No other collection in Italy can boast of such an array of masterpieces, interspersed with so few works of subordinate merit. The most conspicuous work of the earlier Florentine period is the round Madonna by *Fra Filippo Lippi* (No. 343; p. 638). The chief among the works by *Perugino* is his Entombment (164; p. 635), in which the treatment of the landscape deserves notice. To *Fra Bartolomeo's* later period belong the Madonna enthroned (208; p. 635), the Resurrection (159; p. 635), the Holy Family (256; p. 638), and the Pietà (64; p. 636), the master's last work, a model of composition, ennobled by depth of sentiment and purity of forms, and certainly one of the most beautiful products of Italian art. *Andrea del Sarto*, the great colourist, is admirably represented by the so-called Disputa (172; p. 635), a picture without action, but of an imposing and dignified character, an Annunciation (124; p. 636), a Holy Family (81; p. 636), and a Pietà (58; p. 637), more dramatically treated than is the master's wont, all of which show his different excellencies and particularly the soft blending of his colours.

The gallery contains also a number of excellent works by *Raphael*. The exquisite 'Madonna del Granduca' (178; p. 635), in which a pure type of simple female beauty is but slightly veiled by the religious character of the work, and the 'Madonna della Sedia' (151; p. 635), a most beautiful work of purely human character, in which intense maternal happiness is expressed by the attitude of the group, both captivate every beholder. The Vision of Ezekiel (174; p. 637), completed by his pupils, transports us into an entirely different sphere, in which Raphael treats a mediæval symbolical subject. The portraits of Angelo and Maddalena Doni (61, 59; p. 635), of the master's Florentine period, display neither the independence of conception nor the finished mastery of his later Roman portraits. The authenticity of the 'Donna Gravida' (229; p. 634), of the same period, is not free from doubt. Among the portraits painted in Rome that of Pope Leo X. with the two cardinals (40; p. 637) is the finest. The portraits of Pope Julius II. (79; p. 637), Fedra Inghirami (171; p. 635), and Cardinal Bibbiena (158; p. 635) are now regarded as early copies only. In the 'Donna Velata' (245; p. 636) we recognize Raphael's mistress, whom a later groundless tradition has described as a baker's daughter ('Fornarina'). The same beautiful features recur in the Sistine Madonna at Dresden.

The Venetian School (p. 351) also occupies an important place in the Pitti Gallery. Thus *Giorgione's* Concert (185; p. 636); *Sebastiano del Piombo's* St. Agatha (179; p. 636); *Titian's* Mary

Magdalen (67; p. 637), the so-called Bella (18; p. 636), his portraits of the Young Englishman (92; p. 637), of Pietro Aretino (54; p. 639), of Tom. Mosti (495; p. 639), and of Card. Ippolito de Medici (201; p. 638); *Tintoretto's* Vulcan with Venus and Cupid (3; p. 639); and *Veronese's* portrait of Daniele Barbaro (216; p. 638).

Among the non-Italian pictures we must mention the so-called 'Four Philosophers' (85; p. 636), the Allegory of War (86; p. 636), and the two landscapes (9, 14; p. 637), by *Rubens*; Cardinal Bentivoglio (82; p. 636), by *Van Dyck*; the so-called 'Rabbi' (16; p. 636), by *Rembrandt*; and lastly the equestrian portrait of Philip IV. (243; p. 635), by *Velazquez*.

The ENTRANCE (comp. p. 553) is in the E. angle of the Piazza Pitti, in the archway leading to the Boboli Garden. (Or we may approach the gallery by the connecting passage from the Uffizi, see p. 587.) Tickets are obtained in the vestibule, to the right. Inspector, *Dr. Giglioli*. Catalogue (1904) 2 $\frac{1}{2}$ fr.

The SCALA DEL RE, a new staircase in pietra serena, constructed by *Luigi del Moro* in 1895-96 in the style of Brunelleschi, leads to an ante-chamber, with a richly coffered ceiling and a marble fountain of the early-Renaissance (with a statue added by *Tribolo*) from the Villa Reale di Castello (p. 649). From the adjoining room, in which is the ingress from the Uffizi, we step out on to the PLATFORM of the N.E. wing of the palace, which affords a fine view of Belosguardo, the Palazzo Vecchio, the cathedral, and Fiesole.

In the SMALL ROOM just mentioned are some good pictures: **Luca Giordano*, Triumph of Galatea; *Cigoli*, Descent from the Cross; above the door, *133. *Salvator Rosa*, Battle-piece, with the artist's own portrait (left).

The gallery extends through a suite of six saloons, which we visit first, and several smaller rooms, all splendid apartments richly adorned in the baroque style by *Pietro da Cortona* (ca. 1640) and embellished with allegorical ceiling-paintings whence their names are derived. They are sumptuously fitted up with tables of Florentine marble and mosaic, vases, ornamental cabinets, etc. Our enumeration of the pictures usually begins with the entrance-wall.

SALOON OF THE ILIAD (I), so named from the frescoes by *Luigi Sabatelli* (1819). Above the door, 230. *Parmigianino*, Madonna with angels (Madonna del Collo lungo); 229. *Raphael*, Portrait of a lady (known as 'La Donna Grávida').

*225. *A. del Sarto*, Assumption.

'This picture shows with what versatility Del Sarto was gifted. It is marked by quiet and orderly distribution, and something reminiscent of Fra Bartolommeo. The Virgin is raised up towards heaven most gracefully, and there is an atmosphere almost like Correggio's in the glory' (*C. & C.*).

'At Florence only can one trace and tell how great a painter and how various Andrea was. There only, but surely there, can the influence and pressure of the things of time on his immortal spirit be understood' (*Swinburne's Essays and Studies*).

224. *Rid. Ghirlandaio*, Portrait of a lady (1509). — 214. *Fed. Baroccio*, Copy of Correggio's Madonna di San Girolamo (p. 447); *208. *Fra Bartolomeo*, Madonna enthroned, with saints and angelic musicians (1512; injured); 218. *Salvator Rosa*, A warrior; 200. *Titian*, Philip II. of Spain (copy of the original in the Prado at Madrid). — *191. *Andrea del Sarto*, Assumption (last, unfinished work); *190. *Sustermans*, Count Waldemar Christian, son of Christian IV. of Denmark; *243. *Velazquez*, Equestrian portrait of Philip IV. of Spain, a sketch or small replica of the painting at the Prado (1635).

184. *Dom. Puligo*, Pietro Carnesecchi of Florence, who was at one time private secretary to Pope Clement VII., and was put to death by the Inquisition in 1567 at Rome; 237. *Rosso Fiorentino*, Madonna enthroned, with saints, from Santo Spirito.

SALOON OF SATURN (II). Ceiling-painting by *Pietro da Cortona*.

**178. *Raphael*, Madonna del Granduca, a work of the master's Florentine period, formerly in the grand-ducal apartments.

'Painted in light colours and modelled with extraordinary delicacy, the picture captivates us chiefly by the half-concealed beauty of the Madonna, who, scarcely daring to raise her eyes, rejoices over the Child with tender bashfulness. The Infant, held by the mother with both hands, gazes straight out of the picture and possesses all the charming grace which characterizes Raphael's later representations of children.' — *Springer*.

*172. *A. del Sarto*, Conference of the Fathers of the Church regarding the doctrine of the Trinity (the 'Disputa'), painted in 1517.

*171. *Raphael*, Tommaso Fedra Inghirami, humanist and papal secretary (original in Mrs. J. L. Gardner's collection in Boston, U.S.A.).

'The fact that the man is represented at a moment of wrapt suspense and inward concentration diverts the attention from the unpleasing features, and ennobles and idealizes the head, which, while certainly not handsome, cannot be denied the possession of intellect and a nameless power of attraction' (*Springer*).

*61, *59. *Raphael*, Angelo and Maddalena Doni.

These portraits were painted during the Florentine period of the artist (about 1505). No. 61 recalls the painter's intercourse with Franc. Francia, while the other suggests the influence of Leonardo da Vinci.

165. *Raphael*, Madonna del Baldacchino.

This picture dates from the period of his intercourse with Fra Bartolomeo, and was left uncompleted on the migration of the master to Rome in 1509. It was finally completed by *Giulio Romano* and others.

*164. *Pietro Perugino*, Entombment (1495); *159. *Fra Bartolomeo*, Risen Christ among the four Evangelists (1516; injured). — 158. *Raphael*, Portrait of Card. Dovizi da Bibbiena (p. 660), probably an early copy of a picture which has disappeared.

**151. *Raphael*, Madonna della Sedia, a round picture painted during the artist's Roman period (ca. 1512).

'In this picture Raphael returns to the early and simple subjects of representation, breathing nothing but serene happiness, which gladden the artist and charm the beholder, which say little and yet possess so deep a significance. Florentine forms have been supplanted by Roman ones,

and tender and clear beauty of colouring has given place to a broad and picturesque style of laying on the pigments. . . . No other picture of Raphael is so popular, no other work of modern art so wellknown' (*Springer*).

148. *Dosso Dossi*, Merry party.

SALOON OF JUPITER (III). Ceiling-painting by *Pietro da Cortona*. — Above the door, 179. *Sebastiano del Piombo*, Martyrdom of St. Agatha (1520; showing Michael Angelo's influence); *18. *Titian*, 'La Bella di Tiziano', painted about 1536; *272. *Andrea del Sarto*, John the Baptist (1523; restored); **64. *Fra Bartolomeo*, Pietà; 131. *Tintoretto*, Vincenzo Zeno. — 125. *Fra Bartolomeo*, St. Mark, painted under the influence of Michael Angelo (ca. 1515); *Andrea del Sarto*, *124. Annunciation, 123. Madonna in glory with four saints (1520; injured). — 118. *A. del Sarto*(?), Portraits, wrongly said to be those of the artist and his wife Lucrezia del Fede (retouched); *245. *Raphael*, 'La Donna Velata' (the lady with the veil), the artist's mistress, painted about 1515 (injured); 111. *Salvator Rosa*, Conspiracy of Catiline; 109. *Paris Bordone*, Portrait (known as the 'Nurse of the Medici family'); 110. *Venetian School* (*Morto da Feltre?*), The Three Periods of Life.

SALOON OF MARS (IV). Ceiling-painting by *Pietro da Cortona*. — *16. *Rembrandt*, 'The Rabbi', portrait of an old man (a late work; ca. 1658); *85. *Rubens*, 'The Four Philosophers': Rubens with his brother and (r.) Justus Lipsius and Jan van der Wouwere (ca. 1612); 90. *Cigoli*, Ecce Homo; *83. *Tintoretto*, Portrait of Luigi Cornaro.

**86. *Rubens*, The Terrors of War, Mars going forth (1638). 'An admirably preserved and wonderful creation, the permanent and unforgettable frontispiece to the Thirty Years' War, drawn by the hand of the one and only artist that in the loftiest sense was called to the work' (*Burckhardt*).

94. *Raphael*, Holy Family, called Madonna dell' Impannata (i.e. 'with the linen window'), an extension of an originally simpler composition and largely executed by pupils (1518); 93. *Rubens*, St. Francis (a youthful work). — *81. *A. del Sarto*, Holy Family, the colouring most delicately blended; above, 235. *Rubens*, Holy Family; *82. *Van Dyck*, Cardinal Guido Bentivoglio, aristocratic and easy (ca. 1624).

On an easel, **185. *Giorgione* (according to some authorities a youthful work of *Titian*), 'The Concert', representing an Augustine monk who has struck a chord, another monk with a lute, and a youth in a hat and plume listening.

'In one of the simplest arrangements of half lengths which it is possible to conceive, movement, gesture, and expression tell an entire tale. . . . The subtlety with which the tones are broken is extreme, but the soberness of the general intonation is magical. Warm and spacious lights, strong shadows, delicate reflections, gay varieties of tints yield a perfect harmony. . . . How fresh and clean are the extremities, and with what masterly ease they are done at the finish! What sleight of hand in the furs, what pearly delicacy in the lawn of the white sleeves!' (*C. & C.*).

SALOON OF APOLLO (V). Ceiling-paintings by *Pietro da Cortona* and *Ciro Ferri*. — *67. *Titian*, Mary Magdalen (ca. 1532), painted for the Gonzaga family.

'It is clear that Titian had no other view than to represent a handsome girl. He displays all his art in giving prominence to her shape. In spite of the obvious marks of haste which it bears, it displays a beauty of such uncommon order as to deserve all the encomiums which can be given to it' (C. & C.).

66. *Andrea del Sarto*, Portrait of himself (?; injured); 63. *Murillo*, Madonna; 62. *A. del Sarto*, Holy Family (1521); 487. *Dosso Dossi*, Rest on the Flight into Egypt, with a beautiful landscape; *58. *A. del Sarto*, Pietà (1524); 57. *Giulio Romano* (?), Copy of Raphael's Madonna della Lucertola in Madrid; 56. *Murillo*, Madonna. — 88, 87. *Andr. del Sarto*, History of Joseph (painted on lids of chests). — **40. *Raphael*, Pope Leo X. and the cardinals Giulio de' Medici and Lodovico de' Rossi (ca. 1518); 150. *Cornelis Janssens* (*A. van Dyck*?), Charles I. of England and his consort Henrietta Maria. — In the centre is a fine ebony cabinet (Augsburg work; 17th cent.).

SALOON OF VENUS (VI). Ceiling-painting by *Pietro da Cortona*. — 20. *A. Dürer*, Adam; this and the Eve (No. 1, see below) are probably copies by *Hans Baldung Grien* of the originals in the Prado at Madrid; 380. *Dosso Dossi*, John the Baptist; 15. *Salvator Rosa*, Port. — 13. *Matteo Rosselli*, Triumph of David; *Rubens*, **14. Hay-harvest (near Malines), *9. *Ulysses on the island of the Phæaciens*, appearing to Nausicaa. — 4. *Salvator Rosa*, Harbour at sunrise; *79. *Raphael*, Pope Julius II. (copy of the picture mentioned on p. 584, from the studio of *Titian*); 1. *A. Dürer*, Eve, companion piece to No. 20 (see above). — On an easel, **92. *Titian*, Portrait known as 'the Young Englishman', from Urbino, an unsurpassed masterpiece.

We return to the Saloon of the Iliad (I) and enter (r.) the —

SALOON OF THE EDUCATION OF JUPITER (VII). Ceiling-painting by *Catani*. — 255. *A. de Vries* (?), Portrait; 264. *Tintoretto*, Resurrection. — 257. *Bonifazio dei Pitati*, Vision of Augustus. — *96. *Cristof. Allori*, Judith. — 270. *Guido Reni*, Cleopatra; 139. *Rubens*, Holy Family; 246. *Boccaccio Boccaccino*, Gipsy.

We turn to the left into the SALA DELLA STUFA (VIII). The frescoes, illustrating the golden, silver, brazen, and iron ages are by *Pietro da Cortona*, the ceiling-paintings by *Matteo Rosselli* (1622).

On an easel, *174. *Raphael*, Vision of Ezekiel: God the Father, enthroned on the living creatures of three of the Evangelists, is adored by the angel of St. Matthew.

'Even in his imitation of Michaelangelesque types Raphael exhibits great freedom and the clearest consciousness of what is best adapted to his natural gifts and of where his true strength lies. This remark applies to the small picture of Ezekiel in the Pitti Gallery, so miniature-like in its fineness of execution, though less striking in the colouring. In the

arrangement of the two smaller angels who support the arms of the Almighty, the example of Michael Angelo was followed. From the testimony of Vasari, however, we know that in portraying Jehovah, Raphael sought inspiration in the classical Jupiter, and certainly the features strongly recall the types of the antique divinity' (*Springer*).

Returning hence and traversing a passage, we observe on the left a small BATH ROOM, most tastefully fitted up, with four statues of Venus by *Giovanni Insom* and *Salvatore Bongiovanni*.

SALOON OF ULYSSES (IX). Ceiling-painting by *Gasparo Martellini*, representing the return of Ulysses, an allusion to the restoration of the Grand-Duke Ferdinand III. after the revolution. — *216. *Paolo Veronese*, Daniele Barbaro, Venetian savant and ambassador to England (in excellent preservation); 80. *Titian*, Vesalius, the anatomist (injured). — 306. *Salvator Rosa*, Landscape; 307. *A. del Sarto*, Madonna with saints (spoiled); 320. *Ag. Caracci*, Landscape (in gouache colours). — *201. *Titian*, Card. Ippolito de' Medici in Hungarian costume, painted in 1532, after the campaign against the Turks, in which the cardinal had taken part; 70. *Tintoretto*, Andrea Frigerio, chancellor of Venice (well restored in 1909); 228. *Titian*, Half-length of the Saviour.

SALOON OF PROMETHEUS (X), with ceiling-paintings by *Colignon*. — 256. *Fra Bartolomeo*, Holy Family (spoiled; the original in the Corsini Gallery at Rome); 427. *Franciabigio*, Calumny, after Apelles (comp. No. 1182, p. 581). — 182. *Pontormo*, Death of the eleven thousand martyrs.

*343. *Fra Filippo Lippi*, *Madonna*; in the background SS. Joachim and Anna, and the Nativity of Mary (round picture).

'The drawing and the modelling of the flesh remind us that the age was one in which the laws of bas-relief were followed in painting' (*C. & C.*).

348. *School of Botticelli*, *Madonna* and angels; 355. *Luca Signorelli*, Holy Family and St. Catharine. — 140. *Giul. Bugiardini* (?), Portrait of a lady ('La Monaca'). — 384. *Piero Pollaiuolo* (?), St. Sebastian. — On an easel, 219. *Pietro Perugino*, Adoration of the Child. — The —

GALLERIA POCSETTI (XI), which we next enter, derives its name from the ceiling-paintings by *Bernardino Poccetti*. On the end-wall, 408. *Sir Peter Lely*, Oliver Cromwell (sent by the Protector to the Grand-Duke Ferdinand II.). Also, Bust of Napoleon I., by *Canova*. — From the Prometheus Room we enter (r.) a —

CORRIDOR (XII) containing a number of miniature portraits (16-18th cent.) and some good paintings of the 15th and 16th centuries. To the left: *376. *Lor. Costa*, Portrait of Giovanni II. Bentivoglio; *375. *Mantegna*, Portrait of a Gonzaga. To the right: 207. *Rid. Ghirlandaio*, The goldsmith (retouched); 43. *Franciabigio*, Portrait (1514); 44. *Raphael*, Franc. Maria della Rovere.

SALOON OF JUSTICE (XIII). *409. *Seb. del Piombo*, Baccio Valori (p. 542), painted on slate, in the artist's later Roman style;

221. *School of Titian*, Costanza Bentivoglio; 3. *Tintoretto*, Vulcan, Venus, and Cupid. — 161. *Bonifazio dei Pitati*, Finding of Moses; 121, 128. *G. B. Moroni*, Portraits. — *Titian*, *54. Pietro Aretino, the celebrated verse-writer and pamphleteer, a work described by Aretino himself as a 'hideous marvel', masterly in its characterization (1545), *495. Tommaso Mosti (1526; well restored in 1909). — On an easel, 147. *Dosso Dossi*, Nymph and satyr.

SALOON OF FLORA (XIV). 415. *Sustermans*, Grand-Duke Ferdinand II.; 441, 421. *Gaspard Poussin*, Landscapes. — *Ang. Bronzino*, 149. Guidobaldo II. della Rovere, Duke of Urbino, 39. Holy Family, *434. Portrait of an engineer; 416. *G. Poussin*, Landscape. — In the centre: 429. *J. van Ruysdael*, Landscape with waterfall; *Canova*, Venus, a marble statue.

SALOON OF THE CHILDREN (*Sala dei Putti*; XV), with a charming view of the Palazzo Vecchio, the dome of the cathedral, and Fiesole. — 451, 455. *Rachel Ruysch*, Fruit and flowers; 453. *Salvator Rosa*, Landscape, known as 'La Pace' (injured); above, 449, 452. *Paul Bril*, Italian landscapes. — 457. *H. Dubbels*, Sea-piece. — *470. *Salvator Rosa*, Landscape, with Diogenes throwing away his drinking-cup ('la selva dei filosofi'); 462. *Jan van Huysum*, Flowers; 474. *Domenichino*, Landscape, with Diana and Actæon; 400. *M. d'Hondecoeter*, Animal-piece.

On the groundfloor of the palace are the **Silver Chamber** of the Medici and the **Collection of Porcelain** (*Collezione degli Argenti antichi e delle Ceramiche*); entrance to the left in the first court; adm., see p. 553; no catalogue.

ROOM I. Above the door, Painted terracotta bust of Luca Pitti (p. 632). In the cabinets are vestments of popes and cardinals belonging to the house of Medici; plate and ivory carvings of the school of *Giovanni da Bologna*.

ROOM II. Porcelain, including specimens from China and Japan. Of the European factories Ginori (p. 649), Capodimonte, Sèvres, Dresden, and Vienna are especially well represented.

ROOM III. Allegorical frescoes by *Giov. da San Giovanni*, *Franc. Furini*, and others. Beside the window at the entrance is a bronze Crucifix ascribed to *Giov. da Bologna*; also, fine Limoges enamels (16th cent.). The cabinets contain goldsmiths' work, most of which was once owned by the Medici. 1st Cab.: Silver-gilt *Rose-bowl with the Rape of Amphitrite (Augsburg work; ca. 1600). In two desk-cases behind are 54 gold fruit-dishes from Augsburg, with representations of the twelve months and mythological scenes. On the end-wall, *Pietro Tacca*, Crucifixion (bronze relief).

Of the **Royal Apartments** only those on the first floor are shown to the public. Adm., see p. 553; the main staircase mentioned on p. 632 ascends thither to the right from the first court.

We first enter the Ball Room, richly decorated in the classicist style by *G. M. Paoletti* (1780; the stucco ornaments by *Giocondo Albertolli*). — The Sala di Bona, or dining-room, is frescoed by *Bern. Poccetti*. — Next come the King's private apartments in the classicist style (in the bedroom, Madonna by *A. del Sarto*) and the Queen's apartments, luxuriously furnished (in the ante-room, *Portrait of a titled lady by *Titian*, companion-piece to the 'Young Englishman', p. 637). — We now return and enter

the State Apartments (Appartamento Ufficiale). Room I. **Botticelli*, So-called Pallas, painted for Lorenzo il Magnifico: the genius of the House of Medici grasping a Centaur by the hair, perhaps an allegorical representation of some successfully frustrated conspiracy. *Botticelli*, Madonna in a bower of roses (studio-piece); Copy of *Leonardo da Vinci's* Madonna in the grotto. In the Throne Room are some magnificent Japanese vases. The ante-room (Anticamera) contains paintings by *J. M. Nattier* and fine tapestry. In the banqueting-room and the gallery are a few unimportant ancient statues; pretty view of the palace-court and the amphitheatre (see below).

The ***Bóboli Garden** (*Reale Giardino di Boboli*, Pl. A-D, 7; adm., see p. 553), at the back of the palace, extends up the hill. It was laid out by *Tribolo* in 1550, under Cosimo I., and extended by *Bern. Buontalenti* and *Giov. da Bologna*, and commands charming views of Florence with its palaces and churches, among which the Pal. Vecchio, the cathedral, and the tower of the Badia are conspicuous. The long walks, bordered with evergreens, and the terraces, adorned with vases and statues, attract crowds of pleasure-seekers on Sundays.

On passing the entrance (Pl. D, 6; comp. also p. 634) we first observe, in a straight direction, a GROTTO with plaster casts of *Michael Angelo's* Captives (p. 614); in the background is a statue of Venus by *Giovanni da Bologna*. — The broad main path sweeps upwards to the so-called AMPHITHEATRE (Pl. C, 7), an open space at the back of the palace, enclosed by oak-hedges and rows of seats, which was formerly employed for festivities of the court. On the right, a handsome fountain; in the centre, an Egyptian obelisk and an ancient basin of gray granite.

Steep paths ascend to the S. from the amphitheatre to the BASIN OF NEPTUNE (Pl. C, D, 7), adorned with a statue of the god by *Stoldo Lorenzi* (1565); then, higher up, a statue of Abbondanza, by *Giovanni da Bologna* and *Pietro Tacca*, erected in 1636 to commemorate the fact that during the general distress in Italy occasioned by war Tuscany alone, under Ferdinand II., revelled in plenty. At the top (gate-keeper 20 c.) is the small GIARDINO DEL CAVALIERE, laid out by Card. Leopoldo de' Medici (p. 577) on one of *Michael Angelo's* bastions (p. 643) beside the Fortezza di Belvedere (p. 642) and affording beautiful views. — The alley at the N.E. corner of the Neptune basin leads to the CASINO BELVEDERE (Pl. D, 7), from the roof of which another very fine view of the city is obtained (fee 15-20 c.).

We now return to the Basin of Neptune and follow the alley leading from its N.W. corner to a lawn, also affording a fine view. Hence we descend to the S.W. past a small orangery (right) by the *Viottolone*, a beautiful cypress avenue adorned with statues, leading to the charming VASCA DELL' ISOLOTTO (Pl. B, 7). In the centre of this basin, on an island planted with flowers, rises a fountain formerly surmounted by *Giov. da Bologna's* Oceanus (p. 591). The

surrounding walks are chiefly embellished with 'genre' works in the baroque style.

To the right of the Oceanus basin a broad path, parallel with the palace, is reached, which leads past a lemon-house to the principal entrance. Another exit, reached by a side-path diverging to the left, immediately beyond the lemon-house and near a fountain with Bacchus on the lion, leads into the Via Romana.

A little to the S. of the Oceanus basin are the **Reale Scuderie**, or *Royal Mews* (Pl. B, 7, 8), containing a collection of ancient state-carriages (adm. 12-3; permesso in the 'Amministrazione' of the Pal. Pitti, see p. 553).

At Via Romana 19, to the W. of the Pitti Palace, is the **Museum of Natural Science** (*Museo di Fisica e Storia Naturale*; Pl. B, C, 6; adm., see p. 553), founded by Grand-Duke Leopold I. and since greatly extended.

The public museum is on the **SECOND FLOOR**; the zoological collections occupy about 20, the botanical 3 rooms. There is also an admirable anatomical collection in 12 rooms, consisting chiefly of preparations in wax, by *Clemente Susini* and his successors, the two *Calenzuoli* and *Calamai*.

On the **FIRST FLOOR** (r.) is situated the **TRIBUNA DI GALILEI**, by *Giuseppe Martelli* (1811), containing paintings by *Giuseppe Bezzuoli*, *Luigi Sabatelli*, and others, illustrating the history of Galileo (p. 512), Volta (p. 199), and other men of science; also a statue of Galileo by *A. Costoli* and numerous busts of celebrated men. The mosaics in the pavement are by *Giov. Batt. Silvestri*. Along the walls are six cabinets containing Galileo's telescope and other instruments of historic interest.

Opposite stands the ancient conventual church of **San Felice** (Pl. C, 6), with a fine porch, rebuilt in 1457 by *Michelozzo*(?): 2nd altar to the right, *Giov. della Robbia*(?), Pietà, a coloured relief in terracotta; 7th altar to the left, *Giov. da San Giovanni*, St. Maximus refreshing St. Felix with a bunch of grapes; above, opposite the high-altar, *Giotto*, Crucifixion.

No. 9, Piazza San Felice, is the *Casa Guidi*, in which Robert and Elizabeth Barrett Browning lived from 1848 till the death of the latter in 1861 (tablet). See her poem, 'Casa Guidi Windows'.

Immediately adjoining the *Ponte alle Grazie* (Pl. E, F, 7; p. 561) is the small Piazza dei Mozzi, in which (No. 6) rises the *Palazzo Torrigiani* (Pl. E, 7), erected in the 16th cent. by Domenico di Baccio d'Agnolo and others, but disfigured by alterations.

In the neighbouring **VIA DEI BARDI** (Pl. D, E, 6, 7), the home of George Eliot's 'Romola', rises the small church of *Santa Lucia dei Magnóli* (Pl. E, 7), containing a relief by the Della Robbia (above the door) and an Annunciation by Iac. del Sellaio (an early work; 1st altar on the left). — The *Palazzo Canigiani*, No. 22a, adjoining the church, dates from the 15th cent. and has a fine early-Renaissance court. — Farther on, No. 26, is the *Palazzo Capponi*, originally Gothic, built for Niccolò da Uzzano (p. 557) by Bicci di Lorenzo(?).

A little to the S.W. is the picturesque *Vicolo del Canneto* (Pl. E, 6, 7), with arcades between the houses and their gardens. — Behind *Santa Felicita* (p. 632), at No. 13 *Via della Costa San Giorgio*, is the *House of Galileo* (Pl. E, 7). The street ends on the S.W. at the *Porta San Giorgio* (Pl. D, 7), which is adorned with a relief of *St. George by a Florentine follower of Nicc. Pisano (p. 513) and old frescoes (14th cent.). — Above the Boboli Garden (p. 640) rises the *Fortezza di Belvedere* (Pl. D, 7), constructed after 1590 by *Buontalenti* to protect the Pitti Palace; it is now a barrack and a time-gun is fired here at midday. — From the *Porta San Giorgio* the *Via San Leonardo* leads to the S. to the *Viale dei Colli* (see below) and the *Villa Poggio Imperiale* (p. 644). To the left, just outside the gate, is the little church of *San Leonardo in Arcetri* (i.e. *arce veteri*; Pl. D, 8; generally closed; bell on the right), the pulpit of which is embellished with curious reliefs of about 1200 from the church of San Piero Scheraggio (p. 575).

In the *Via San Niccolò*, beyond the *Piazza Demidoff* (Pl. F, 7), is the church of *San Niccolò* (Pl. F, 7), founded about the year 1000. The sacristy contains a *Madonna della Cintola* (p. 543) by *Al. Baldovinetti*. In 1530, after the capitulation of the town to the Medici (p. 558), Michael Angelo is said to have lain concealed for a time in the tower of this church. — From the neighbouring *Porta San Miniato* (Pl. F, 8) a path with old 'Stations of the Cross' ascends beneath cypresses to the *Monte alle Croci* (p. 643).

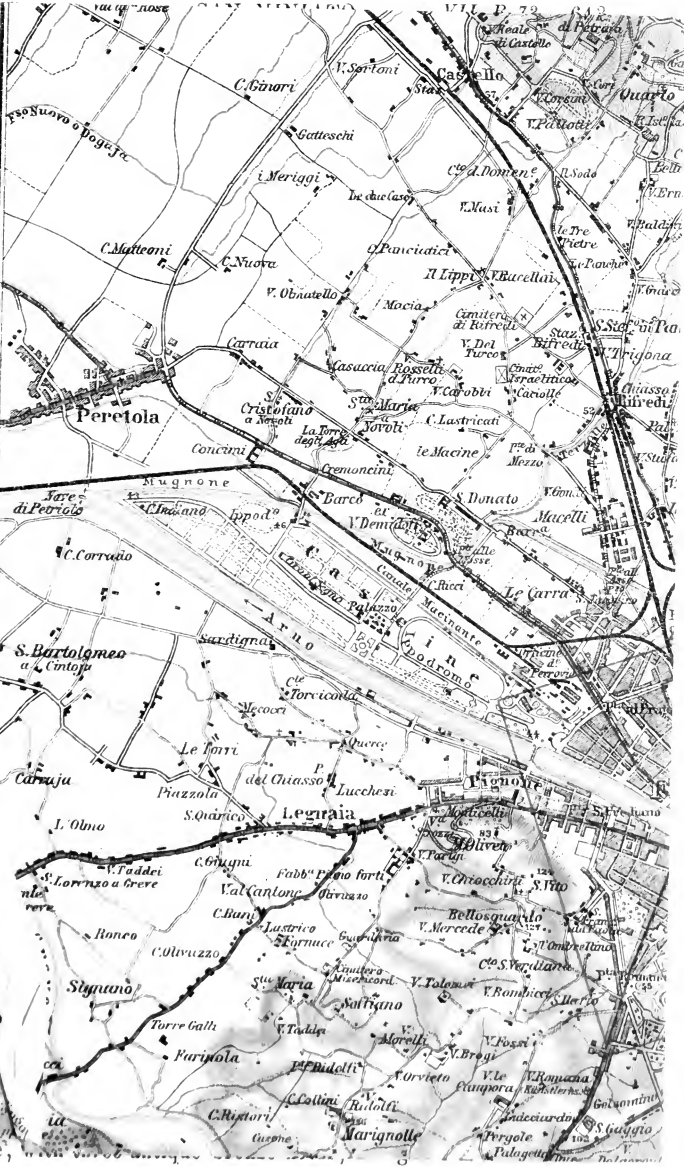
To the E. is the *Piazza delle Molina* (Pl. G, 8), with the well-preserved *Porta San Niccolò* (1327), beyond which a path ascends through pleasure-grounds to the *Piazzale Michelangelo* (comp. p. 643).

72. Environs of Florence.

The heights surrounding Florence afford charming views of the city and neighbourhood, and some of the edifices erected on them also deserve notice. Maps of the environs are issued by *Gius. Crivellari* ('*Firenze e Dintorni*', 1:20,000; 3 fr.), by the *Istituto Geografico Militare* (two sheets, 1:25,000; 4 fr.), and by the *Società Editrice Fiorentina* ('*Carta dei Dintorni di Firenze*', 1:57,000; 1½ fr.). — When time is limited the excursions a and b may be combined in a single circular tour as follows (by carriage, including stay, 2-3 hrs., on foot 3-4 hrs.): drive from the *Porta Romana* (Pl. A, 7) viâ *Poggio Imperiale* to the *Torre del Gallo* (p. 645), thence descend the *Viale dei Colli* to the *Piazzale Michelangelo* (p. 643) and *San Miniato* (p. 643), and, finally, return to the *Porta Romana* by the *Viale dei Colli*. The most interesting stage, from the *Porta Romana* to the *Piazzale Michelangelo*, may be accomplished on foot in ¾ hr. — Carriage, see p. 518.

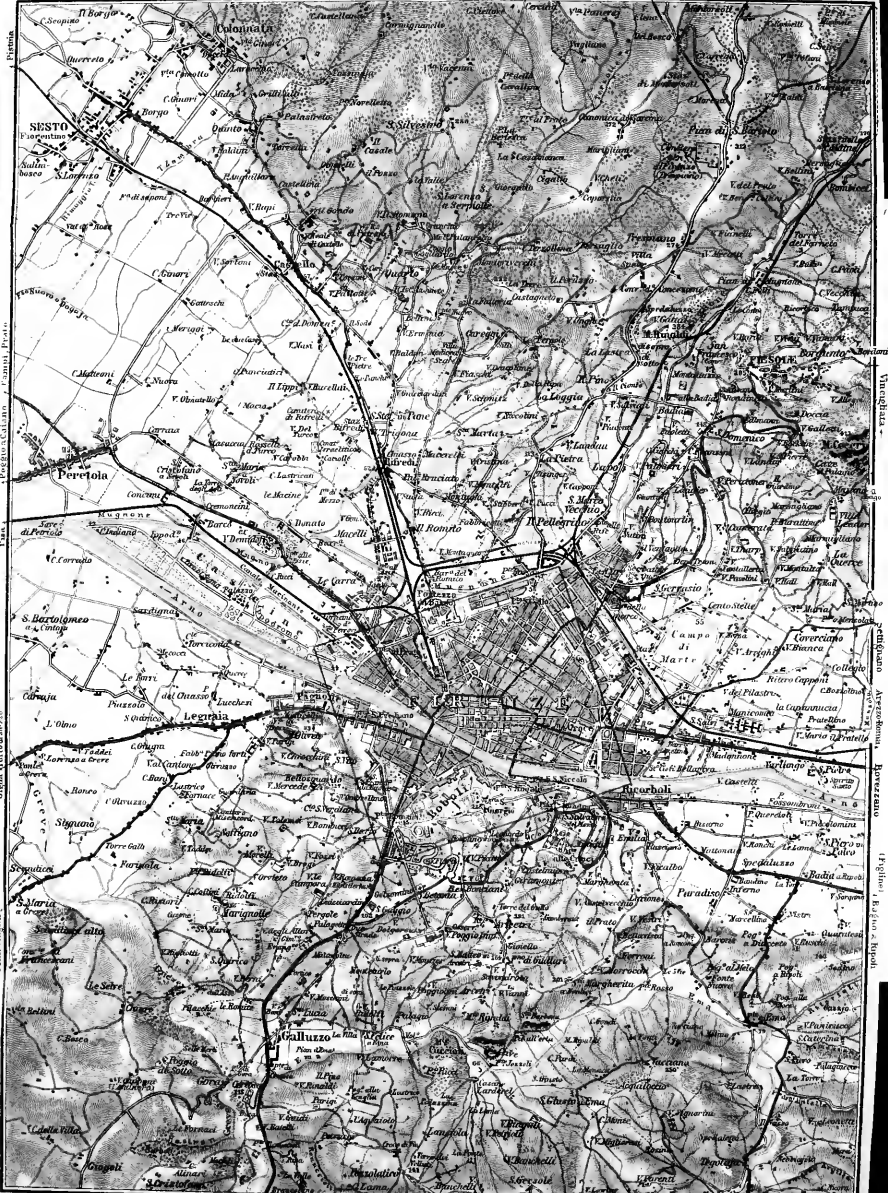
(a.) One of the finest promenades in Italy is the **Viale dei Colli*, the hilly road on the S. side of Florence, constructed since 1868 from plans by *Gius. Poggi* (d. 1901). It begins at the S.W. gate of the town, the *Porta Romana* (Pl. A, 7; omn. and tramway No. 4, see p. 548), erected by *Iac. Orcagna* in 1328, ascends the heights to the left in windings under the name of *Viale Machiavelli* (Pl. A, B, 7, 8), and, beyond the large circular *Piazzale Galileo* (385 ft.; comp. Pl. C, 8), is continued as the *Viale Galileo* (side-route to the *Torre del Gallo*, p. 645) along the slopes to *San Miniato* and the *Piazzale Michelangelo* (p. 643). Lastly, under the name

Poggiano-Caianano Campi, Prato
Pisa



Ripoli

Facade



of *Viale Michelangelo* (Pl. G, H, 8), it descends in a long curve to the river, where it terminates near the Ponte in Ferro (p. 561) at the Barriera San Niccolò (Pl. H, 8). This road, which is nearly $3\frac{3}{4}$ M. in length, is bordered with charming pleasure-grounds, containing magnolias, plane-trees, elms, cherry-laurels, and hedges of roses, over which delightful views are obtained. — Part of the *Viale dei Colli* is traversed by tramway d (p. 549). The *Piazzale Michelangelo* and *San Miniato* are, however, more speedily reached from the *Porta San Niccolò* (p. 642), which is passed by the light railways Nos. 9 & 10 (p. 549).

Below *San Miniato* the road passes the bare **Piazzale Michelangelo** (340 ft.; Pl. F, G, 8), forming a kind of projecting terrace 5 min. from the *Porta San Niccolò*. In the *Piazzale* are a *Café-Restaurant* and a curious *Monument*, consisting of a bronze copy of Michael Angelo's *David* (p. 614), the pedestal of which is surrounded by his four periods of the day (p. 622). Charming *VIEW of the town and the valley of the Arno: to the N.E., on the hill, lies *Fiesole*; then the city with *Santa Croce*, the *Cathedral*, *San Lorenzo*, the *Palazzo Vecchio*, and the *Arno*; to the left are villa-covered heights.

San Miniato may be reached in 6 min. by the *Via Monte alle Croci*, the road diverging to the right from the *Viale Galileo* (p. 642), just before the *Piazzale Michelangelo*, or by the path with the 'Stations of the Cross' (p. 642). The latter passes the Franciscan monastery of **San Salvatore** or *San Francesco al Monte* (Pl. F, G, 8), with a church completed by *Cronaca* in 1504, the simple and chaste proportions of which were deservedly praised by Michael Angelo, who called it 'la bella villanella'. On the high-altar is a *Crucifixion* with *SS. Mary*, *John*, and *Francis*, and above the left side-portal a *Pietà* from the workshop of *Giov. della Robbia*, in painted terracotta.

We now ascend towards the gateway of the old fortifications with which Michael Angelo, as engineer to the republic, surrounded the convent of *San Miniato al Monte*, on the *Monte alle Croci* (455 ft.), in 1529, and which he defended during a siege of the city by the Imperial troops (p. 558). *Cosimo I.* converted the hill into a regular fort in 1553, and since 1839 it has been used as a *Cemetery* (adm. in summer till 7 p.m., March & April till 6, Sept. & Oct. till 5, in winter till 4; visitors ring at the gate).

The convent-church of ***San Miniato al Monte** is one of the finest examples of the Tuscan-Romanesque style which flourished chiefly in *Pisa* and *Florence*, and probably dates mainly from the 11th cent. (restored in 1902-10). It is a structure of noble proportions, with nave and aisles, without a transept, and is in many respects a truly classical edifice. The elegantly-incrusted marble façade, with three antique bronze doors, brought hither from the

temple of Jupiter on the Forum (p. 626), dates from the 11th, the mosaics (repeatedly restored) with which it is adorned from the beginning of the 13th century. The campanile, rebuilt by *Baccio d'Agnolo* in 1524-27, was partially destroyed during the siege and is now being restored.

The INTERIOR (closed on Sun. afternoon) has alternate pillars and columns. The open roof of the nave dates from 1357. The beautiful niello pavement (executed in 1207) deserves inspection.

On the walls of the AISLES are unimportant frescoes. On the right, Enthroned Madonna and six saints by *Paolo di Stefano* (1426); on the left, a Crucifixion of the beginning of the 15th cent., etc. — In the left aisle is the tasteful Chapel of San Giacomo, constructed in 1461-67 by *Antonio Rossellino* and containing his masterpiece, the *Monument of Cardinal Iacopo of Portugal (d. 1459), above which is a Madonna in a medallion held by two angels. The frescoes are by *Alessio Baldovinetti* and *Ant. Pollaiuolo*; on the ceiling, the four Cardinal Virtues by *Luca della Robbia*.

In the NAVE, between the flights of steps ascending to the choir, is a chapel constructed in 1418 by *Michelozzo* for Piero de' Medici; on the frieze appears the device of the Medici, consisting of three feathers in a diamond-ring with the legend 'Semper'.

The handsome and spacious CRYPT does not rest on the four columns which are prolonged into the choir above, but on smaller columns of graceful form, some of them ancient. Beneath the altar here is the tomb of San Miniato. — The front-wall of the crypt, the screen of the choir, the apse, the whole wall of the nave, and the pulpit present beautiful specimens of incrustated marble-work dating from the 11th cent. onwards.

The CHOIR contains fine early-Renaissance stalls by *Giov. di Don. da Gaiole* and others (1466). The upper part of the apse is adorned with a mosaic of Christ, with the Madonna and San Miniato, executed in 1297 (?), restored in 1860. The five windows under the arches are closed with translucent slabs of oriental alabaster. Over an altar on the right is an old portrait of San Giovanni Gualbardi (p. 655).

On the S. side of the choir is the SACRISTY (closed), erected in 1387 in the Gothic style, adorned with (freely restored) frescoes from the life of St. Benedict (his youth, ordination at Subiaco, miracles) by *Spinello Aretino* (p. 560). Below them, admirable inlaid work in wood of the Renaissance period (1472).

Beside the church rises the *Palazzo dei Vescovi*, from 1295 to 1373 the summer-residence of the bishops, which is crowned with battlements and contains a quaint hall. The adjoining cloister is all that is left of the monastery founded in 1012.

From the old *Fortification Wall* on the S. side of the cemetery, where a large columbarium has recently been built, a fine *Panorama is enjoyed, extending on the E. as far as the mountains of Pratomagno (p. 656).

(b.) POGGIO IMPERIALE AND TORRE DEL GALLO. Outside the Porta Romana (Pl. A, 7; p. 642), to the right of the Viale dei Colli (p. 642), is a fine avenue of cypresses and evergreen oaks, interspersed with four mutilated statues from the old façade of the cathedral (p. 570), and leading near the tramway-terminus at Via Dante da Castiglione (No. 4, p. 548). In 20 min. it reaches the **Villa Poggio Imperiale** (390 ft.), thus named by Archduchess Maria Magdalena

of Austria, wife of Cosimo II., who here laid out a summer-residence for the grand-duchesses in 1620. The château was rebuilt in the classicist style under Grand-Duke Leopold I. (p. 559) and has been occupied since 1864 by the *Istituto della Santissima Annunziata*, a girls' school (no adm.). The former stables are used as cavalry barracks.

From Poggio we proceed to the left to the Via San Leonardo (p. 642) then, at the fork, follow the Via del Pian dei Giullari to the right, passing the *Reale Osservatorio Astronomico di Arcetri* (595 ft.), and reach ($\frac{1}{4}$ hr.) the small Piazza di Voltasanminiato, in *Arcetri*, at the top of the ridge, where the road again divides. We ascend slightly in a straight direction by a footpath to the (2 min.) old **Torre del Gallo** (625 ft.; so called after a Ghibelline family named Galli), to which a villa in the castellated style was added in 1904-6 by Signor Baldini, the picture-dealer. The tower, which has since then been considerably heightened, affords a panorama of Florence and the valley of the Arno, extending on the E. to the mountains of Pratomagno (p. 656; adm. by permesso obtained at Baldini's, Piazza Mozzi 2; best view by evening light). — From the Piazza di Voltasanminiato mentioned above the Via della Torre del Gallo and the Via di Giramontino (views) descend in $\frac{1}{4}$ hr. to the Viale dei Colli (station of tramway d, p. 549), whence we may proceed to the right to (10 min.) the Piazzale Michelangelo and San Miniato (comp. the Map).

From the Piazza di Voltasanminiato a narrow road descends to the left (S.) and leads to (7 min.) the so-called *Gioiello* (No. 29), an attractive country-house erected towards the end of the 15th cent. by the Masi family, now the property of the Legnazzi Dossi family. This house (entr. at No. 27) is marked by a bust and inscription as that in which the great astronomer Galileo passed the last years of his life (1631-42), surrounded by a few faithful friends and latterly deprived of sight; here he was visited by his illustrious contemporary Milton. — The road then describes a curve viâ the *Pian dei Giullari* (575 ft.) to the church of *Santa Margherita a Montici* (665 ft.), in which is a marble shrine by Andrea Sansovino (early work), and to the *Villa Morrocchi* (575 ft.), an old country residence of the Amidei (p. 556), which afterwards came into the hands of the Del Tovaglia and Guicciardini families (p. 632).

(c.) LA CERTOSA AND IMPRUNETA. The Certosa lies on the Strada Senese, the monotonous highroad to Siena, $2\frac{1}{2}$ M. from the Porta Romana (Pl. A, 7; light railway No. 1, see p. 549; carr. 6 fr., viâ Poggio Imperiale a little more). — The station of *Due Strade* (340 ft.) on the light railway is not far from Gelsomino, the terminus of tramway d (comp. p. 549). — Farther on, to the right, is the *Cimitero degli Allori*, the new Protestant cemetery of Florence (used also by members of the Greek church), where a halt is made on previous application; here, behind the chapel, is the tomb of Böcklin, the painter (p. 651). We next reach the village of *Galluzzo* (195 ft.; several unpretending trattorie, with gardens), and, a little farther on, the brook *Ema*. On the *Colle di Montaputo*, which

is clothed with cypresses and olive-trees, at the confluence of the Ema with the *Greve* and 5 min. above the road, rises the imposing —

Certosa del Galluzzo (360 ft.), which resembles a mediæval fortress. The monastery was founded in 1341 by *Niccolò Acciaiuoli*, a Florentine who had settled at Naples and there amassed a large fortune by trading. The monks (1-2 pers 50 c.) show the churches and the monastery with its cloisters.

From the anterior court we first enter (r.) the **SIDE-CHURCH**, in the form of a Greek cross, the earliest building, said to have been erected by *Orcagna*, with several small paintings of the school of *Giotto*, including a good Trinity (r.), and also an altar-piece by *Cigoli* (St. Francis receiving the stigmata). — A staircase descends hence to the **LOWER CHURCH**, with the tombs of the Acciaiuoli. In the chapel immediately in front of us are the mural monument of Niccolò Acciaiuoli (d. 1366), founder of the church, by *Orcagna* (?), and three Gothic sepulchral slabs, the best of which is that of the youthful Lor. Acciaiuoli (d. 1353), son of Niccolò. The side-chapel to the left of the entrance contains the monument (restored in 1550) of Cardinal Angelo Acciaiuoli (d. 1409). — We then return and enter (to the left) the choir of the **MAIN CHURCH**, which has a magnificent pavement and fine carved stalls of 1590. Over the altar is the Death of St. Bruno, a fresco by *Bern. Poccetti*. — To the left are the small **CLOISTERS**, with stained glass by *Giovanni da Udine* (?). — To the right in the **CHAPTER HOUSE**: *Mariotto Albertinelli*, Crucifixion, a fine fresco of 1505; monument of Bishop Leonardo Buonafede by *Franc. da Sangallo* (1545). — The **MONASTERY GARDEN**, to the right, which serves also as a burial-ground, is surrounded by handsome cloisters. At the sides are 18 mostly empty cells, which enclose the building like pinnacles. The **TERRACE** on the N. side commands a picturesque view of the valley of the Ema and of the hills round Florence. — We visit the **REFECTORY**, which contains a tasteful lectern of the 15th cent., then (left), beyond the small **CLOISTERS** in the style of Brunelleschi, reach the **WEST TERRACE**, which overlooks the valley of the Greve.

From ($3\frac{3}{4}$ M.) *Tavarnuzze* (255 ft.; Trattoria della Pace), the terminus of the electric light railway, in the valley of the Greve, a highroad (omn. twice daily in 1 hr., comp. p. 549) leads to the S.E. viâ *Montebuoni* and *San Martino a Bagnolo* (805 ft.) to —

7 M. *Impruneta* (1100 ft.; Trattoria *l'Universo*), a large village (3000 inhab.) situated on the fertile plateau between the valleys of the Upper Ema and the Greve. Impruneta has been noted for its potteries (oil-jars, etc.) since the 13th century. The *Fiera di San Luca* (middle of Oct.) is still much frequented.

In the Piazza Vittorio Emanuele, the old market-place with its arcades and warehouses, stands the collegiate church of *Santa Maria dell'Impruneta*, founded by the Buondelmonte family (p. 556) and consecrated in 1054. It was re-erected about 1470, with the exception of the campanile, and was modernized in the baroque style after 1593; the porticus dates from 1634.

INTERIOR. The altar-pieces, by *Cigoli*, *Iac. da Empoli*, and others, date from the time of the last reconstruction. The last chapel on the right contains a bronze crucifix by *Pietro Tacca* (?). — In front of the choir are *Chapels added by Michelozzo about 1460: on the left the Cappella della Madonna, containing a miracle-working image of the Virgin, which in times of need the government caused to be brought to Florence

in solemn procession, and a relief in silver representing the miraculous discovery of this image; on the right the Cappella della Croce, with portions of the True Cross. The tabernacles, by *Luca della Robbia*, are flanked by statues of SS. Paul and Luke (left) and SS. John the Baptist and Zenobius (right); in the predella are charming angels. — By the right wall is a *Group of the Crucifixion by *Luca della Robbia* (ca. 1450-60), 'a composition of the greatest nobility and of the deepest feeling' (Buckhardt). — The Gothic high-altar in the choir dates from 1375.

The *Canónica*, or priests' house, possesses two fine Gothic cloisters (14th cent.).

(d.) MONTE OLIVETO AND BELLOSQUARDO. In the suburb of *Il Pignone*, about $\frac{1}{3}$ M. beyond the Porta San Frediano (Pl. B, 4; p. 631; light railway No. 2, see p. 549), the Via di Monte Oliveto diverges to the left from the Via Pisana, the highroad to Empoli and Pisa, and in $\frac{1}{2}$ M. more (steep towards the end) it reaches the entrance (right) to the garden of the *Badia di San Bartolomeo di Monte Oliveto* (270 ft.), founded in 1334 (key next door, No. 10; fee 20-30 c.). A slight eminence here, planted with cypresses, commands an admirable view, now somewhat interrupted by trees. — The monastery-buildings are now used as a military hospital. The church, restored in the style of Michelozzo in 1472, possesses frescoes by *Poccetti*. In the priest's house are the remains of a fresco of the Last Supper by *Sodoma*.

From the Monte Oliveto the Via di Monte Oliveto leads to the S., crossing a small square and passing several houses, to ($\frac{2}{3}$ M.) the Piazza di Bellosguardo. Thence the short Via Roti-Michelozzi leads to the left to the **Villa Bellosguardo** (425 ft.; visitors usually admitted in the absence of the owner), near the entrance and from the garden of which we obtain a charming *View of Florence. Adjacent is the *Villa dell' Ombrellino* (formerly *Segni*), occupied by Galileo (p. 512) in 1617-31, and now marked by his bust. — From the small square mentioned above we follow the Via di Bellosguardo to the E., then either proceed to the left by the Via di San Francesco di Paola (Pl. A, 5) to the Viale Petrarca, and thence (to the left) return to the Porta San Frediano, or follow the Via del Casone (Pl. A, 6) and the Viale Petrarca to the right to the Porta Romana (p. 642).

(e.) The **Cascine**, or public park of Florence, to the W. of the Piazza degli Zuavi (Pl. A, B, 1, 2), is nearly 300 acres in extent and about $2\frac{1}{4}$ M. in length, but, being bounded by the Arno and its tributary the Mugnone (p. 650), is of moderate breadth only. It affords delightful and refreshing walks to the traveller fatigued with sight-seeing; in the more distant parts it is covered with woods. The name is derived from a farm (cascina = dairy) to which it belonged before it was laid out as a park by the Medici. In the season it is a fashionable rendezvous in the late afternoon, particularly for driving (tramways No. 5 and c, see pp. 548, 549).

Immediately to the left beyond the Piazzale Vittorio Emanuele (Pl. A, 1), the large circular space near the entrance, is a small *Café-Restaurant*; to the right are the *Giuoco del Pallone* (Pl. A, 1; p. 469) and the race-course (*Ippódromo*). About the middle of the Cascine is a large open space, the *Piazzale del Re* (145 ft.; military band on Sun. and festivals in summer). The park terminates about $1\frac{1}{4}$ M. farther on at the monument of the *Rajah of Kolapur*, who died at Florence in 1870 and whose body was burnt at this spot. Small café; fine view of the W. environs of Florence, with its thick sprinkling of villas.

(f.) EXCURSION TO POGGIO A CAIANO (recommended; light railway No. 3, see p. 549; permessi for the villa at the 'Amministrazione' of the Palazzo Pitti, see p. 553). We first reach (3 M.) *Perétola* (130 ft.), a large village with 4500 inhab., most of whom are engaged in straw-plaiting. The Vespucci family (p. 629) originated here. The church of Santa Maria contains a holy-water basin by Franc. di Simone Ferrucci (1466), a font by Mino da Fiesole (1467), and a tabernacle, by Luca della Robbia (Pietà and Resurrection), from the church of Santa Maria Nuova (comp. p. 574). — $5\frac{1}{4}$ M. *Brozzi* (p. 527).

$10\frac{1}{2}$ M. *Poggio a Caiano* (130 ft.; *Trattoria Tramway*, clean), on the *Ombrone* (p. 509), lies at the foot of the *Monte Albano Chain* (p. 509). Beyond the village stands the VILLA, built about 1480 for Lorenzo il Magnifico by *Giuliano da Sangallo*, still entirely without modern additions. It is surrounded by a fine old park and commands a beautiful view of the Tuscan mountains. It is now a royal possession. The chief room on the 1st floor is adorned with frescoes by *Andrea del Sarto* (1521, finished by *Al. Allori*; Cæsar receiving the tribute of Egypt), *Franciabigio* (Triumph of Cicero), *Pontormo* (*Allegory of the Four Seasons, with charming putti), and *Aless. Allori* (1580; Flaminius in Greece, and Scipio in the house of Syphax); the subjects typify events in the history of the Medici as narrated by Paolo Giovio (p. 620). The loggia has a fine stucco-ceiling. — From Poggio a Caiano to *Empoli*, see p. 527.

(g.) The electric railway to Sesto (No. 5; p. 549) proceeds first to the industrial suburb of *Rifredi* (railway-station, see p. 544), with the ancient church of *Santo Stefano in Pane*. To the N.E., about $1\frac{1}{4}$ M. from Rifredi, at the foot of the hills, lies the **Villa Medicea di Careggi** (265 ft.), the property of the grand-dukes down to 1779 (adm. only when the proprietor, Prof. Segré, is in residence; fee $\frac{1}{2}$ fr.). The villa, which resembles a castle, was bought by Cosimo the Elder and reconstructed for him by *Michelozzo* (after 1433), and it still practically retains its original form. In the time of Cosimo and Lorenzo the Magnificent, who both died at this country-

house, the Platonic Academy (p. 559) often met here. The villa was burned in 1559 by the so-called *Arrabbiati* under Dante da Castiglione, and the frescoes by *Pontormo* and *Bronzino* were painted after that event. In the garden-loggia are a fine terracotta relief of the Resurrection, by *Andrea Verrocchio* (ca. 1460), and a fresco by *G. F. Watts*. Fine view, especially from the projecting passage below the roof.

About halfway between the Villa Medicea and Castello (see below) is the *Reale Istituto della Quietè* (270 ft.), a girls' school, with admirable sculptures by the Della Robbia (including a terracotta replica of Verrocchio's Doubting Thomas) and paintings by pupils of Botticelli and by Rid. Ghirlandaio. — A few yards farther on is the *Villa Quarto*, with beautiful gardens, erected for Duke Cosimo I. by Tribolo, now the property of Countess Stroganoff.

To the N.W. of Rifredi, $\frac{3}{4}$ M. to the N. E. of the railway station of *Castello* and $\frac{1}{2}$ M. from the village of *Castello* (stopped at by railway No. 5, p. 549, on request), is the **Villa Reale di Petraia** (415 ft.), the property of the Brunelleschi in the 14th cent., but remodelled by *Buontalenti* in the Renaissance style in 1575 for Card. Ferdinando de' Medici. It is now fitted up as a royal residence (permesso at the Pal. Pitti, see p. 553), and is provided with a curious modern adaptation of a Roman 'atrium'. The interior is adorned with frescoes by *Volterrano* (1636) and contains an unimportant altar-piece by *Andrea del Sarto*. The delightful gardens contain a fine holm-oak, 400 years old, with a platform among its branches which used to be a favourite resort of Victor Emmanuel II.

Immediately to the W. (4 min. from the tramway-station in Castello) lies the **Villa Reale di Castello**, with a completely modernized château and an old park (ring at No. 3, to the left of the château; permesso obtained at the same time as that for the Villa Petraia, whence the visitor is conducted to the Villa Castello; fee 1 fr.). Each villa possesses a fine fountain by *Tribolo*, with statues by *Giov. da Bologna*.

In *Dozzia* (310 ft.), about $\frac{1}{4}$ M. to the N.E. of the rail. stat. of *Sesto* (p. 544), is the **Manifattura Ginori**, founded by the Marchese *Carlo Ginori* in 1735, the oldest porcelain-factory in Europe next to Meissen (1710) and Vienna (1720). It now belongs to the *Società Ceramica Richard-Ginori*. Since the closing of the Naples pottery in 1807 this factory has produced porcelain also in the Capodimonte style, and in 1847 it successfully revived the ancient majolica manufacture in the style of Faenza, Gubbio, and Urbino. The show-rooms and collections are worth seeing (open in winter 9.30-12 and 3-4.30, in summer 8-11 and 3-5.30); permessi in the dépôt of the factory, in Florence (p. 551). The work-rooms are not shown. — The tramway to Sesto passes the villa of *Marchese Corsi*, the well-known exporter of plants (permessi at Via Ghibellina 67).

Sesto, like *Vaglia* (p. 508), is a good starting-point for the ascent of **Monte Morello** (3065 ft.; there and back 6-7 hrs.). We go to the N.E. viâ *Dozzia* (see above) to ($\frac{1}{2}$ hr.) *Le Molina* (500 ft.) and thence to the N. to *Morello e Gualdo*, where the easier of the two paths to the summit diverges beyond the (25 min.) church of San Giusto (1435 ft.). Passing (10 min.) a cattle-shed (to the left) we reach the S.E. peak, the *Poggio di Casaccia* (3020 ft.), which is crowned with a ruined convent

and commands an extensive and splendid view. The highest peak, the *Poggio dell'Aia* ('threshing-floor'), is reached in $\frac{1}{4}$ hr. more. In returning we may follow the ridge to the S.E. to the *Poggio del Giro* (2455 ft.) and go on to Florence viâ *Castiglioni* (1460 ft.), *Cercina* (1140 ft.), where the parish-church contains a series of frescoes of the 14th cent. (Life of the holy hermits, etc.), and *Careggi* (360 ft.; p. 648).

(h.) FIESOLE, on the height about 3 M. to the N.E. of Florence, may be reached by light railway (No. 6; p. 549; best views on the right) in $\frac{3}{4}$ hr., or on foot (various routes) in $1\frac{1}{2}$ hr. Those who go by carriage (about 8 fr.; comp. p. 548) should stipulate for the inclusion of the *Badia*; the return should be made viâ *Vincigliata* (p. 653) and *Ponte a Mensola* (p. 653; bargain advisable).

The tramway leads from the *Piazza del Duomo* through the *Piazza dell' Annunziata* (Pl. G, 3, 4; p. 602) and the *Piazza Savonarola* (Pl. I, 2) to the *Barriera delle Querce*, where it crosses the railway to Rome. It then traverses an uninteresting new suburb and ascends to *San Gervasio* (road usually very dusty), soon affording a fine view of the hills on the S. bank of the Arno. Beyond *Le Lune* (tramway-station; Hôt.-Pens. Les Lunes, see p. 546) the route winds up through a picturesque hilly district to *San Domenico* (see below).

PEDESTRIANS may proceed by the *Piazza Cavour* (p. 618) to the *Barriera delle Cure* (comp. Pl. I, 1; tramway No. 1, see p. 548) and ascend the *Via Boccaccio* to the N.E., on the left bank of the *Mugnone*, an insignificant stream. The *Villa Palmieri* (290 ft.), the property of the Earl of Crawford, where Queen Victoria resided in 1889, is then passed. *Boccaccio* makes this the residence of the narrators in his 'Decamerone' during the plague in 1348 (comp. p. 556). The road then ascends rapidly between garden-walls to *San Domenico*. — Another route for walkers ascends from the *Barriera delle Querce* (see above) to the N.E. by the *Via delle Forbici*, over the hill of *Forbici*, passing the *Serbatoio della Querce* (1.) and the *Villa Bondi* (1.). The latter, which was owned by *Dante* about 1300, was remodelled by the *Portinari* (p. 574) in the 15th century. Following the *Via della Piazzola* we reach *San Domenico* in $\frac{3}{4}$ hr. more.

San Domenico di Fiesole (485 ft.) is a small cluster of houses at the base of the hill of Fiesole. In the Dominican monastery founded here in 1405 *Fra Giovanni Angelico da Fiesole* (p. 611) lived before his removal to *San Marco* at Florence. The church contains a *Madonna with saints* painted by him (1st chapel on the left) and an altar-piece, the *Baptism of Christ*, by *Lorenzo di Credi* (2nd chapel on the right). — Opposite the church the *Via della Badia* diverges to the left, leading in about 5 min. to the —

BADIA DI FIESOLE (405 ft.), a monastery founded in 1028 on the site of the earliest cathedral of Fiesole, and occupied first by *Benedictine* but after 1445 by *Augustine* monks. It was re-erected from plans by a follower of *Brunelleschi* about 1456-66, by order of *Cosimo the Elder*, and forms a remarkably attractive pile of buildings. The monastery was frequently the residence of members of the *Platonic Academy* (p. 559). *Pico della Mirandola* (p. 455)

here worked at his exposition of Genesis. After the suppression of the monastery (1778) the printing-office of the learned Francesco Inghirami was established here. Since 1876 it has been occupied by a superior school of the Brothers of Christian Schools (Padri Scolopi, p. 609).

The CHURCH, with a transept but no aisles and covered with barrel-vaulting, is of noble proportions throughout and is richly decorated by pupils of *Desiderio da Settignano*. The part of the façade that is adorned with black and white marble belongs to the original Romanesque structure. — From the choir we enter the CLOISTERS (to the right), on the W. side of which is the refectory, containing a quaint fresco by *Giovanni da San Giovanni* (1629), representing angels ministering to Christ in the wilderness; the pulpit is by *Piero di Cecco* (1460). On the S. side is a loggia, adjoining the garden, which affords a charming view of Florence and the valley of the Mugnone.

Three routes, all with fine views, lead from San Domenico to Fiesole. 1. The NEW ROAD to the right (Via Giuseppe Mantellini; usually dusty), traversed by the tramway, sweeps round to the E. to the station of *Regresso di Maiano* (760 ft.). Among the numerous villas it passes are the *Villa Landor* (to the right, below the road), where Walter Savage Landor lived for many years, and the *Villa Bellagio* (3 min. below Regresso di Maiano), the home of Arnold Böcklin in 1893-1901 (the garden-loggia, the room in which he died, and his studio are usually shown on application to the present owner). The road finally describes a sharp curve on the S. side of Fiesole and ends in the Piazza del Duomo. — 2. The steep OLD ROAD (Via Vecchia Fiesolana) to the left leads past the *Villa Montaltuzzo* and the *Villa Mac Calmont* (formerly *Medicea*), once a favourite residence of Lorenzo il Magnifico, and in 20 min. joins the new road. About 2 min. to the right of the Villa Mac-Calmont, in the former oratory of *Sant' Ansano*, is the unimportant *Museo Bandini*. — 3. The VIA GIOVANNI DUPRÉ, called at first Via di Fontelucente, diverges to the left from the old road at the Villa Montaltuzzo (see above), skirts the W. side of the Franciscan convent (p. 653), high above the Mugnone valley (finally with a view on the left of the Etruscan town-wall, p. 652), and reaches the Piazza del Duomo from the N., beside the Roman theatre.

Fiesole. — HOTELS (comp. p. xxi; frequented by English and Americans). *Albergo-Ristorante Aurora*, finely situated but without central heating, R. 3-6, L. 3, D. 4, P. 7-9 fr., incl. wine, good, *Italia*, P. 5-6 fr., both in the Piazza del Duomo, with small gardens. — Beggars and hawkers at Fiesole are troublesome (comp. p. 554). There is a small straw-plaiting exhibition beside the entrance to the Roman Theatre. — One-horse carr. (in the Piazza del Duomo) to Florence 3-4 fr., viâ Vincigliata and Ponte a Mensola (p. 653) 10-12 fr.

Fiesole (970 ft.), Lat. *Fæsulæ*, an ancient Etruscan town (p. 555), the cyclopean walls of which are still partly preserved, is now an unimportant place with 5000 inhab.; it is the seat of a bishop and occupies a splendid situation. The women, like most

of those in the neighbourhood of Florence, are chiefly engaged in straw-plaiting.

On the height we enter the spacious Piazza del Duomo, now called the PIAZZA MINO DA FIESOLE, and perceive immediately opposite us the cathedral; on the left are the *Bishop's Palace* and a seminary, on the right the little Palazzo Pretorio (see below).

The CATHEDRAL, one of the earliest and simplest examples of the Tuscan-Romanesque style, was erected in 1028-32 by Bishop Iacopo Bavaro, rebuilt in 1256, and restored in the old style in 1883-87. It is a basilica of simple exterior, with a transept and a spacious crypt beneath the lofty choir. The columnar distances and the openings of the arches in the interior are irregular. The campanile dates from 1213.

On the entrance-wall, over the door, St. Romulus, a terracotta figure of the *School of the Robbia* (1521). — CHOIR. Over the altar, Madonna and saints of the *School of Giotto*. The chapel to the right of the choir contains the Monument of Bishop Salutati (d. 1466), with the bust of the deceased and (above) a fine sarcophagus by *Mino da Fiesole*; to the left is a bas-relief by the same master, representing the Adoration of the Child.

Behind the choir of the cathedral is the entrance to the ruins of some ancient buildings excavated in 1873-1910 ('Teatro Romano e Scavi', open 9-12 & 1.30-4.30 or 5.30, in summer till 7; 50 c., admitting also to the Museo Bandini, p. 651, and the Museo Civico, see below). The *Roman Theatre* has nineteen tiers of stone seats, in a semicircle 37 yds. in diameter; below are three other rows for the seats of persons of rank. Lower down, on the left, are the foundations of a *Roman Temple*; on the right are the remains of *Baths*. A small projection, near the Via Giovanni Dupré (p. 651), affords a view of a fragment of the ancient *Etruscan Wall*. Above the theatre we have a good view of the valley of the Mugnone, Pratolino, and Mte. Senario (p. 653); to the left the railway to Faenza.

The *Palazzo Pretorio* (see above), of the 13th cent., bearing the arms of the magistrates (podestà), contains the small *Museo Civico*, with the yield of the excavations mentioned above (tickets, see above). — Adjacent to it is the old but entirely modernized church of SANTA MARIA PRIMERANA (10th cent.?), containing an altar of the Della Robbia school (Crucifixion; 1442) and reliefs of the heads of St. Rochus and the Virgin by *Francesco da Sangallo* (1542 and 1575). Key at house No. 11; fee 30 c.

From the W. side of the Piazza del Duomo the steep Via San Francesco leads in 8 min. to the top of the WEST HILL (1130 ft.), the old castle-hill of the Etruscan and Roman towns, which has been occupied since 1404 by a Franciscan monastery. Halfway up the hill, from a terrace on the S. slope, we have a beautiful *VIEW of the valley of Florence, bounded on the S. by several ranges of hills and on the W. by the heights of Monte Albano (p. 509), behind

which appear the Apuan Alps (p. 147). — A little higher up rises the venerable but much disfigured church of *Sant' Alessandro*, with 15 antique columns of cipollino. — The old monastery of *San Francesco*, with its tiny cells, presents a touching picture of the ascetic life of the monks; the church (restored in 1911) contains paintings by Piero di Cosimo (Conception of the Virgin), Filippino Lippi (Annunciation), and Cosimo Rosselli (Adoration of the Magi), and sculptures by Benedetto da Maiano etc.

The ascent of the *Monte Cécerei* (1460 ft.), from the quarries of which comes the gray pietra serena so universally used in Florence, is made in $\frac{1}{2}$ hr. from the S.E. corner of the Piazza del Duomo by the Via Giuseppe Verdi and then by rough paths. The *View from the top includes the Tuscan hills from the Pratomagno chain (p. 656) to the Apuan Alps, with the hills of Chianti, noted for their wine (p. xxv), far to the S. The easiest descent is viâ Borgunto (see below); that to the Regresso di Maiano (p. 651) is steep and fatiguing.

From the Regresso di Maiano the Via Benedetto da Maiano (finest by evening-light) skirts the S. slope of Mte. Ceceri to ($\frac{1}{2}$ M.) *Maiano* (565 ft.). Thence we may descend to the S.W. through the pretty *Affrico Valley* to *San Gervasio* (p. 650), or to the S. to the ($\frac{1}{4}$ hr.) road from Florence to Settignano, a little on this side of *Ponte a Mensola* (255 ft.; electric railway No. 7, p. 549).

On a hill-top 1 M. to the N.E. of Maiano lies the **Castello di Vincigliata** (860 ft.), a castle of the 14th cent., belonging to Lord Westbury, which has been restored in the mediæval style since 1855 and adorned with various antiquities (visitors admitted on Sun. and Thurs. on presenting a permesso obtained at Piazza Pitti 14; attendant 1 fr.). The Castello may be reached also from Ponte a Mensola by the steep Via Giov. Leader or from Settignano (see below) by footpaths in $\frac{3}{4}$ hr., and from Fiesole in 1 hr. by a picturesque road passing *Borgunto* (1085 ft.), on the N. slope of Mte. Ceceri, and the mediæval *Castel di Poggio* (1285 ft.).

About $4\frac{1}{2}$ M. to the E. of Florence is the pleasant village of **Settignano** (585 ft.; *Caffè d'Italia; Trattoria la Terrazza*, clean), with numerous villas, the terminus of the light railway No. 7 (p. 549). It is the birth-place of Desiderio da Settignano (1428-64), the sculptor, who is commemorated by a statue, with verses by Gabriele d'Annunzio, in the Piazza Desiderio (fine views). From the upper end of the village the beautiful Via Desiderio da Settignano descends to the left viâ the hamlet of *Corbignano* (415 ft.) to ($\frac{1}{2}$ hr.) *Ponte a Mensola* (see above).

In the midst of a wood about 9 M. to the N. of Florence, and about 3 M. to the N.E. of the station of *Montórsoli* (p. 508) viâ the village of *Montórsoli* (1210 ft.), lies **Pratolino** (1560 ft.; *Ferd. Zocchi's Inn*). A little on this side of the village, to the right, is the entrance to the *Villa of Pratolino*, once the property of the grand-dukes and now belonging to Princess Demidoff (adm. only by permission of the steward). The chateau, built by Buontalenti after 1569 at the instance of Francesco de' Medici for the reception of Bianca Cappello (p. 630), was pulled down in 1832, while the park has been modernized. Almost the only relics of former splendour are a colossal crouching figure (62 ft. high), representing the Apennines and ascribed to *Giov. da Bologna*, the Basin of Jupiter, and the Grotto of Cupid. — From Pratolino a beautiful road, with numerous views, leads to the N.E. viâ *Maccioli* (1785 ft.) to (5 M.) the **Monte Senario** (2700 ft.), on the top of which, in the midst of a grove of pines, is a Servite Convent (Annunziata), founded in 1233 and restored in 1544. The great terrace affords a splendid panorama of the surrounding mountains, with distant views of Fiesole and Florence, seen through the valley of the Mugnone. An excellent liqueur, 'Gemma d'Abeto',

is made at the convent. From the summit we may go on to the N.W. (at first by a rough footpath) to the railway-station of *Vaglia* (p. 508; 1¼ hr., in the opposite direction 2 hrs.).

(i.) SAN SALVI, about ¾ M. from the *Piazza Beccaria* (p. 601; Pl. I, 6; light railway No. 8, p. 549). We leave the tramway in the *Via Aretina* at the corner of the *Via di San Salvi*, which brings us in 3 min. to an archway on the right (ring). Of the Vallombrosan monastery of **San Salvi**, founded in 1084, where in 1312 Emp. Henry VII. established his headquarters during the siege of Florence (p. 556), only the remains are now extant. The district adjoining the *Campo di Marte*, traversed by the light railway to Settignano (see p. 673), is still called 'Campo d' Arrigo'. The former refectory (adm., see p. 553) contains a collection of old paintings belonging to the Florentine galleries and a *Fresco of the Last Supper by *Andrea del Sarto* (1526-27).

(k.) About 2½ M. to the S.E. of Florence, near the left bank of the Arno, lies the village of **Bagno a Ripoli** (255 ft.; tramway No. 9, p. 549), whence a road leads to the S. to (½ hr.) the chapel of *Santa Caterina di Antella* (320 ft.), containing frescoes by Spinello Aretino (Legend of St. Catharine of Alexandria). We may return by (¼ hr.) *Ponte a Ema*, to the W., a station on the light railway to Grássina (No. 10, p. 549).

From Bagno a Ripoli a pleasant walk (2 hrs.) or drive (1 hr.) may be taken viâ the hamlet of *Candeli*, lying close to the Arno and containing the *Badia a Candeli*, a Camaldulensian monastery founded in the 12th cent. and belonging to the Vallombrosans since 1526, to *Villamagna* (1085 ft.). This little village lies 3 M. to the N.E. of Compiobbi (see below), at the N. base of (1 hr.) *Monte Incontro* (1805 ft.; fine view), whence we may descend to the S. to (¼ hr.) *Terzano* (1155 ft.) and return to (1½ hr.) Bagno a Ripoli by the road passing *Paterno* (705 ft.).

Excursion to Vallombrosa.

Visitors to Vallombrosa go by RAILWAY from the Central Station or from the Stazione Campo di Marte (p. 515) to Sant' Ellero (16½ or 13½ M.; express in ½ hr., ordinary train in ¾ hr.); certain express trains take only passengers with return tickets to Saltino. — From Sant' Ellero to Saltino (Vallombrosa; 5 M.), RACK AND PINION RAILWAY in 1 hr. (fare 4, there and back 6 fr.; return-ticket from Florence, valid for two days, 10 fr. 60, 9 fr. 25, 8 fr. 5 c.). — DILIGENCE from Saltino to Vallombrosa twice daily in summer in ¼ hr. — The DRIVE from Florence or Pontassieve to Vallombrosa, viâ Pelago or Consuma (p. 657), can be recommended also.

Vallombrosa is a fashionable and much-frequented summer-resort (especially in Aug.), and since 1910 it has been visited from Florence in winter also, for the sports.

The RAILWAY skirts the city to the suburban station of (3 M.) *Campo di Marte*. It then follows the right bank of the Arno. Fiesole lies above us, to the left. The valley contracts near (8 M.) *Compiobbi* (230 ft.; to Villamagna, see above).

13 M. Pontassieve (*Railway Restaurant*). — HOTEL (comp. p. xxi). *Alb. d'Italia*, with rooms only. — *Ristorante Garibaldi*, Via Garibaldi 30. — MOTOR DILIGENCE to Rocca San Casciano (Dovádola, Forli), see *Baedeker's Central Italy*. — DILIGENCE twice daily, in 3 hrs., to Consuma (p. 657). — CARRIAGES (ordered beforehand at the hotel): one-horse carr. to *Vallombrosa* for 1 pers., ca. 12 fr.; two-horse carr., 2 pers. 20, each additional pers. 5 fr.; one-horse carr. to *Stia* (p. 657) ca. 20, two-horse 30 fr.; to *Camaldoli* (p. 658) ca. 35 and 50 fr.

Pontassieve (330 ft.), a small place with 4900 inhab., at the confluence of the *Sieve* and the Arno, was founded by the Florentines in 1363 as a fortified station commanding the roads to the Casentino and to Forli.

The road from Pontassieve to (14 M.) *Vallombrosa* crosses the Sieve beyond the village and ascends the valley of the Arno. About 1 M. from Pontassieve, where the road forks, we keep to the left. From the second fork (1½ M. farther) the left branch leads to the Consuma Pass and the Casentino (p. 656), the right follows the ridge viâ (3 M.) *Pélagio* (1015 ft.; Locanda della Pace), the birthplace of Lor. Ghiberti (p. 560), where the Florentine Guelphs took refuge in 1248, to (2¼ M.) *Paterno* (1290 ft.), formerly a monastery-farm, and thence ascends a picturesque gorge (steep towards the end) to *Tosi* (1635 ft.), 2½ M. farther on. The road steadily ascends, usually through woods, to (3¾ M.) *Vallombrosa* (see below).

16½ M. **Sant' Ellero** (365 ft.; *Railway Buffet*) is a village with an old *Castle*, in which the Ghibellines expelled from Florence in 1267 were besieged by the Guelphs. — To Arezzo (p. 660; 38½ M., in 1¼-2 hrs.), see *Baedeker's Central Italy*.

The RACK AND PINION RAILWAY TO SALTINO (maximum gradient 22:100) starts from the railway-station at Sant' Ellero and ascends through a grove of oaks, on the bank of the torrent *Vicano*, to the crest of one of the numerous spurs which the Pratomagno range throws out into the valley of the Arno. A striking view is disclosed; straight on, Saltino appears, above a steep slope. — 2½ M. *Donnini* (1100 ft.). We traverse a well-cultivated district high above the Vicano, and then follow the right bank of the *Fosso Ciliana* to (3 M.) *Filiberti* (1495 ft.), beautifully situated at the foot of the Pratomagno chain. The railway skirts the slope in windings (fine views).

5 M. **Saltino**. — HOTELS (comp. p. xxi; open July-Sept. only). *Grand-Hôtel*, R. 4-6, B. 1½, L. 3½, D. 5, P. 12-15 fr.; *Hôt. Croce di Savoia* (with the dépendance *Hôt. Belvedere*), P. 10-12 fr.; *Gr.-Hôt. Castello la Torre di Acquabella*, P. 12-15 fr.; *Hôt. Panorama*; *Hôt. Milton*, P. 9 fr.; *Hôt. Abetina*.

Saltino (3130 ft.) is situated on a promontory commanding a splendid view. A CARRIAGE ROAD (diligence, see p. 654; carr. 1 fr.) leads hence through a dense grove of firs to (1¼ M.) *Vallombrosa*. The road that diverges to the right at the station and passes the *Masso del Saltino* is only a little longer.

The convent of **Vallombrosa** (3140 ft.), situated in a shaded and sequestered spot on the N.W. slope of the Pratomagno chain, was founded in 1015 by San Giovanni Gualbarti (985-1073),

a rich Florentine, but has been repeatedly altered (last in 1637). Since 1870 it has been occupied by the *Reale Istituto Forestale*, the only advanced school of forestry in Italy. There are now only three monks here, who celebrate service in the church and attend to the meteorological observatory.

HOTEL (comp. p. xxi): *Alb. Demaniale della Foresta* (the former *Foresteria*), with the dépendance of *Paradisino* (see below), R. (not very comfortable) from 3½, B. 1, L. 2½, D. 4, P. 8-12, omn. from the rack-and-pinion railway ½ fr., open April-Oct. and during the winter-sports, no central heating. — *Ristorante Villino Medici*, plain.

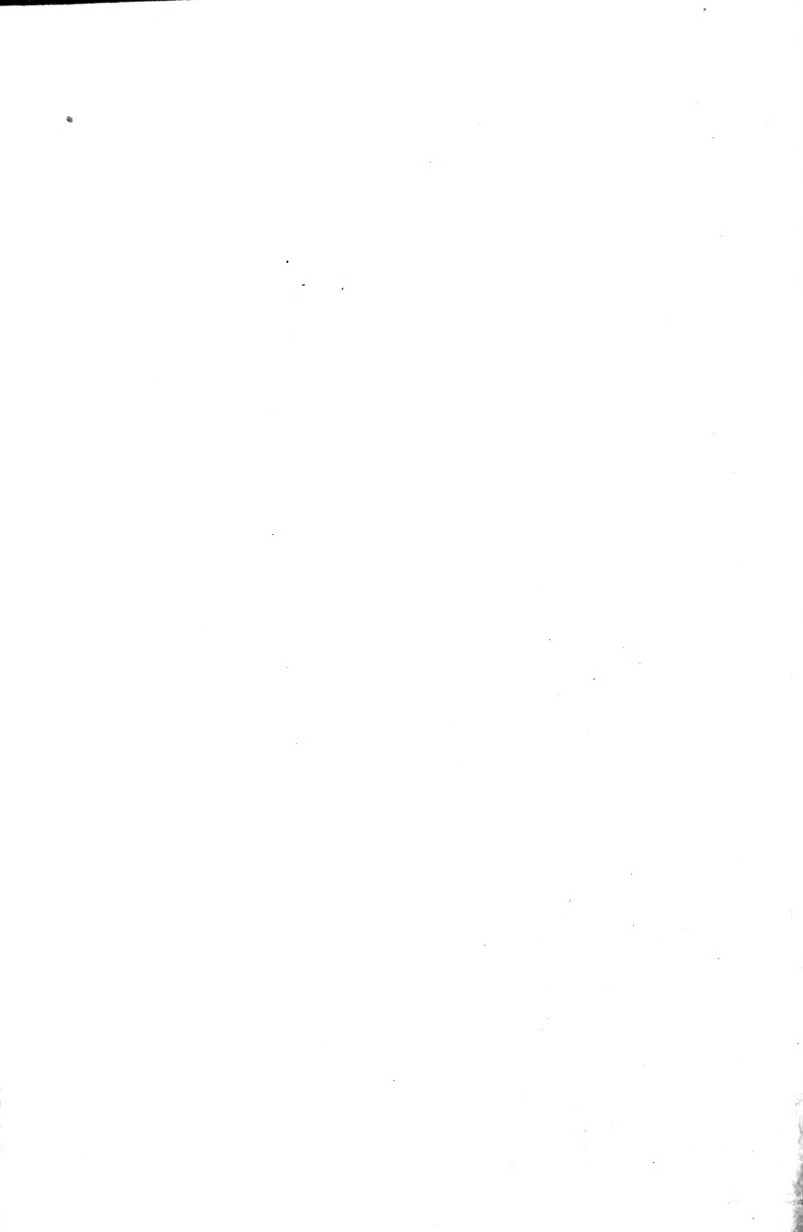
Il Paradisino (3400 ft.), formerly a small monastery, is situated on a projecting rock, ¼ hr. to the left above Vallombrosa. It commands an admirable *Survey of the monastic buildings, and of the broad valley of the Arno as far as Florence, half of the cathedral-dome of which is visible behind a hill. The horizon is bounded by the *Alpi Apuane* (p. 147). — A pleasant walk may be taken on the road to (2 hrs.) *Consuma* (p. 657), which leads to the N.E. from Vallombrosa along the wooded mountain-slopes; about halfway is the *Albergo Villa del Lago*.

The ascent of **Monte Secchieta** (4755 ft.), the N. summit of the *Pratomagno Chain*, from Vallombrosa occupies 1½-2 hrs. (guide not indispensable for experts). The path diverges to the right, a little before we reach the *Paradisino* and ascends to the S.E. mostly through dense pine forest and afterwards over pastures, passing the so-called *Romitorio della Macinaia* or *Croce del Romitorio* (4270 ft.), to the crest of the ridge, which it reaches at a narrow depression. Hence we ascend to the left to (25 min.) the *Tabernacolo di Don Piero*, an old chapel commanding a splendid *View. To the E. lies the green Casentino Valley, bounded on the N.E. by the lofty *Monte Falterona* (p. 658); to the W. the fertile and richly-cultivated valley of the Arno stretches as far as the dome of the cathedral of Florence, beyond which the blue Mediterranean is sometimes visible in the extreme distance. — We may return to Vallombrosa from the chapel by keeping to the N., viâ the *Capanna Grimaldi* (4350 ft.); or we may descend to the S., viâ the *Capanna del Pastore*, the *Poggio alle Ghirlande* (4355 ft.), and the *Poggio a Novale* (3940 ft.), direct to the *Masso del Saltino*.

From the top of the **Pratomagno** (5223 ft.), the highest summit of the *Pratomagno chain* (4-5 hrs. from Vallombrosa, with guide), a steep path descends to the N., through woods and ravines, skirting the torrent *Solano*, to the humble baths of *Cetica* (2300 ft.). Hence a road leads through the hamlets of *Santa Maria* (2210 ft.), *Pratolütoli*, and *Paqliericcio* to *Castel San Niccolò* (1235 ft.; Alb. La Pace; Alb. Perilli), a pleasant little place commanded by a picturesque old fort and situated near the confluence of the *Solano* and *Arno*, where the fertile valley expands. Carriage-roads lead from *Castel San Niccolò* to *Poppi* (4¼ M.; p. 660), and viâ *Borgo alla Collina* (p. 657) to *Stia* and *Pratovecchio* (3¾-4¼ M.; pp. 657, 658).

73. The Casentino.

The **Casentino**, praised by Dante and Milton, is the name given to the upper valley of the Arno, which, unlike the neighbouring *Romagna*, is still beautifully wooded in places; it is bounded on the W. by the *Pratomagno chain* (see above) and on the N. and E. by the *Central Apennines*, the highest point being the *Monte Falterona* (5425 ft.). In the 11-15th cent. almost the whole mountain-district, along with *Dovadola*



was in the possession of the powerful Counts Guidi, who were on the whole adherents of the emperors; members of the various branches of this family played an important part in the early history of Florence and as protectors of Dante.

THE EXCURSION TO CAMALDOLI AND LA VERNA, the finest points in the Casentino, takes walkers $3\frac{1}{2}$ -4 days from Florence. 1st Day, from Pontassieve or Vallombrosa over the Consuma Pass to Stia and Pratovecchio; 2nd Day, direct or viâ the Falterona to Camaldoli; 3rd Day, by Badia a Prataglia to La Verna; 4th Day, to Bibbiena, and thence by train to Arezzo. Those who omit the beautiful hill-walks in the Casentino visit Camaldoli from Poppi or Bibbiena, and La Verna by carriage from Bibbiena. The pleasantest summer-resorts are *Camaldoli* and *Badia a Prataglia*; the former is, like Vallombrosa, a favourite resort of Roman diplomatists and the Italian aristocracy. See the 'Guida Illustrata del Casentino', by *Carlo Beni* (3rd Edit.; Florence, 1908; 4 fr.) and 'Through the Casentino' by *Lina Eckenstein* (London, 1902).

From Florence to (13 M.) *Pontassieve*, see pp. 654, 655. — The road from Pontassieve mentioned at p. 655 ascends past the castle of *Diaceto*, the ($3\frac{1}{2}$ M.) village of *Diaceto* (1530 ft.; inn, clean), and (6 M.) *Borselli* (inn) to ($10\frac{1}{2}$ M.; 4 hrs.) *Consuma* (Trattoria Consumi, good; Locanda della Palmira, unpretending), on the *Consuma Pass* (3365 ft.). This village, with country-houses of the Florentines and humble charcoal-burners' huts, may be reached also from Vallombrosa in 2 hrs. (comp. p. 656). The road goes on viâ ($12\frac{1}{2}$ M.) *Ponticelli* (3060 ft.), where a road diverges to the right for ($4\frac{1}{2}$ M.) *Montemignaio* (2660 ft.), a small summer-resort with an old castle of the Counts Guidi, to ($13\frac{1}{2}$ M.) the lonely and unpretending inn of *Casaccia* (3155 ft.) and (15 M.) *Omomorto* (3075 ft.). A little lower a view is disclosed of the Casentino; to the S.E. appears the jagged outline of the Verna, and a little farther on, to the left, the Falterona.

At (17 M.) *Scarpaccia* (2300 ft.) the road to ($19\frac{1}{2}$ M.) Stia and Pratovecchio diverges to the left from the highroad viâ *Borgo alla Collina* (1410 ft.; Pens. Villa Dante, 5-7 fr.) and *Campaldino* (p. 660) to Bibbiena. To the right, $1\frac{1}{2}$ M. to the S.W. of Pratovecchio, we see the three ruined towers of the castle of *Romena* (2035 ft.), mentioned by Dante (*Inferno* xxx. 73), which was probably the first refuge of the Florentine exiles in 1301 (p. 556). A little farther on the road again forks, the left branch leading to Stia, the right to Pratovecchio. The station of the railway to Arezzo (p. 660) lies between these places.

Stia (1470 ft.; *Alb. della Stazione Alpina*, R. $1\frac{1}{2}$ fr., *Alb. Falterona*, both plain; carr. and pair to Camaldoli viâ Poppi, 10-12 fr.), a small industrial town (pop. 1800) with wool-factories and a school of carving, possesses good examples of Della Robbia work in the parish church ('La Pieve'), the Palazzo Comunale, and the chapel of Madonna del Ponte. The ruined Castello di Palagio was the seat of a collateral line of the Counts Guidi from 1230 to 1402, when it was subjugated by the Florentines.

The church of *Santa Maria delle Grazie*, 2½ M. to the N.E. of Stia, was originally a Romanesque edifice but has been much spoiled; it has a fine apse and cloisters in the early-Renaissance style and contains several Della Robbia reliefs.

Pratovecchio (1410 ft.; *Alb. Spigliantini*, well spoken of; *Alb. Alberti*), a small town with 2000 inhab., lies 1½ M. downstream from Stia. The former Camaldulensian nunnery, founded in 1134, occupies the site of the castle of the Counts Guidi, which once belonged to Count Guido Selvatico of Dovadola, Dante's host.

Stia and Pratovecchio are good headquarters for excursions in the Casentino (guide 5 fr. daily). From Pratovecchio a footpath leads to *Camaldoli* (about 9 M.) viâ *Moggiona*; another route, somewhat longer, passes *Casalino* or *Lonnano* (2235 ft.) and *Eremo di Camaldoli* (see below).

The following is a fine but somewhat fatiguing round from Stia: to the N.W. to *Porciano* (2000 ft.), whose ruined castle was perhaps the ancestral home of the Counts Guidi in which Dante, as the guest of Count Bandino in 1311, wrote his two famous letters to the accursed ('scelleratissimi') Florentines and to Emp. Henry VII.; thence to the N. to the *Source of the Arno* ('Capo d'Arno'; 4265 ft.), mentioned by Dante (*Purg.* xiv), and (4 hrs.) the summit of **Monte Falterona** (5425 ft.), which commands a wide *View, extending in clear weather from the Tyrrhenian Sea to the Adriatic and from Monte Cimone (p. 492) to Monte Conero near Ancona; descent to the *Alp Stradella* (5045 ft.), ¾ hr.; viâ the *Poggio Scali* (4985 ft.) and the *Prato al Soglio* (see below) to the *Eremo*, 4 hrs.; to *Camaldoli*, ¾ hr. (from Camaldoli to the Falterona, 7 hrs.).

The suppressed abbey of **Camaldoli** (2675 ft.; **Grande Albergo*, P. 12-15 fr.; on the groundfloor, a cheaper restaurant) was originally only the building (ospizio and foresteria) in which pilgrims and strangers to the Eremo were housed; it is splendidly situated in a narrow wooded valley on the *Fosso di Camaldoli*, which flows into the Archiano (p. 659). In the time of Lorenzo il Magnifico the Platonic Academy (p. 559) sometimes met here in summer, and here Landino wrote his 'Dispute Camaldolensi'. Through the rapacity of the French in 1809 Camaldoli, as well as Vallombrosa, lost many treasures of art and its valuable library, including the 'Annali Camaldolensi', an important chronicle of events from 907 to 1764.

A steep road ascends to (1 hr.) the *Erëmo di Camaldoli* (3680 ft.; no accommodation and only very simple fare obtainable, comp. p. 659), a monastery with hermitages, surrounded by fine pine-woods; it was founded in 1012 by St. Romuald (d. 1027), a nobleman of Ravenna, as the mother-house of the Camaldulensian Order, which soon became famous for its austere discipline and its erudition. The church, restored in the baroque style after the fire

of 1673, has a relief of the Madonna, by Mino da Fiesole, over the portal, and, in the left aisle, a Madonna from the studio of the Della Robbia.

The *Views from the narrow ridge of the Apennines at the back of the Eremo, especially from the treeless *Prato al Soglio* (4120 ft.), are very extensive and beautiful. To the N.E. the houses of Forlì may be distinguished in clear weather, still farther off the site of Ravenna, and in the extreme distance the glittering Adriatic; W. the chain of the Pratomagno, the lower valley of the Arno as far as Pisa and the Tyrrhenian Sea. The spectator here stands on the 'backbone of Italy', whence innumerable mountains and valleys, as well as the two seas, are visible.

From the Eremo (10 M.) and from Camaldoli (8 M.) a fine road leads viâ *Farneta* to *Poppi* (p. 660); about halfway a road diverges to the right for *Avena* (1915 ft.), passing *Lierna* (1805 ft.), a small place perched among rocks.

Pedestrians from the Eremo to La Verna should select the woodland path (guide necessary) viâ the *Poggio dei Tre Confini* and the *Passo dei Fangacci* (4070 ft.) to the village of (1½ hr.) *Badia a Prataglia* (2765 ft.; Alb. Bellavista; Pens. Boscoverde, English, 8 fr.; Pens. della Posta; Pens. Sanesi, all open in summer only; diligence to Bibbiena, see p. 660), which lies 1 hr. below the *Passo dei Mandrioli* (3850 ft.), where the devastation of the forests on the ridge of the Apennines begins. Prataglia is reached from Camaldoli in 2 hrs. by descending the valley to (¾ hr.) *Serravalle* (2550 ft.), a mountain-village surrounded by woods and possessing a ruined castle, and thence ascending the *Archiano* by the high-road from Bibbiena to Cesena.

From Prataglia we proceed to the S.E. to (2 hrs.) *Corezzo* (2485 ft.) and descend along the stream of that name to (¾ hr.) *Biforco* (2180 ft.), at its confluence with the *Corsalone*. We then ascend along the *Corsalone* and through oak-woods to (2¼ hrs.) a stony upland plain, interspersed with marshes. Above this the abrupt sandstone mass of the **Verna** (4220 ft.), 'the rugged rock between the sources of the Tiber and the Arno', as it is called by Dante (*Paradiso* xi. 106), rises to a height of 850 ft. On its S.W. slope is seen a wall with small windows, the oldest part of the *Convento della Verna* (3700 ft.), built in 1215 by St. Francis of Assisi and substantially rebuilt after a fire in 1472. Gentlemen receive good food and accommodation here, for which a fair recompense is expected (ladies not admitted). The monks show the convent, the three churches with their excellent Della Robbia reliefs (*Annunciation* by *Andrea della Robbia* in the main church, to the left), and the *Luoghi Santi*, or caves once frequented by St. Francis. — A path ascends through beautiful woods of beech and pine to the *Penna della Verna*, the highest point. The celebrated view from this ridge, now somewhat obscured by trees, is best enjoyed from the chapel on the N.W. spur, about ¾ hr. above the monas-

tery. — About $\frac{1}{4}$ hr. below the convent, at the end of the Bibbiena road (see below), stands the modest *Osteria alla Beccia*.

On the S. slope of the Verna lies the village of *Chiusi in Casentino* (3150 ft.), with its ruined castle. Here and at *Caprese* (2150 ft.), a village 6 M. to the S., in the neighbouring valley of the *Singerna*, a tributary of the Tiber, Lodovico Buonarroti, father of Michael Angelo, once held the office of Podestà. The great master himself was born on 6th March, 1474, at Caprese, where he is commemorated by a remarkable monument at the Palazzo Comunale, but in 1476 his parents removed to *Settignano* (p. 653).

FROM STIA-PRATOVECCHIO TO AREZZO, 28 M., railway in $1\frac{1}{2}$ - $1\frac{3}{4}$ hr. (fares 5 fr. 10, 3 fr. 60, 2 fr. 30 c.), descending the Arno valley. Beyond ($4\frac{1}{2}$ M.) *Porrena-Strada* (1215 ft.) the train passes the battlefield of *Campaldino* (p. 556).

$5\frac{1}{2}$ M. **Poppi** (1435 ft.; *Alb. Vezzosi*; *Pens. Conte Guidi*; *Pens. Gelati*), with 2500 inhab., stands on a hill rising to the right above the Arno and was once the chief stronghold of the Counts Guidi, who were expelled hence by the Florentines in 1440. Guido Guerra the Elder (d. 1217), the first Count of Poppi, who was made lord of all Tuscany by Emp. Henry VI. in 1191, built the castle, which later was enlarged by Arnolfo di Cambio (restored 1896-99); the tower, partly destroyed in 1817, affords a fine panorama. To *Camaldoli*, see p. 659.

$8\frac{1}{2}$ M. **Bibbiena** (1395 ft.; *Hôt.-Pens. Vittoria*, with view, good; *Alb. Amorosi*), the birthplace of Bernardo Dovizi, afterwards Cardinal Bibbiena (1470-1520), the patron of Raphael, is prettily situated on a hill rising from the Arno (pop. 3000). The station is $\frac{3}{4}$ M. below the town (carr. $\frac{1}{2}$ fr.). The former convent-church of *San Lorenzo* contains fine Della Robbia reliefs.

CARRIAGE-AND-PAIR from Bibbiena to the Convento della Verna (p. 659; $7\frac{1}{2}$ M.; 15 fr.), to Badia a Prataglia (p. 659; $8\frac{1}{2}$ M.; 15 fr.), or to Camaldoli (p. 658; 8 M.; 20 fr.) in 2 hrs.; diligence (2 fr.) to Prataglia (p. 659) twice daily in 3 hrs.

13 M. *Rassina* (1000 ft.), with a silk-factory. — 23 M. *Giovi* (825 ft.). The train now quits the valley of the Arno and traverses the fertile *Valle di Chiana* to —

28 M. **Arezzo** (see *Baedeker's Central Italy*).

List

of the most important Artists mentioned in the Handbook, with a note of the schools to which they belong.

Abbreviations: A. = architect, P. = painter, S. = sculptor, ca. = circa, about; Berg. = Bergamasque, Bol. = Bolognese, Bresc. = Brescian, Crem. = Cremonese, Ferr. = Ferrarese, Flem. = Flemish, Flor. = Florentine, Gen. = Genoese, Lig. = Ligurian, Lomb. = Lombardic, Mant. = Mantuan, Mil. = Milanese, Mod. = of Modena, Neap. = Neapolitan, Netherl. = Netherlandish, Pad. = Paduan, Parm. = Parmesan, Pied. = Piedmontese, Pis. = Pisan, Rav. = of Ravenna, Rom. = Roman, Sicil. = Sicilian, Sien. = Sieneese, Span. = Spanish, Umbr. = Umbrian, Ven. = Venetian, Ver. = Veronese, Vic. = Vicentine; Christian names, see p. lxxviii.

The Arabic numerals enclosed within brackets refer to the art-notice throughout the Handbook, the Roman figures to the Introduction.

- Abate, Nicc. dell'*, Mod. P., 1512-71. — (316).
Alba, Macrino d', Pied. P., ca. 1470-1528. — (39).
Albani, Franc., Bol. P., 1578-1660. — (472).
Alberti, Leon Batt., Flor. A., 1404-72. — (xlvi. 560).
Albertinelli, Mariotto, Flor. P., assistant of Fra Bartolomeo, 1474-1515. — (560).
Alemannus, Joh. (Giovanni Alemanno, Giov. da Murano), Ven. P., middle of 15th cent. — (351).
Aleotti, Giov. Batt., Ferr. and Parm. A., pupil of Palladio, 1546-1636.
Alessi, Galeazzo, A., follower of Michael Angelo, 1512-72. — (li. 101. 158).
Algarði, Al., Bol. and Rom. S., A., 1602-54.
Aliense (Ant. Vassilacchi), Umbr. and Ven. P., 1555-1629.
Allegri, Ant., see *Correggio*.
All'óri, Al., Flor. P., 1535-1607. — (561).
 —, *Cristófano*, Flor. P., 1578-1621. — (lxvi. 561).
Altichiero, see Zevio.
Alunno, see Foligno.
Amadéo (Omodeo), Giov. Ant., Lomb. S., A., 1447-1522. — (liv. 158).
Amerighi, see Caravaggio.
Ammanáti, Bart., Flor. A., S., 1511-92. — (li).
Angelico da Fiésolo, Fra Giov., Flor. P., 1387-1455. — (lvi. 560).
Anguissóla (Anguisciola), Sofonisba, Crem. P., 1535-1632. — (245).
Antéлами, Ben., Parm. S., flor. ca. 1178-96. — (xlii).
Antonelli, Al., Pied. S., 1798-1888.
Appiani, Andr., Lomb. P., 1754-1817.
Araldi, Al., Parm. P., 1465-1528.
Arca, Nicc. dall', of Bari, Bol. S., ca. 1440-94. — (472).
Arezzo, Nicc. d' (Nicc. di Piero Lambertini), Flor. S., d. 1420.
Aspertini, Amico, Bol. and Lucca P., pupil of Franc. Francia, ca. 1475-1552.
Aspetti, Tiziano, Ven. S., 1565-1607.
Avanzi, Iac. degli, Bol. P., 2nd half of 14th cent.
Avanzo, Pad. P., assistant of Altichiero, flor. after 1376.
Bacchiacca (Franc. Ubertini), Flor. P., ca. 1490-1557.
Baccio d'Agnólo (Baglioni), Flor. A., S., 1462-1543. — (li).
Badile, Ant., Ver. P., teacher of Paolo Veronese, 1516-69.
Bagnacavallo (Bart. Ramenghi), Bol. and Rom. P., 1484-1542. — (472).
Baldovinetti, Alesso, Flor. P., 1425-99. — (560).
Balduccio, Giov. (Giov. di Balducci), Pis. and Lomb. S., flor. ca. 1317-50.
Bambaia, il (Agostino Busti), Mil. S., ca. 1480-1548. — (lv. 158).
Banco, Nanni d'Antonio di, Flor. S., ca. 1373-1420.
Bandinelli, Baccio, Flor. S., 1493-1560. — (lx).

- Bandini, Giov. (G. dall' Opera)*, Flor. S., pupil of the last, d. 1599.
- Barabino, Carlo*, Gen. A., pupil of Andr. Tagliafico, 1768-1835.
- Baratta, Pietro*, Rom. S., pupil of Bernini, d. 1700.
- Barbarelli, Giorgio*, see *Giorgione*.
- Barbari, Iac. de'*, Ven. P., ca. 1450-1515.
- Barbieri*, see *Guercino*.
- Baroccio, Fed.*, Rom. P., 1526-1612.
- Barozzi, Giac.*, see *Vignola*.
- Bartolomeo della Porta, Fra*, Flor. P., 1472-1517. — (lxii. 560).
- Barzaghi, Franc.*, Mil. S., 1839-92.
- Basaiti, Marco*, Ven. P., pupil of Alvisè Vivarini, ca. 1470-ca. 1530. — (351).
- Bassano, Franc. (da Ponte), the Elder*, father of Iacopo, Ven. P., ca. 1500. — (28).
- — —, *the Younger*, son of Iacopo, Ven. P., 1549-92.
- , *Iac. (da Ponte)*, Ven. P., 1510-92. — (28).
- , *Leandro (da Ponte)*, son of Iacopo, Ven. P., 1557-1622. — (28).
- Batoni, Pompeo*, of Lucca, Rom. P., 1708-87.
- Bazzi, Giov. Ant.*, see *Sodoma*.
- Beaumont, Claudio*, Pied. P., 1694-1766.
- Beccafumi, Dom.*, Sien. P., 1486-1551.
- Begarelli, Ant.*, Mod. S., 1498-1565. — (lv. 452).
- Bellano, Bart.*, Pad. and Flor. S., pupil of Donatello, ca. 1430-98.
- Bellini, Gentile*, brother of Giovanni, Ven. P., 1429-1507 — (lvii. 351).
- , *Giov.*, Ven. P., ca. 1430-1516. — (lvii. lxiv. 351).
- , *Iac.*, father of Giov. and Gentile, pupil of Gentile da Fabriano, Ven. P., ca. 1400-71. — (lvii. 351).
- Belotto, Bern.*, see *Canaletto*.
- Beltrami, Luca*, Lomb. A., b. 1855.
- Bembo, Gian Franc.*, Crem. P., flor. after 1500.
- Berettini, Pietro*, see *Cortona*.
- Bergamasco, Guglielmo (Gugl. dei Grigi)*, Ven. A., d. 1550.
- Bernini, Giov. Lor.*, Rom. A., S., 1598-1680.
- Bertoldo di Giovanni*, Flor. S., pupil of Donatello and teacher of Michael Angelo, d. 1491. — (lix).
- Bianchi, Mosè*, Lomb. P., 1840-1904.
- Bianco, Bart.*, Lomb. and Gen. A., d. 1654(?). — (101).
- Bibiena, Ant.*, son of the following, Bol. A., 1700-1774. — (471).
- Bibiena, Ferdinando*, Bol. A., 1657-1743. — (471).
- Bigarelli, Guido*, Lomb. A., S., flor. until 1250. — (xlii).
- Bissolo, Franc.*, Ven. P., 1464-1545.
- Boccaccino, Boccaccio*, Crem. and Ven. P., ca. 1467-1524. — (245).
- Bologna, Giov. da (Jean Boulogne, from Douai)*, Flem. and Flor. S., 1524-1608. — (561).
- Boltraffio (Beltraffio), Giov. Ant.*, Mil. P., pupil of Leon. da Vinci, 1467-1516. — (lviii. 158).
- Bonannus, Pis. A., S.*, flor. ca. 1200. — (513).
- Bonasia, Bart.*, Mod. P., flor. ca. 1475.
- Bonifazio dei Pitati*, Ven. P., 1487-1553. — (lxv. 300. 352).
- Bonone, Carlo*, Ferr. P., 1569-1632.
- Bonvicino*, see *Moretto*.
- Bordone, Paris*, Ven. P., 1500-71. — (lxv. 352).
- Borgognone (Bergognone), Ambrogio, da Fossano*, Mil. P., flor. 1480-1523. — (158).
- Botticelli, Al. or Sandro (Al. Filippini)*, Flor. P., pupil of Fra Filippo Lippi, 1444-1510. — (lvi. 560).
- Bramante, Donato*, Umbr., Lomb., and Rom. A., P., 1444-1514. — (l. xlix. lvi. 158).
- Bramantino (Bart. Suardi)*, Lomb. P., pupil of Bramante, flor. 1503-36. — (158).
- Brea, Lod.*, Lig. P., pupil of Corrado de Allemagna, 1458-1519.
- Bregno, Lor.*, Ven. S., d. 1524.
- Briosco, Andrea*, see *Riccio*.
- , *Ben.*, Lomb. S., flor. after 1500.
- Bronzino, Ang.*, Flor. P., pupil of Pontormo, 1503-72. — (561).
- Brueghel, Jan, the Elder*, Flem. P. of Brussels, son of Pieter the Elder, 1568-1625.
- , *Pieter, the Elder*, Netherl. P. of Breda, ca. 1525-69.
- , *Pieter, the Younger*, Flem. P. of Brussels, son of the preceding, 1564-1638.
- Brunelleschi (Brunellesco), Fil.*, Flor. A., S., 1377-1446. — (l. 560).
- Brusaporci (Dom. Ricci)*, Ver. P., 1493-1567.
- Brustoloni, Andr.*, Ven. wood-carver, 1662-1732.
- Buggiano (Andrea di Lazzaro Cavalcanti)*, Flor. S., pupil of Donatello, 1412-62.
- Bugiardini, Giuliano*, Flor. P., 1475-1554.

- Buon, Bart., the Elder*, son of Giovanni, Ven. A., S., d. ca. 1465. — (350).
- , *Bart. (the Younger) Bergamasco*, Ven. A., d. before 1529.
- , *Giov.*, Ven. A. and S., d. before 1443. — (350).
- Buonarroti*, see *Michael Angelo*.
- Buonconsiglio, Giov.*, surnamed *Marescalco*, Vic. P., flor. 1497-1537. — (323).
- Buonsignori, Franc.*, Ver. P., 1455-1519.
- Buontalenti, Bern.*, Flor. A., 1536-1608.
- Busti, Ag.*, see *Bambaia*.
- Cacciatori, Ben.*, Mil. S., 1795-1871.
- Caccini, Giov. Batt.*, Flor. A., 1562-1612.
- Cagnola, Luigi*, Lomb. A., 1762-1833.
- Calegari, Ant.*, Bresc. S., 1698-1777. — (262).
- Calidri, Ben.*, brother of P. Veronese, Ven. P., 1538-98.
- , *Carletto*, son of P. Veronese, Ven. P., 1572-96.
- , *Gabriele*, son of P. Veronese, Ven. P., 1568-1631.
- , *Paolo*, see *Veronese*.
- Camaino, Tino di*, Sien. S., d. 1337.
- Cambiasso, Luca*, Gen. P., 1527-85. — (101).
- Cambio, Arnolfo di*, Pis., Rom., and Flor. A., S., assistant of Nicc. Pisano, 1232-ca. 1301. — (513. 559).
- Campagna, Girol.*, Ver. and Ven. S., pupil of Danese Cattaneo, ca. 1550-1623. — (351).
- Campagnola, Dom.*, Pad. P., ca. 1484-1564 (?).
- Campi, Ant.*, son of the following, Crem. P., d. ca. 1591. — (245).
- , *Galeazzo*, Crem. P., 1477-1536. — (245).
- , *Giulio*, son of the preceding, Crem. P., 1502-72. — (245).
- Campione, Bonino da*, Lomb. and Ver. S., flor. ca. 1357-74.
- , *Matteo da*, Lomb. A., S., d. 1396.
- Canaletto (Antonio Canale)*, Ven. P., 1697-1768. — (352).
- (*Bern. Belotto*), Ven. P., 1724-80. — (352).
- Canónica, Luigi*, Lomb. A., 1764-1844.
- Canova, Ant.*, Ven. and Rom. S., 1757-1822.
- Cantoni, Simone*, Lomb. and Gen. A., 1736-1818.
- Capodiferro, Giov. Franc.*, Berg. wood-carver, flor. after 1500.
- Caporali, Bart.*, Umbr. P., 1420-99.
- Caprina, Meo del*, Flor. A., 1430-1501.
- Caracci, Ag.*, Bol. P., 1557-1602. — (lxvi. 472).
- , *Annibale*, brother of Agostino, Bol. P., 1560-1609. — (lxvi. 472).
- , *Lod.*, cousin of the preceding, Bol. P., 1555-1619. — (lxvi. 472).
- Caradosso*, see *Foppa*.
- Caravaggio, Michelangelo Amerighi da*, Lomb., Rom., and Neap. P., ca. 1565-1609. — (lxvi).
- Cariani, Giov. (Giov. Busi)*, Berg. and Ven. P., ca. 1485-1541.
- Caroto, Franc.*, Ver. P., 1470-1546. — (300).
- Carpaccio, Vittore*, Ven. P., pupil of Lazzaro Bastiani, flor. ca. 1480-1520. — (351).
- Carpì, Girol. da*, Ferr. P., 1501-68.
- Carracci*, see *Caracci*.
- Carriera, Rosalba*, Ven. P., 1675-1757.
- Castagno, Andr. del*, Flor. P., ca. 1410-57. — (lvi. 560).
- Castello, Gian Batt.*, Berg. and Gen. A., P., 1509-ca. 1579.
- Castiglione, Benedetto*, Gen. P., 1616-70. — (101).
- Catena (Vinc. di Biagio)*, Ven. P., d. 1531.
- Cattaneo, Danese*, Ven., Pad., and Ver. S., 1509-73.
- Cavallino, Bern.*, Neap. P., 1622-58.
- Cavazzola (Paolo Morando)*, Ver. P., 1486-1522. — (300).
- Cavedone, Giac.*, Bol. P., 1577-1660.
- Cazzaniga, Tomm. da*, Lomb. S., flor. towards 1500.
- Cellini, Benvenuto*, Flor. S. and goldsmith, 1500-72. — (561).
- Cignani, Carlo*, Bol. P., 1628-1719.
- Cigoli (Lod. Cardì da)*, Flor. P., 1559-1613. — (561).
- Cima (Gian Batt. C. da Conegliano)*, Ven. P., 1459-1518. — (351).
- Cimabue, Giov.*, Flor. P., 1240?-after 1302. — (xliii).
- Cittadella, Alf.*, see *Lombardi*.
- Ciuffagni, Bern. di Piero*, Flor. S., 1385-1456.
- Civerchio, Vinc.*, Lomb. P., ca. 1500.
- Civitali, Matteo*, of Lucca, S., 1436-1501. — (liv. 529).
- Claude Lorrain (Gellée)*, French P., 1600-82.
- Clementi, Próspero*, S. in Reggio, grandson of Bart. Spani, pupil of Michael Angelo, d. 1584.
- Clouet, Jehan*, Netherl.-French P., d. 1540.

- Coducci, Moro*, Ven. A., d. 1504. — (350).
- Conegliano, Gian Batt. da*, see *Cima Correggio, Ant. Allegri da*, Parm. P., 1494-1534. — (lxiv. 443).
- Cortona, Pietro (Berettini) da*, Flor. A., P., and decorator, 1596-1669.
- Cossa, Franc.*, Ferr. and Bol. P., 1435-77. — (lvii. 461).
- Costa, Lor.*, Ferr. and Bol. P., 1460-1535. — (lviii. 461. 472. 315).
- Covo, Batt.*, Mant. A., assistant of Giulio Romano, flor. ca. 1530.
- Cranach, Lucas*, German P., 1472-1553.
- Credi, Lorenzo di*, Flor. P., 1459-1537. — (lviii. 560).
- Crespi, Daniele*, son of the following, Mil. P., 1590-1630. — (159).
- , *Giov. Batt. (il Cerano)*, Mil. P., 1557-1633. — (159).
- , *Gius. Maria*, surnamed *Lo Spagnuolo*, Bol. P., 1665-1747.
- Crivelli, Carlo*, Ven. P., flor. ca. 1468-93. — (lvii. 351. 165).
- Cronaca (Simone Pollaiuolo)*, Flor. A., 1454-1508. — (560).
- Damiano, Fra (Fra Damiano de' Zambelli)*, Berg. wood-carver, pupil of Fra Seb. Schiavone, ca. 1490-1549.
- Danti, Vinc.*, Flor. S., 1530-76.
- David, Gerard*, Netherl. P., ca. 1460-1523.
- Dolcebuono, Giov. Giac.*, Lomb. A., S., pupil of Bramante, 1440-1506.
- Dolci, Carlo*, Flor. P., 1616-86. — (561).
- Domenichino (Dom. Zampieri)*, Bol., Rom., and Neap. P., A., 1582-1641. — (lxvi. 472).
- Donatello (Donato di Niccolò di Betto Bardi)*, Flor. S., 1386-1466. — (liv. 560. 332).
- Dosio, Giov. Ant.*, Flor. A., 1533-after 1580.
- Dosso Dossi (Giov. Dosso)*, Ferr. P., ca. 1479-1542. — (461).
- , *Gian Batt.*, brother of the last, Ferr. P., d. 1549.
- Dou, Gerard*, Dutch P., pupil of Rembrandt, 1613-75.
- Duccio*, Sien. P., d. 1319. — (xliii).
- , *Ag. d'Antonio di*, Flor. S., A., 1418-after 1481.
- Duprè, Giov.*, of Siena, Flor. S., 1817-82.
- Dürer, Albrecht*, German P., 1471-1528. — (576).
- Dyck, Ant. van*, Flem. P., 1599-1641. — (101).
- Elsheimer, Adam*, Germ. P., 1578-1610.
- Empoli, Iac. Chimenti da*, Flor. P., 1554-1640.
- Fabrizio, Gentile da*, Umbr. P., ca. 1370-1428. — (lvi. 351).
- Falconetto, Giov. Maria*, Ver. and Pad. A., P., 1458-1534. — (li).
- Farinato, Paolo*, Ver. P., 1524-1606.
- Favretto, Giac.*, Ven. P., 1849-87.
- Ferramola, Floriano*, Bresc. P., d. 1528.
- Ferrari, Defendente*, Pied. P., 1470-1532. — (39).
- , *Gaudenzio*, Lomb. and Pied. P., pupil of Bramantino, ca. 1471-1546. — (158. 40).
- Ferrucci, Andr.*, Flor. S., 1465-1526.
- Feti, Dom.*, Ven. and Flor. P., 1589-ca. 1624.
- Fieravanti, Aristotele*, son of the following, Bol. and Mil. A., d. 1486. — (471).
- , *Fieravante*, Bol. A., ca. 1380-1447. — (471).
- Fiésole, Fra Giov. da*, see *Angelico*.
- , *Mino da*, Flor. S., 1431-81. — (liv).
- Filarete, Ant. (Ant. Averulino)*, Flor. A., S., ca. 1400-69. — (158).
- Finiguerra, Maso*, Flor. goldsmith, 1427-after 1462.
- Fiore, Iacobello del*, Ven. P., flor. 1400-39.
- Firenze, Andr. da*, Flor. and Pis. P., follower of Giotto, d. after 1377.
- Foggini, Giov. Batt.*, Flor. S., 1652-1737.
- Foligno, Nicc. (Alunno) di Liberatore da*, Umbr. P., ca. 1430-1502.
- Fontana, Annibale*, Lomb. S., 1540-87.
- , *Carlo*, Rom. A., 1634-1714.
- Foppa, Cristoforo*, surnamed *Cara-dosso*, Lomb. and Rom. goldsmith, ca. 1452-1527. — (158).
- , *Vinc.*, Lomb. P., flor. 1457-1516. — (lvii. 158).
- Formigine (Andr. Marchesi)*, Bol. A., S., flor. 1515-30. — (xlix. 471).
- Francavilla, Pietro (Pierre Francheville)*, of Cambrai, Flor. S., pupil of Giov. da Bologna, 1548-ca. 1618.
- Francesca, Piéro della (Pietro di Benedetto de' Franceschi)*, Umbr.-Flor. P., pupil of Dom. Veneziano, ca. 1420-92. — (lvi).
- Francia, Franc. (Raibolini)*, Bol. P., S., 1450-1517. — (lvii. 472).
- , *Giàcomo*, son of the last, Bol. P., 1485-1557. — (472).
- Franciabigio (Franc. di Cristofano)*, Flor. P., 1482-1525. — (560).

- Furini, Franc.*, Flor. P., ca. 1600-46. — (561).
- Fusina, Andr.*, Lomb. S., d. 1526.
- Gaddi, Agnòlo*, Flor. P., follower of Giotto, d. 1396. — (560).
- , *Gaddo*, Flor. P., ca. 1260-1327.
- , *Taddéo*, Flor. P., A., pupil of Giotto, d. 1366. — (560).
- Gaggini, Dom.*, Lomb. and Gen. S., 1425-92.
- , *Pace*, Lomb. and Gen. S., flor. ca. 1500.
- Garbo, Raffaellino del*, Flor. P., 1466-1524.
- Garófalo (Benvenuto Tisi da)*, Ferr. P., 1481-1559. — (462).
- Gerini, Nicc. di Pietro*, follower of Giotto, ca. 1400.
- Ghiberti, Lor. (di Cione)*, Flor. S., 1381-1455. — (lii. 560).
- Ghirlandáio, Dom. (Dom. Bigordí)*, Flor. P., 1449-94. — (lvi. 560).
- , *Rid.*, son of the last, Flor. P., 1483-1561. — (560).
- Ghislandi, Fra Vitt.*, surnamed *Il Frate di Galgarío*, Berg. and Ven. P., pupil of Seb. Bombelli, 1655-1743. — (352).
- Gianpietrino (Gian Pietro Rizzi)*, Lomb. P., pupil of Leon. da Vinci, flor. ca. 1508-21. — (158).
- Giocondo, Fra*, Ver. and Rom. A., 1435-1515. — (l. 299).
- Giolfino, Nicc.*, Ver. P., flor. ca. 1486-1518.
- Giordano, Luca*, surnamed *Fapresto*, Neap. P., ca. 1632-1705.
- Giorgione (Giorgio Barbarelli?)*, Ven. P., ca. 1477-1510. — (lxiv. 351).
- Giotto (Giotto di Maestro Stefano)*, Flor. P., follower of Giotto, flor. ca. 1360-80. — (560).
- Giotto (di Bondone)*, Flor. P., A., S., 1266-1337. — (xliii. 559. 332).
- Goes, Hugo van der*, Flem. P., ca. 1420-82. — (576).
- Gózzoli, Benozzo*, Flor. and Pis. P., pupil of Fra Angelico, 1420-97. — (lvi. 560. 513).
- Granacci, Franc.*, Flor. P., 1469-1543.
- Grandi, Ercole di Giulio Cesare*, Ferr. P., d. 1535(?).
- Guardi, Franc.*, Ven. P., 1712-93. — (352).
- Guariento*, Pad. and Ven. P. flor. towards 1400. — (351).
- Guarini, Guarino*, Mod. and Pied. A., 1624-83. — (36).
- Guercino, il (Giov. Franc. Barbieri)*, Bol. and Rom. P., 1591-1666. — (lxvi. 459. 472).
- Guglielmo, Fra (Fra Gugl. dell' Agnello)*, Pis. S., assistant of Nicc. Pisano, ca. 1243-after 1313.
- Guilelmus*, see *Wiligelmus*.
- Hayez, Franc.*, Ven. and Mil. P., 1791-1882.
- Holbein, Hans, the Younger*, German P., 1497-1543.
- Honthorst, Gerard (Gherardo della Notte)*, Dutch P., 1590-1656.
- Imòla, Innocenzo da (Inn. Francucci)*, Bol. P., 1494-1550. — (472).
- Induno, Girol.*, Mil. P., 1827-90.
- Iuvara, Fil.*, Sicil., Rom., Pied., and Lomb. A., pupil of Carlo Fontana, 1685-1735. — (36).
- Kauffmann, Maria Angelica*, German P., 1741-1807.
- Kranach*, see *Cranach*.
- Landini, Taddeo*, Flor. and Rom. S., d. 1594.
- Lanini, Bernardino*, Pied. and Lomb. P., d. ca. 1578.
- Lazzarini, Gregorio*, Ven. P., 1657-1735.
- Leonardo da Vinci*, Flor. and Mil. P., S., and A., 1452-1519. — (lviii. 560. 158).
- Leoni, Leone*, of Arezzo, Mil. S., 1509-92.
- Leopardi, Al.*, Ven. S., A., d. 1522. — (lv. 351).
- Liberale da Verona*, Ver. P., 1451-1536. — (300).
- Libri, Girol. dai*, Ver. P., 1474-1556. — (300).
- Licinio, Bernardino*, Berg. and Ven. P., flor. ca. 1511-44.
- Ligozzi, Iac.*, Flor. P., 1543-1627.
- Lionardo*, see *Leonardo*.
- Lippi, Filippino*, son of the following, Flor. P., ca. 1459-1504. — (560).
- , *Fra Fil.*, Flor. P., ca. 1406-69. — (lvi. 560. 332).
- Lombardi, Alf. (Alf. Cittadella)*, Ferr. and Bol. S., 1497-1537. — (472).
- , *Ant. (Ant. Solari)*, son of the following, Ven. S., ca. 1462-1516. — (xlix. lv. 351).
- , *Pietro (P. Solari)*, Ven. A., S., ca. 1435-1515. — (xlix. lv. 350. 351).
- , *Tullio (T. Solari)*, son of the last, Ven. S., ca. 1460-1532. — (xlix. lv. 351).

- Longhena, Baldassare*, Ven. A., 1604-82. — (350).
- Longhi, Al.*, son of Pietro, Ven. P., 1733-1813. — (352).
- , *Luca*, Rav. P., 1507-80.
- , *Pietro*, Ven. P., 1702-85. — (352).
- Lorenzetti, Ambrogio*, brother of the following, Sien. P., flor. ca. 1330-50.
- , *Pietro*, Sien. P., flor. ca. 1309-48.
- Lorenzo, Don (Lor. Monaco)*, Flor. P., ca. 1370-1424?
- Lotto, Lor.*, Ven. P., 1480-1556. — (lxv. 352).
- Livini, Bernardino*, Lomb. P., pupil of Bramantino, ca. 1470-1532. — (lviii. 158).
- Magnani, Giov. Batt.*, Parm. A., 1571-1653.
- Maiano, Ben. da*, brother of Giuliano, Flor. A., S., 1442-97. — (liv. 560).
- , *Giuliano da*, Flor. A., 1432-90.
- Manetti, Ant., the Elder*, Flor. A., pupil of Brunelleschi, ca. 1402- after 1460.
- , *Ant., the Younger*, son of the last, Flor. A., flor. ca. 1450-80.
- Mangone, Fabio*, Lomb. A., 17th cent.
- Mantegazza, Ant.*, brother of Cristoforo, Lomb. S., d. 1493.
- , *Cristoforo*, Lomb. goldsmith and S., d. 1482. — (158).
- Mantegna, Andr.*, Pad. and Mant. P., 1430-1506. — (lvii. 332. 315).
- Maratta, Carlo*, Rom. P., 1625-1713.
- Marcantonio Raimondi*, Bol. and Rom. engraver, ca. 1488-1527.
- Marchesi, Andr.*, see *Formigine*.
- , *Pompeo*, Lomb. S., 1789-1858.
- Marconi, Rocco*, Ven. P., d. 1529. — (352).
- Marocchetti, Carlo*, Pied. S., 1805-68.
- Marone, Raffaello, da Brescia*, wood-carver, 1479-1560.
- Martini, Simone*, Sien. P., ca. 1285-ca. 1344.
- Marziale, Marco*, Ven. P., flor. ca. 1492-1507.
- Masaccio (Tomm. di Ser Giov. Guidi da Castel San Giovanni)*, Flor. P., 1401-28. — (lv. 560).
- Masolino (Tomm. di Cristofano Fini)*, Flor. P., teacher of Masaccio, 1383-1440? — (lv).
- Massari, Giorgio*, Ven. A., flor. ca. 1730-53. — (350).
- Massegne, Giacomello and Pierpaolo delle*, Ven. S., flor. ca. 1388-1417. — (350).
- Master of the Death of the Virgin*, Flem. P., flor. after 1500.
- Matsys, or Massys, Quinten*, Flem. P., 1466-1530.
- Mazza, Gius.*, Bol. S., ca. 1600-80.
- Mazzola, Fil.*, father of Parmigianino, Parm. P., d. 1505.
- , *Franc.*, see *Parmigianino*.
- Mazzolino, Lod.*, Ferr. P., 1481-1530. — (462).
- Mazzoni, Guido*, surnamed *Il Modanino*, Mod. S., 1450-1518. — (lv. 452).
- Melone, Altobello da*, Crem. P., flor. after 1500. — (245).
- Memling, Hans*, of Mayence, Netherl. P., 1430-94.
- Memmi, Lippo*, Sien. P., pupil of Simone Martini, d. 1352.
- Mengoni, Gius.*, Lomb. A., 1827-77.
- Mengs, Anton Raphael*, German P., 1728-79.
- Messina, Antonello da*, Sicil. and Ven. P., ca. 1430-79. — (351).
- Metsu, Gabriel*, Dutch P., ca. 1630-67.
- Michael Angelo Buonarroti*, Flor. and Rom. S., P., and A., 1474-1564. — (lix. li. 560. 472).
- Michelozzo*, Flor. A., S., 1396-1472. — (560. 158).
- Milano, Giov. da*, Flor. P., follower of Giotto, flor. ca. 1349-69. — (560).
- Minio, Tiziano*, Pad. and Ven. S., pupil of Jac. Sansovino, 1517-52.
- Modena, Barnaba da*, Mod., Lig., and Pis. P., flor. ca. 1367- after 1384. — (451).
- , *Tomm. da (Tomm. Barisini)*, P. of Modena and Treviso, d. before 1391. — (451).
- Monaco, Lor.*, see *Lorenzo, Don*.
- Montagna, Bart.*, Vic. P., ca. 1450-1523. — (323).
- Montelupo, Baccio da*, Flor. S., P., 1469-1535.
- , *Raffaello da*, son of Baccio, Flor. S., 1505-67.
- Montorfano, Giov. di*, Lomb. P., flor. 1448-71.
- Montorsoli, Fra Giov. Ang.*, Flor. S., A., assistant of Michael Angelo, 1507-63.
- Morando, Paolo*, see *Cavazzola*.
- Morelli (Dom. Soliero)*, Neap. P., 1826-1901.
- Moretto da Brescia (Al. Bonvicino)*, Bresc. P., pupil of Floriano Ferramola, 1498-1555. — (262).
- Morone, Dom.*, Ver. P., b. 1442.—(300).
- , *Franc.*, son of the preceding, Ver. P., 1474-1529. — (300).
- Moroni, Giov. Batt.*, Berg. and Bresc. P., d. 1577. — (262).

- Munari, Pellegrino (Aretusi)*, Mod. and Ferr. P., d. 1523.
- Murano, Ant. and Bart. da*, see *Vivarini*.
- , *Giov. da*, see *Alemannus*.
- Murillo, Bartolomé Estéban*, Span. P., 1617-82.
- Nese, Cellino di*, S., of Pistoia and Pisa, flor. ca. 1334-75.
- Nicolaus*, Mod., Ferr., and Ver. S., flor. ca. 1100. — (xlii).
- Notte, Gher. della*, see *Honthorst*.
- Nuvolone, Carlo Franc.*, Lomb. P., ca. 1608-61. — (159).
- Oggiono, Marco d'*, Mil. P., pupil of Leonardo, ca. 1470-ca. 1530. — (158).
- Omodeo*, see *Amadeo*.
- Onofri, Vinc.*, Bol. S., pupil of Nicc. dall' Arca, flor. ca. 1480-1506. — (472).
- Orcagna (Andr. di Cione)*, Flor. A., S., and P., pupil of Giotto, 1308?-1368. — (560).
- Ortolano (Giambattista Benvenuti)*, Ferr. P., ca. 1460-1529. — (461).
- Padovanino (Al. Varotari)*, Ven. P., 1590-1650. — (352).
- Paggi, Giov. Batt.*, Gen. P., 1554-1627. — (101).
- Pagliano, Eleuterio*, Mil. P., 1826-1903.
- Palladio, Andr.*, Vic. and Ven. A., 1518-80. — (li. xlviii. 324. 350).
- Palma Giovane, Iac.*, Ven. P., 1544-1628. — (352).
- *Vecchio (Iac. Negretti)*, of Serina, Ven. P., ca. 1480-1528. — (lxiv. 351).
- Palmezzano, Marco*, P. of the Romagna, 1456-1537.
- Panetti, Dom.*, Ferr. P., 1460-1512.
- Parmigianino (Franc. Mazzóla)*, Parm. P., 1503-40. — (443).
- Parodi, Fil.*, Gen. A., S., d. 1702.
- Pasini, Alberto*, Pied. P., 1826-99.
- Pellegrini*, see *Tibaldi*.
- Penni, Franc.*, surnamed *Il Fattore*, Flor. and Rom. P., pupil of Raphael, 1488-1528. — (lxiii).
- Perugino, Pietro (Pietro Vanucci)*, Umbr. and Flor. P., pupil of Piero della Francesca, teacher of Raphael, 1446-1524. — (lvi. lxii).
- Peruzzi, Baldassare*, Sien. and Rom. A., P., 1481-1537. — (li. 471).
- Pesellino (Franc. di Stefano)*, nephew of Pesello, Flor. P., 1422-57. (560).
- Pesello (Giul. d'Arrigo)*, Flor. P., S., A., 1367-1446.
- Petrini, Gius. Ant.*, Lomb. P., 1677-1758.
- Piazza, Calisto, da Lodi*, Lomb. and Ven. P., 1524-57.
- Piazzetta, Giov. Batt.*, Ven. P., 1682-1754.
- Piermarini, Gius.*, of Foligno, Lomb. A., pupil of Luigi Vanvitelli, 1734-1806. — (159).
- Piéro di Cosimo (Pietro di Lorenzo)*, Flor. P., 1462-1521. — (lvii. 560).
- Pinturicchio (Bernardino Betti)*, Umbr. P., 1454-1513. — (lvi).
- Piola, Pellegrino*, Gen. P., 1607-30.
- Piombo, Sebast. del*, see *Sebastiano*.
- Pisanello (Ant. Pisano)*, Ver. P. and medallist, ca. 1395-1455. — (300. 315. 351. 461).
- Pisano Andr. (Andr. di Ugolino Nini)*, Pis. and Flor. S., A., pupil of Giov. Pisano, 1273-1348. — (xlii. 513).
- , *Ant.*, see *Pisanello*.
- , *Giov.*, Pis. A., S., son of Niccolò, ca. 1250-ca. 1331. — (xlii. 513).
- , *Nicc.*, Pis. A., S., ca. 1220-ca. 1280. — (xlii. 513. 471).
- , *Nino*, Pis. and Flor. S., son of Andrea, d. before 1368. — (xlii. 513).
- Pittoni, Giov. Batt.*, Ven. P., 1687-1767.
- Ploti, Bartolino*, of Novara, Ferr. and Mant. A., d. 1406.
- Pocchetti, Bernardino*, Flor. P., 1542-1612.
- Poccianti, Pasquale*, Flor. A., flor. ca. 1850.
- Pollack, Lod.*, Lomb. A., 1752-1806.
- Pollaiuolo, Ant.*, Flor. S., P., A., 1429-98. — (lvi. 560).
- , *Piero*, Flor. S., P., brother of Antonio, 1443-ca. 1495. — (lvi. 560).
- Ponte, Ant. da*, Ven. A., 1512-97. — (350).
- , *Franc., Iac., Leandro da*, see *Bassano*.
- Pontorno, Iac. da*, Flor. P., 1494-1557. — (560).
- Pordenone (Giov. Ant. Sacchi da P.)*, Friulian and Ven. P., 1483-1539. — (lxv. 352).
- Porta, Bart. della*, see *Bartolomeo*.
- , *Giac. della*, Lomb. A., S., 1541-1604.
- , *Gugl. della*, Lomb. and Rom. S., ca. 1516-77.
- Poussin, Gaspard (G. Dughet)*, French P., 1613-75.
- , *Nicolas*, French P., 1594-1665.

- Predis, Ambrogio de*, Lomb. P., pupil of Leon. da Vinci, ca. 1450-ca. 1520.
- Previtali, Andr.*, surnamed *Cordegliaghi*, Berg. and Ven. P., pupil of Giov. Bellini, d. 1528. — (351).
- Primaticcio, Franc.*, Bol. and Mant. P., 1490-1570. — (315).
- Procaccini, Camillo*, son of the following, Mil. P., 1546-ca. 1609. — (159).
- , *Ercole, the Elder*, Mil. P., 1522-after 1591. — (159).
- , *Ercole, the Younger*, Mil. P., 1596-1676. — (159).
- , *Giulio Cesare*, brother of Camillo, Mil. P., 1548-ca. 1626. — (159).
- Puget, Pierre*, French S., follower of Bernini, 1622-94.
- Puligo, Dom.*, Flor. P., pupil of Rid. Ghirlandaio, 1475-1527.
- Quercia, Iac. della* (or *I. della Fonte*), Sien., Lucchesc, and Bol. S., 1374-1438. — (liv. lx. 472).
- Raffaello*, see *Raphael*.
- Raibolini, Franc.*, see *Francia*.
- Raimondi*, see *Marcantonio Raimondi*.
- Ramenghi, Bart.*, see *Bagnacavallo*.
- Raphael (Raffaello di Giov. Santi)*, of Urbino, Umbr., Flor., and Rom. P., A., 1483-1520. — (lxi. li. 560).
- Rembrandt Harmensz van Ryn*, Dutch P., 1606-69.
- Reni, Guido*, Bol. P., 1574-1642. — (lxvi. 472).
- Ribera, Gius.*, surnamed *lo Spagnoletto*, Span. and Neap. P., 1588-1652. — (lxvi).
- Ricchini, Franc. Maria*, Lomb. A., flor. ca. 1605-51. — (158).
- Ricciarelli, Daniele*, see *Volterra*.
- Riccio (Andr. Briosco)*, Pad. S., A., 1470-1532. — (li. lv).
- Rizzo, Ant.*, Ver. and Ven. A., S., ca. 1430-ca. 1498. — (xlix. 350. 351).
- Robbia, Andr. della*, nephew of Luca, Flor. S., 1435-1525.
- , *Giov. della*, son of the last, Flor. S., 1469-1529?
- , *Luca della*, Flor. S., 1400-82. — (liii. 560).
- Roberti, Ercole de'*, Ferr. and Bol. P., ca. 1450-96. — (lvii. 461).
- Robusti*, see *Tintoretto*.
- Rodari, Tomm.*, Lomb. S., A., flor. ca. 1487-1533. — (158).
- Romanino (Girol. Romano)*, Bresc. P., 1485-1566. — (262).
- Romano, Gian Cristóforo*, Rom. and Lomb. S., ca. 1465-1512.
- , *Giulio (G. Pippi)*, Rom. and Mant. P., A., pupil of Raphael, 1492-1546. — (li. lxiii. lxiv. 315).
- Rondinelli, Nicc.*, Rav. and Ven. P., pupil of Giov. Bellini, flor. ca. 1500. — (351).
- Rosa, Salvator*, Neap. and Rom. P., 1615-73.
- Rosselli, Cosimo*, Flor. P., 1439-1507. — (lvii).
- Rossellino, Ant. (Ant. di Matteo Gamberelli)*, brother of Bernardo, Flor. S., A., 1427-ca. 1478. — (liv).
- , *Bern.*, Flor. and Rom. A., S., 1409-64. — (l. liv).
- Rossi, Dom.*, Ven. A., d. 1742. — (350).
- Rosso (Giov. di Bartolo)*, Flor. S., assistant of Donatello, d. after 1451.
- *Fiorentino (Rossode' Rossi)*, Flor. P., assistant of Andr. del Sarto, d. 1541. — (560).
- Rovezzano, Ben. da*, Flor. S., 1476-1556.
- Rubens, Peter Paul*, Flem. P., 1577-1640. — (101. 316).
- Ruggeri, Ant. Maria*, Lomb. A., flor. ca. 1725.
- Rustici, Giov. Franc.*, Flor. S., pupil of Leon. da Vinci, 1474-1554. — (liv).
- Ruysdael, Jacob van*, Dutch P., ca. 1628-82.
- Salaino, Andr.*, Mil. P., pupil of Leon. da Vinci, flor. ca. 1495-1515. — (158).
- Salvi, Giov. Batt.*, see *Sassoferato*.
- Sanctis, Andreolo de*, Ven. and Pad. S., d. 1377. — (350).
- San Daniele, Pellegrino da* (also called *Martino da Udine*), Friulian P., ca. 1460?-1547.
- Sangallo, Ant. da, the Elder*, Flor. A., 1455?-1534.
- , *Ant. da, the Younger (Ant. Cordiani)*, nephew of the last, Flor. A., 1483-1546. — (li).
- , *Franc. da*, son of Giuliano, Flor. S., 1494-1576.
- , *Giuliano da*, brother of Antonio the Elder, Flor. A., 1445?-1516.
- Sangiorgio, Abbondio*, Mil. S., 1798-1879.
- San Giovanni, Giov. (Manozzi) da*, Flor. P., 1599-1636. — (561).
- Sanmicheli, Michele*, Ver., Umbr., and Ven. A., 1484-1559. — (li. 300).
- Sansovino, Andr. da (Andr. Contucci, of Monte Sansavino)*, Flor. and Rom. S., 1460-1529. — (liv).

- Sansovino, Iac. (Iac. Tatti)*, Flor., Rom., and Ven. A., S., pupil of the last, 1486-1570. — (li. 350. 351).
- Santa Croce, Franc. da, the Younger*, Ven. P., pupil of Giov. Bellini, flor. after 1500.
- , *Girol. da*, Ven. P., pupil of Giov. Bellini, d. ca. 1550.
- Santi, Giov.*, father of Raphael, Umbr. P., d. 1494. — (lxii).
- , *Raffaello*, see *Raphael*.
- *di Tito*, Flor. P., 1538-1603.
- Sardi, Gius.*, Ven. A., 1630-99. — (350).
- Sarto, Andr. del (A. d'Agnoło)*, Flor. P., 1486-1531. — (lxii. 560).
- Sassoferrato (Giov. Batt. Salvi)*, Rom. P., 1605-85.
- Savoldo, Giov. Girol.*, Bresc. P., 1508-48. — (262).
- Scamozzi, Vinc.*, Ven. A., 1552-1616. — (lii. 350. 324).
- Scarpagnino (Ant. Abbondi)*, Ven. A., d. 1549. — (350).
- Scarsellino (Ippolito Scarsella)*, Ferr. P., 1551-1620.
- Schiavone (Andr. Meldolla)*, Ven. P., ca. 1522-82.
- , *Fra Seb.*, of Rovigno, Ven. wood-carver, ca. 1420-1505.
- , *Gregorio*, Pad. P., flor. 1441-70.
- Schidone, Bart.*, Mod. P., d. 1615.
- Sebastiano del Piombo (Seb. Luciani)*, Ven. and Rom. P., 1485-1547. — (lxi. lxx. 352).
- Seregni, Vinc.*, Lomb. A., 1503-91. — (158).
- Serlio, Seb.*, Bol. A., 1475-1552. — (li. 471).
- Sesto, Cesare da*, Mil. P., pupil of Leon. da Vinci, ca. 1480-1521. — (158).
- Settignano, Desiderio da*, Flor. S., 1428-64. — (liv).
- Signorelli, Luca*, Tuscan and Umbr. P., pupil of Piero della Francesca, ca. 1450-1523. — (lvi).
- Sódoma, il (Giov. Ant. Bazzi)*, Lomb., Sien., and Rom. P., ca. 1477-1549. — (lxiii. 158).
- Solari, Cristóforo*, surnamed *Il Gobbo*, Mil. S., A., d. 1527. — (liv. 158).
- , *Guiniforte*, Lomb. A., 1429-81.
- Solario, Andr.*, brother of Cristoforo Solari, Lomb. P., flor. 1495-1515. — (lviii. 158).
- Spada, Lionello*, Bol. P., 1576-1621. — (472).
- Spagnoletto*, see *Ribera*.
- Spani, Bart.* (also called *B. Clementi*), S., A., in Reggio, 1468-after 1538.
- Sperandio, Nicc.*, Mant. and Ferr. S., A., P., ca. 1425-ca. 1495.
- Spinello Aretino*, Flor. P., follower of Giotto, d. 1410. — (560).
- Squarcione, Franc.*, Pad. P., 1397-1474. — (332).
- Strozzi, Bern. (il Cappuccino or il Prete Genovese)*, Gen. P., 1581-1644. — (101).
- Sustermans, Justus*, Flem. P., worked in Florence, 1597-1681.
- Tabacchi, Odoardo*, Lomb. and Pied. S., 1831-1905.
- Tacca, Pietro*, Flor. S., pupil of Giov. da Bologna, ca. 1577-1640.
- Taft, Andr.*, Flor. P., ca. 1250-after 1320.
- Tagliafico, Andr.*, Gen. A., 1729-1811.
- Tamagnino (Ant. della Porta)*, Lomb. and Gen. S., flor. ca. 1500.
- Tantardini, Ant.*, Lomb. S., pupil of Pompeo Marchesi, 1829-79.
- Tatti, Iac.*, see *Sansovino*.
- Teniers, David, the Younger*, Flem. P., 1610-90.
- Terribilia (Ant. Morandi)*, Bol. A., d. 1568. — (xlxx. 471).
- Thorvaldsen, Bertel, S.*, of Copenhagen, 1770-1844.
- Tiarini, Al.*, Bol. P., 1577-1668. — (472).
- Tibaldi (Pellegrino Pellegrini)*, Bol. and Lomb. A., P., 1527-97. — (471. 158).
- Tiépolo, Giov. Batt.*, Ven. P., pupil of Gregorio Lazzarini, 1696-1770. — (352).
- , *Giov. Dom.*, son and pupil of the last, 1726-1804.
- Tintoretto, Dom. (Dom. Robusti)*, son of the following, Ven. P., 1562-1637.
- , *il (Iac. Robusti)*, Ven. P., 1518-1594. — (lxx. 352).
- Tirali, Andr.*, Ven. A., ca. 1660-1737.
- Tisi, Benvenuto*, see *Garofalo*.
- Titian (Tiziano Vecelli)*, of Pieve di Cadore, Ven. P., ca. 1487-1576. — (lxiv. 351).
- Tito, Ettore*, Ven. P., b. 1859.
- Torbido, Franc. (il Moro)*, Ver. P., d. after 1546.
- Tratni, Franc.*, Pis. P., ca. 1350.
- Tremignan, Al.*, Ven. A., flor. ca. 1680-90. — (350).
- Treviso, Girol. da, the Younger (Girol. Pennacchi)*, Friulian and Ven. P., 1497-1544.
- Triachini, Bart.*, Bol. A., 1500-65. — (471).
- Tribolo (Nicc. Pericoli)*, Flor. S., 1485-1550.

- Tura, Cosimo*, Ferr. P., 1130-95. — (lvii. 461).
- Uccello Paolo (Paolo di Dono)*, Flor. P., 1397-1475. — (560. 332).
- Udine, Giov. Nanni da*, Ven. and Rom. P., assistant of Raphael, 1487-1561. — (lxiii. 422).
- Vaga, Perin del*, Flor., Rom., and Gen. P., pupil of Raphael, 1499-1547. — (lxiii. lxiv).
- Van Dyck*, see *Dyck*.
- Vanucci, Pietro*, see *Peruginio*.
- Vanvitelli, Luigi*, Rom. P., A., 1700-73.
- Varotari, Al.*, see *Padovanino*.
- Vasari, Giorgio*, Flor. P., A., and historian of art, 1512-74. — (561).
- Vecchiatta (Lorenzo di Pietro)*, Sien. S., A., P., ca. 1412-80.
- Vecelli, Franc.*, Ven. P., brother of Titian, d. 1559.
- , *Marco*, Ven. P., nephew of Titian, 1545-1611.
- , *Tiziano*, see *Titian*.
- Vela, Vinc.*, Lomb. S., 1822-91.
- Velazquez (Diego Rodriguez de Silva V.)*, Span. P., 1599-1660.
- Veneto, Bart.*, Crem. and Ven. P., flor. 1502-46.
- Veneziano, Ant.*, Flor. and Pis. P., follower of Giotto, d. ca. 1387.
- , *Dom. (Dom. di Bartolomeo)*, Flor. P., ca. 1400-61.
- Venusti, Marcello*, Rom. P., pupil of Michael Angelo, 1515-79. — (lxi).
- Verona, Fra Giov. da*, wood-carver, pupil of Fra Seb. Schiavone, 1457-1525.
- , *Martino da*, Ver. P., follower of Altichiero, ca. 1490. — (300).
- , *Michele da*, Ver. P., pupil of Dom. Morone, flor. ca. 1500.
- Veronese, Paolo (P. Caliari)*, Ver. and Ven. P., 1528-88. — (lxv. 300. 352).
- Verrocchio, Andr. (A. di Michele di Franc. Cione)*, Flor. S., P., 1436-88. — (liv. lvi. 560).
- Vicentino, Andr. (A. Michieli)*, Ven. P., 1539-1614.
- Vignola (Giac. Barozzi)*, Bol. and Rom. A., 1507-73. — (li. 455).
- Vincenzo, Ant. di*, Bol. A., ca. 1350-1401? — (471).
- Viti, Timoteo (or Tim. della Vite)*, Bol. and Umbr. P., Raphael's first teacher, 1467-1523. — (lxii. 472).
- Vittoria, Al.*, Ven. S., A., 1525-1608. — (351).
- Vivarini, Alvise (or Luigi)*, Ven. P., ca. 1446-ca. 1504. — (351).
- , *Ant. (Ant. da Murano)*, Ven. P., flor. 1440-70. — (351).
- , *Bart. (Bart. da Murano)*, Ven. P., flor. 1450-99. — (351).
- Volterra, Daniele da (D. Ricciarelli)*, Rom. P., S., pupil of Michael Angelo, 1509-66. — (lxi).
- , *Franc. da*, Flor. and Pis. P., follower of Giotto, flor. ca. 1340-75.
- Weyden, Rogier van der*, Flem. P., ca. 1400-64.
- Wiligelmus (or Guilelmus)*, Mod., Ferr., and Ver. S., flor. ca. 1100. — (xlii).
- Wouwerman, Philips*, Dutch P., 1619-68.
- Zelotti, Giambattista*, Ver. P., assistant of P. Veronese, 1532-92.
- Zenale, Bernardino*, Lomb. P., 1436-1526.
- Zevio, Altichiero da*, Ver. and Pad. P., flor. ca. 1376-after 1390. — (xlv. 300).
- Zoppo, Marco*, Bol., Pad., and Ferr. P., pupil of Squarcione, 1433-98.
- Zuccherò (Zuccaro), Fed.*, Flor. P., 1560-1609. — (lxvi).

INDEX.

- Abano Bagni 456.
Abbadia Sopra Adda 209.
Abbazia di Fruttuaria 65.
— di Vezzolano 60.
Abbiategrosso 226.
Abetone, Passo dell' 492.
Acquabona 418.
Acquasanta 62.
Acquaseria 211.
Acqui 61.
Adda, the 18. 214. etc.
Adige, the 23.
Adria 459.
Affi 289.
Affori 197.
Agliaia 542.
Agliaio-Castelnuovo-
Calcea 61.
Agnedo 27.
Agno 220.
Agnone, Val d' 5. 89.
Agra 15.
Aiona, Monte 137.
Airasca 51.
Airole 57.
Airolo 8.
Aix-les-Bains 2.
Ala 25.
— di Stura 65.
Alagna Valsesia 92.
Alasio 120.
Alba 59.
Albano, Monte 527.
Albaredo 255. 256.
Albate 18.
Alben, Monte 254.
Albenga 119.
Alberoni 412.
Albese 202.
Albino 256.
Albisano 288.
Albissola 118.
Albizzate 220.
Albogasio 218.
Albonago 14.
Albosaggia 256.
Alessandria 62.
Alfonsine 468.
Alfonso, Monte 450.
Alice Belcolle 61
Altino 426.
Altissimo. Monte 292.
- Alto di Sella 148.
Altopascio 536.
Alzano 256.
Alzo 89.
Ambria 254.
Ambri-Piotta 8.
Ameglia 143.
Ampola, Val 292.
Amsteg 7.
Andora 120.
Andorno 87.
Andrate 69.
Anfo 277.
Angera 239.
Angolo 273.
Angrogna 52.
Antelao, Monte 418.
Antibes 20.
Antignano 525.
Antola, Monte 437.
Antoroto, Monte 59.
Anzano del Parco 202.
Aosta 72.
Apennines, the 93.
Aprica, Passo d' 276.
Apuan Alps 147.
Aquilaia 427.
Arbostora, Monte 14.
Arcisate 223.
Arco 293.
Arcola 143.
Arcole 323.
Arconati, Villa 206.
Arcore 194.
Arcs, Les 19.
Ardenno 214.
Ardenza 525.
Ardesio 256.
Arena-Po 433.
Arenzano 117.
Arera, Pizzo 255.
Arezzo 660.
Argeggio 205.
Argenta 468.
Argentara 55.
—, Punta dell' 55.
Arietta 79.
Arizzano 234.
Arma 121.
Armeno 239.
Armetta, Monte 59.
Arnaz 70.
- Arni 148.
Arno, the 658.
Arogno 16.
Arola 89.
Arona 239.
Arosio 197.
Arp, Monte l' 54.
Arquà Petrarca 457.
— Polesine 459.
Arquata Scrivia 63.
Arsiero 329.
Arth-Goldau 7.
Artogne 273.
Arvier 76.
Arzignano 328.
Asciano 522.
Ascona 230.
Asiago 329.
Asnago 18.
Asola 269.
Asolo 29.
Assenza 287.
Asso 197.
Astano 16.
Asti 60.
Aubagne 19.
Aulla 450.
Avena 559.
Avenza 143.
Avertis, Monte 285.
Avigliana 3.
Avio 25.
Aviolo, Monte 275.
Avisè 76.
Aymaville 75.
Azzano 206.
Azzate 222.
- Badia a Prataglia 659.
— Calavena 313.
— di Fiesole 650.
— di S. Bartolomeo 647.
— di S. Maria in Pom-
poso 467.
Baffelan, Monte 329.
Bagnacavallo 493.
Bagnasco 59.
Bagni della Porretta 491
— del Masino 214.
— di Bormio 216.
— di Caldiero 322. 323.
— di Lucca 535.

- Bagni di Montecatini 536.
 — di Nerone 147.
 — di S. Giuliano 528.
 — di Val Calaona 458.
 — di Vinadio 55.
 Bagno a Ripoli 654.
 Bagnolo in Piano 411.
 — S. Vito 321.
 Bagolino 277.
 Baiardo 125.
 Baldo, Monte 292.
 Balerna 17.
 Balisio, Colle di 196.
 Ballabio Inferiore 196.
 Balma 87.
 Balme 65.
 Balmuccia 91.
 Bandol 19.
 Bar, Monte 15.
 Baracca 138.
 Baranca, Colle di 91.
 Barasso 222.
 — Comerio 224.
 Barbana, Island of 430.
 Barbarano 282.
 Barbarasco 450.
 Barbè 232.
 Barco 440.
 Bard, Fort 69.
 Bardalona 491.
 Bardolino 289.
 Bardonecchia 2.
 Bardoney, Colle di 79.
 Barga 536.
 Bargagli 437.
 Barge 52.
 Barghe 277.
 Barni 197.
 Barolo 59.
 Barone, Monte 92.
 Barricate 55.
 Barro, Monte 202.
 Barzanò 194.
 Barzio 196.
 Basodino, Monte 230.
 Bassano 27.
 Bastia 58.
 Battaglia 457.
 Baveno 236.
 Baziva, Prà della 292.
 Beaulieu 20.
 Beausoleil 21.
 Becca di Gay 79.
 — di Luseny 70.
 — di Nona 74.
 — di Sambeina 80.
 — di Tei 81.
 — di Vlou 70.
 Becco di Costazza 79.
 — d'Ischiator 55.
 Bec Costa Rossa 57.
 Bec de l'Invergnan 81.
 — d'Orel 55.
 — d'Ovaga 91.
 — Mindino 58.
 Bèc 234.
 Bego, Monte 56.
 Beinette 57.
 Belgioioso 243.
 Belgirate 239.
 Bellagarda, Monte 66.
 Bellagio 207.
 —, Punta di 209.
 Bellano 211.
 Bellavista 17.
 Bellinzona 9.
 Bellori 313.
 Belluno 417.
 Belmonte, Villa 208.
 Belvedere (near Aquileia) 429.
 —, Cima 537.
 Benabbio 536.
 Bene-Grona 217.
 Beni, Monte 490.
 Benna 82.
 Berceto 449.
 Bergamo 248.
 Bergeggi 119.
 Berici, Monti 323.
 Bersezio 55.
 Berta, Capo 121.
 Berzo 274.
 Besana, Villa 207.
 Beseno, Castle 24.
 Besimauda, the 57.
 Besozzo 220.
 Bessa, La 85.
 Bessanese, Monte 65.
 Bettole 223.
 Beura 5.
 Bezzecca 292.
 Biasca 8.
 Biassa 141.
 Bibbiano 440.
 Bibbiena 660.
 Bidogno 15.
 Biella 86.
 Bienna 274.
 Bieno 235.
 Biforco 659.
 Bignasco 230.
 Bignone, Monte 125.
 Bigogno 15.
 Bigorio, Monte 15.
 Binasco 190.
 Bioggio 220.
 Bironico 9.
 Bisbino, Monte 205.
 Bisuschio 223.
 Bizzozero 222.
 Blevio 204.
 Bo, Monte 87.
 Bobbiate 222.
 Bobbio 437.
 — Pellice 52.
 Bocca d'Arno 522.
 — di Croce 282.
 — di Navene 292.
 — di Val Larga 292.
 — di Voy 91.
 — Tratto Spini 292.
 Bocchetta, Passo la 63.
 — del Croso 87.
 — del Lago 87.
 — del Legnone 212.
 — di Naole 293.
 — di Rancio 79.
 — Moanda 92.
 Boccioro 91.
 Bocciolo 91.
 Bocco, Passo del 137.
 Bocconere, Colle di 80.
 Bodio 8.
 Boglia, Monte 16.
 Bogliaco 285.
 Bogliasco 131.
 Bogn, Bay of 272.
 Bognanco 5.
 Bolca 313.
 Boletto 89.
 —, Monte 202.
 Bolladore 215.
 Bollengo 68.
Bologna 468.
 Accademia di Belle Arti 485.
 Antiquities, Museum of 475.
 Archiginnasio Antico 477.
 Archives 477.
 Arco del Meloncello 490.
 Biblioteca Comun. 477.
 Campo Santo 489.
 Carducci, House of 482.
 Casa Aria 480.
 — Caracci 477.
 — Carucci 482.
 — dei Gradi 477.
 — Isolani 482.
 — Malaguti 480.
 — Rossini 483.
 Cassa di Risparmio 481.
 Castello di Galliera 488.
 Cathedral 479.
 Certosa 489.
 Chiesa del Crocifisso 481.

Bologna:

- Chiesa della Trinità 481.
 Church Festivals 470.
 Collegio di Spagna 479.
 Corpus Domini 478.
 English Church 470.
 Foro dei Mercanti 481.
 Galleria Sampieri 482.
 Geolog. Museum 488.
 Giardini Margherita 488.
 Giuoco del Pallone 469. 488.
 Guildhouse of the Weavers 480.
 Leaning Towers 480.
 Libraries 477. 484.
 Loggia dei Mercanti 481.
 Madonna del Baracano 482.
 — di Galliera 480.
 — di S. Luca 489.
 Mercanzia 481.
 Misericordia, La 488.
 Montagnola, La 488.
 Monte della Guardia 489.
 Monuments:
 Galvani 477.
 Minghetti 481.
 Victor Emmanuel II. 472.
 Museo Civico 475.
 — d'Antichità 475.
 — del Risorgimento 475.
 — di S. Petronio 475.
 — Gozzadini 477.
 — Medioevale e Moderno 476.
 Neptune Fountain 472.
 Orthopædic Inst. 489.
 Ospedale della Morte 476.
 Palazzo Agucchi 482.
 — Albergati 479.
 — Aldovrandi 480.
 — Amorini-Bolognini 481.
 — Arcivescovile 480.
 — Bentivoglio 488.
 — Bevilacqua 478.
 — Boncampagni-Benelli 480.
 — Bovi-Silvestri 481.
 — Cesesi 484.
 — Cloetta 483.
 — Comunale 473.

Bologna:

- Palazzo Davia-Bargellini 483.
 — dei Notai 473.
 — del Podestà 473.
 — di Giustizia 478.
 — di Re Enzo 473.
 — Ercolani 483.
 — Fantuzzi 483.
 — Fava 480.
 — Galvani 475.
 — Magnani-Salem 483.
 — Malvezzi-Campeggi 483.
 — — Medici 483.
 — Marescalchi 473.
 — Montanari 480.
 — Montpensier 473.
 — Pallavicini-Fibbia 480.
 — Pepoli 481.
 — Piella 480.
 — Ranuzzi 482.
 — Rossi 482.
 — Ruini 478.
 — Salina-Rusconi 479.
 — Sampieri 482.
 — Sanuti 478.
 — Tacconi 481.
 — Trotti 482.
 — Zambeccari 479.
 Piazza Cavour 477.
 — del Nettuno 472.
 — di Porta Ravegnana 480.
 — Galileo 477.
 — Maggiore 472.
 — Malpighi 479.
 — Rossini 483.
 — Vitt. Emanuele 472.
 Pinacoteca 485.
 Porta Galliera 488.
 — S. Isaia 489.
 — Saragozza 489.
 Portico dei Banchi 473.
 — della Morte 475.
 — del Pavaglione 477.
 Post Office 469.
 Railway Stations 468.
 Rossini, House of 483.
 San Bartolomeo di Porta Ravegnana 482.
 — Domenico 477.
 — Francesco 479.
 — Giacomo Maggiore 483.
 — Giovanni in Monte 482.
 — Martino 488.

Bologna:

- San Michele in Bosco 489.
 — Paolo 479.
 — Petronio 473.
 — Pietro Metropolitanana 479.
 — Salvatore 473.
 — Sepolcro 481.
 Santa Cecilia 484.
 — Maria dei Servi 483.
 — — della Vita 473.
 Sant' Apollonia 489.
 Santi Pietro e Paolo 481.
 — Vitale ed Agricola 483.
 Santo Stefano 481.
 Scalea della Montagnola 488.
 Spirito Santo, Chapel of 479.
 Teatro Comunale 484.
 Theatres 469.
 Torre Asinelli 480.
 — Garisenda 480.
 University 484.
 Via Castiglione 481.
 — delle Asse 473.
 — dell' Indipendenza 479.
 — Mazzini 482.
 — Rizzoli 480.
 — S. Stefano 481.
 — Zamboni 483.
 Villa Mezzaratta 489.
 — Revedin 489.
 Bolzaneto 63.
 Bolzano 23.
 Bonassola 139.
 Bondione 257.
 Bonzo 65.
 Borea di Cadore 418.
 Bordighera 126.
 Borghetto di Vara 138.
 — S. Spirito 119.
 Borgiallo 66.
 Borgio Verezzi 119.
 Borgo alla Collina 657.
 — a Mozzano 535.
 — di Terzo 257.
 — di Valsugana 27.
 Borgoforte 321.
 Borgofranco d'Ivrea 68.
 Borgo Lavezzaro 226.
 Borgomanero 5.
 Borgone 3.
 Borgonuovo 137.
 Borgo Panigale 490.
 — S. Dalmazzo 51.

- Borgo S. Donnino 438.
 — S. Lorenzo 507.
 Borgosesia 92.
 Borgotaro 449.
 Borgo Ticino 5.
 — Vercelli 83.
 Borgunto 653.
 Bormio 216.
 Borno 274.
 Borromean Islands 236.
 Borsello 657.
 Borzoli 62.
 Borzonasca 137.
 Bosco 15.
 — Chiesanuova 313.
 Boscolungo 492.
 Bossico, Plateau of 273.
 Botta 254.
 Bottarone 243.
 Bottenigo 330.
 Botzen 23.
 Bourget, Lac du 2.
 Bourg-St-Maurice 77.
 Bousset, Vallone del 54.
 Bovegno 276.
 Boves 54.
 Bovisa 196.
 Boyssonade (La), Villa 208.
 Bozzolo 247.
 Brà 59.
 Braeco 138.
 Braida, Colle della 3.
 Bramapane, Monte 141.
 Branzi 256.
 B्रास, Col de 57.
 Brè (Lago di Lugano) 14.
 — (near Locarno) 229.
 —, Monte 14.
 Bregagno, Monte 211.
 Breglia 210.
 Breglio 57.
 Brembana, Valle 254.
 Brembilla 254.
 Brenner 22.
 Brenno 223.
 Breno 274.
 Brenta, Canale di 27.
 Brentino 292.
 Brentonico 292.
- Brescia** 260.
 Antiquities, Museum of 265.
 Aqueduct, Roman 269.
 Biblioteca Queriniana 264.
 Broletto 264.
 Capitol 265.
 Casa Fortunato 263.
 Case del Gambero 263.
- Brescia:**
 Castello 269.
 Chiesa della Pace 268.
 Cimitero 268.
 Colle Cidneo 269.
 Corso Palestro 263.
 — Zanardelli 263.
 Duomo Nuovo 264.
 — Vecchio 264.
 Forum 265.
 Loggia, La 263.
 Madonna dei Miracoli 262.
 Mediæval Museum 266.
 Monte di Pietà 263.
 Monuments:
 Arnold of Brescia 267.
 Garibaldi 268.
 Moretto 267.
 Speri 265.
 Zanardelli 262.
 Municipio 263.
 Musco del Risorgimento 269.
 — Età Cristiana 266.
 — — Romana 265.
 Palazzo Calzavellia 263.
 — Martinengo Collei 267.
 — — della Fabbrica 263.
 — — Villagana 262.
 — Ragnoli 263.
 — Salvadego 263.
 — Uggeri 268.
 Piazza Carducci 265.
 — del Duomo 264.
 — della Loggia 263.
 — Moretto 267.
 Picture Gallery 267.
 Pinacoteca Martinengo 267.
 Porta Bruciata 264.
 Ronchi 269.
 Rotonda, La 264.
 San Clemente 266.
 — Cristo 266.
 — Filiastro 264.
 — Francesco 262.
 — Giovanni Evangelista 268.
 — Michele 266.
 — Pietro in Oliveto 269.
 — Salvatore 266.
 Sant' Afra 267.
 Santa Giulia 266.
 Sant' Agostino 265.
 — Alessandro 267.
- Brescia:**
 Santa Maria Calchera 266.
 — — del Carmine 268.
 — — delle Grazie 268.
 — — del Solario 266.
 Santi Faustino e Giovita 269.
 — Nazzaro e Celso 262.
 Teatro, Grande 263.
 Theatre, Roman 265.
 Torre della Pallata 268.
 — dell' Orologio 264.
 — Mirabella 269.
 Via Æmilia 265.
- Brescian Alps, the 270.
 Bressana 243.
 Breuil, Le 71.
 Briançon 2.
 Briançonnais, the 53.
 Brianza, the 196.
 Briasco, Monte 89.
 Bricherasio 51.
 Brienno 205.
 Briga 56.
 Briglia 491.
 Brigue 4.
 Brinzio 222.
 Briona 92.
 Brione 229.
 —, Monte 292.
 Brisighella 507.
 Brissago 231.
 Bristenstock 7.
 Brivio, Val 219. 223.
 Brixen 23.
 Brondolo 459.
 Broni 433.
 Bronzone, Monte 271.
 Brouillot 79.
 Brouis, Col de 57.
 Brozzi 527.
 Brozzo 276.
 Brunate 201.
 Brunnen 7.
 Brusà, Monte 450.
 Brusasco 82.
 Brusimpiano 219.
 Brusino Arsizio 219.
 Brusson 70.
 Brusuglio 197.
 Burano 415.
 Buronzo 5.
 Busalla 63.
 Buse, Vetta delle 293.
 Bussaia, Monte 55.
 Bussana 121.
 Busserailles, Gouffre des 71.

- Busseto 247.
 Bussoleno 3.
 Busto Arsizio 6.
 Byron's Grotto 142.
 Cademario 15.
 Cadenabbia 207.
 Cadenazzo 227.
 Caggio, Monte 125.
 Cagiallo 15.
 Cagnes 20.
 Caleca, Punta 133.
 Cagnola, Villa 220.
 Calci, Valle di 522.
 Calcinade del Pesce 222.
 Calcio 259.
 Caldè 232.
 Caldiero 322.
 Caldine 508.
 Caldonazzo 26.
 Caleppio 257.
 Calizzano 59.
 Calliano 24.
 Callieri 55.
 Calmasino 289.
 Calolzio 195.
 Calprino 14.
 Caluso Canavese 67.
 Camaioere 147.
 Camaldoli 658.
 Cambiano-Santena 60.
 Cambiasca 235.
 Cambrigar 292.
 Camerata Cornelio 255.
 Cameri 83.
 Camerlata 18.
 Camilla, Isola 222.
 Camnago 18.
 — Volta 202.
 Camoghè, Monte 16.
 Camogli 132.
 Camonica, Val 273.
 Camoscio, Corno del 69.
 Camosino, Monte 89.
 Campagnolo 287.
 Campaldino 657.
 Campelli, Passo di 273.
 Campello, Colma di 91.
 — Monti 91.
 Campertogno 92.
 Campestro 15.
 Campiello 329.
 Campiglia Ceruo 87.
 — Soana 66.
 Campiglio, Colle 222.
 Campione (Lago di Garda) 286.
 — (Lago di Lugano) 219.
 —, Monte 209.
 Campo (Lago di Como) 206.
 Campo dei Fiori, Monte 222.
 — Formio 422.
 Campogrosso, Passo 329.
 Campoligure 62.
 Campomorone 63.
 Camporciero, Val 79.
 Camporgiano 450.
 Camposampiero 330.
 Candeli 654.
 Candelo 85.
 Candoglia 5.
 Canepa 132.
 Cannero 232.
 Cannes 20.
 Cannobina, Valle 231.
 Cannobbio 231.
 Canobbio 14.
 Canossa 440.
 Canove di Roana 329.
 Cantalupo-Castellazzo 59.
 Canto Alto, Monte 254.
 Cantoira 65.
 Cantone, Isola del 63.
 Cantù 202.
 Canzo 197.
 —, Corni di 209.
 Caorle 426.
 Caorso 248.
 Cap d'Ail 21.
 Capenardo, Monte 138.
 Capiro, Monte 91.
 Capizzone 254.
 Capo di Ponte 274.
 Capolago 16.
 Capo Strada 492.
 Capraia 527.
 Caprasio, Monte 3.
 Caprese 660.
 Capriasca, Valle 15.
 Capriogliola-Albiano 450.
 Caprino 15.
 — Veronese 289.
 Caraglio 54.
 Carasco 137.
 Carate Brianza 194.
 — Lario 205.
 Caravaggio 258.
 Carcegna 239.
 Carcoforo 91.
 Cardoso 148.
 Careggi 650.
 Carema 69.
 Careno 205.
 Carescione 201.
 Carignano 48.
 Carimate 18.
 Carisio 5.
 Carlotta, Villa 208.
 Carmagnola 58.
 Carmelo, Monte 119.
 Carmignano (near Empoli) 527.
 — (near Vicenza) 328.
 Carnate 195.
 Carona (near Lugano) 14.
 — (Valle Brembana) 256.
 Caronella, Passo di 257.
 Carpanè 27.
 Carpi 322.
 Carpineti 441.
 Carrara 144.
 Carrè 329.
 Carrodano 138.
 Carugo 197.
 Carza, Monte 232.
 Casaccia 657.
 Casalbuttano 259.
 Casalecchio di Reno 490.
 Casale Monferrato 83.
 Casalino 658.
 Casalmaggiore 269.
 Casalpusterlengo 431.
 Casano Albese 202.
 Casarola, Monte 450.
 Casarsa 421.
 Casarza Ligure 138.
 Casbeno 224.
 Casciago 222.
 Cascina 526.
 Casentino Valley 656.
 Casima 17.
 Casina 441.
 Casino Boario 274.
 Casle, Monte 218.
 Casletto-Rogeno 202.
 Casotto 58.
 Cassano d'Adda 258.
 Cassarate 13.
 Cassis 19.
 Cassone 287.
 Castagnola 13.
 —, Punta 234.
 Castagnole Lanze 59.
 Casteggio 433.
 Castel Bolognese 493.
 — di Poggio 653.
 Castel franco d'Emilia 441.
 — Veneto 29.
 Castelguelfo 438.
 Castellamonte 65.
 Castellana, Mte. di 142.
 Castellanza 83.
 Castellarano 455.
 Castell'Arquato 437.
 Castellazzo, Monte 141.
 Castelletto di Brenzone 288.
 Castello (Florence) 649.
 — (Lugano) 16.

- Castello, Cima 91.
 —, Monte (near Rapallo) 136.
 —, Monte (near Sestri) 138.
 — Baradello 201.
 — Dante 24.
 — dell' Ambrogiana 527.
 — di Brenzone 287.
 — di Caldè 232.
 — di Gaglianico 86.
 — di Godego 29.
 — di Vincigliata 653.
 — Savoia 69.
 Castellucchio 247.
 Castelmaggiore 460.
 Castelnovo ne' Monti 411.
 Castelnuovo 27.
 — d'Asti 60.
 — di Garfagnana 450.
 — di Magra 143.
 — di Verona 260.
 — Scrivia 244.
 Castel S. Genesio 82.
 — S. Giovanni 433.
 — S. Niccolò 656.
 — S. Pietro (Val di Muggio) 17.
 — — d'Emilia 492.
 Casterino 56.
 Castiglioncello 525.
 Castiglione Chiavarese 138.
 — dei Pepoli 491.
 — delle Stiviere 269.
 — d'Intelvi 206.
 — Olona 224.
 Castiglioni 650.
 Castione 9.
 — Veronese 288.
 Castro 272.
 —, Sasso di 490.
 Cattaio, Castle of 457.
 Cavagnola 206.
 Cavagnolo 82.
 Cavaion 289.
 Cavalciotto, Il 491.
 Cavallermaggiore 53.
 Cavallino 15.
 Cavallone, Pian 235.
 Cava Manara 243.
 Cavandone 235.
 Cava Tigozzi 244.
 Cavazuccherina 426.
 Cavernago 253.
 Cavezzo 455.
 Cavi 137.
 Cavo Tassone, Canal 459.
 Cavour 51.
 Caviago 440.
 Ceceri, Monte 653.
 Cedegolo 275.
 Ceggia 426.
 Celle Ligure 118.
 Ceneda 421.
 Cenceri, Monte 9.
 Cengio 60.
 Ceniga 294.
 Centallo 53.
 Cento 459.
 — Croci, Passo di 138.
 Ceole 294.
 Cepina 216.
 Ceraino 25.
 Cercina 650.
 Cerca 321.
 Ceres (Serré) 81.
 — (Stura Valley) 65.
 Ceresole Reale 66.
 Ceriale 119.
 Ceriana 125.
 Cernobbio 204.
 Cernusco 195.
 Cerreto, Passo del 441.
 Cerro 233.
 —, Punta di 233.
 Certenago 15.
 Certosa del Galluzzo 646.
 — di Farneta 535.
 — di Pavia 191.
 — di Pesio 57.
 — di Pisa 522.
 Cervara 133.
 Cerveno 274.
 Cervi, Palazzo dei 293.
 Cervignano 427.
 Cervo 120.
 Cesara 89.
 Cesuna 329.
 Cetica 656.
 Ceto 274.
 Ceva 59.
 Cevio 230.
 Cevo 275.
 Challant, Valle di 70.
 Chambave 71.
 Chambéry 2.
 Chamousset 2.
 Champ-de-Praz 70.
 Champlong 79.
 Champoluc 70.
 Champorcher 79.
 Chanavey 80.
 Chanton 76.
 Charvensod 74.
 Châtillon 71.
 Chavanis 79.
 Cheggino 239.
 Cherasco 59.
 Chialamberto 65.
 Chiampo 328.
 Chiana, Valle di 660.
 Chiapili 66. 76.
 Chiappa, Punta della 132.
 Chiaravalle della Co-
 lomba 438.
 — Milanese 190.
 Chiari 259.
 Chiasso 17.
 Chiavari 136.
 Chiavenna 213.
 Chiaverano 68.
 Chieri 60.
 Chiesanuova 313.
 Chindrieux 2.
 Chioggia 413.
 Chiomonte 2.
 Chiesa di Pesio 57.
 — di Verona 25.
 Chiusaforte 30.
 Chiuse, the 3.
 Chiusi 660.
 Chivasso 82.
 Ciagole, Monte 56.
 Ciamarella, Monte 65.
 Ciameinejas, Monte 57.
 Ciano d'Enza 440.
 Ciarforon 80.
 Ciarna 66.
 Ciaussiné, Crot del 65.
 Cima 217.
 Cimbergo 274.
 Cimo 15.
 Cimone, Monte 492.
 Cinque Terre 139.
 Cionca 14.
 Ciotat-Gare, La 19.
 Cireglio 492.
 Cirié 64.
 Cisa, La 449.
 Cisan 289.
 Cislano 271.
 Cismont 27.
 Cittadella 328.
 Cittiglio 224.
 Civate 202.
 Civenna 197.
 Civiasco 90.
 Cividale 423.
 Cividate 274.
 Civrari, Monte 64.
 Clapier, Monte 54.
 Claro 8.
 Clavalité, Val de 71.
 Clenezze 254.
 Clusane sul Lago 271.
 Clusone 256.
 Coal Santo 293.
 Coassolo Torinese 64.
 Coca, Pizzo di 257.
 Coccaglio 258.
 Cocquio 222.

- Codeno, Monte 210.
 Codigoro 467.
 Codogno 434.
 Codroipo 422.
 Coggiola 92.
 Cogne 78.
 —, Col de 79.
 —, Val de 78.
 Cogno 274.
 Cogoleto 117.
 Cogollo 329.
 Cogolo 313.
 Coiano 491.
 Coldirodi 126.
 Colico 212.
 Colla 16.
 —, Valle di 15.
 Collagna 441.
 Collalto, Castle of 421.
 Collecchio 449.
 Collegno 3.
 Collio 276.
 Collodi 535.
 Colma, Colle della (near Oropa) 87.
 —, Colle della (near Orta) 89.
 Colmegna 231.
 Cologna 294.
 — Veneta 313.
 Colombé, Monte 274.
 Colombine, Monte 276.
 Colombo, Monte 66.
 Colonnata 144.
 Colonna 206.
 Comacchio 468.
 Comacina, Island of 206.
 Comaro, Monte 285.
 Comerio 222.
 Comero 235.
 Como 199.
 —, Lake of 204.
 Competto, Passo del 275.
 Compiobbi 654.
 Compito, Colle di 522.
 Conegliano 421.
 Coni 54.
 Consuma 657.
 Contra 229.
 Copparo 467.
 Corbezzi 492.
 Corbignano 653.
 Corconio 89.
 Cordospino, Monte 25.
 Corenno 212.
 Corezzo 659.
 Cormanno 197.
 Cornetto, the 329.
 Corna, Sasso delle 223.
 — Boario 273.
 Corniglia 139.
 Cornigliano Ligure 116.
 Cornio, Monte 56.
 Corno alle Scale 491.
 — Bianco 66.
 Cornour, Punta 52.
 Cornuda 417.
 Correggio 441.
 Corte, Monte 256.
 Cortemaggiore 437.
 Cortenedolo 275.
 Corteno 276.
 Cortenova 196.
 Cortenuova 259.
 Cortina d'Ampezzo 418.
 Cosio 214.
 Cossato 87.
 Cossila S. Grato 86.
 Cossogno 235.
 Costabella 293.
 Costa Volpino, the 273.
 Coste 313.
 Costermano 289.
 Costigliole Saluzzo 53.
 Cottian Alps, the 51.
 Courmayeur 77.
 Covigliaio 490.
 Covolo, Monte 282.
 Crammont, Tête de 76.
 Cravagliana 91.
 Creccio, Colmo di 16.
 Crema 258.
 Cremenaga 220.
 Cremia 211.
 Cremona 244.
 Crespino 507.
 Cresto, Monte 87.
 Crétaz 78.
 Créton 80.
 Creva 220.
 Crevacuore 92.
 Crissolo 52.
 Croce, Monte 15.
 —, Pania della 148.
 — di Serra, Pass 69.
 — Domini, Passo di 274.
 — Rossa 64.
 Crocevia Solferino 269.
 Crocicchio, Monte 492.
 Crocione, Monte 209.
 Cucciago 18.
 Cuasso al Monte 223.
 Cuers 19.
 Cugnasco 227.
 Culoz 1.
 Cunardo 223.
 Cuneo 54.
 Cunettone 278.
 Cuognè 66.
 Cureggio 5.
 Curmaon, Cima 66.
 Custozza 314.
 Cutigliano 492.
 Cuzzago 5.
 Darfo 273.
 Darzo 292.
 Davesio 15.
 Dégiroz-Valsavaranche 80.
 Delebio 214.
 Demonte 55.
 Denervo, Monte 285.
 Dervio 211.
 Desenzano 280.
 Deserta, Cima di 66.
 Desio 18.
 Dezzo 273.
 Diaceto 657.
 Diano Castello 121.
 — Marina 121.
 Diavolo, Pizzo del 257.
 Diemoz 71.
 Diga, Ponte 16.
 Dino 15.
 Disgrazia, Monte della 214.
 Doaria, Cima 209.
 Doccia 649.
 Dogna 30.
 Dolcè 25.
 Dolceacqua 128.
 Dolo 340.
 Domaso 212.
 Domegliara 25.
 Domodossola 4.
 Donato 69.
 Dondenna 79.
 Dongo 212.
 Donnaz 69.
 Donnini 655.
 Dora Baltea, the 68. 72.
 — Riparia, the 2. 36.
 Dordona, Passo 256.
 Doria 437.
 Dorio 212.
 Dossena 215.
 Dosso Alto, the 276.
 — Bello, the 17.
 Dossobuono 314.
 Dronero 54.
 Dubino 212.
 Due Mani, Monte 196.
 Dueville 329.
 Edolo 275.
 Egua, Colle d' 91.
 Elto, Monte 275.
 Emilia, the 431.
 Emilius, Mont 75.
 Empoli 526.
 Endinet 257.
 Enego 27.

Entraque 54.
 Entrelor, Colle d' 80.
 Epinel 78.
 Equi 450.
 Erba 197.
 Eremo di Camaldoli 538.
 Erstfeld 7.
 Erve 196.
 Escarène, L' 57.
 Esine 274.
 Esino 210.
 Este 457.
 Euganei, Colli 456.
 Exilles 2.
F
Fabbriche 148.
 Fadalto 421.
 Faenza 507.
 Faeta, Monte 522.
 Faido 8.
 Falterona, Monte 658.
 Fangacci, Passo dei 659.
 Fantino 507.
 Fantiscritti 144.
 Fanzolo 330.
 Fara 82.
 Fasano 284.
 Fasco, Monte 131.
 Favaro 86.
 Felina 441.
 Felizzano 62.
 Feltre 417.
 Fenera, Monte 92.
 Fenestrelle 51.
 Fénis, Castle of 71.
 Feriolo 236.
 Ferrara 460.
 — Camartino 223.
 — di Monte Baldo 293.
 Ferrato, Monte 544.
 Ferro, Sasso di 233.
 Fervento 91.
 Fiernaz 71.
 Fiesole 651.
 Figline 544.
 Filiberti 655.
 Finale Emilia 455.
 — Marina 119.
 — Pia 119.
 Finestra, Colle della 81.
 Finestre, Colle delle
 (Cottian Alps) 51.
 —, Colle delle (Maritime
 Alps) 54.
 Fino Mornasco 198.
 Fiorenzuola d'Arda 437.
 Firenze 554.
 Fiorenzuola 490.
 Fiumalbo 492.
 Fiumenero 257.
 Fivizzano 441.

Florence 545.
 Accademia della
 Crusca 612.
 — di Belle Arti 613.
 Antiquities 551.
 Archæological Museum
 603.
 Archives 590.
 Arte dei Giudici e
 Notai 596.
 — della Lana 567.
 — della Seta 566.
 Art Exhibitions 551.
 Artists 551.
 Badia, La 595.
 — di S. Bartolomeo
 647.
 Banca d'Italia 574.
 Bankers 551.
 Bargello 590.
 Baths 550.
 Battistero 568.
 Bellosguardo 647.
 Biblioteca Laurenziana
 620.
 — Magliabechiana
 590.
 — Marucelliana 611.
 — Nazionale 590.
 — Palatina 590.
 — Riccardiana 610.
 Bigallo 568.
 Boboli Garden 640.
 Booksellers 550.
 Borgo S. Lorenzo 574.
 Botanic Garden 613.
 Brancacci Chapel 631.
 Bridges 561.
 Cabs 548.
 Cafés 547.
 Campanile 572.
 Canonry 573.
 Cappella degli Spa-
 gnouli 625.
 — dei Pazzi 599.
 — dei Principi 622.
 — dei Rucellai 627.
 — S. Gaetano 627.
 Cappello (Bianca),
 House of 630.
 Casa Buonarroti 600.
 — Campigli 632.
 — di Dante 568.
 — Guidi 641.
 Cascine 647.
 Casino Belvedere 640.
 — di Livia 617.
 — di S. Marco 617.
 — Mediceo 617.
 Cathedral 570.
 — Museum 573.

Florence:
 Cemeteries (Prot.) 601.
 645.
 Cenacolo di Fuligno
 623.
 — di S. Apollonia 618.
 Centro 561.
 Certosa del Galluzzo
 646.
 Chapel of the Princes
 622.
 Chemists 550.
 Chiostro dello Scalzo
 617.
 — Verde 625.
 Clubs 552.
 Colonna di S. Zanobi
 569.
 Confectioners 548.
 Conservatorium of
 Music 617.
 Consulates 550.
 Dante, House of 568.
 Dentists 550.
 English Churches 551.
 — School 551.
 Farmacia di S. Maria
 Novella 626.
 Festivals 552.
 Flower Market 552.
 Fortezza da Basso 618.
 — di Belvedere 642.
 — S. Giovanni Battista
 618.
 Foundling Hospital
 602.
 Galileo, House of 642.
 645.
 Galleria Antica e Mo-
 derna 613.
 — Buonarroti 600.
 — Corsini 628.
 — degli Arazzi 608.
 — degli Uffizi 575.
 — Palatina 632.
 — Pitti 632.
 Gates 561.
 Geological Collection
 612.
 Ghetto 561.
 Giardino dei Semplici
 613.
 — del Cavaliere 640.
 — di Boboli 640.
 Gioiello 645.
 Giuoco del Pallone 648.
 Goods Agents 551.
 History 555.
 — of Art 551.
 Hospitals 550.
 Hotels 545.

Florence:

- Indian Museum 612.
 Ippodromo 648.
 Istituto della Quietè 649.
 — della SS. Annunziata 645.
 — di Studi Superiori 612.
 — Musicale 617.
 — Storico Artistico 551.
 Light Railways 549.
 Loggia dei Lanzi 565.
 — dei Rucellai 627.
 — dei Tessitori 618.
 — del Bigallo 568.
 — del Grano 565.
 — di S. Paolo 623.
 Lungarno 561.
 — Amerigo Vespucci 629.
 — Corsini 628.
 Machiavelli, House of 632.
 Manifattura Ginori 649.
 Marzocco, the 564.
 Medici, Monuments of the 621. 622.
 Mercanzia 564.
 Mercato Nuovo 566.
 — Vecchio 561.
 Michael Angelo, House of 609.
 Mineralogical Collection 612.
 Misericordia 568.
 Monte alle Croci 613.
 — Oliveto 647.
 Monuments:
 Beny. Cellini 632.
 Cosimo I. 564.
 Dante 597.
 Ferdinand I. 602.
 Giovanni delle Bande Nere 619.
 Goldoni 629.
 Manin 629.
 Medici 621. 622.
 Peruzzi 618.
 Rajah of Kolapur 648.
 Ricasoli 618.
 Victor Emmanuel II. 626.
 Mosaics, Manufactory of 617.
 Motor Cars 548.
 Museo Archeologico 603.

Florence:

- Museo degli Strumenti 617.
 — dei Lavori in Pietre Dure 617.
 — dell' Opera di S. Croce 600.
 — del Risorgimento 600.
 — di Fisica e Storia Naturale 641.
 — di S. Marco 611.
 — di S. Maria del Fiore 573.
 — Galileiano 630.
 — Nazionale 591.
 — Stibbert 619.
 — Storico-Topografico 601.
 Neptune Fountain 564.
 New Sacristy 621.
 Newspapers 550.
 Nurses 550.
 Ognissanti 629.
 Omnibuses 548.
 Opera del Duomo 573.
 Oratorio della Misericordia 568.
 — S. Carlo Borromeo 567.
 Or S. Michele 566.
 Orti Oricellari 626.
 Ospedale di S. Matteo 613.
 Osservatorio 645.
 Palazzo Alberti 600.
 — Albizzi 596.
 — Alessandri 596.
 — Altoviti 596.
 — Antinori 627.
 — Arcivescovile 570.
 — Bartolini-Salimbeni 628.
 — Buturlin 601.
 — Canacci 566.
 — Canigiani 641.
 — Capponi 641.
 — Cerchi 597.
 — Corsi 627.
 — Corsini 628.
 — Davanzati 566.
 — degli Uffizi 575.
 — dei Canonici 573.
 — dei Priori 562.
 — dei Vescovi 644.
 — della Condotta 564.
 — della Crocetta 603.
 — dell' Antella 597.
 — del Podestà 590.
 — di Parte Guelfa 566.
 — Dufour-Berte 631.

Florence:

- Palazzo Fenzi 564.
 — Ferroni 628.
 — Fiaschi 601.
 — Fontebuoni 628.
 — Giacomini 627.
 — Giandonati 566.
 — Ginori 611.
 — Giugni 602.
 — Gondi 590.
 — Grifoni 602.
 — Guadagni 631.
 — Guicciardini 632.
 — Larderel 627.
 — Martelli 619.
 — Masetti 628.
 — Medici 610.
 — Niccolini 601.
 — Nonfinito 596.
 — Panciatichi 609.
 — — Ximenes 609.
 — Pandolfini 618.
 — Pazzi 596.
 — Pitti 632.
 — Pucci 602.
 — Quaratesi 596.
 — Riccardi 610.
 — — Mannelli 602.
 — Ridolfi 626.
 — Rinuccini 630.
 — Rosselli del Turco 565.
 — Rucellai 627.
 — Serristori 597.
 — Spini 628.
 — Stiozzi 626.
 — Strozzi 626.
 — Strozzi 626.
 — Tornabuoni 627.
 — Torrigiani 641.
 — Uguccioni 564.
 — Valori 596.
 — Vecchio 562.
 Palio dei Cocchi 523.
 Pensions 516.
 Photographs 550.
 Physicians 550.
 Pian dei Giullari 645.
 Piazza Beccaria 654.
 — Cavour 618.
 — d'Azeglio 601.
 — del Carmine 631.
 — del Duomo 568.
 — dell' Annunziata 602.
 — della Signoria 562.
 — dell' Indipendenza 618.
 — di S. Croce 597.
 — di S. Maria Novella 623.

Florence:

Piazzale del Re 648.
 — Galileo 642.
 — Michelangelo 643.
 Piazza Manin 629.
 — S. Firenze 590.
 — S. Lorenzo 619.
 — S. Marco 611.
 — S. Maria Nuova 574.
 — S. Trinità 627.
 — S. Spirito 630.
 — Vitt. Emanuele 626.
 Piazzetta Goldoni 629.
 Pignone, Il 647.
 Pitti Gallery 632.
 Ponte alla Carraia 561.
 — alle Grazie 561.
 — Rubaconte 561.
 — S. Trinità 630. 561.
 — Vecchio 632. 561.
 Porcelain, Collection of 639.
 Porta alla Croce 601.
 — Romana 642.
 — S. Frediano 631.
 — S. Gallo 618.
 — S. Giorgio 642.
 — S. Miniato 561.
 — S. Niccolò 642.
 Portico degli Uffizi 575.
 Post Office 550.
 Prot. Cemeteries 601. 645.
 Race-course 648.
 Railway Stations 545.
 Reading Rooms 550.
 Restaurants 547.
 Rifredi 648.
 Royal Apartments 639.
 — Mews 641.
 Russian Church 618.
 Sagrestia Nuova 621.
 San Biagio 566.
 — Felice 641.
 — Francesco al Monte 643.
 — — dei Vanchetoni 626.
 — Giovanni Battista 568.
 — Giovannino degli Scolopi 609.
 — Iacopo in Campo Corbolini 623.
 — — Soprarno 630.
 — Leonardo in Arcetri 642.
 — Lorenzo 619.
 — Marco 611.
 — Michele in Orto 566.

Florence:

San Miniato al Monte 643.
 — Niccolò 642.
 — Pancrazio 627.
 — Remigio 565.
 — Salvatore d'Ognisanti 629.
 — Salvatore al Monte 643.
 — — dell'Arcivescovado 570.
 — Simone 596.
 Santa Croce 597.
 — Felicità 632.
 — Lucia dei Magnoli 641.
 — Margherita a Monticci 645.
 — Maria degli Angioli 602.
 — — degli Innocenti 602.
 — — del Carmine 631.
 — — del Fiore 570.
 — — della Pace 602.
 — — dell'Impruneta 646.
 — — Maddalena dei Pazzi 609.
 — — Maggiore 619.
 — — Novella 623.
 — — Nuova 574.
 Sant'Ambrogio 601.
 — Apollonia 618.
 Santa Trinità 627.
 Sant'Egidio 574.
 Santi Apostoli 565.
 — Michele e Gaetano 627.
 Santissima Annunziata 602.
 Sant'Onofrio 623.
 Santo Spirito 630.
 — Stefano in Pane 648.
 Sasso di Dante 573.
 Scalzo, Chiostro dello 617.
 Scuderie 641.
 Servi di Maria 602.
 Silver Chamber 639.
 Società Filarmonica 596.
 Spedale degli Innocenti 602.
 — di S. Maria Nuova 574.
 Synagogue 601.
 Teachers 551.
 Tea Rooms 548.
 Telegraph Office 550.

Florence:

Theatres 552.
 Torre dei Girolami 565.
 — dei Marsili 630.
 — del Gallo 645.
 — della Castagna 567.
 — Ridolfi 630.
 Tourist Bureaux 551.
 Tramways 548.
 Uffizi, Galleria degli 575.
 Via Borgo degli Albizzi 596.
 — Cavour 609.
 — degli Strozzi 626.
 — dei Bardi 641.
 — dei Calzaioli 566.
 — dei Cerretani 574.
 — dei Guicciardini 632.
 — dei Martelli 609.
 — dei Servi 601.
 — del Proconsolo 590.
 — Franc. Ferrer 574.
 — Ghibellina 600.
 — Larga 609.
 Viale dei Colli 642.
 — Galileo 642.
 — Machiavelli 642.
 — Michelangelo 643.
 — Milton 618.
 Via Maggio 630.
 — Por S. Maria 565.
 — Ricasoli 613.
 — Tornabuoni 627.
 Villa Bellagio 651.
 — Bellosguardo 647.
 — Bondi 650.
 — Corsi 649.
 — dell' Ombrellino 647.
 — di Castello 649.
 — di Petraia 649.
 — Fabbricotti 618.
 — Landor 651.
 — MacCalmont 651.
 — Medicea 648.
 — Morrocchi 645.
 — Palmieri 650.
 — Poggio a Caiano 648.
 — — Imperiale 644.
 — Quarto 649.
 — Segni 647.
 — Stibbert 619.
 Flüelen 7.
 Fobelo 91.
 Foce (La), Pass 141.
 — delle Radici 455.
 — di Carpinelli 450.
 — di Mosceta 148.

- Focolaccia, Passo della 148.
 Fogliaro 222.
 Fondo-Toce 5.
 Fondra 256.
 Fontainemore 69.
 Fontan 57.
 Fontana Fredda 437.
 Fontanalba Valley 57.
 Fontanelato 448.
 Foppa, Conca della 275.
 Foppolo 256.
 Forato, Monte 148.
 Forcella di Bura 254.
 Forcoletta, the 206.
 Formaga 285.
 Fornet 81.
 Forno 147.
 — Alpi Graie 65.
 — d'Agliione 275.
 Fornovo di Tarò 449.
 Forte dei Marmi 145.
 Forzo, Punta di 79.
 Fossdinovo 441.
 Fossalta 426.
 Fossano 53.
 Fosse 313.
 Frabosa-Soprana 58.
 Franciacorta, the 270.
 Franzensfeste 22.
 Fraschi, Monte 141.
 Frassineto 66.
 Frassinoro 455.
 Fréjus 19.
 Frudiera, Punta 69.
 Fuentes, Fort of 212.
 Fugazze, Piano delle 329.
 Fuipiano 255.
 Fusina 340.
 Futa, Passo della 490.
- Gaby** 69.
 Gaino 285.
 Galbiate 202.
 Galbiga, Monte 209.
 Gallarate 6.
 Galliate 85.
 Galliera Veneta 328.
 Gallinaria 120.
 Gallo, Monte 457.
 Galluzzo 645.
 Galzignano 456.
 Gandellino 257.
 Gandria 218.
 Ganna 223.
 Garda 288.
 —, Isola di 281.
 —, Lago di 279.
 Gardola 285.
 Gardone di Sopra 284.
 — Riviera 282.
- Gardone Val Trompia 276.
 Garessio 59.
 Gargnano 285.
 Garin, Passo 79.
 Garza, Val 276.
 Garzegna, the 58.
 Garzirola, Monte 16.
 Gatta, Monte 491.
 Gattinara 5.
 Gaudarena, Gola di 57.
 Gavardo 278.
 Gavazzo 294.
 Gavi 63.
 Gavinana 491.
 Gavirate 224.
 Gazzada 220.
 Gazzaniga 256.
 Gazzoldo degli Ippoliti 320.
 Gemonio 224.
 Generoso, Monte 17.
- Genoa** 95.
 Accademia di Belle Arti 101.
 Acquasola 114.
 Albergo dei Poveri 113.
 — Popolare 115.
 Archives 103.
 Bacini di Carenaggio 103.
 Baths 98.
 Begato, Forte 99.
 Biblioteca Civica 102.
 Borgo Pila 115.
 Borsa 104.
 Botanic Garden 110.
 Byron, House of 116.
 Campo Santo 113.
 Cantiere della Foce 115.
 Castellaccio 113.
 Castello di Montegalletto 113.
 — Mackenzie 113.
 Cathedral 102.
 Cimitero di Staglieno 113.
 Columbus, House of 106.
 Consulates 99.
 Corso Aurelio Saffi 115.
 — Principe Oddone 115.
 Darsena 104.
 Docks 103.
 Dogana 104.
 English Churches 99.
 Exchange, New 101.
- Genoa:**
 Exchange, Old 104.
 Faro, Capo del 112.
 Galleria Brignole-Sale 107. 108.
 — Durazzo-Pallavicini 110.
 — Mazzini 112.
 Gigante, Il 111.
 Granarolo 111.
 Harbour 103.
 History 100.
 — of Art 101.
 Libraries 102. 110.
 Lido d'Albaro 116.
 Lighthouse 112.
 Loggia dei Banchi 104.
 Magazzini della Darsena 104.
 — Generali 103.
 Moles 100. 103.
 Monuments:
 Bixio 115.
 Columbus 111.
 Galliera 111.
 Mazzini 112.
 Victor Emmanuel II. 112.
 Museo Chiossone 102.
 — di Storia Naturale 115.
 Palazzo Adorno 107.
 — Balbi 109.
 — — Senarega 110.
 — Bianco 108.
 — Brignole-Sale 107.
 — Cambiaso 107.
 — Carega 107.
 — Cataldi 107.
 — Cattaneo 105.
 — Centurione 104.
 — Danovaro 105.
 — Deferrari 101.
 — Della Casa 106.
 — dell'Università 110.
 — del Paradiso 116.
 — de Mari 109.
 — di S. Giorgio 103.
 — Doria 105.
 — — (Giorgio) 107.
 — — a Fassalo 111.
 — — Tursi 107.
 — Ducale 102.
 — Durazzo 106.
 — — Pallavicini 110.
 — Gambaro 107.
 — Grillo-Serra 105.
 — Imperiale 104.
 — Municipale 107.
 — Pagano Doria 105.
 — Pallavicini 106.

Genoa:

- Palazzo Pallavicini
(Lod. Stef.) 106.
— delle Peschiere
112.
— Parodi 107.
— Podestà 107.
— Reale 110.
— Rosazza 112.
— Rosso 107.
— Serra 107.
— Spinola (Commercial
School) 107.
— — (Prefettura) 112.
Physicians 98.
Piazza Acquaverde
111.
— Banchi 104.
— Bixio 115.
— Campetto 104.
— Cattaneo 105.
— Corvetto 112.
— Deferrari 101.
— dell' Annunziata
109.
— delle Fontane Ma-
rose 106.
— del Principe 111.
— Dinegro 112.
— Fossatello 104.
— Manin 112.
— Raibetta 103.
— S. Giorgio 105.
— Umberto Primo 102.
Picture Galleries 107.
108. 110.
Ponte Carignano 115.
— Federico Guglielmo
104.
— Monumentale 114.
— Pila 115.
Porta dei Vacca 104.
— del Molo 103.
— di S. Andrea 106.
— S. Bartolomeo 113.
— Soprana 106.
Porticato di Sottoripa
103.
Porto Franco 103.
Post Office 98.
Railway Stations 95.
Sailors' Home 115.
San Bartolomeo degli
Armeni 113.
— Carlo 110.
— Donato 106.
— Filippo Neri 104.
— Francesco d'Albaro
116.
— Fruttuoso 115.
— Giorgio 105.

Genoa:

- San Giovanni Battista
104.
— Lorenzo 102.
— Martino d'Albaro
115.
— Matteo 105.
— Nicolò 113.
— Pietro in Banchi
104.
— Siro 104.
Sant' Agostino 115.
Santa Maria delle
Vigne 104.
— — di Carignano
114.
— — di Castello 106.
— — Immacolata 112.
Sant' Ambrogio 102.
Santi Cosmo e Da-
miano 106.
Santissima Annun-
ziata del Vastato
109.
San Torpete 105.
Santo Stefano 114.
Santuario del Monte
115.
Silos 104.
Sperone, Forte dello
99.
Spianata Castelletto
113.
Theatres 98.
Torre degli Embriaci
106.
— dei Piccamigli 104.
— del Popolo 102.
University 110.
Via Assarotti 112.
— Balbi 110.
— Cairoli 109.
— Carlo Alberto 103.
— — Felice 106.
— di Circonvallazione
a Mare 115.
— — a Monte 113.
— Corsica 115.
— Garibaldi 107.
— Orefici 104.
— Roma 112.
— S. Lorenzo 102.
— Venti Settembre
114.
Villa Cambiaso 116.
— Gropallo 112.
— Pallavicini 112.
Villetta Dinegro 112.

Gentilino 15.

Gera 212.

- Gerenzano 223.
Germanello 205.
Germignaga 232.
Gerola Alta 214.
Gerosa 254.
Gesso Valley 54.
Ghemme 92.
Ghiffa 232.
Ghirla 223.
Ghizet di Sea 65.
Giacomelli, Villa 417.
Giandola, La 57.
Giaveno 3.
Giazza 313.
Gibbio, Monte 455.
Giogo (Il), Pass of 490.
Giomein 71.
Giornico 8.
Giovi 660.
—, Monte 508.
Giubiasco 9.
Giugo, Monte 131.
Giulia, Villa 209.
Giussano 197.
Gleno, Monte 257.
Goeschenen 8.
Goito 269.
Golfe-Juan 20.
Gollien, Cima di 80.
Gombo 522.
Gonfolina, the 527.
Gonzaga 322.
Gordola 227.
Gordona 213.
Gorgo, Island of 430.
Gorlago 257.
Gorzone 273.
Gossensass 22.
Gottero, Monte 450.
Gozzano 89.
Grado 430.
Graglia 86.
Graian Alps 64. 77.
Granara 62.
Granarolo 111.
Grandate 198.
Grand Crou, Colle 79.
Grandola 217.
Grand St. Pierre, Tour
du 79.
Grands-Moulins 71.
Granero, Monte 52.
Gran Paradiso 80.
Grantola 223.
Grasstein 22.
Gratacosolo 273.
Gravedona 212.
Gravellona Toce 88.
Grazia, La 412.
Grazie 320.
Gressoney, Valle di 69.

- Gressoney-la-Trinité 69.
 — St-Jean 69.
 Grezzana 313.
 Griante 209.
 Gries (Botzen) 23.
 Grigna Meridionale,
 Monte 209.
 Grignano 427.
 Grignasco 92.
 Grigna Septentrionale,
 Monte 210.
 Grigno 27.
 Grivola 78.
 Gromo 257.
 Grona, Cima la 211.
 Grondola 449.
 Groppoli 542.
 Groscavallo 65.
 Grosio 215.
 Grossotto 215.
 Grotta dei Dossi 58.
 — del Bulgaro 206.
 — di Bossea 58.
 Grumello, Castle of 214.
 — del Monte 257.
 Gu, Monte 284.
 Guadine 147.
 Guardasone, Rocca di
 449.
 Guastalla 321.
 Guello 198.
 Guglielmo, Monte 271.
 Guiglia 455.
 Guil, Monte 292.
 Guinadi 449.

Herbetet, Colle d' 80.
Hône-Bard 70.

Idro 277.
Iesolo 426.
Illasi 313.
Ime 293.
Immensee 7.
Imola 492.
Impruneta 646.
Incino 197.
Incontro, Monte 654.
Induno-Olona 223.
Inferno, Valle dell' 56.
Ingria 66.
Innsbruck 22.
Intelvi Valley 206.
Intra 233.
Introbio 196.
Introd 80.
Invergneux, Passo d' 78.
Inverigo 197.
Inzino 276.
Iselle di Trasquera 4.
Iseo (Lago d'Iseo) 270.
- Iseo (near Lugano)** 51.
Isera 24.
Isola 275.
 — Bella 236.
 — Superiore 236.
Ispra 225.
Issime 69.
Issogne 70.
Ivrea 67.

Juan-les-Pins 20.

Karst, the 427.
Klausen 23.

Lagarina, Valle 24.
Lagaro 491.
Lagastrello, Passo 450.
Laghi delle Meraviglie
 56.
 — Lunghi 56.
Laglio 205.
Lago Brocan 54.
 — Ceresio 217.
 — Cusio 88.
 — d'Algua 254.
 — d'Alserio 197.
 — d'Arbole 75.
 — d'Arno 274.
 — de Djouan 80.
 — d'Elvio 231.
 — della Barma 87.
 — della Vecchia 87.
 — del Mucrone 87.
 — del Nivolet 75.
 — del Rutor 81.
 — del Segrino 197.
 — di Annone 202.
 — di Baitone 275.
 — di Barbellino 257.
 — di Biandronno 222.
 — di Campagna 68.
 — di Comabbio 220.
 — di Como 204.
 — di Coronas 79.
 — di Dres 66.
 — d'Idro 277.
 — di Ganna 223.
 — di Garda 279.
 — di Garlate 195.
 — di Ghirla 223.
 — di Lecco 209.
 — di Ledro 292.
 — di Lugano 217.
 — di Nel 66.
 — di Massaciuccoli 117.
 — di Mergozzo 5.
 — di Mezzo 314.
 — di Mezzola 204.
 — di Monate 222.
 — di Muzzano 220.
- Lago di Olginate** 195.
 — di Orta 88.
 — di Pusiano 197.
 — di Rovina 54.
 — di S. Giuseppe 68.
 — di S. Croce 421.
 — d'Iseo 270.
 — di Viverone 68.
 — Grande 52.
 — Lillet 67.
 — Maggiore 230.
 — Morto 421.
 — Nero 80.
 — Paisei 86.
 — Pistono 68.
 — Rosset 75.
 — Santo 450.
 — Scaffaiolo 491.
 — Sirio 68.
 — Squincio 450.
 — Vargno 87.
Laigueglia 120.
Lambrugo 197.
Lamone 9.
Langhirano 448.
Lanslebourg 51.
Lanzo d'Intelvi 218.
 — Torinese 64.
Laorea 196.
Larche, Col de 55.
Lasnigo 197.
Laste, Cima 27.
Lastra 527.
Latisana 426.
Lauson, Colle del 80.
Lavagna 137.
Lavena 219.
Laveno 233.
Lavenone 277.
Lavezzola 468.
Lavino, Monte 281.
Lavone 276.
Lavorgo 8.
Lazise 289.
Lecco 195.
Ledro, Val di 292.
Leggiuno 225.
Leghorn 523.
Legnago 314.
Legnano 6.
Legnoncino, Monte 211.
Legnone, Monte 211.
Lema, Monte 16.
Lemie 61.
Lenna 255.
Lenno 206.
 —, Monte di 209.
Lera, Monte 64.
Lerici 142.
Lerino 329.
Lesa 239.

- Lesegao 58.
 Lesignano di Palmia 449.
 Lessini, Monti 313.
 Lessona 87.
 Levanna, Monte 66.
 Levanto 139.
 Leventina, Valle 8.
 Levico 26.
 Levo 238.
 Lezzeno 206.
 Liana, Passo della 313.
 Liano 285.
 Libro Aperto 492.
 Lido 410.
 Lierna 209.
 — (near Camaldoli) 659.
 Ligaino 15.
 Ligornetto 17.
 Liguria 93.
 Ligurian Alps, the 93.
 Lillianes 69.
 Limestone 492.
 Limidario, Monte 231.
 Limone (Lago di Garda) 286.
 — Piemonte 55.
 Limonta 209.
 Lisiera 328.
 Lissone-Muggiò 18.
 Liverogne 76.
 Livorno (Leghorn) 523.
 — Vercellese 82.
 Lizzana 24.
 Loano 119.
 Locana 66.
 Locarno 227.
 Lodi 434.
 Lodrone 292.
 Loiano 490.
 Lombardy 150.
 Lonato 259.
 Longarone 418.
 Longone al Segrino 197.
 Longo 323.
 Lonnano 658.
 Loppio 25.
 Loreo 459.
 Loreto Islet 272.
 Losere, Colle 66.
 Losone 229.
 Loveno sopra Menaggio 210.
 Lovere (near Gargnano) 285.
 — (Lago d'Iseo) 272.
 Lovero Valtellino 215.
 Lozza 222.
 Luc, Le 19.
 Lucca 528.
 —, Bagni di 535.
 Lucchio 536.
- Lucerne 7.
 Lugaggia 15.
 Lugagnano 437.
 Lugano 9.
 —, Lake of 217.
 Lugliano 536.
 Lugo 493.
 Luino 232.
 Lumini 288.
 Lune, Le 650.
 Lungavilla 243.
 Luni 143.
 Lunigiana, La 143.
 Luppia, Monte 288.
 Lurago 197.
 Lurate-Caccivio 202.
 Luserna 52.
 Luvigliano 456.
 Luvinate 222.
- M**accagno 231.
 Maccarani, Casa 142.
 Macioli 653.
 Maddalena, Colle della 55.
 Maderno 284.
 Madone di Camedo 230.
 Madonna degli Angeli 54.
 — dei Tre Fiumi 507.
 — della Bocciaola 89.
 — della Corona 292.
 — della Guardia 125.
 — della Neve 278.
 — della Pergolana 289.
 — della Rocca 417.
 — della Seggiola 272.
 — delle Finestre 54.
 — delle Grazie 144.
 — dell'Ongero 14.
 — del Monserrato 55.
 — del Monte (near Cividale) 425.
 — — (near Ivrea) 68.
 — — (near Varese) 222.
 — — (near Vicenza) 328.
 — del Ponte 491.
 — del Sasso (Lago di Lugano) 219.
 — — (Lago Maggiore) 229.
 — — (near Orta) 89.
 — di Breglia 210.
 — di Campagna 312.
 — di Caravaggio 258.
 — di Ghisallo 197.
 — di Loreto 90.
 — di Luciago 239.
 — di Marciaga 288.
 — di Montallegro 136.
 — di Monte Castello 286.
 — — Negro 140.
 — S. Luca 489.
- Madonna S. Martino 209.
 — Tirano 215.
 Madre, Isola 237.
 Madrona, Monti 205.
 Magadino 230.
 Magenta 83.
 Maggia 230.
 Maggianico 195.
 Maggiano 535.
 Maggiore, Lago 230.
 —, Monte 528.
 Magliasina Valley 15.
 Magliaso 220.
 Maglio di Colla 15.
 Magnadole 426.
 Magnano 68.
 Magreglio 197.
 Magugnano 287.
 Maguzzano, Monastery of 281.
 Maiano 653.
 Maiori, Monte 492.
 Malamocco 412.
 Malborgeth 30.
 Malcantone 15.
 Malcesine 287.
 Malciaussia 64.
 Malcontenta 340.
 Malegno 274.
 Malenco, Valle 214.
 Malga Fiabio 293.
 — Frino 275.
 — Piombi 292.
 — Premassone 275.
 Malgina, Passo della 257.
 Malgrate 195.
 Malnate 224.
 Malonno 275.
 Malpaga, Chât. of 253.
 Malpasso, Monte 450.
 Malpertuso, Monte 139.
 Manarola 139.
 Mandello Lario 209.
 Mandrioli, Passo dei 659.
 Manerba 281.
 Mangioire, Passo 64.
 Maniva, Passo di 276.
 Mantua 53.
 Mantua 314.
 Maranello 455.
 Marano 330.
 Marasino 270.
 Marcaria 247.
 Marciaga 288.
 Marco 25.
 Marengo 62.
 Mare Percia 67.
 Maresca 491.
 Margorabbia Valley 223.
 Marguareis, Cima 56.
 Margozzolo Group 238.

Marignano 434.
 Marina di Carrara 143.
 — di Massa 145.
 — di Pisa 522.
 Marinasco 141.
 Maritime Alps, the 93.
 Marlia, Villa di 535.
 Marniga 287.
 Maroggia 16.
 Marola 441.
 Marona, Pizzo 235.
 Marone 271.
 Marostica 329.
 Marradi 507.
 Marseilles 18.
 Marsler, Monte 275.
 Martin, Cap 21.
 Marzabotto 491.
 Masè 417.
 Masino, Bagni del 214.
 Masnago 222.
 Massa 145.
 Massalombarda 493.
 Massino 239.
 Massone 294.
 Masuccio, Monte 215.
 Matanna, Monte 148.
 Matri 22.
 Matto, Monte 55.
 Mazzano 278.
 Mazzetta, La 490.
 Mazzo di Valtellina 215.
 Mazzorbo 415.
 Meana di Susa 3.
 Meda 197.
 Medole 269.
 Meina 239.
 Melano 16.
 Mele 62.
 —, Capo delle 120.
 Melegnano 434.
 Melide 16.
 Melzè, Pian 52.
 Melzi, Villa 208.
 Melzo 258.
 Menaggio 210.
 Mendrisio 17.
 Mentone 21.
 Merate 195.
 Meraviglie, the 56.
 Mercatale 491.
 Mergoscia 229.
 Merola 66.
 Merone 197.
 Mesco, Punta del 139.
 Mestre 330.
 Mezzegra 206.
 Mezzolago 292.
 Mezzoldo 255.
 Miagliano 87.
 Miasino 239.

Miazzina 235.
 Migliarino 147.
 Mignanego 63.
Milan 152.
 Accademia di Belle
 Arti 165.
 Aerodromo 187.
 Albergo Popolare 184.
 Ambrosiana 178.
 Aquarium 177.
 Archæological Museum
 173.
 Archiepiscopal Palace
 162.
 — Seminary 188.
 Archives 189.
 Arco della Pace 177.
 Arena 177.
 Art Exhibition 156.
 Banca Commerciale
 Italiana 162.
 Banco Mediceo 171.
 Bastioni di Porta Ve-
 nezia 189.
 Biblioteca Ambrosiana
 178.
 — Braidense 165.
 Boschetti 189.
 Brera 165.
 Cabs 154.
 Casa Aliprandi-Ta-
 verna (Ponti) 164.
 — Bazzero 180.
 — di Riposo pei Mu-
 sicisti 182.
 — Fontana (Silvestri)
 188.
 — Pozzobonello 186.
 — Vimercati 172.
 — Vismara 171.
 Casino dei Nobili 164.
 Castello Sforzesco 172.
 Cathedral 159.
 Cemeteries 189.
 Chiesa del Monastero
 Maggiore 180.
 Coins, Collections of
 165. 176.
 Collegio Elvetico 189.
 Colonnade 184.
 Congregazione di Ca-
 rità 186.
 Conservatorium of
 Music 188.
 Consulates 155.
 Corso del Sempione
 190.
 — di Porta Romana
 186.
 — — Ticinese 184.

Milan:
 Corso Magenta 180.
 — S. Celso 185.
 — Venezia 188.
 — Vitt. Emanuele 188.
 Corte Ducale 173.
 Darsena 157.
 Dominican Monas-
 teries 181. 185.
 English Church 156.
 Exchange 172.
 Famedio 190.
 Galleria d'Arte Mo-
 derna 176.
 — de' Cristoforis 188.
 — Vitt. Emanuele 162.
 Giardini Pubblici 189.
 History 157.
 — of Art 158.
 Istituto Tecnico 164.
 Leonardo's Last Sup-
 per 181.
 Loggia degli Osii 172.
 Manzoni, House of 163.
 Montagnola 177.
 Montemerlo 189.
 Monuments:
 Beccaria 165. 187.
 Borromeo 179.
 Cavallotti 178.
 Cavour 164.
 Garibaldi 172.
 Leonardo da Vinci
 162.
 Manzoni 163.
 Parini 172.
 Porta 189.
 Rosmini 189.
 Stoppani 189.
 Victor Emmanuel II.
 159.
 Municipio 162.
 Museo Archeologico
 173.
 — Artistico 175.
 — Civico di Storia
 Naturale 189.
 — Commerciale 172.
 — del Risorgimento
 Nazionale 176.
 — Poldi-Pezzoli 163.
 — Settala 178.
 Observatory 165.
 Orfanotrofio 188.
 Ospedale Maggiore 187.
 Palazzo Archinti 186.
 — Arcivescovile 162.
 — Bagatti 164.
 — Belgioioso 163.
 — Borromeo 179.
 — Ciani 189.

Milan:

Palazzo Clerici 172.
 — Crespi 170.
 — Cusani 161.
 — degli Omenoni 163.
 — dei Giureconsulti 172.
 — del Censo ed Archivico 163.
 — della Ragione 172.
 — della Simonetta 190.
 — delle Scuole Palatine 172.
 — del Senato 189.
 — di Brera 165.
 — di Giustizia 187.
 — di Scienze, Lettere ed Arti 165.
 — Litta 180.
 — Marino 162.
 — Melzi 189.
 — Reale 162.
 — Rocca-Saporiti 189.
 — Serbelloni 189.
 — Trivulzio 186.
 — Valsecchi 164.
 Park 177.
 Physicians 155.
 Piazza Cavour 164.
 — Cordusio 172.
 — d'Armi 173.
 — dei Mercanti 172.
 — del Duomo 159.
 — della Scala 162.
 — Ellittica 172.
 — S. Ambrogio 182.
 — S. Eufemia 185.
 Picture Galleries 165.
 170. 178. 179.
 Porta del Sempione 177.
 — Lodovica 185.
 — Princ. Umberto 164.
 — Ticinese 185.
 — Volta 189.
 Post Office 154.
 Railway Stations 152.
 Rocchetta 173.
 Rotonda 187.
 San Babila 188.
 — Carlo 188.
 — Celso 185.
 — Fedele 163.
 — Giorgio al Palazzo 184.
 — Giuseppe 164.
 — Gottardo 162.
 — Lorenzo 184.
 — Marco 171.
 — Maurizio 180.
 — Nazaro 186.

Milan:

San Paolo 186.
 — Pietro Celestino 189.
 — — in Gessate 188.
 — Satiro 183.
 — Sebastiano 184.
 — Sepolcro 179.
 — Simpliciano 171.
 Sant' Alessandro 186.
 Santa Maria del Carmine 171.
 — — della Passione 188.
 — — delle Grazie 181.
 — — Incoronata 171.
 — — presso S. Celso 185.
 Sant' Ambrogio 182.
 — Eufemia 185.
 — Eustorgio 184.
 Santo Stefano 187.
 San Vincenzo in Prato 184.
 — Vittore 182.
 Società Numismatica 176.
 — per le Belle Arti 164.
 — Storica Lombarda 176.
 Synagogue 187.
 Teatro alla Scala 155.
 162.
 Tempio Crematorio 190.
 Theatres 155.
 Torre Stigler 177.
 Tourist Agents 156.
 Tramways 154.
 Verdi Museum 182.
 Via Alessandro Manzoni 164.
 — Dante 172.
 — Giuseppe Verdi 164.
 — Torino 183.
 Villa Reale 189.
 Millesimo 60.
 Miniera, La 56.
 Miramar, Chât. of 427.
 Mirandola (near Modena) 455.
 — Ozzano 492.
 Mira Taglio 340.
 Missaglia 195.
 Mittewald 22.
 Modane 2.
 Modena 451.
 Moggio 30.
 Moggiona 658.
 Moio de' Calvi 256.

Molgora 195.
 Molina 292.
 —, Le 649.
 Molino 15.
 Mollia 92.
 Molteno 202.
 Moltrasio 205.
 Mombarone, Colma di 86.
 Mombaruzzo 61.
 Momo 89.
 Monaco 21.
 Monarca, Monte 223.
 Monastero 427.
 Moncalieri 48.
 Mondadizza 216.
 Mondovi 58.
 Mondrone 65.
 Moneglia 139.
 Money, Colle di 79.
 Monfalcone 427.
 Monferrato, the 226.
 Monfestino 455.
 Mongardino 61.
 Monghidoro 490.
 Monginevro, the 2.
 Mongioie, the 59.
 Mongrando 86.
 Mongregorio 67.
 Monselice 457.
 Monsummano 537.
 Montagnana 321.
 Montagnola 15.
 Montagut, Colle di 645.
 Montalbano 15.
 Montale 542.
 Montalto Dora 68.
 Mont Cenis 2.
 — — Pass 51.
 Monte 17.
 Montebello (Piedmont) 243.
 — Vicentino 323.
 Montebelluna 416.
 Montebuoni 646.
 Monte Carlo 21.
 Montecarlo (near Pescia) 536.
 Montecatini, Bagni di 536.
 — di Val di Nievole 537.
 Montecchio 449.
 — Maggiore 328.
 Montechiarugolo 449.
 Montefiore 450.
 Montefiorino 455.
 Monteforte 323.
 Montegrotto 456.
 Montelungo 449.
 Montelupo 527.
 Montemagno 147.
 Monte Marcello 142.

- Montemignaio 657.
 Montemurlo, Castle of 542.
 Montenero 525.
 Monte Oliveto, Convent of 51.
 — Ortone 456.
 Montepiano 491.
 Monte Piatto 202.
 Monterosso al Mare 139.
 Montesanto 468.
 Montese 455.
 Montestrutto 69.
 Montevecchia 195.
 Montevettolini 537.
 Monticello 194.
 Montignoso 145.
 Montisola 271.
 Montjovet 70.
 Montmélian 2.
 Montorfano, the 202.
 Montorio, Castle of 312.
 Montorsoli 508.
 Monvalle 225.
 Monza 193.
 Morbegno 214.
 Morcote 219.
 Morello, Monte 649.
 Morgex 76.
 Mori 25.
 Moriano 535.
 Morignone, Serra di 216.
 Moro, Pizzo del 91.
 Mortara 226.
 Mortola 129.
 Moscal, Monte 289.
 Mosso S. Maria 87.
 Motta di Livenza 420.
 Mottarone, Monte 238.
 Moud, Colle 72.
 Mua 66.
 Mucrone, Monte 87.
 Muggio 17.
 —, Monte di 196.
 Muralto 229.
 Murano 414.
 Musine, Monte 3.
 Muslone 285.
 Musocco 6.
 Mussa, Piano della 65.
 Musso 211.
 Muy, Le 19.
 Muzzano 86.
 Muzzerone, Monte 142.
 Nabresina 427.
 Nago 25.
 Napoule, La 20.
 Nava, Colle di 59.
 Navacchio 526.
 Navazzo 285.
 Navene 287.
 Naviglio Grande 85. 276.
 Nel, Colle di 66.
 Nembra, Roccolo di 292.
 Nero, Capo 126.
 Nervi 130.
 Nesso 205.
 Netro 69.
 Neumarkt 23.
 Nice 20.
 Nigulia Canal 88.
 Nivolet, Colle del 76.
 Nizza Monferrato 59.
 Noale 29.
 Noasca 66.
 Nobiallo 211.
 Nodo del Mulo 55.
 Noli 119.
 Non, Val di 23.
 Nonantola 455.
 Noraneo 15.
 Nouva, Colle della 79.
 Novaggio 15.
 Novalesa 50.
 Novara 83.
 Novate Mezzola 212.
 Novellara 411.
 Novi Ligure 63.
 Nozza 277.
 Nudo, Monte 233.
 Nus 71.
 Occhieppo 86.
 Oderzo 420.
 Oggebbio 232.
 Oggio 15.
 Oggiogno 232.
 Oggiono 202.
 Oleio 209.
 Oleggio 226.
 Olen, Colle d' 69.
 Olgasca 212.
 Olgiate 195.
 Oliero 27.
 Oliveto, Monte 647.
 Olivo, Isola dell' 287.
 Ollioules 19.
 Olmo al Brembo 255.
 Olona, the 223. 224.
 Oltre il Colle 251.
 Oltresarca 25.
 Oltrona al Lago 222.
 Omegna 88.
 Omomorto 657.
 Ondezana, Punta 79.
 Oneglia 121.
 Onno 209.
 Orchetta, Colle d' 91.
 Orco, Valle dell' 66.
 Orfano, Mont' (near Mer-
 gozzo) 5.
 Orfano, Mont' (near Ro-
 vato) 259.
 Oria 218.
 Orino 222.
 Ormea 59.
 Ornavasso 88.
 Oro, Cala dell' 132.
 —, Collina d' 15.
 Oronco 222.
 Oropa Bagni 87.
 Orrido della Gula 91.
 — delle Scale 66.
 — di Bellano 196.
 — di Chianoc 3.
 — di Osteno 218.
 — di S. Anna 231.
 Orsaro, Monte 450.
 Orselina 229.
 Orta 88.
 Orto, Pizzo dell' 270.
 Ospedaletti 126.
 Ospedaletto 27.
 Ossimo 274.
 Ostellato 468.
 Osteno 218.
 Ostiglia 321.
 Ottone 437.
 Oulx 2.
 Ovada 61.
 Ovolo, Monte 491.
 Ozegna 65.
 Ozzano Tarò 449.
 Paderno d'Adda 18.
 — Franciacorta 270.
 Padua 330.
 Antenor, Tomb of 335.
 Archives 337.
 Arena 332.
 Baptistery 334.
 Biblioteca, Antoniana 337.
 Bò, Il 333.
 Botanic Garden 338.
 Carmini, I 339.
 Casa degli Specchi 335.
 Cathedral 334.
 Corso del Popolo 332.
 Dante, House of 335.
 Episcopal Palace 335.
 Eremitani 333.
 Giardino Pubblico 332.
 Loggia Amulea 339.
 — del Consiglio 334.
 Madonna dell'Arena 332.
 Monuments:
 Gattamelata 335.
 Narni 335.
 Petrarch 339.

Padua:

- Museums 337.
 Palazzo del Capitano 334.
 — della Ragione 334.
 — del Municipio 334.
 — Giustiniani 338.
 Piazza Cavour 333.
 — delle Erbe 334.
 — dell'Unità 334.
 — del Santo 335.
 — Vitt. Emanuele Secondo 339.
 Picture Gallery 337.
 Ponte Molino 339.
 — San Lorenzo 335.
 Prato della Valle 339.
 Salone, Il 334.
 San Giorgio, Cappella 337.
 Santa Giustina 339.
 — Maria delle Grazie 339.
 Sant'Antonio 335.
 Santa Sofia 334.
 Santo, Il 335.
 Scuola Carrarese 334.
 — del Carmine 339.
 — del Santo 337.
 University 333.
 — Library 334.
 Vescovaldo 335.
 Via Otto Febraio 333.
- Pai** 288.
Paitone 278.
Palagia, Cima 209.
Palagnana 148.
Palazzina 293.
Palazzolo 258.
Palazzuolo 507.
Palésieux 77.
Pallanza 234.
Palleggio 536.
Palmanova 426.
Palmaria 112.
Palmieri, Villa 650.
Pambio 15.
Pamparato 58.
Panicaglia 507.
Pantena, Val 313.
Pâquier 71.
Paradisino, Il 656.
Paradiso (Lugano) 13.
Paraggi 133.
Paratico 271.
Paraviso 218.
Parè 210.
Parma 441.
Parodi, Monte 141.
Pasco dei Tedeschi 253.
- Paspardo** 274.
Passariano 422.
Pastori, Pozza dei 293.
Pasturo 196.
Pasubio, Monte 329.
Paterno (near Bagno a Ripoli) 654.
 — (Vallombrosa) 655.
Patsch 22.
Pauline, La 19.
Pavia 240.
Pavullo 455.
Pazzallo 14.
Pazzoni 293.
Peghera 254.
Pegli 117.
Pelago 655.
Pella 89.
Pellestrina 413.
Pellio Inferiore 206.
Penna, Monte 137.
Pera Ciaval, Rifugio di 64.
Perarolo 418.
Percia, Cima di 80.
Perduto, Colle 66.
Perebecche 66.
Pergine 26.
Peretola 648.
Peri 25.
Perinaldo 128.
Perledo 210.
Perosa Argentina 51.
Perrero 51.
Pertica, Passo 313.
Pertusola 142.
Pescantina 26.
Pescari 206.
Pescatori, Isola dei 236.
Peschiera 289.
 — Maraglio 271.
Pescia 536.
Pessinetto 65.
Petraia, Villa di 649.
Pettorina, Punta 292.
Peveragno 54.
Pezzoro 271.
Piacenza 435.
Piadena 244.
Pialpetta 65.
Piana, La 91.
Piandelagotti 455.
Piandera 15.
Pian d'Orsina 148.
Pianello Lario 211.
Piano Porlezza 217.
Pianoro 490.
Piansinatico 492.
Piastre 492.
Piazza al Serchio 450.
Brembana 255.
- Piazzini, Cima di** 216.
Piccola, Colle della 65.
Piedicavallo 87.
Piedimulera 88.
Piedmont 31.
Piena 57.
Pietole 321.
Pietra Bismantova 441.
 — Ligure 119.
Pietramala 490.
Pietraporzio 55.
Pietrasanta 145.
Pietre Strette, Pass 132.
Pieve di Cadore 418.
 — di Cento 460.
 — di Ledro 292.
 — di Sori 131.
 — di Teco 59.
 — di Tremosine 286.
 — Monsummano 537.
Pievepelago 455.
Pigna 128.
Pignans 19.
Pilastrello 449.
Pinerolo 51.
Pino 225.
 — Lago Maggiore 231.
Piode 92.
Piona 212.
Piottino, Monte 8.
Piovene 329.
Piovere 285.
Pirchiriano, Monte 3.
- Pisa** 511.
 Archives 521.
 Baptistery 515.
 Botanic Garden 519.
 Campanile 515.
 Campo Santo 515.
 Cascine di S. Rossore 522.
 Cathedral 513.
 Certosa 522.
 English Church 512.
 Gombo 522.
 History of Art 513.
 Leaning Tower 515.
 Loggia dei Banchi 521.
 Lungarno 512.
 Monuments:
 Cosimo I. 518.
 Ferdinand I. 521.
 Leopold I. 519.
 Museums 519.
 Palazzo Agostini 521.
 — dei Cavalieri 518.
 — del Comune (Gambacorti) 521.
 — Lanfranchi (Toscanelli) 521.

Pisa:

Palazzo Lanfredueci
(Upezzinghi) 521.
Piazza dei Cavalieri
518.
— del Duomo 513.
Poste di Mezzo 513.
Post Office 512.
Railway Station 511.
San Domenico 522.
— Francesco 519.
— Frediano 519.
— Michele in Borgo 521.
— Niccola 520.
— Paolo a Ripa d'Arno
521.
— Pierino 521.
— Piero a Grado 522.
— Sisto 518.
Santa Caterina 519.
— Maria della Spina
521.
Santo Sepolcro 522.
— Stefano dei Cava-
lieri 518.
Sapienza, La 519.
Torre dei Gualandi 518.
— della Fame 518.
Tower of Hunger 518.
University 519.
Via delle Belle Torri
521.
Viale Umberto Primo
522.

Pisani, Monti 522.
Pisanino, Monte 148.
Pisciavino, Monte 120.
Pisogne 271.
Pisnon 67.
Pistoia 538.
Piverone 68.
Pizzella, Punta 222.
Pizzighettone 244.
Pizzocolo, Monte 284.
Plesio 210.
Pliniana, Villa 205.
Po, the 36. 60. 82. etc.
Podesteria 313.
Po di Primaro 459.
Poggio 125.
— a Caiano 648.
— Allocchi 507.
— dei Tre Confini 659.
— del Giro 650.
— dell'Aia 650.
— di Berceto 449.
— di Casaccia 649.
— di Javelli 544.
— Rusco 490.
— Scali 658.

Pognana 205.
Poiana, Punta di 219.
Poiano 313.
Polesella 459.
Pollenzo 59.
Pombia 225.
Ponale, Fall of the 291.
Poncione, Monte 223.
— di Trosa 229.
Pontafel 30.
Pontassieve 655.
Pont Bozet 79.
— Canavese 66.
— d'El 78.
— de Laval 78.
— d'Equilive 76.
Ponte 215.
— a Ema 654.
— Alto 26.
— a Mensola 653.
— a Moriano 535.
— a Serraglio 536.
Pontebba 30.
Ponte Brolla 230.
— Caffaro 277.
— Capriasca 15.
— Cremenaga 220.
Pontecurone 244.
Pontedecimo 63.
Ponte del Concesio 87.
— del Diavolo (near
Bagni di Lucca) 535.
— — (Val Tellina) 216.
— della Cella 506.
— della Maddalena 535.
— della Selva 256.
— delle Due Acque 91.
— dell'Orco 26.
— del Roc 64.
Pontedera 526.
Ponte di Brenta 330.
— di Briolta 256. 257.
— di Germagnano 64.
— di Nossa 256.
— di Paderno 18.
— di S. Anna 278.
— di Veia 313.
Pontegrande 91.
Pontelagoscuro 459.
Ponte nelle Alpi 418.
— Nervia 128.
Pontenuovo 197.
Pontenure 437.
Pontepetri 491.
Ponte Rosso 54.
— S. Pietro (near Ber-
gamo) 258.
— — (near Lucca) 535.
— Stazzemese 148.
— Taro 438.
— Toscolano 278.

Ponte Tresa 219.
— Vico 440.
Ponticelli 657.
Pont-la-Salle 76.
Ponton 79.
Pontremoli 449.
Pont-St-Martin 69.
— Valsavaranche 75.
Popiglio 536.
Poppi 660.
Porciano 658.
Pordenone 421.
Porlezza 217.
Porrena 660.
Porretta, Bagni della 491.
Porta, Colle della 67.
Porto Ceresio 219.
— di Brenzone 287.
— di Brondolo 459.
— di Tignale 285.
— di Tremosine 286.
Portofino 134.
—, Monte di 132.
Portogruaro 426.
Portomaggiore 468.
Porto Maurizio 121.
Portosecco 413.
Porto Valtravaglia 232.
— Valarpombia 225.
Portovenere 142.
Possagno 28.
Posta, Cima di 313.
Pousset, Punta del 78.
Poveglia 412.
Prà 117.
Pracchia 491.
Pradlevs 54.
Praglia 456.
Prandaglio 278.
Prasco-Cremolino 61.
Prasomaso 214.
Prato al Soglio 659.
— Fiorito, Monte 536.
— in Toscana 542.
Pratolino 653.
Pratomagno, the 656.
Prato Sopra la Croce 137.
Pratovecchio 658.
Predore 271.
Pregassina 292.
Pregassona 16.
Preglia 4.
Premeno 234.
Premosello 5.
Pré-St-Didier 76.
Prese, Le 216.
Presolana, Pizzo della
273.
Prestine 274.
Primolano 27.
Priola 59.

- Procinto, Monte 148.
 Provaglio d'Isco 270.
 Pruno, Monte 522.
 Publino, Passo di 256.
 Puccini, Villa 542.
 Puzzolente, La 525.
- Quart-Villefranche** 71.
 Quarzano 205.
 Quassolo 69.
 Quattro Castella 410.
 Quercianello 525.
 Quincinetto 69.
 Quinto al Mare 130.
 — di Valpolicella 313.
 — Vicentino 328.
- Racconigi** 53.
 Ranzo 231.
 Rapallo 134.
 Rassa 87.
 Rassina 660.
 Raticosa, Passo della 490.
- Ravenna** 493.
 Accademia di Belle Arti 498.
 Aqueduct 506.
 Archiepiscopal Palace 498.
 Baptistery of the Arians 502.
 — of the Orthodox 499.
 Basilica Ursiana 499.
 Biblioteca Comunale 498.
 Cappella di S. Pier Crisologo 498.
 Cathedral 499.
 Cimitero 505.
 Classe 497.
 Colonna di Gaston de Foix 506.
 Corso Gius. Garibaldi 502.
 Dante's Tomb 496.
 Farini's Statue 495.
 Ippodromo 505.
 Lateransian Monastery 505.
 Library 497.
 Mausoleum of Galla Placidia 501.
 — of Theodoric 503.
 Museo Nazionale 497.
 Palace of the Exarchs 501.
 — of the Polentani 496.
 — of Theodoric 504.
 Palazzo Arcivescovile 498.
- Ravenna:**
 Palazzo Municipale 496.
 Piazza Vittorio Emanuele 496.
 Pineta di Classe 506.
 — S. Vitale 505.
 Porta Adriana 500.
 — Nuova 505.
 — Serrata 503.
 Rocca di Brancaleone 502.
 San Bartolo 506.
 — Domenico 500.
 — Francesco 497.
 — Giovanni Battista 502.
 — — Evangelista 496.
 — — in Fonte 499.
 — Pietro Maggiore 497.
 — Romualdo 498.
 Santa Croce 502.
 Sant'Agata 497.
 Santa Maria della Rondonda 503.
 — — in Cosmedin 502.
 — — in Porto 504.
 — — in Porto Fuori 505.
 — — Maggiore 502.
 Sant'Apollinare in Classe 505.
 — — Nuovo 503.
 San Teodoro 502.
 Santi Giovanni e Paolo 500.
 — Nazario e Celso 501.
 Sant'Orso 499.
 San Vitale 500.
 — Vittore 502.
 Sepolcreto di Braccioforte 497.
 Spirito Santo 502.
 Torre Comunale 502.
 Town Wall 505.
- Re, Pian del** 52.
 Recastello, Pizzo 257.
 Recco 132.
 Recoaro 328.
 Redasco, Cima 216.
 Redorta, Pizzo 257.
 Reggio 438.
 Regina, Piano della 275.
 Regoledo 211.
 Regresso di Maiano 651.
 Renzano 282.
 Res, Cima della 91.
 Resceto 148.
 Resegone, Monte 196.
 Resiutta 30.
- Revello 53.
 Revere 490.
 Revers 81.
 Rezzato 277.
 Rezzonico 211.
 Rhème Notre-Dame 80.
 — St. Georges 80.
 Rhò 6.
 Riccò 138.
 Ricco, Monte 457.
 Riese 29.
 Rigoli 528.
 Rima 91.
 Rimasco 91.
 Rimella 91.
 Rino 275.
 Riola 491.
 Riomaggiore 139.
 Ripafratta 528.
 Riva (Lago di Garda) 290.
 — di Palanzo 205.
 — di Solto 272.
 Rivanazzano 244.
 Rivarolo Canavese 65.
 — Ligure 63.
 Riva Trigoso 139.
 — Valdobbia 92.
 Rivera 9.
 Rivergaro 437.
 Riviera, the 93.
 — di Levante 129.
 — di Ponente 116.
 — Veronese 25.
 Rivoli 49.
 Roasenda 5.
 Robilante 55.
 Roburant 58.
 Rocca d'Ambin 3.
 — Pietra 92.
 Roccavione 55.
 Rocchette 329.
 Rocciamelone 51.
 Roccia Viva 79.
 Rocco, Monte 281.
 Rodi-Fiesso 8.
 Rogno 273.
 Rogoredo 190.
 Roletta, Monte 81.
 Romagnano-Sesia 92.
 Romano d'Ezzelino 28.
 — di Lombardia 259.
 Romena, Castle of 657.
 Roncaglia 248.
 Roncegno 26.
 Ronchi 427.
 Ronco (near Locarno) 230
 Roncobello 256.
 Ronco Canavese 66.
 Roncogno 26.
 Ronco Scrivia 63.
 Rondinaio, Monte 492.

- Ronta 507.
 Rosa, Monte (Riviera) 136.
 Rosazza 87.
 Rossena 440.
 Rosset, Colle 76.
 Rossiglione 62.
 Rosso, Monte 235.
 Rosta 3.
 Rotonda, Villa 197.
 Rousse, Grande 81.
 Rovato 259.
 Rovegro 235.
 Rovenna 205.
 Rovereto 24.
 Rovero, Monte 281.
 Rovigo 458.
 Rovio 16.
 Rua, Monte 456.
 Ruinaz 76.
 Ruota 128.
 Ruta 132.
 Rutor 81.
 Ruvigliana 14.
- Sabbia, Val 277.**
 Sabbio 277.
 Sabbionara 25.
 Sabbione, Colle del 54.
 Sabbioneta 321.
 Sacile 421.
 Sacra di San Michele 3.
 Sacro Monte (near Casale Monferrato) 83.
 — (near Orta) 88.
 — (near Varallo) 90.
 — (near Varese) 222.
 Sagro, Monte 147.
 Saifnitz 30.
 St. Gotthard Railway 7.
 — Tunnel 8.
 — Marcel (near Aosta) 71.
 — (near Marseilles) 19.
 — —, Col de 79.
 — Martin-Vésudie 54.
 — Michel de Maurienne 2.
 — Pierre 75.
 — — d'Albigny 2.
 — Raphaël 19.
 — Vincent 70.
- Sala (Lago di Como) 206.
 — (near Lugano) 15.
 — al Barro 202.
 Salbertrand 2.
 Sale delle Langhe 60.
 Salice 244.
 Salle, La 76.
 Salò 281.
- Salsomaggiore 438.
 Saltino 655.
 Saluggia 82.
 Salurn 23.
 Salussola 85.
 Saluzzo 53.
 Salzano 29.
 Sambuco 55.
 Samoggia 441.
 Samolaco 213.
 Sampeyre 53.
 Sampierdarena 116.
 Sanary 19.
 San Bartolo 506.
 — Bartolomeo, Monte 282.
 — Benedetto Po 321.
 — Benigno 65.
 — Bernardo 229.
 — —, Pass of 59.
 — Bonifacio 323.
 — Clemente 412.
 — Colombano 276.
 — Cristoforo 26.
 — — della Pace 414.
 — Dalmazzo di Tenda 56.
 — Daniele del Friuli 423.
 Sandigliano 85.
 San Dionigio, Promontory of 210.
 — Domenico di Fiesole 650.
 — Donà di Piave 426.
 — Domino 527.
 — Fedele d'Intelvi 206.
 — Felice di Scovolo 281.
 — — sul Panaro 455.
 — Fermo, Corna di 273.
 — Floriano (near Conegliano) 421.
 — — (near Verona) 289.
 — Francesco d'Albaro 116.
 — — del Deserto 415.
 — Germano 52.
 — Gervasio 650.
 — Giacomo (near Entraque) 54.
 — — (near Mori) 292.
 — — (near Riva) 291.
 — — (near Sondrio) 215.
 — Giorgio, Monte 219.
 — — di Nogaro 426.
 — — di Piano 460.
 — — di Valpolicella 289.
 — Giovanni, Isola 234.
 — — Bianco 255.
 — — di Bellagio 207.
 — — di Brenzone 287.
 — Girolamo 195.
 — Giuliano, Monte 528.
- San Giuliano Piemonte 433.
 — Giulio, Isola 89.
 — Giuseppe 145.
 — — di Cairo 60.
 — Grato 15.
 Sanguinetto 321.
 San Iorio, Passo 212.
 — Lazzaro (near Venice) 412.
 — — Alberino 437.
 — Lorenzo al Mare 121.
 — Mamette 218.
 — Marcello 492.
 — Marco, Passo 255.
 — Martino (near Arco) 294.
 — —, Monte 209.
 — — a Bagnolo 646.
 — — Buonalbergo 322.
 — — della Battaglia 259.
 — Marzanotto-Rivi 61.
 — Maurizio (near Como) 202.
 — — (near Reggio) 440.
 — Michele (near Trent) 23.
 — — (near Venice) 414.
 — — (near Ventimiglia) 57.
 — — del Quarto 426.
 — — di Mondovi 58.
 — — di Pagana 134.
 — — di Verona 312.
 — Miniato 526.
 — Nicolao 17.
 — Nicolò 433.
 — Pellegrino 255.
 — Pier d'Arena 116.
 — Piero (near Pisa) 522.
 — — a Sieve 507.
 — Pietro (near Porlezza) 217.
 — — a Vico 535.
 — — Berbenno 214.
 — — in Casale 459.
 — — in Volta 413.
 — — Montagnon 457.
 — Polo d'Enza 440.
 — Primo, Monte 209.
 — Prospero 438.
 — Quirico 63.
 — — di Vernio 491.
 — Remo 121.
 — Romolo 125.
 — Ruffino di Levi 136.
 — Salvatore 256.
 — —, Monte 14.
 — Salvi 654.
 — Sebastiano 132.
 — Servolo 412.

- Sant' Abbondio 15.
 Santa Caterina del Sasso 233.
 — Croce 143.
 — — (near Conegliano) 421.
 — —, Capo 120.
 — —, Cima di 128.
 Sant' Agata 231.
 — —, Monte 16.
 — — Albino 222.
 Santa Lucia 216.
 — Margherita (Lake of Lugano) 218.
 — — Ligure 133.
 — Maria 656.
 — — del Soccorso 206.
 — — del Taro 137.
 — — in Stelle 313.
 Sant' Ambrogio di Torino 3.
 — — di Valpolicella 289.
 — Anna 55.
 — Antonio di Ranverso 3.
 — — Mantovano 314.
 — — Morignone 216.
 Santa Vittoria 59.
 Sant' Elena 457.
 — Ellero 655.
 Santena 60.
 San Terenzo 142.
 Santhià 82.
 Sant' Ilario 438.
 Santino 235.
 San Tomaso 25.
 Sant' Omobono 254.
 Santo Spirito 412.
 — Stefano di Belbo 59.
 — — di Magra 450.
 — — Riva-Ligure 121.
 — Stino di Livenza 426.
 Santuario della Beata Vergine 198.
 — della Madonna del Forno 65.
 — di Belmonte 65.
 — di Graglia 86.
 — di Nostra Signora del Fontan 56.
 — di S. Giovanni (near Biella) 87.
 — — — (near Lovere) 273.
 — di S. Anna 55.
 — di S. Ignazio 64.
 — di Savona 60.
 — di Varallo 90.
 — di Vico 58.
 — d'Oropa 87.
 San Vigilio, Monte 253.
 — —, Promontory of 288.
 San Vitale 328.
 — Vito al Tagliamento 426.
 — — di Cadore 418.
 — Zeno di Montagna 288.
 Saorge 57.
 Sarnico 271.
 Saronno 198.
 Sarre 75.
 Sartirana 226.
 Sarzana 143.
 Sascagna, Cima 293.
 Sassalto, Monte 219.
 Sassi 48.
 Sasso (near Bologna) 490.
 — (near Bordighera) 128.
 — (near Gargnano) 285.
 — di Castro 490.
 — di Ferro 233.
 — Grande 16.
 — Lentina 209.
 — Rancio 211.
 Sassuolo 455.
 Savigliano 53.
 Saviore 275.
 Savona 118.
 Saxe, Mont de la 77.
 Scalve, Valle di 273.
 Scaria 206.
 Scarpaccia 657.
 Scassella, Monte 139.
 Schignano 544.
 Schilpario 273.
 Schio 329.
 Scoffera, Colle della 437.
 Scopa 92.
 Scopello 92.
 Scorzè 29.
 Seborga 128.
 Secchieta, Monte 656.
 Sedico-Bribano 417.
 Sedrina 254.
 Sello 275.
 Selva di Progno 313.
 — Piana, Monte 278.
 Senario, Monte 653.
 Sengie, Passo delle 79.
 Serbelloni, Villa 208.
 Seregno 18.
 Seriana, Valle 256.
 Seriate 258.
 Serina 254.
 Serio, Cascate del 257.
 Serniga 282.
 Sernio 215.
 Sermide 322.
 Serottini, Monte 215.
 Scrpiano 219.
 Serra, Monte 522.
 Scrrabassa 492.
 Serra d'Ivrea 68.
 Serravalle (near Ala) 25.
 — (Tuscany) 659.
 — (Venetia) 421.
 — Pistoiese 537.
 — Scrivia 63.
 Serravezza 148.
 Serrè 81.
 Serva, Monte 418.
 Sesto Calende 225.
 — Fiorentino 544.
 — S. Giovanni 193.
 Sestri Levante 137.
 — Ponente 117.
 Settalone 15.
 Sette Comuni, Altipiano dei 329.
 Settignano 653.
 Settimo Torinese 65.
 — Vittone 69.
 Seveso S. Pietro 197.
 Seyne, La 19.
 Signa 527.
 Signori, Colle dei 56.
 Silenen 7.
 Sillara, Monte 450.
 Simplon Tunnel 4.
 Sirmione 281.
 Sismonda, Signal 74.
 Siviano 272.
 Soana, Val 66.
 Soave 323.
 Sobretta, Monte 216.
 Solagna 27.
 Solarolo 493.
 Solbiate-Albiolo 202.
 Solda, Val 16.
 Solduno 229.
 Sole, Pizzo del 255.
 Solferino 260.
 Soliera 450.
 Solliès-Pont 19.
 Somes 230.
 Sommacampagna 260.
 Somma Lombardo 6.
 Sommariva, Villa 208.
 Soncino 259.
 Sondalo 216.
 Sondrio 214.
 Sonega 421.
 Sonico 275.
 Sonvico 15.
 Sopiane 284.
 Soragna 438.
 Sorapio 15.
 Sorapis, Monte 418.
 Sorengo 220.
 Soresina 259.
 Sori 131.
 Sort, Colle di 81.
 Sospello 57.
 Sotto, Valle di 216.

- Sottomarina 413.
 Sovere-Pianico 257.
 Sparone 66.
 Spezia 140.
 Spiazzi 293.
 Spilimbergo 421.
 Spinetta 433.
 Spinone 257.
 Spluga, Monte 214.
 Spertino 119.
 Spresiano 420.
 Spuntone di S. Allago 522.
 Stacca (La), Pass 282.
 Stanghella 458.
 Staro 329.
 Stazione per la Carnia 30.
 Stazzema 148.
 Stella, Corno 256.
 Stelvio, the 216.
 Sterzing 22.
 Stia 657.
 Storo 292.
 Strà 340.
 Stradella 433.
 Strambino 67.
 Stresa 237.
 Stupinigi 49.
 Stura Valleys 64.
 Sturla 130.
 Sueglio 211.
 Sugana, Val 26.
 Sulzano 270.
 Suna 235.
 Superga, the 47.
 Sureggio 15.
 Susa 49.
 Susegana 420.
 Suvigliana 14.
 Suzzara 321.

 Tabiano 438.
 Taceno 196.
 Taggia 121.
 Tai di Cadore 418.
 Taino 225.
 Taleggio 254.
 Tamaris 19.
 Tamaro, Monte 16.
 Tambura, Monte 148.
 Tartavalle 196.
 Tarvis 30.
 Tavagnasco 69.
 Tavarnuzze 646.
 Taverner 9.
 Tavernelle 323.
 Tavernola 271.
 Tavordo 217.
 Teglio 215.
 Telaro 142.
 Teleccio, Colle di 79.

 Telegrafo, Monte 132.
 —, Punta del 292.
 Tellina, Val 214.
 Tenda 56.
 —, Colle di 56.
 Tenno 291.
 Teolo 456.
 Terenzano 450.
 Termine, Colle del 92.
 Ternate-Varano 220.
 Tersiva, Punta di 78.
 Terzano 654.
 Tesserete 15.
 Tezze 27.
 Thiene 329.
 Thuile, La 77.
 Tiarno 292.
 Ticino, the 6. 8. 85.
 Tignet 80.
 Tinibras, Monte 55.
 Tirano 215.
 Tirasso, Monte 120.
 Tivano, Piano del 205.
 Toce, the 4.
 Toline 271.
 Tombolo 523.
 Torano 144.
 Torbole 286.
 Torcello 415.
 Torenna, Monte 257.
 Torino 33.
 Tormini 278.
 Torno 205.
 —, Pizzo di 202.
 Torrebelvicino 329.
 Torreberetti 226.
 Torrechiara 449.
 Torre del Lago 147.
 — della Guardiola 449.
 — dell' Arpisella 122.
 — del Mangano 190.
 — de' Roveri 257.
 — di Buccione 89.
 — di Levina 79.
 — di Rossanella 440.
 — di Vezio 210.
 — d'Orlando 438.
 — d'Ovarda 64.
 Torreglia 455.
 Torre Pallavicina 259.
 — Pellice 52.
 Torretta, Monte 69.
 Torri, Le 247.
 — del Benaco 288.
 Torriggia 205.
 Torriglia 437.
 Tortona 244.
 Tosa, the 4.
 Toscolano 285.
 Tosi 655.
 Toulon 19.

 Tovo di S. Agata 215.
 Trabuchello 256.
 Tradate 223.
 Traio, Colle del 80.
 Tramonte 456.
 Traona 214.
 Travazzano 434.
 Traversetolo 449.
 Traversette, Col de la 52.
 Trayas, Le 19.
 Trebbia, Plain of the 433.
 Treccate 83.
 Tre Croci, Monte 222.
 — —, Passo 313.
 Tredici Comuni, Altipiano dei 274.
 Tregnago 313.
 Tremezzo 207.
 Tremosine 286.
 Trent 23.
 Trenta Passi, Corno dei 271.
 Tre Potenze 492.
 Trescore 257.
 Tresenda 215.
 Tresivio 214.
 Trevano 15.
 Treviglio 258.
 Treviso 419.
 Trezzo sull' Adda 194.
 Trieste 427.
 Trigo 138.
 Trimelone, Island of 287.
 Trobaso 235.
 Trofarello 60.
 Trompia, Val 276.
 Tronzano 225.
 Trou des Romains 77.
 Turate 223.
 Turbie, La 21.
 Turbigo 83.

Turin 33.
 Accademia Albertina di Belle Arti 45.
 — delle Scienze 39.
 — Filarmonica 42.
 Aiuola Balbo 42.
 Antiquities, Museum of 39.
 Archives 37.
 Armoury 37.
 Arsenal 44.
 Biblioteca Civica 43.
 — Nazionale 45.
 Bosco Michelotti 47.
 Botanic Garden 45.
 Campo Santo 47.
 Carmine, Chiesa del 43.
 Castello del Valentino 45.

Turin:

Castello Medioevale 45.
 Cathedral 42.
 Cemetery 47.
 Consolata, La 43.
 Corpus Domini 43.
 Corso Cairoli 45.
 — Vittorio Emanuele
 Secondo 44.
 English Church 35.
 Galleria dell'Industria
 Subalpina 37.
 — Nazionale 42.
 Giardino della Citta-
 della 44.
 — Pubblico 45.
 — Reale 38.
 Gran Madre di Dio 47.
 Library, Royal 38.
 —, University 45.
 Maschio della Citta-
 della 44.
 Mole Antonelliana 46.
 Monte dei Cappuccini
 47.
 Monuments:
 Amadeus of Aosta 45.
 Amadeus VI. 43.
 Azeglio 44.
 Cavour 42.
 Charles Albert 38.
 Crimean 47.
 Emmanuel Philibert
 41.
 Ferdinand of Genoa
 44.
 Ferrari 37.
 Garibaldi 45.
 Gioberti 38.
 Lagrange 44.
 Lamormara 44.
 Micca 44.
 Mont Cenis Tunnel
 44.
 Paleocapa 44.
 Sardinian Army 37.
 Sella 45.
 Victor Amadeus I.
 37.
 Victor Emmanuel II.
 44.
 Museo d'Arte applicata
 all'Industria 46.
 — d'Artiglieria 44.
 — del Risorgimento 46.
 — di Antichità 39.
 — di Belle Arti 44.
 — di Storia Naturale
 39.
 — Industriale 42.
 — Lapidario 45.

Turin:

Observatory 37.
 Palace Garden 38.
 Palazzo Carignano 38.
 — dell'Accademia
 delle Scienze 39.
 — della Cisterna 42.
 — di Città 43.
 — Madama 37.
 — Paesana 43.
 — Reale 37.
 Parco del Valentino 45.
 Piazza Bodoni 42.
 — Carlo Alberto 38.
 — Carlo Emanuele Se-
 condo 42.
 — Carlo Felice 44.
 — Castello 36.
 — Cavour 42.
 — dello Statuto 44.
 — S. Carlo 41.
 — Savoia 43.
 — Solferino 41.
 — Vittorio Emanuele
 Primo 46.
 — — — Secondo 44.
 Picture Gallery 39.
 Pinacoteca 39.
 Polytechn. School 45.
 Ponte Umberto Primo
 47.
 — Vitt. Emanuele
 Primo 47.
 Porta Palatina 43.
 Rail. Stations 33.
 Roman Theatre 43.
 San Carlo 42.
 — Domenico 43.
 — Filippo 41.
 — Giovanni Battista
 42.
 — Lorenzo 37.
 Santa Cristina 42.
 — Maria del Monte 47.
 Santi Martiri 44.
 Santissimo Sudario,
 Cappella del 42.
 Santo Spirito 43.
 Stadium 45.
 Superga 47.
 Synagogue 45.
 Tempio Valdese 44.
 Theatres 35.
 University 45.
 Via della Cernaia 44.
 — di Po 45.
 — Roma 42.
 Waldensian Church
 44.

Tuscany 509.

Ubione, Monte 254.

Uccelleria 134.
 Uccelliera, Monte 491.
 Ucello, Pizzo d' 450.
 Udine 422.
 Unchio 235.
 Urio 205.
 Useria, Monte 223.
 Usmate 195.
 Usseglio 64.
 Ussin 71.
 Vado (Riviera) 118.
 — (Setta Valley) 491.
 Vagli 148.
 Vaglia 508.
 Vaiana 491.
 Valasco Valley 55.
 Valdagno 328.
 Valdengo 87.
 Valdieri 54.
 —, Terme di 55.
 Valduggia 92.
 Val Dritta, Cima di 292.
 Valenza 226.
 Valganna 223.
 Valgrisanche 81.
 Valico della Serra 68.
 Valigoie 3.
 Vallarsa 329.
 Vallauria Mines 56.
 Vallauris 20.
 Valle Christi, Mo-
 nasterio di 136.
 Vallecrosia 128.
 Valle di Cadore 418.
 — Inferiore Mosso 87.
 Vailletta, Colle della 64.
 Valleve 256.
 Valli dei Signori 329.
 Vallombrosa 655.
 Valmadonna 226.
 Valmadra 202.
 Valmiana 78.
 Valmozzola 449.
 Valnegra 256.
 Valnontey 78.
 —, Vallone di 78.
 Valpiana 254.
 Valperga 65.
 Valprato 66.
 Valsanzibio 457.
 Valsassina 196.
 Valsavaranche 80.
 Valsecca 254.
 Valsessera, Mombarone
 di 92.
 Valstagna 27.
 Valtinese, the 281.
 Valtesse 254.
 Valtournanche 71.

Vaprio d'Adda 258.
 Varallo 90.
 — Pombia 5.
 Vararo 233.
 Varazze 118.
 Varedo 197.
 Varenna 210.
 Varese 220.
 — Ligure 138.
 Varignano 294.
 Varigotti 119.
 Varone 291.
 Varzo 4.
 Vassena 209.
 Vecchia, Colle della 87.
 Vegliasco 120.
 Velleia 438.
 Vello 271.
 Vellone 222.
 Velva 138.
 Venadoro 418.
 Venaria Reale 64.
 Venas 418.
 Venasca 53.
 Venaus 50.
 Venda, Monte 456.
 Venegono 223.
 Venetia 295.

Venice 340.

Abbazia della Misericordia 388.
 — S. Gregorio 377.
 Accademia di Belle Arti 370.
 Aldine Press 369.
 Archæological Museum 365.
 Archives 404.
 Arco Bon 390.
 Arsenal 395.
 Art Exhibition 346.
 Ateneo Veneto 368.
 Atrio 354.
 Bacino della Stazione Marittima 353.
 — di S. Marco 353.
 Banca d'Italia 381.
 Banks 345.
 Baths 345. 411.
 Biblioteca Querini 391.
 Boats 342.
 Booksellers 345.
 Bridge of Sighs 367.
 Burano 415.
 Cà del Duca Sforza 378.
 — d'Oro 382.
 Cafés 342.
 Calle Lunga 391.
 Campanile of St. Mark 358.

Venice:

Campo della Carità 369.
 — di Marte 407.
 — Francesco Morosini 368.
 — S. Bartolomeo 386.
 — S. Fosca 387.
 — S. Giacomo di Rialto 396.
 — S. Polo 402.
 — S. Samuele 379.
 — S. Maria Formosa 390.
 — S. Angelo 369.
 — SS. Giovanni e Paolo 391.
 — S. Tomà 402.
 Canal Grande 377.
 Canale della Grazia 410.
 — di S. Pietro 396.
 — Giudecca 410.
 Canal Orfano 412.
 Cannaregio, the 384.
 Carceri 367.
 Carmini, I 406.
 Casa Correr 384. 401.
 — da Mosto 382.
 — Mastelli 388.
 — Tintoretto 388.
 Cassa di Risparmio 369.
 Cemetery 414.
 Chemists 347.
 Chioggia 413.
 Church Services 346.
 Climate 346.
 Clock Tower 359.
 Conservatorium 369.
 Consulates 345.
 Convento dei Crociferi 389.
 Corte d'Assise 382.
 Dentists 347.
 Dogana di Mare 377.
 Doges, Pal. of the 360.
 English Church 346.
 Erberia 381.
 Fabbriche Nuove 382.
 — Vecchie 381.
 Ferries 343.
 Fish Market 382.
 Fondaco dei Tedeschi 381.
 — dei Turchi 383.
 Fondamenta delle Zattere 407.
 — Nuove 389.
 Forte Quattro Fontane 412.
 — S. Andrea 416.

Venice:

Frari, I 403.
 Frezzeria 368.
 Galleria d'Arte Moderna 398.
 — Manfredini 409.
 — Querini Stampalia 390.
 Gesuati, I 407.
 Gesuiti, I 388.
 Ghetto 385.
 Giardini Pubblici 368.
 Giardino Papadopoli 384.
 Giudecca, Island of 410.
 Glass Industry 346. 414.
 Gobbo di Rialto, Il 397.
 Goldoni, House of 380.
 Gondolas 342.
 Goods Agents 345.
 Granaio, Antico 383.
 Grand Canal 377.
 Grazia, La 412.
 Guides 348.
 Harbour 353.
 History 348.
 — of Art 350.
 Hotels 340.
 Istituto di Belle Arti 376.
 Lace 346. 415.
 Library, Old 359.
 — of St. Mark 359.
 Lido 410.
 Litorale di Pellestrina 413.
 — S. Erasmo 416.
 Loggetta 358.
 Madonna dell'Orto 388.
 Malamocco 412.
 Mercato del Pesce 382.
 Merceria 385.
 Mint 359.
 Monuments:
 Colleoni 391.
 Garibaldi 368.
 Goldoni 386.
 Manin 369.
 Paleocapa 369.
 Sarpi 387.
 Schulenburg 395.
 Tommasco 369.
 Victor Emmanuel II. 368.
 Mori, the 388.
 Municipio 380.
 Murano 414.
 Murazzi 413.

Venice:

- Museo Civico Correr 399.
 — — Vetrario 414.
 — — d'Armi 395.
 Newspapers 345.
 Nuova Fabbrica 354.
 Oratorio dei Crociferi 389.
 Ospedale Civile 393.
 Ospedaletto Church 393.
 Palazzo Albrizzi 402.
 — Balbi 379.
 — — Valier 378.
 — Barbarigo 380.
 — Barbaro 378.
 — — (Volkoff) 377.
 — Barozzi-Emo 377.
 — Battaglia 383.
 — Bembo 381.
 — Bernardo 380.
 — Brandolin 382.
 — Businello 380.
 — Capello 379.
 — Cappello 389.
 — — Layard 380.
 — Cavalli (Costanzo) 380.
 — — (Franchetti) 378.
 — Civran 382.
 — Clerj 384.
 — Coccina-Tiepolo 380.
 — Contarini 377.
 — — Angaran 378.
 — — dagli Scrigini 378.
 — — dal Bovolo 369.
 — — delle Figure 379.
 — — Fasan 377.
 — Corner della Cà Grande 378.
 — — della Regina 380.
 — — Mocenigo 402.
 — — Spinelli 380.
 — Costanzo 380.
 — Da Mula 378.
 — Dandolo 381.
 — — (Farsetti) 380.
 — Dario 377.
 — dei Camerlenghi 381.
 — dell' Ambasciatore 378.
 — Donà (Canal Grande) 380.
 — — (Giovanelli) 387.
 — — dalle Rose 382.
 — Ducale 360.
 — Erizzo 383.

Venice:

- Palazzo dell' Esposizione Artistica 368.
 — Falier 378.
 — Farsetti 380.
 — Ferro 377.
 — Fini 377.
 — Flangini 384.
 — Fontana 383.
 — Foscari 379.
 — Foscarini 383.
 — Franchetti 378.
 — Garzoni 380.
 — Giovanelli (Donà) 387.
 — — (Foscarini) 383.
 — Giustinian (Businello) 380.
 — — (Hôt. Europa) 377.
 — — Lolin 378.
 — Giustiniani 379.
 — — (Foscari) 379.
 — — Recanati 407.
 — — (Sernaggiotto) 379.
 — Grassi 379.
 — Grimani 390.
 — — (Canal Grande; Pal. Gussoni) 383.
 — — (Canal Grande; by Sanmicheli) 380.
 — — a S. Tomà 379.
 — — Giustinian 380.
 — Gritti 377.
 — Guggenheim 379.
 — Gussoni 383.
 — Herschel 379.
 — Labia 384.
 — Levi 378.
 — Lion 382.
 — Loredan (12th cent.) 380.
 — — (15th cent.) 378.
 — — (17th cent.) 378.
 — — (Vendramin-Calergi) 383.
 — Malipiero (Campo S. Maria Form.) 390.
 — — (Canal Grande) 379.
 — Mangilli-Valmarana 382.
 — Manin 381.
 — Michiel dal Brusà 382.
 — — dalle Colonne 382.
 — Mocenigo 379.
 — Moro-Lin 379.
 — Morosini (Campo Morosini) 369.

Venice:

- Palazzo Morosini (Canal Grande; Pal. Brandolin) 382.
 — — (Canal Grande; Pal. Sagredo) 382.
 — — Rombo 378.
 — Nigra 384.
 — Papadopoli 380.
 — Pascolato 379.
 — Patriarcale 389. 396.
 — Persico 379.
 — Pesaro 383. 397.
 — Pisani a S. Polo 380.
 — — a S. Stefano 369.
 — Polignac 378.
 — Querini (Canal Grande) 382.
 — — Stampalia 390.
 — Rava 381.
 — Reale 354.
 — Rezzonico 379.
 — Sagredo 382.
 — Sanudo 393.
 — Sernaggiotto 379.
 — Sina 379.
 — Soranzo 393.
 — Tiepolo Valier 380.
 — — Zucchelli 377.
 — Treves 377.
 — Trevisani 389.
 — Tron 383.
 — Van Axel 393.
 — Vendramin-Calergi 383.
 — Venier 377.
 — Volkoff 377.
 Pensions 342.
 Pescheria 382.
 Photographs 345.
 Physicians 347.
 Piazza of St. Mark 354.
 Piazzetta 359.
 Pietra del Bando 358.
 Pigeons 354.
 Polo (Marco), House of 387.
 Ponte alla Stazione 384.
 — dei Sospiri 367.
 — dell' Accademia 378.
 — della Paglia 367.
 — del Vin 367.
 — di Ferro 378.
 — di Rialto 381.
 Porta della Carta 361.
 — del Paradiso 390.
 Porto dei Tre Porti 416.
 — di Lido 416.
 Post Office 345.
 Poveglia 412.
 Prigioni 367.

Venice:

Procuratie 354.
 Punta della Salute 377.
 Railway Station 340.
 Redentore 410.
 Restaurants 342.
 Riva degli Schiavoni 367.
 Ruga di S. Giovanni 402.
 Sacca Sessola 412.
 St. Mark, Campanile of 358.
 —, Church of 355.
 —, Library of 359.
 —, Piazza of 354.
 Salizzata S. Moisè 368.
 San Bartolomeo 386.
 — Biagio 367.
 — Cassiano 397.
 — Clemente 412.
 — Cristoforo Martire 388.
 — Fantino 368.
 — Felice 387.
 — Francesco 394.
 — Geremia 384.
 — Giacometto 396.
 — Giacomo 401.
 — Giobbe 385.
 — Giorgio dei Greci 394.
 — — Maggiore 409.
 — Giovanni Crisostomo 386.
 — — Elemosinario 397.
 — — in Bragora 394.
 — Giuliano 385.
 — Giuseppe 395.
 — Lazzaro 412.
 — — dei Mendicanti 393.
 — Lio 386.
 — Lorenzo 394.
 — Marcelliano 387.
 — Marco 355.
 — Martino 395.
 — Marziale 387.
 — Michele 414.
 — Moisè 368.
 — Pantaleone 406.
 — Pietro di Castello 396.
 — — Martire 414.
 — Polo 402.
 — Rocco 405.
 — Salvatore 385.
 — Sebastiano 406.
 — Servolo 412.
 — Simeone Grande 401.

Venice:

San Simeone Piccolo 384.
 Santa Caterina 388.
 — Fosca 416.
 Sant' Alvise 385.
 Santa Marcuola 383.
 — Maria Assunta 415.
 — — degli Angeli 414.
 — — dei Gesuiti 388.
 — — dei Miracoli 393.
 — — del Carmine 406.
 — — del Giglio 368.
 — — della Pietà 367.
 — — della Salute 408.
 — — del Rosario 407.
 — — Elisabetta 410.
 — — Formosa 390.
 — — Gloriosa 403.
 — — Mater Domini 397.
 — — Zobenigo 368.
 Sant' Antonino 394.
 — Aponal 402.
 — Elena 368.
 — Eustachio 383.
 Santi Apostoli 387.
 — Ermagora e Fortunato 383.
 — Giovanni e Paolo 391.
 — Maria e Donato 415.
 San Tomà 402.
 Santo Spirito, Church of 409.
 —, Island of 412.
 — Stač 383.
 — Stefano 369.
 San Trovaso 407.
 — Vitale 369.
 — Zaccaria 389.
 — Zanipolo 391.
 — Zulian 385.
 Savings Bank 369.
 Scala a Chiocciola 369.
 — dei Giganti 361.
 — Minelli 369.
 Scalzi, Chiesa degli 384.
 Scuola dei Calegheri 403.
 — dei Carmini 406.
 — dell' Angelo Custode 387.
 — di S. Giovanni Evangelista 404.
 — di S. Girolamo 368.
 — di S. Marco 393.
 — di S. Rocco 405.
 — di S. Maria della Carità 370.

Venice:

Scuola S. Giorgio degli Schiavoni 394.
 Sea Baths 411. 412.
 Seminario Patriarcale 409.
 Shops 346.
 Sighs, Bridge of 367.
 Specola 408.
 Spinalunga 410.
 Steamers 343.
 Synagogue 385.
 Telegraph Office 345.
 Tempio Israelitico Spagnuolo 385.
 Theatres 345.
 Torcello 415.
 Tourist Agents 345.
 Traghetti 343.
 Veronese, Tomb of 406.
 Via Ventidue Marzo 368.
 — Vitt. Emanuele 387.
 Vignole, Le 416.
 Zecca 359.
 Ventimiglia 128.
 Ventolone, Monte 457.
 Venzone 30.
 Vercelli 82.
 Vercurago 195.
 Verde, Capo 121.
 Verdello 248.
 Verezzo 125.
 Vergato 491.
 Vergnasco 85.
 Verna, the 659.
 Vernante 55.
 Vernate 15.
 Vernazza 139.
 Vernio 491.
Verona 297.
 Amphitheatre 304.
 Arco dei Leoni 307.
 Arena 304.
 Berlina 300.
 Biblioteca Capitolare 303.
 — Comunale 307.
 Canale Industriale 305.
 Capitello 300.
 Cappella Pompei 309.
 Casa dei Mercanti 300.
 — Mazzanti 300.
 Castello S. Felice 312.
 — S. Pietro 312.
 Castel Vecchio 304.
 Cathedral 303.
 Cimitero 309.

Verona:

- Citadel 305.
 City Wall 305.
 Colle S. Pietro 311.
 Corso Cavour 304.
 — Vitt. Emanuele 305.
 Domus Nova 301.
 Giardino Giusti 310.
 Guardia Vecchia 305.
 Juliet's Tomb 305.
 Loggia, La 301.
 Monuments:
 Dante 301.
 Fracastoro 301.
 Maffei 301.
 Sanmicheli 305.
 Victor Emmanuel II. 304.
 Municipio 305.
 Museo Civico 308.
 — Lapidario 305.
 Palazzo Bevilacqua 304.
 — Canossa 304.
 — Carlotti 304.
 — Da Lisa 305.
 — dei Canonici 303.
 — del Capitano 301.
 — del Comune 301.
 — del Consiglio 301.
 — della Ragione 301.
 — Giusti 310.
 — Guastaverza 304.
 — Lavezzola Pompei 308.
 — Maffei 300.
 — Malfatti 304.
 — Portalupi 304.
 — Pozzoni 304.
 — Ridolfi 305.
 — Scannagatti 304.
 — Trezza 300.
 Piazza Brà 304.
 — Dante 301.
 — dei Signori 301.
 — delle Erbe 300.
 — Vitt. Emanuele 301.
 Picture Gallery 308.
 Pinacoteca 308.
 Ponte Aleardi 305.
 — della Pietra 311.
 — delle Navi 308.
 — Garibaldi 303.
 Porta dei Borsari 304.
 — del Palio 305.
 — Nuova 305.
 — S. Giorgio 312.
 — S. Zeno 307.
 — Stupa 305.

Verona:

- Porta Vittoria 309.
 Portoni della Brà 305.
 Post Office 298.
 Prefettura 301.
 Roman Theatre 311.
 San Bernardino 306.
 — Fermo Maggiore 307.
 — Giorgetto 303.
 — Giorgio in Braida 312.
 — Giovanni in Fonte 303.
 — — in Valle 311.
 — Girolamo 311.
 — Lorenzo 304.
 — Paolo 310.
 — Pietro Martire 303.
 — Sebastiano 307.
 Santa Maria Antica 301.
 — — della Scala 307.
 — — in Organo 310.
 Sant'Anastasia 302.
 Santa Teuteria 304.
 Sant'Eufemia 303.
 Santi Apostoli 304.
 — Nazzaro e Celso 310.
 — Siro e Libera 311.
 San Tommaso 310.
 Santo Stefano 312.
 San Zeno Maggiore 306.
 Scaligers, Tombs of the 302.
 Teatro Filarmon. 305.
 Torre del Comune 301.
 — del Gardello 300.
 Vescovado 303.
 Verrès 70.
 Verrone 82.
 Verruca, Monte 522.
 Verugoli, Monte 141.
 Verzi 119.
 Vesio 286.
 Vestena 313.
 Vestone 277.
 Vetriolo 26.
 Vetta 17.
 Vezzano Ligure 450.
 Via Emilia 432.
 Viadana 321.
 Via Flaminia 432.
 — Gallica 261.
 — Mala Lombarda 273.
 Viareggio 145.
 Vicenza 323.
 Vico Moreote 219.

- Vievola 56.
 Vieyes 78.
 Viganello 14.
 Vigese, Monte 491.
 Vigevano 226.
 Viggiù 223.
 Vignola 455.
 Vignole, Le 416.
 Vigo 491.
 Vigodarzere 329.
 Vigoni, Villa 210.
 Villa (near Lucca) 536.
 Villach 30.
 Villa d'Almè 254.
 — di Serio 257.
 — d' Ognà 256.
 Villadossola 88.
 Villafranca di Verona 314.
 — in Lunigiana 450.
 Villamagna 654.
 Villanova Mondovi 58.
 Villa Vicentina 427.
 Villazzano 26.
 Villefranche-sur-Mer 20
 Villeneuve 75.
 Vilminore 273.
 Vinadio, Bagni di 55.
 Vinci 527.
 Viozene 59.
 Virginia, Isola 222.
 Visentin, Col 418.
 Viso, Monte 52.
 Vitriola 455.
 Vittorio 421.
 Viù 64.
 Viverone 68.
 Vizzola 6.
 Vobarno 277.
 Voghera 243.
 Vogogna 5.
 Volpino 273.
 Voltaggio 63.
 Voltorre 222.
 Voltri 117.
 Waidbruck 23.
 Waldensian Valleys 52.
 Wassen 7.
 Zeda, Monte 235.
 Zerbion, Mont 71.
 Zoagli 136.
 Zoeca 455.
 Zogno 254.
 Zone 271.
 Zubiena 68.
 Zucco, Monte 418.
 Zuccone, Monte 138.

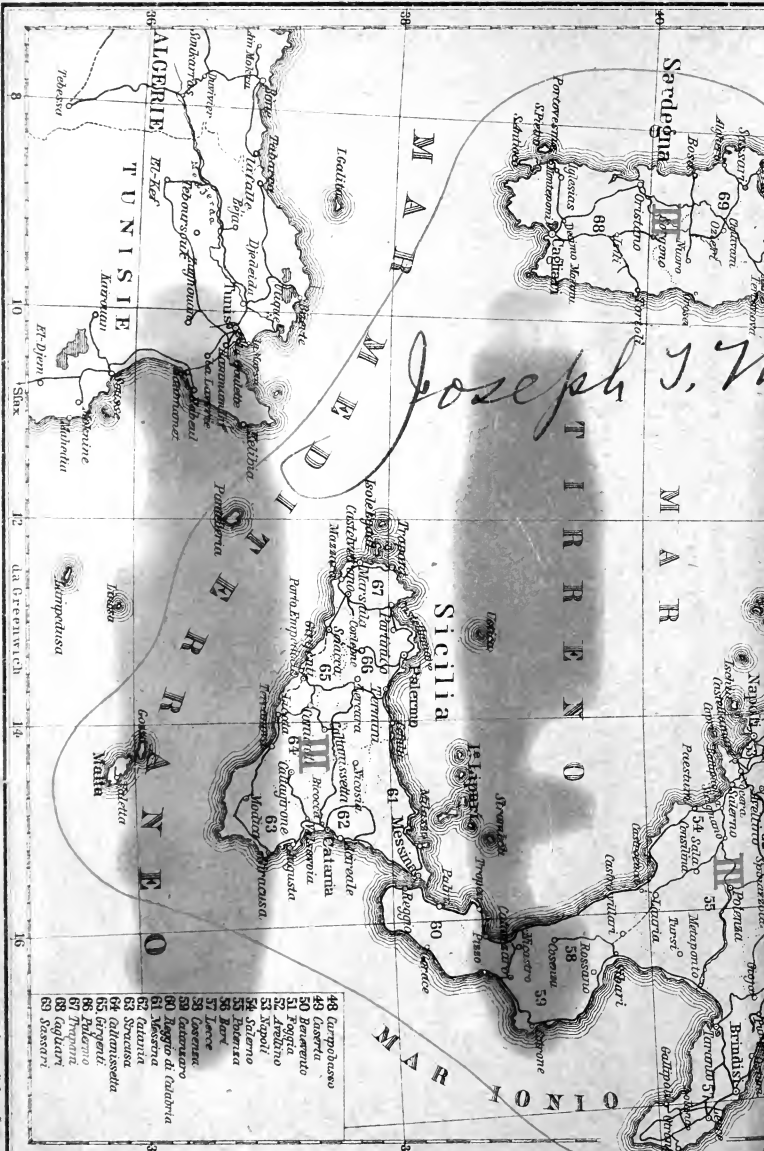


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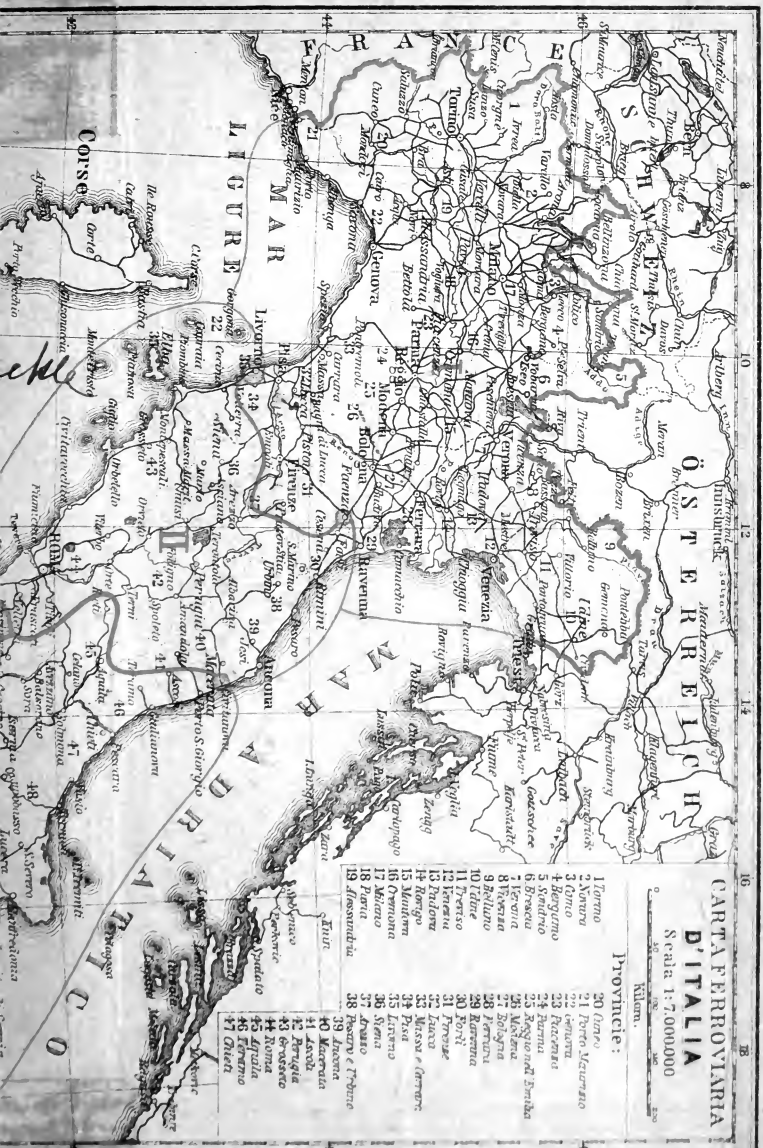
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- 59 Casertano
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